

The Project Gutenberg EBook of Chaitanya and the Vaishnava Poets of Bengal
by John Beames

Copyright laws are changing all over the world. Be sure to check the
copyright laws for your country before downloading or redistributing
this or any other Project Gutenberg eBook.

This header should be the first thing seen when viewing this Project
Gutenberg file. Please do not remove it. Do not change or edit the
header without written permission.

Please read the "legal small print," and other information about the
eBook and Project Gutenberg at the bottom of this file. Included is
important information about your specific rights and restrictions in
how the file may be used. You can also find out about how to make a
donation to Project Gutenberg, and how to get involved.

Welcome To The World of Free Plain Vanilla Electronic Texts

eBooks Readable By Both Humans and By Computers, Since 1971

*****These eBooks Were Prepared By Thousands of Volunteers!*****

Title: Chaitanya and the Vaishnava Poets of Bengal

Author: John Beames

Release Date: November, 2004 [EBook #6817]
[Yes, we are more than one year ahead of schedule]
[This file was first posted on January 27, 2003]

Edition: 10

Language: English

Character set encoding: Unicode UTF-8

*** START OF THE PROJECT GUTENBERG EBOOK CHAITANYA AND THE VAISHNAVA POETS ***

Originally scanned at sacred-texts.com by John B. Hare.
This eBook was produced at BharatLiterature by Chetan Jain.

CHAITANYA AND THE VAISHNAVA POETS OF BENGAL

THE
INDIAN ANTIQUARY,

A JOURNAL OF ORIENTAL RESEARCH

IN

ARCHAEOLOGY, HISTORY, LITERATURE, LANGUAGES, PHILOSOPHY, RELIGION,
FOLKLORE, &c., &c., &c.

EDITED BY

JAS. BURGESS, M.R.A.S., F.R.G.S.

VOL. II.--1873

[Bombay, Education Society's Press]

{Scanned and edited by Christopher M. Weimer, May 2002}

CHAITANYA AND THE VAISHNAVA POETS OF BENGAL.

STUDIES IN BENGALI POETRY OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

BY JOHN BEAMES, J.C.S., M.R.A.S. &c.

THE PADKALPATARU, or 'wish-granting tree of song,' may be considered as the scriptures of the Vaishnava sect in Bengal. In form it is a collection of songs written by various poets in various ages, so arranged as to exhibit a complete series of poems on the topics and tenets which constitute the religious views of the sect. The book has been put together in recent times, and takes the reader through the preliminary consecration, invocations and introductory ceremonies, the rise and progress of the mutual love of Rādhā and Kṛṣṇa, and winds up with the usual closing and valedictory hymns.

Before beginning an analysis of this collection so remarkable from many points of view, it will probably be of some assistance even to those who have studied the history of Vaishnavism, if I state briefly the leading points in the life of Chaitanya, and the principal features of the religion which he developed, rather than actually founded.

Bisambhar (Vishvambhara) Mīr was the youngest son of Jagannāth Mīr, a Brahman, native of the district of Sylhet in Eastern Bengal, who had emigrated before the birth of his son to Nadiya (Nabadwīp), the capital of Bengal. [Footnote: The facts which here follow are taken from the "Chaitanyacharitamrita," a metrical life of Chaitanya, the

greater part of which was probably written by a contemporary of the teacher himself. The style has unfortunately been much modernized, but even so, the book is one of the oldest extant works in Bengali. My esteemed friend Babu Jagadishnath Ray has kindly gone through the book, a task for which I had not leisure, and marked some of the salient points for me.] His mother was Sachi Debi, daughter of Nilimbar Chakravarti. She bore to Jagannath eight daughters who all died young; her first-born child, however, was a son named Biswarup, who afterwards under the name of Nityanand became the chief disciple of his more famous brother. Bisambhar was born at Nadiya in the evening of the Purnima or day of the full moon of Phalgun 1407 Sakabda, corresponding to the latter part of February or beginning of March A.D. 1486. It is noted that there was an eclipse of the moon on that day. By the aid of these indications those who care to do so can find out the exact day. [Footnote: There was an eclipse of the moon before midnight Feb. 18, O.S. 1486.] The passages in the original are:--

“r̄fi K.rish.na the Visible became incarnate in Nabadwip,
For forty-eight years visibly he sported;
The exact (date) of his birth (is) r̄ aka 1407,
In 1455 he returned to heaven.

And again--

On the full moon of Phalgun at even was the lord's birth
At that time by divine provision there was an eclipse of the moon.
--_Ch._ I. xiii. 38.

In accordance with the usual Bengali superstition that if a man's real name be known he may be bewitched or subject to the influence of the evil eye, the real name given at birth is not made known at the time, but another name is given by which the individual is usually called. No one but the father and mother and priest know the real name. Bisambhar's usual name in childhood was Nimci, and by this he was generally known to his neighbours.

In person, if the description of him in the Chaitanyacharitamrita (Bk. I. iii.) is to be considered as historical, he was handsome, tall (six feet), with long arms, in colour a light brown, with expressive eyes, a sonorous voice, and very sweet and winning manners. He is frequently called "Gaurang" or "Gaurchandra," i.e., the pale, or the pale moon, in contrast to the Krishna of the Bhagvat who is represented as very black.

The name Chaitanya literally means 'soul, intellect,' but in the special and technical sense in which the teacher himself adopted it, it appears to mean perceptible, or appreciable by the senses. He took the name r̄fi K.rish.na Chaitanya to intimate that he was himself an incarnation of the god, in other words, K.rish.na made visible to the

senses of mankind.

The Chariṭṃrita being composed by one of his disciples, is written throughout on this supposition. Chaitanya is always spoken of as an incarnation of K.rish.na, and his brother Nitỵnand as a re-appearance of Balaṛm. In order to keep up the resemblance to K.rish.na, the Chariṭṃrita treats us to a long series of stories about Chaitanya's childish sports among the young Hindu women of the village. They are not worth relating, and are probably purely fictitious; the Bengalis of to-day must be very different from what their ancestors were, if such pranks as are related in the Chariṭṃrita were quietly permitted to go on. Chaitanya, however, seems to have been eccentric even as a youth; wonderful stories are told of his powers of intellect and memory, how, for instance, he defeated in argument the most learned Pandits. A great deal is said about his hallucinations and trances throughout his life, and we may perhaps conclude that he was more or less insane at all times, or rather he was one of those strange enthusiasts who wield such deep and irresistible influence over the masses by virtue of that very condition of mind which borders on madness.

When he was about eighteen his father died, and he soon afterwards married Lachhmi Debi, daughter of Balabhadra Acḥṛjya, and entered on the career of a _grihastha_ or householder, taking in pupils whom he instructed in ordinary secular learning. He does not appear, however, to have kept to this quiet life for long; he went off on a wandering tour all over Eastern Bengal, begging and singing, and is said to have collected a great deal of money and made a considerable name for himself. On his return he found his first wife had died in his absence, and he married again one Bishnupriỵ, concerning whom nothing further is said. Soon after he went to Gaỵ to offer the usual pi.n.da to the _manes_ of his ancestors.

It was on his return from Gaỵ, when he was about 23 years of age, that he began seriously to start his new creed. "It was now," writes Babu Jagadishnath, "that he openly condemned the Hindu ritualistic system of ceremonies as being a body without a soul, disowned the institution of caste as being abhorrent to a loving god all whose creatures were one in his eyes, preached the efficacy of adoration and love and extolled the excellence and sanctity of _the_ name, and the uttering and singing of _the_ name of god as infinitely superior to barren system without faith." Chaitanya, however, as the Babu points out, was not the originator of this theory, but appears to have borrowed it from his neighbour Adwaita Acḥṛjya, whose custom it was, after performing his daily ritual, to go to the banks of the Ganges and call aloud for the coming of the god who should substitute love and faith for mere rites and ceremonies. This custom is still adhered to by Vaish.navas. The Chariṭṃrita veils the priority of Adwaita adroitly by stating that it was he who by his austerities hastened the coming of K.rish.na in the avatar of Chaitanya.

I praise that revered teacher Adwaita of wonderful actions,
By whose favour even the ignorant may perceive the (divinity)

personified.

--Ch. I. vi.

Thus in Sanskrit verses at the head of that chapter which sings the virtues of Adwaita: by in the Bengali portion of the same chapter it is asserted that Adwaita was himself an incarnation of a part of the divinity, e.g.--

The teacher Adwaita is a special portion of god.

And the author goes on to say that Adwaita was first the teacher then the pupil of Chaitanya. The probability is that Adwaita, like the majority of his countrymen, was more addicted to meditation than to action. The idea which in his mind gave rise to nothing more than indefinite longings when transfused into the earnest fiery nature of Chaitanya, expanded into a faith which moved and led captive the souls of thousands.

His brother Nityānand was now assumed to be an incarnation of Balaram, and took his place as second-in-command in consequence. The practice of meeting for worship and to celebrate "Sankirtans" was now instituted; the meetings took place in the house of a disciple Sribhaktas, and were quite private. The new religionists met with some opposition, and a good deal of mockery. One night on leaving their rendezvous, they found on the door-step red flowers and goats' blood, emblems of the worship of Durgā, and abominations in the eyes of a Vaishnava. These were put there by a Brahman named Gopal. Chaitanya cursed him for his practical joke, and we are told that he became a leper in consequence. The opposition was to a great extent, however, provoked by the Vaishnavas, who seem to have been very eccentric and extravagant in their conduct. Every thing that Krishna had done Chaitanya must do too, thus we read of his dancing on the shoulders of Murari Gupta, one of his adherents; and his followers, like himself, had fits, foamed at the mouth, and went off into convulsions, much after the fashion of some revivalists of modern times. The young students at the Sanskrit schools in Nadiya naturally found all this very amusing, and cracked jokes to their hearts' content on the crazy enthusiasts.

In January 1510, Chaitanya suddenly took it into his head to become a Sanyasi or ascetic, and received initiation at the hands of Keshab Bhakti of Katwa. Some say he did this to gain respect and credit as a religious preacher, others say it was done in consequence of a curse laid on him by a Brahman whom he had offended. Be this as it may, his craziness seems now to have reached its height. He wandered off from his home, in the first instance, to Purī to see the shrine of Jagannāth. Thence for six years he roamed all over India preaching Vaishnavism, and returned at last to Purī, where he passed the remaining eighteen years of his life and where at length he died in the 48th year of his age in 1534 A.D. His Bengali followers visited him

for four months in every year and some of them always kept watch over him, for he was now quite mad. He had starved and preached and sung and raved himself quite out of his senses. On one occasion he imagined that a post in his veranda was R̂çdĥç, and embraced it so hard as nearly to smash his nose, and to cover himself with blood from scraping all the skin off his forehead; on another he walked into the sea in a fit of abstraction, and was fished up half dead in a net by a fisherman. His friends took it in turns to watch by his side all night lest he should do himself some injury.

The leading principle that underlies the whole of Chaitanya's system is _Bhakti_ or devotion; and the principle is exemplified and illustrated by the mutual loves of R̂çdĥç and K.rish.na. In adopting this illustration of his principle, Chaitanya followed the example of the Bhagavad Ĝfit̂ç and the Bĥçgavat Pur̂ç.na, and he was probably also influenced in the sensual tone he gave to the whole by the poems of Jayadeva. The Bhakta or devotee passes through five successive stages, _Ŝçnta_ or resigned contemplation of the deity is the first, and from it he passes into _D̂çsya_ or the practice of worship and service, whence to _Ŝçkhya_ or friendship, which warms into _B̂çtsalya_, filial affection, and lastly rises to _M̂çdhurya_ or earnest, all-engrossing love.

Vaishnavism is singularly like Sufiism, the resemblance has often been noticed, and need here only be briefly traced. [Footnote: Conf. Capt. J. W. Graham's paper 'On Sufiism,' _Bombay Literary Soc. Trans._ Vol. I. pp. 89 et seqq.; R̂çjendral̂çla Mittra's valuable introduction to the _Chaitanya Chandrodaya_ (Biblioth. Ind.), pp. ii-iv and xv; also Jones' 'Mystical Poetry of the Persians and Hindus,' _Asiat. Res._ Vol. III. pp. 165-207; and Leyden, 'On the Rosheniah Sect, &c.,' _As. Res._ Vol. XI. pp. 363-428.--ED.] With the latter the first degree is _n̂çŝçt_ or 'humanity' in which man is subject to the law _shara_, the second _tar̂çfikat_, 'the way' of spiritualism, the third _çar̂çf_ or 'knowledge,' and the fourth _hak̂çfikat_ or 'the truth.' Some writers give a longer series of grades, thus--_talab_, 'seeking after god;' _çishk_, 'love;' _m̂çarifat_, 'insight;' _istighn̂çh_, 'satisfaction;' _tauĥçfid_, 'unity;' _hairat_, 'ecstasy;' and lastly _fan̂çç_, 'absorption.' Dealing as it does with God and Man as two factors of a problem, Vaishnavism necessarily ignores the distinctions of caste, and Chaitanya was perfectly consistent in this respect, admitting men of all castes, including Muhammadans, to his sect. Since his time, however, that strange love of caste-distinctions, which seems so ineradicable from the soil of India, has begun again to creep into Vaishnavism, and will probably end by establishing its power as firmly in this sect as in any other.

Although the institution of love towards the divine nature, and the doctrine that this love was reciprocated, were certainly a great improvement on the morbid gloom of ÷iva-worship, the colourless negativeness of Buddhism, and the childish intricacy of ceremonies which formed the religion of the mass of ordinary Hindus, still we cannot find much to admire in it. There seems to be something almost

contradictory in representing the highest and purest emotions of the mind by images drawn from the lowest and most animal passions.

"Ut matrona meretrici dispar erit atque discolor."

So must also Vaishnavism differ from true religion, the flesh from the spirit, the impure from the pure. The singing of hymns about Rādhā and Kṛṣṇa is much older than Chaitanya's age. Not to mention Jayadeva and his beautiful, though sensual, Gītagovinda. [Footnote: It is many years now since I read Gitagovinda as a text-book at college, but the impression I still retain is that it was in many parts far too warm for European tastes.] Bidyapati, the earliest of Bengali poets, and Chāṇḍī Dās both preceded Chaitanya, and he himself is stated to have been fond of singing their verses. There was therefore a considerable mass of hymns ready to his hand, and his contemporaries and followers added largely to the number; the poems of the Padakalpataru in consequence are of all ages from the fifteenth century downwards; moreover, as Vaishnavism aspires to be a religion for the masses, the aim of its supporters has always been to write in the vulgar tongue, a fortunate circumstance which renders this vast body of literature extremely valuable to the philologist, since it can be relied on as representing the spoken language of its day more accurately than those pretentious works whose authors despised everything but Sanskrit.

The Padakalpataru, to keep up the metaphor of its name throughout, is divided into 4 śakhas or 'branches,' and each of these into 8 or 10 pallabas or smaller branches, 'boughs.' It should be explained that the kīrtans are celebrated with considerable ceremony. There is first a consecration both of the performers and instruments with flowers, incense, and sweetmeats. This is called the adhibṛj. The principal performer then sings one song after another, the others playing the drum and cymbals in time, and joining in the chorus; as the performance goes on many of them get excited and wildly frantic, and roll about on the ground. When the performance is over the drum is respectfully sprinkled with chandana or sandalwood paste, and hung up. Several performances go on for days till a whole akṣ has been sung through, and I believe it is always customary to go through at least one Pallab at a sitting, however long it may be. The Bengali Kīrtan in fact resembles very much the Bhajans and Kathaks common in the Marāṭha country, and each poem in length, and often in subject, is similar to the Abhangas of Tukarām and others in that province.

The first Pallab contains 27 hymns, of these 8 are by Gobind Dās, 8 by Baishnab Dās, 3 by Brindāban Dās, the rest by minor masters. Brindāban Dās and Parameshwar Dās were contemporaries of Chaitanya, the others--including Gobind Dās, who is perhaps the most voluminous writer of all--are subsequent to him. Of the hymns themselves the first five are invocations of Chaitanya and Nityānand, and one is in praise of the ceremony of Kīrtan. There is nothing very remarkable in any of them. Number 5 may be taken as a specimen, as it is perhaps the best of the

batch.

"Nand's son, lover of the Gop[^]fis, lord of R[^]çdh[^]ç, the playful Sy[^]çm:

Is he, Sachi's son, the Indra of Nadiya, the heart-charming dwelling of gods and saints; victory to him who is love embodied to his own beloved, hail! hail to him who is the joy of the existence of his well-beloved! hail to the delight of the eyes of his comrades in Braj! hail to the charm of the sight of the women of Nadiya! hail! hail to Sridam, Sudam, Subal, and Arjun, [Footnote: Names of Chaitanya's disciples.] bound by love to him whose form is as a new cloud! hail to R[^]çm and the rest, beautiful and dear companions! hail to the charmer, the incomparable Gora (Chaitanya)! hail to the mighty younger brother of Balar[^]çm! hail! hail to Nity[^]çnand (who is) joy (personified)! Hail to him who destroys the fear of good men, the object of the hope of Gobind D[^]çs!"

I would call attention here, once for all, to what is one of the principal charms of Vaish.nava hymns, the exquisitely musical rhythm and cadence. They seem made to be sung, and trip off the tongue with a lilt and grace which are irresistible.

This hymn is interesting as shewing how completely Chaitanya is by his followers invested with the attributes of, and identified with, K.r[^]fish.na; it has no other special merits; nor anything specially interesting from a philological point of view as it is nearly all Sansk.rit.

The next six are in praise of the sect itself, of Adwaita, and the principal disciples. That on Adwaita by his contemporary Brindaban D[^]çs gives a lively picture of the old Brahman, then follow seven in praise of the K[^]firtanias or the old master-singers--Bidyapati, Jayadeva, Cha.n.di D[^]çs; then four on K.rish.na and R[^]çdh[^]ç, containing only a succession of epithets linked together by jay! jay!

The twenty-third begins the adhib[^]çs or consecration, and is curious less for its language than for the description it gives of the ceremonies practised. It is by the old masters Parameshwar and Brindaban, with the concluding portion by a younger master Bansi. The poem is in four parts and takes the form of a story how Chaitanya held his feast. It runs thus:--

23. Atha sankirtanasya adhib[^]çsa.

"One day coming and smiling, sitting in Adwaita's house, spake the son of Sach[^]fi, having Nity[^]çnand with him and Adwaita, sitting in enjoyment, he planned a great festivity. Hearing this, smiling with joy, S[^]fit[^]ç Th[^]çkur[^]çn[^]fi coming spoke a sweet word: hearing that with joyful mind the son of Sach[^]fi spoke somewhat in regard to arranging the festival.

'Listen, Th^ckur^cn^fi S^fit^c,[Footnote: S^fita was the wife of Adwaita.] bring the Baishnabs here; making pressing invitation to them: whoso can sing, whoso can play, invite them separately, man by man.' Thus Gora Rai speaking gave orders for an assembly: ' Invite the Baishnabs! Bring out the cymbal and drum, set out full pots painted with aloes and sandal-paste: plant plantains, hang on them garlands of flowers, for the K^firtan place joyfully. With garlands, sandal, and betelnut, ghee, honey, and curds consecrate the drum at evening-tide.' Hearing the lord's word, in loving manner she made accordingly various offerings with fragrant perfumes: all cried 'Hari, Hari!' thus they consecrate the drum; Parameshwar D^cs floats in enjoyment."

Of the remainder of the adhib^cs I give merely a paraphrase omitting the numerous repetitions.

2. Having prepared the entertainment she invites them, "kindly visit us, to you and Vaish.navas, this is my petition, come and see and complete the feast;" thus entreating she brought the honoured guests, they consecrate the feast. Joyfully the Vaish.navas came to the feast: "to-morrow will be the joy of the great festivity, there will be the enjoyment of the singing ^ r^fi K.rish.na's sports, all will be filled with delight." The merits of the assembly of the devotees of ^ r^fi K.rish.na Chaitanya singeth Brindaban D^cs.

3. First set up the plantains, array the full pots, adorned with twigs of the mango; the Brahman chants the Vedas, the women shout jay! jay! and all cry Hari! Hari! Making the consecration with curds and _ghi_, all display their joy; bringing in the Vaish.navas, giving them garlands and sandal-paste, for the celebration of the K^firtan; joy is in the hearts of all, hither come the Vaish.navas, to-morrow will be Chaitanya's k^firtan; the virtue of ^ r^fi K.rish.na Chaitanya's name, and the indwelling of ^ r^fi Nity^cnand singeth D^cs Brindaban. [Footnote: The poet's name is inverted to make a rhyme for K^firtan in the preceding line.]

4. Jay! jay! in Nawadwip; by Gorang's order Adwaita goes to prepare the consecration of the drum. Bringing all the Vaish.navas with sound of "Hari bol," he initiates the great feast. He himself giving garlands and sandal-paste, converses with his beloved Vaish.navas, Gobind taking the drum plays ta-ta-tum tum, Adwaita lightly clashes the cymbals. Hari D^cs begins the song, Srib^cs keeps time, Gorang dances at the k^firtan celebration. On all sides the Vaish.navas crowding echo "Hari bol," to-morrow will be the great feast. To-day consecrate the drum and hang it up, joyfully saith Bansi sound victory! victory!!

Having thus concluded the initiatory ceremonies in the 1st Pallab, the 2nd Pallab begins the real "K^firtan." It contains 26 hymns by masters who are mostly of comparatively recent date. Of the old masters Gobind D^cs and Cha.n.di D^cs alone appear in this Pallab. We now commence the long and minutely described series of emotions and flirtations (if so lowly a word may be used) between R^cdh^c and K.rish.na, and this Pallab and in fact the whole of the first S^ckh^c is on that phase called "p^»rbar^cga" or first symptoms of love. In No. 2, Cha.n.di D^cs

represents two of R̂çdĥç's Sakhis, or girl-friends, whispering together as they watch her from a distance (the punctuation {i.e. colon (:)} refers to the ç̂fsura, not to the sense):

"She stands outside the house, a hundred times restlessly she comes and goes: depressed in mind, _with_ frequent sighs, she looks towards the kadamba jungle. Why has Rai (Radhik̂ç) become thus? serious is her error, she has no fear of men, where are her senses, or what god has possessed her? Constantly restless, she does not cover herself with the corner of her robe: she sits still for a while, then rises with a start, her ornaments fall with a clang. Youthful in age, of royal descent, and a chaste maiden to boot: what does she desire, (why) does her longing increase? I cannot understand her motives: from her conduct, this I conceive, she has raised her hand to the moon: [Footnote: She has formed some extravagant desire.] Cha.n.di D̂çs says with respect she has fallen into the snare of the black one (K.rish.na)."

This poem vividly expresses the first symptoms of love dawning in the girl's heart, and from a religious point of view the first awakenings of consciousness of divine love in the soul. It is difficult for the European mind, trained to draw a broad distinction between the love of God and love for another human being, to enter into a state of feeling in which the earthly and sensual is made a type of the heavenly and spiritual, but a large-souled charity may be perhaps able to admit that by this process, strange though it be to its own habits and experiences, there may have been some improvement wrought in the inner life of men brought up in other schools of thought; and my own experience, now of fourteen years standing, enables me to say that Vaish.navism does, in spite of, or perhaps in virtue of, its peculiar _modus operandi_, work a change for the better on those who come under its influence.

Two more hymns on the same subject follow, and in No. 5 R̂çdĥç herself breaks silence.

"In the kadamba grove what man is (that) standing? What sort of word coming is this: the plough of whose meaning has penetrated startlingly the path of hearing? With a hint of union, with its manner of penetrating making one well-nigh mad: My mind is agitated, it cannot be still, streams flow from my eyes: I know not what manner of man it is who utters such words: I see him not, my heart is perturbed, I cannot stay in the house: My soul rests not, it flutters to and fro in hope of seeing him: When she sees him, she will find her soul, quoth Urdbab D̂çs."

I have left myself no space to finish this Pallab, or to make remarks on the peculiarities of the language, which in the older masters would more properly be called old Maithila than Bengali. It is nearly identical with the language still spoken in Tirhut, the ancient Mithili, and in Munger and Bĥçgalpur, the ancient Magadha, than modern Bengali. As the Aryan race grew and multiplied it naturally poured out its surplus population in Bengal, and it is not only philologically

obvious that Bengali is nothing more than a further, and very modern development of the extreme eastern dialect of Hindi. All these considerations, however, I hope still further to develop at some future time.

End of the Project Gutenberg EBook of Chaitanya and the Vaishnava Poets of Bengal, by John Beames

*** END OF THE PROJECT GUTENBERG EBOOK CHAITANYA AND THE VAISHNAVA POETS ***

This file should be named chvsp10u.txt or chvsp10u.zip
Corrected EDITIONS of our eBooks get a new NUMBER, chvsp11u.txt
VERSIONS based on separate sources get new LETTER, chvsp10au.txt

Originally scanned at sacred-texts.com by John B. Hare.
This eBook was produced at BharatLiterature by Chetan Jain.

Project Gutenberg eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the US unless a copyright notice is included. Thus, we usually do not keep eBooks in compliance with any particular paper edition.

We are now trying to release all our eBooks one year in advance of the official release dates, leaving time for better editing. Please be encouraged to tell us about any error or corrections, even years after the official publication date.

Please note neither this listing nor its contents are final til midnight of the last day of the month of any such announcement. The official release date of all Project Gutenberg eBooks is at Midnight, Central Time, of the last day of the stated month. A preliminary version may often be posted for suggestion, comment and editing by those who wish to do so.

Most people start at our Web sites at:
<http://gutenberg.net> or
<http://promo.net/pg>

These Web sites include award-winning information about Project

Gutenberg, including how to donate, how to help produce our new eBooks, and how to subscribe to our email newsletter (free!).

Those of you who want to download any eBook before announcement can get to them as follows, and just download by date. This is also a good way to get them instantly upon announcement, as the indexes our cataloguers produce obviously take a while after an announcement goes out in the Project Gutenberg Newsletter.

<http://www.ibiblio.org/gutenberg/etext03> or
<ftp://ftp.ibiblio.org/pub/docs/books/gutenberg/etext03>

Or /etext02, 01, 00, 99, 98, 97, 96, 95, 94, 93, 92, 91 or 90

Just search by the first five letters of the filename you want, as it appears in our Newsletters.

Information about Project Gutenberg (one page)

We produce about two million dollars for each hour we work. The time it takes us, a rather conservative estimate, is fifty hours to get any eBook selected, entered, proofread, edited, copyright searched and analyzed, the copyright letters written, etc. Our projected audience is one hundred million readers. If the value per text is nominally estimated at one dollar then we produce \$2 million dollars per hour in 2002 as we release over 100 new text files per month: 1240 more eBooks in 2001 for a total of 4000+ We are already on our way to trying for 2000 more eBooks in 2002 If they reach just 1-2% of the world's population then the total will reach over half a trillion eBooks given away by year's end.

The Goal of Project Gutenberg is to Give Away 1 Trillion eBooks! This is ten thousand titles each to one hundred million readers, which is only about 4% of the present number of computer users.

Here is the briefest record of our progress (* means estimated):

eBooks Year Month

1	1971	July
10	1991	January
100	1994	January
1000	1997	August
1500	1998	October
2000	1999	December
2500	2000	December
3000	2001	November
4000	2001	October/November
6000	2002	December*
9000	2003	November*
10000	2004	January*

The Project Gutenberg Literary Archive Foundation has been created to secure a future for Project Gutenberg into the next millennium.

We need your donations more than ever!

As of February, 2002, contributions are being solicited from people and organizations in: Alabama, Alaska, Arkansas, Connecticut, Delaware, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, and Wyoming.

We have filed in all 50 states now, but these are the only ones that have responded.

As the requirements for other states are met, additions to this list will be made and fund raising will begin in the additional states. Please feel free to ask to check the status of your state.

In answer to various questions we have received on this:

We are constantly working on finishing the paperwork to legally request donations in all 50 states. If your state is not listed and you would like to know if we have added it since the list you have, just ask.

While we cannot solicit donations from people in states where we are not yet registered, we know of no prohibition against accepting donations from donors in these states who approach us with an offer to donate.

International donations are accepted, but we don't know ANYTHING about how to make them tax-deductible, or even if they CAN be made deductible, and don't have the staff to handle it even if there are ways.

Donations by check or money order may be sent to:

Project Gutenberg Literary Archive Foundation
PMB 113
1739 University Ave.
Oxford, MS 38655-4109

Contact us if you want to arrange for a wire transfer or payment method other than by check or money order.

The Project Gutenberg Literary Archive Foundation has been approved by the US Internal Revenue Service as a 501(c)(3) organization with EIN

[Employee Identification Number] 64-622154. Donations are tax-deductible to the maximum extent permitted by law. As fund-raising requirements for other states are met, additions to this list will be made and fund-raising will begin in the additional states.

We need your donations more than ever!

You can get up to date donation information online at:

<http://www.gutenberg.net/donation.html>

If you can't reach Project Gutenberg,
you can always email directly to:

Michael S. Hart <hart@pobox.com>

Prof. Hart will answer or forward your message.

We would prefer to send you information by email.

****The Legal Small Print****

(Three Pages)

*****START**THE SMALL PRINT!**FOR PUBLIC DOMAIN EBOOKS**START*****

Why is this "Small Print!" statement here? You know: lawyers.

They tell us you might sue us if there is something wrong with your copy of this eBook, even if you got it for free from someone other than us, and even if what's wrong is not our fault. So, among other things, this "Small Print!" statement disclaims most of our liability to you. It also tells you how you may distribute copies of this eBook if you want to.

***BEFORE!* YOU USE OR READ THIS EBOOK**

By using or reading any part of this PROJECT GUTENBERG-tm eBook, you indicate that you understand, agree to and accept this "Small Print!" statement. If you do not, you can receive a refund of the money (if any) you paid for this eBook by sending a request within 30 days of receiving it to the person you got it from. If you received this eBook on a physical medium (such as a disk), you must return it with your request.

ABOUT PROJECT GUTENBERG-TM EBOOKS

This PROJECT GUTENBERG-tm eBook, like most PROJECT GUTENBERG-tm eBooks, is a "public domain" work distributed by Professor Michael S. Hart through the Project Gutenberg Association (the "Project"). Among other things, this means that no one owns a United States copyright on or for this work, so the Project (and you!) can copy and

distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth below, apply if you wish to copy and distribute this eBook under the "PROJECT GUTENBERG" trademark.

Please do not use the "PROJECT GUTENBERG" trademark to market any commercial products without permission.

To create these eBooks, the Project expends considerable efforts to identify, transcribe and proofread public domain works. Despite these efforts, the Project's eBooks and any medium they may be on may contain "Defects". Among other things, Defects may take the form of incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other eBook medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

LIMITED WARRANTY; DISCLAIMER OF DAMAGES

But for the "Right of Replacement or Refund" described below, [1] Michael Hart and the Foundation (and any other party you may receive this eBook from as a PROJECT GUTENBERG-tm eBook) disclaims all liability to you for damages, costs and expenses, including legal fees, and [2] YOU HAVE NO REMEDIES FOR NEGLIGENCE OR UNDER STRICT LIABILITY, OR FOR BREACH OF WARRANTY OR CONTRACT, INCLUDING BUT NOT LIMITED TO INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES, EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGES.

If you discover a Defect in this eBook within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending an explanatory note within that time to the person you received it from. If you received it on a physical medium, you must return it with your note, and such person may choose to alternatively give you a replacement copy. If you received it electronically, such person may choose to alternatively give you a second opportunity to receive it electronically.

THIS EBOOK IS OTHERWISE PROVIDED TO YOU "AS-IS". NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, ARE MADE TO YOU AS TO THE EBOOK OR ANY MEDIUM IT MAY BE ON, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE.

Some states do not allow disclaimers of implied warranties or the exclusion or limitation of consequential damages, so the above disclaimers and exclusions may not apply to you, and you may have other legal rights.

INDEMNITY

You will indemnify and hold Michael Hart, the Foundation, and its trustees and agents, and any volunteers associated

with the production and distribution of Project Gutenberg-tm texts harmless, from all liability, cost and expense, including legal fees, that arise directly or indirectly from any of the following that you do or cause: [1] distribution of this eBook, [2] alteration, modification, or addition to the eBook, or [3] any Defect.

DISTRIBUTION UNDER "PROJECT GUTENBERG-tm"

You may distribute copies of this eBook electronically, or by disk, book or any other medium if you either delete this "Small Print!" and all other references to Project Gutenberg, or:

[1] Only give exact copies of it. Among other things, this requires that you do not remove, alter or modify the eBook or this "small print!" statement. You may however, if you wish, distribute this eBook in machine readable binary, compressed, mark-up, or proprietary form, including any form resulting from conversion by word processing or hypertext software, but only so long as *EITHER*:

[*] The eBook, when displayed, is clearly readable, and does *not* contain characters other than those intended by the author of the work, although tilde (~), asterisk (*) and underline (_) characters may be used to convey punctuation intended by the author, and additional characters may be used to indicate hypertext links; OR

[*] The eBook may be readily converted by the reader at no expense into plain ASCII, EBCDIC or equivalent form by the program that displays the eBook (as is the case, for instance, with most word processors); OR

[*] You provide, or agree to also provide on request at no additional cost, fee or expense, a copy of the eBook in its original plain ASCII form (or in EBCDIC or other equivalent proprietary form).

[2] Honor the eBook refund and replacement provisions of this "Small Print!" statement.

[3] Pay a trademark license fee to the Foundation of 20% of the gross profits you derive calculated using the method you already use to calculate your applicable taxes. If you don't derive profits, no royalty is due. Royalties are payable to "Project Gutenberg Literary Archive Foundation" the 60 days following each date you prepare (or were legally required to prepare) your annual (or equivalent periodic) tax return. Please contact us beforehand to let us know your plans and to work out the details.

WHAT IF YOU *WANT* TO SEND MONEY EVEN IF YOU DON'T HAVE TO?

Project Gutenberg is dedicated to increasing the number of public domain and licensed works that can be freely distributed in machine readable form.

The Project gratefully accepts contributions of money, time, public domain materials, or royalty free copyright licenses. Money should be paid to the:
"Project Gutenberg Literary Archive Foundation."

If you are interested in contributing scanning equipment or software or other items, please contact Michael Hart at:
hart@pobox.com

[Portions of this eBook's header and trailer may be reprinted only when distributed free of all fees. Copyright (C) 2001, 2002 by Michael S. Hart. Project Gutenberg is a TradeMark and may not be used in any sales of Project Gutenberg eBooks or other materials be they hardware or software or any other related product without express permission.]

*END THE SMALL PRINT! FOR PUBLIC DOMAIN EBOOKS*Ver.02/11/02*END*