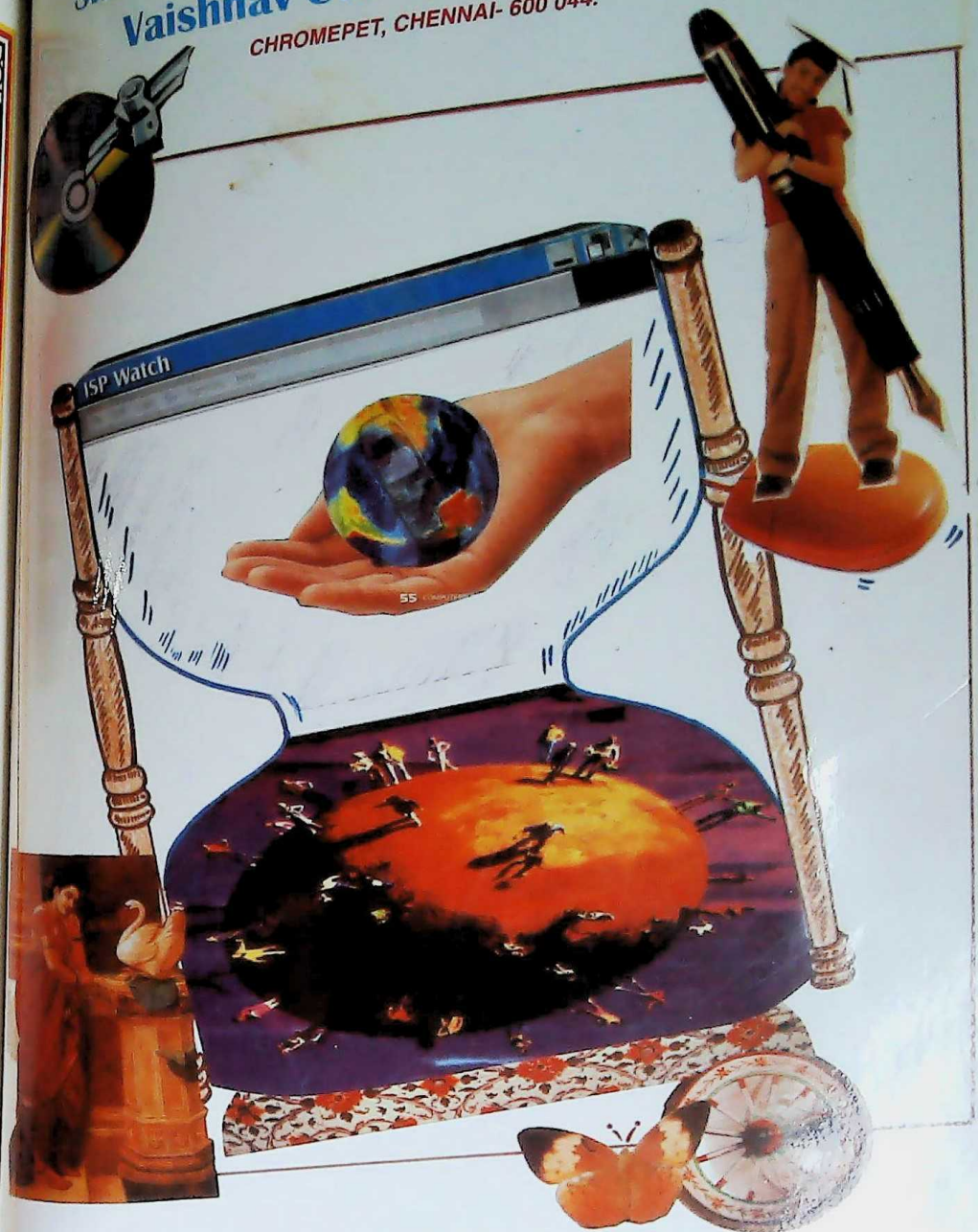


Shrimathi Devkunvar Nanalal Bhatt Vaishnav College for Women

CHROME PET, CHENNAI- 600 044.



COLLEGE MAGAZINE

2001

SHRIMATHI DEVKUNVAR NANALAL BHATT
VAISHNAV COLLEGE FOR WOMEN
CHROMEPET, CHENNAI - 600 044.
PHONE : 2403650



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THE COLLEGE CREST



The College Crest is enshrined within a lotus in full bloom to represent the cult of the devotion preached by Mahaprabhu Sri Vallabhacharya. At the centre of the Crest is sacrificial fire, which symbolises the Lord himself- "Yagna Vai Vishnu". The Lord is reached by the three steps of the altar signifying KSHARA, AKSHARA AND POORNA PURUSHOTHAMA. The Volume at the foot of the altar stands for the Book of Knowledge (the Veda) and the three flowers on it show the factors that conduce to the accumulation and propagation of Knowledge, Intelligence Action and Material Resources. The aim of all Knowledge is the realisation of the Supreme Truth and this is embodied in the College Motto taken from Srimad Bhagavatam.

"SATYAM PARAM DHEEMAHI"

कलाशाला प्रार्थना

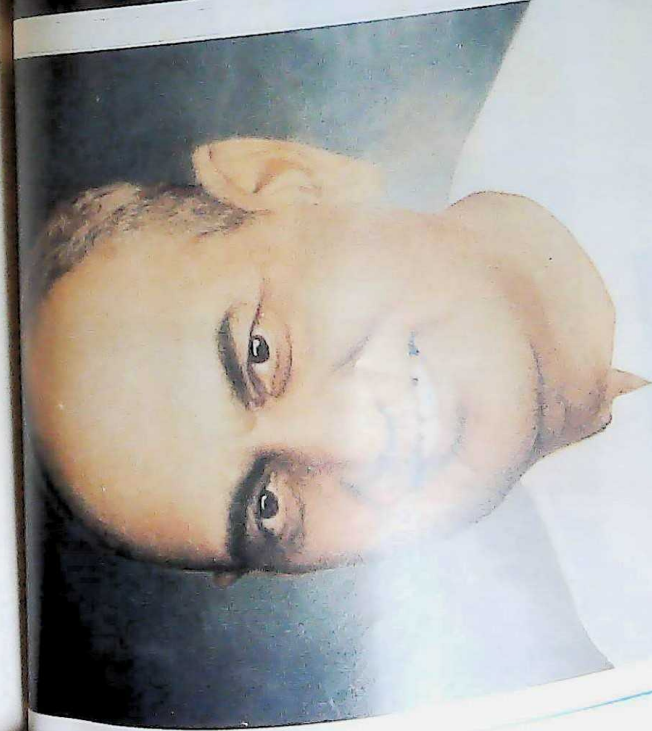
(१) सत्यव्रतं सत्यपरं त्रिसत्यं सत्यस्य योनिं निहितं च सत्ये
सत्यस्य सत्यं ऋतसत्यनेत्रं सत्यात्मकं त्वां शरणं प्रपन्नाः ॥
श्रीभागवतम् (१०-२-२६)

(२) वाणी गुणानुकथने श्रवणौ कथायं हस्तौ च कर्मसु मनस्तव पादायोर्नः ।
स्मृत्यां शिरस्तव निवासजगत्प्रणामे दृष्टिः सतां दर्शनेऽस्तु भक्तनूनाम् ॥
- श्रीभागवतम् (१०-१०-३५)

(३) नमो भगवते तस्मै कृष्णायदभुतकर्मणे ।
रूपनामविभेदेन जगत्कीडतियो यतः ॥
तत्त्वार्थदीपनीबन्ध शास्त्रार्थप्रकरण - १

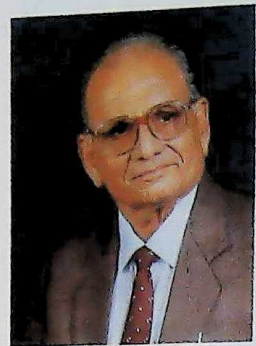


(Late) Smt. DEVKUNVAR NANALAL BHATT



(Late) Shri NANALAL BHATT
OUR FOUNDER CHAIRMAN

What you have is His gift to you. What you do with what you have is your gift to Him.



S.N. BHATT
Chairman



CHANDRAKANT M. TOLIA
Secretary



Ms. T.V. JAYALAKSHMI
Principal

MANAGEMENT COMMITTEE



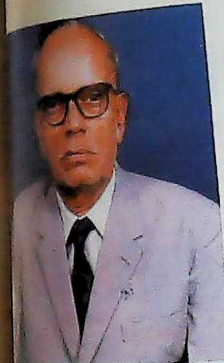
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Department of Sanskrit

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I, Ms. T.V. Jayalakshmi, hereby declare that the particulars given above are true to the best of my knowledge and belief.

T.V. JAYALAKSHMI
Signature of Publisher

EDITORIAL

Progress is stimulated by change. We have witnessed sweeping changes, breaking barriers of time, space, and age sending shivers down the spine of those who cannot comprehend the immensity of progress, and cannot accept the changing scenario for what it is. The gulf between the informed and the uninformed is too huge to be traversed comfortably. The social structure is the safeguard that can facilitate the change or act as an agent of change. The society looks up to the educational institutions as the facilitators. Hence, a classroom should promote a culture for learning, provide a competence to keep abreast of the best of minds, and give elbow-room for creativity. Most of our existing educational structure seem to end up rendering service only, providing only peripheral registration, as intensive change seems beyond comprehension. The institution as a facilitator needs to take a leap into this world without losing its anchor. The teacher as the instrument change holds the moral responsibility to make the class-room an experience and not mere reportory. Only such education accepts change, contributes to change and becomes socially relevant.

Let us strive to make our Vaishnav a worthy instrument of change and make it socially relevant.

OLD STUDENTS ASSOCIATION REPORT FOR THE YEAR 2000 - 2001

OSA- An Association of old students of our college entered its 10th successful year. Every year OSA meet twice, on the last Saturday of August and last Saturday of January. This year all our members meet on 27.01.2001. Our Principal Miss. T.V. Jayalakshmi presided over the function. Mr. Marimuthu gardener who retired from service was felicitated on that day.

The function was a grand success with the enthusiastic participation of our members.



Ms. V.R. Janaki joined this institution on 19.06.1972 as lecturer in Department of Mathematics. She dedicated her self to teaching till her voluntary retirement on 23.06.2000. The students attention was drawn to her kind approach and affection.



Mrs. K. Rajeswari a simple, dynamic and versatile personality, resigned her job as a Lecturer Senior Scale in Statistics after serving this college for 10 years. She is well known for her inclination towards challenging jobs and has also made her presence felt in the sports arena. Her absence created a vacuum in the department.

செல்வி. லட்சுமி - அலுவலகப் பணியாளர்



செல்வி லட்சுமி அவர்கள் நம் கல்லூரியில் கால் நூற்றாண்டுக்கும் மேலாக அலுவலகப் பணியாளராகச் சிறப்புடன் பணியாற்றியவர். தேர்வுப் பணியைச் செய்மையாகச் செய்யக்கூடியவர். பன்மொழிப் புலமையும் ஆன்மீகத்தில் ஈடுபாடு கொண்டவர் ஒய்வு பெற்றுச் செல்லும் அன்னார் எல்லா நலனும் பெற்றுத்திகழ, கல்லூரி சார்பாக வாழ்த்துகின்றோம்.

திரு. மாரீமுத்து - தோட்டக்காரர்



திரு. மாரீமுத்து அவர்கள் ஏறத்தாழ கால் நூற்றாண்டு காலம் நம் கல்லூரியில் தோட்டக்காரராகப் பணியாற்றியவர். இனிமையாகப் பாடி அனைவரையும் பரவசப்படுத்தக் கூடியவர். பசுமை குழலை நம் கல்லூரியில் வளர்த்தவர். ஓய்வூதிய அன்னாரையும் நம் கல்லூரி இனிதே வாழ்த்தி வழி அனுப்புகின்றது.

S.D.N.B. VAISHNAV COLLEGE FOR WOMEN, CHENNAI - 600 044. SPECIAL PRIZES GIVEN BY THE MANAGEMENT IN RECOGNITION OF THE MERITORIOUS PERFORMANCE IN THE UNIVERSITY EXAMINATION : 1997-2000 BATCH

Name of the Medal	Branch / Subject	Name of the Student
Shri Nanalal Bhatt Memorial medal	Branch II- B.Sc. Statistics	The 1st rank shared by K. Kalpana & K. Sivasankari A. Gisha
Smt. Devkunvar Memorial medal	Branch I-B.A History	A. Amina Begum
Shri Mohanlal Tolia Memorial medal	Br. IV-B.A. Economics	G. Bamini
Shri Shankaratal Jain Memorial medal	Br. XII- B.A.English	R. Harini
Shri Mahajan Memorial medal	Literature	V. Chitra
Shri Kantilal K. Patel Memorial medal	Br. XV- B.A. Corporate Secretaryship	S. Lavanya N. Thirumalai
Shri S.N. Bhatt Medal	Br.I- B.Sc. Mathematics	
Shri Chandrakant M. Tolia Medal	Br.III- B.Sc.Physics	
Dr. Nirmala Medal	Br.IV- B.Sc.	
Shri C.N. Bhatt Medal	Chemistry	Minakshi G. Laxmi
Shri Kapoorchand Sutaria Memorial Medal	Br.V-B.Sc. Botany	P. Sridevi
Shri Jayanathilal Shah Medal	Br.XII- B.Sc. Computer Science	
Shri Kiran Bhatt Medal	B.Com	T. R. Ranjani
Shri Vimal Kumar Jain Medal	B.B.A.	K. Vasanthi III Physics K. Subhasini, Botany
Shri Nimesh Tolia Medal	Part I Tamil B.A./B.Sc.	The 3rd rank shared by G. Bamini, Litt. & R. Ramya, Maths. R. Ramya, Mathematics
Smt. Mridula Bhatt Medal	Part I-Hindi-B.A./B.Sc.	The 6th rank shared by P. Sridevi R. Sudha B. Rajshree
Smt. Devayani Tolia Medal	Part I-Sanskrit B.A. B.Sc.	
Shri Chandrakant Tolia Medal	Part II-English B.A./B.Sc.	
Shri S.N. Bhatt Medal	Part I-Tamil (Reg) Evening	S. Rajeswari
Award given by the faculty members 1982-83	Part I-Hindi-B.Com	S. Rajasree
	Part I-Sanskrit B.Com	
	Part II-English B.Com	

PRIZES AWARDED BY PRIVATE BODIES FOR PROFICIENCY IN THE UNIVERSITY EXAMINATIONS

S.No.	Name of the Endowment	Branch/Subject	Name of the Student
1.	Shri Narayana Sastri memorial prize	Part I Tamil B.A./B.Sc. Reg.	K. Vasanthi
6.	Sri Varada Rao memorial prize	Part II English shared by B.Com	R.P. Lakshmi & A. Jothi
7.	Dr. Vasudeva Rao memorial prize	Part II English B.Com./B.B.A (E)	S. Rahasree, B.Com.
8.	Sri T.A. Subramanian memorial medal	Part II English B.A./B.Sc.	D. Chithra, III Mathematics
9.	Smt. Kamala Rao memorial prize	Br. I B.Sc. Mathematics(E)	Alka Pandey
10.	Sri N. Sivaram memorial medal	Br. I B.Sc. maths. Mechanics	V. Chithra
11.	Sri V.C. Menon memorial prize	Br. I B.Sc. Maths Allied II- Mathematical Statics	K. Thilagavathy III Mathematics
12.	Sri V.S. Menon memorial prize	Br. I B.Sc. Maths. Allied I-Physics	V.N. Manesveni, II Mathematics
13.	Sri C.V. Raman prize	Br. III B.Sc. Physics	S. Lavanya
14.	Smt. Savithri Ramachandran memorial medal	Allied - Zoology	N. Chitra, III Botany
15.	Sri V. Subramanian memorial medal	Part III B. Com(E)	R. Sudha
16.	Sri V.G. Shankar memorial prize	Part III B.Com. Reg Accountancy	S. Rajeswari
17.	Sri V.G. Shankar memorial prize	Part III B.Com(E) Accountancy	R. Padma
18.	Sri M. Narayanaswami memorial medal	B.Com. (R) Allied I & II	P. Shanthy, III B.Com.
19.	Sri Kanchi Paramacharyar prize	Br. II B.Sc. Statistics Allied II	K. Srividhya, III Statistics.
20.	Shri Rettakudi Seetharama Iyer memorial medal	B.Com (R) Business Law	R. Deepa, II Com.
21.	Shri L. Tyagaraja Sarma memorial medal	B.Com.(E) Business Law	S. Radha

PRIZES AWARDED BY THE INSTITUTION FOR PROFICIENCY IN COLLEGE EXAMINATIONS---1998-2001 BATCH

S.No.	Foundation Course	Subject Course	Name of the Student
1.	Part I Language: Tamil	B.A./B.sc. (R)	A. Suhanya, III Statistics
		B.A./B.Sc. (E) III Mathematics	G. Sankari,
		B.Com. (R)	Anandhi Natesan, III Com.
	Hindi	B.Com/B.B.A.(E)	N. Sandhya, III B.B.A.
		B.A./B.Sc (R)	Krithiga Rangan, III Statistics

Sanskrit	B.Com. (R)	Lakshmi. B. III Commerce.
	B.A./B.Sc. (R) <td>S. Vidhya, III Comp.Sc.</td>	S. Vidhya, III Comp.Sc.
	B.Com. (R) <td>Bhavani Priyadarshini, III Commerce</td>	Bhavani Priyadarshini, III Commerce
Part II English	B.A./B.Sc. (R) <td>S. Sheersha III Physics.</td>	S. Sheersha III Physics.
	B.A./B.Sc. (E) <td>Aswini S. Pai, III Corporate.</td>	Aswini S. Pai, III Corporate.
	B.Com (R) Commerce.	V. Vidhya, III com.
	B.Com./B.B.A(E) <td>N. Sandhya, III B.B.A</td>	N. Sandhya, III B.B.A
Part III B.A.	History	D. Vijayalakshmi
	Economics	V. Theivanai
	English Literature	T. Asha
	Corporate Secretaryship	H. Kousalya
B.Sc.	Mathematics (R)	J. Meenakshi
	Mathematics (E)	G. Sankari
	Statistics	K. Srividhya
	Physics	S. Sheersha
	Chemistry	K. Revathi
	Botany	K. Rathnavathy
	Computer Science	S. Vidhya
B.Com.	B.Com. (R)	T. Bhuvaneshwari
	B.Com. (E)	S. Lavanya
	B.B.A. (E)	N. Sandhya

PRIZES AWARDED BY PRIVATE BODIES FOR PROFICIENCY IN COLLEGE EXAMINATIONS

No.	Foundation Course	Subject Course	Name of the Student
	Selvi Malini memorial prize	Part III: Economics	M. Theivanai
	Sri Veeraraghavan memorial medal	Part III: English Litt.	T. Asha
	Sri Sampath Kumar memorial medal	Part III: Mathematics	J. Meenakshi
	Smt. Kuppammal memorial prize	Part III: Statistics	K. Srividhya
	Sri S.A.T. Arumugaswamy memorial medal	Part III Physics	S. Sheersha
	Sri Krishna Bhatkal memorial medal	Part III Chemistry	K. Revathi
	Smt. Sulochana Padmanabhan medal	Part III Botany	K. Rathnavathy
	Smt. Meenakshi Ammal memorial prize	Part III Commerce	T. Bhuvaneshwari
	Shri P.D. Murti memorial medal	Part III English Litt. Journalism	S. Akila
	Shri G. Hanumantha Rao memorial medal	Part III English Litt. Allied II	A.P. Sowdamini, II Literature
	Sri. A.S. Krishna memorial prize	Part I Hindi B.A./B.Sc.	Krithiga Rangan III Statistics
	Smt. Meenakshi Anantharaman memorial prize	Part I Sanskrit B.A./B.Sc.	S. Vidhya III Comp. Sc.
	Sri. T.A. Subramanian memorial medal	Part II English B.A./B.Sc Allied I	K.S. Subhashini II Mathematics
	Sri S. Arunachalam Memorial prize		J. Sangeetha, I Literature

PRIZES AWARDED BY PRIVATE BODIES FOR OVERALL PERFORMANCE

S.No.	Endowment	Subject Course	Name of the Student
1.	Selvi Supriya Memorial Prize-a cash award given to a deserving student of	III Economics	L. Anuradha
2.	Sri. T.A.Subramanian memorial medal awarded for good performance in	English Literature	T. Asha
3.	Smt. Meenakshi Anantharaman memorial Prize for good Performance in	Sanskrit	R. Sangeetha II Statistics
4.	Sri Gopalakrishnan Nair memorial prize for good performance in	English Literature	T. Asha
5.	College Book House Prize	Part I Sanskrit	S. Rajamathangi I Comp. Science.
6.	College Book House Prize	Branch IV Economics	S. Anitha I Economics
7.	College Book House Prize	Branch I Mathematics	P. Balamuthu Lakshmi, I Maths
8.	Best Speaker in English		N. Deepa, III Physics
9.	Singers of the year		D. Jayashree, III Com (R) S. Akila, III Literature
10.	Cash Prizes awarded by the Management to the 5 singers who won Laurels during the Music Festival		S. Akila, III Litt. V. Niranjana, III Comp Sc. R. Shrimathi II Maths S. Jayanthi II Physics S. Rajamathangi I Comp.Sc.
11.	Special award for the player of the year		T. Sripriya, III Com
12.	Shri. S.N.Bhatt special Prizes for the Student Union Presidents	Regular Evening	S. Indu, III Statistics Manjusha, III B. B. A.
13.	Best outgoing student prize installed by the Staff Club		S. Indu, III Statistics
14.	Smt. Kola Saraswathy Ammal prize for the Best outgoing student		S. Indu, III Statistics
15.	Prize instituted for the best outgoing student by the 1st set of staff members		S. Indu, III Statistics

UNIVERSITY PLAYERS FOR THE YEAR 2000 - 2001

Name	Class
A. Meena	III Economics
B. Selvalakshmi	III Economics
R. Ram Mallika	I History
M. Gomathi	III Economics
C. SriRoopavathy	III Economics
N. Pradeepa Jeeva Rekha	III Literature
K. Srividhya	III Statistics
S. Indumathi	II Corporate
V. Sripriya	I Literature
N. Harini	II Statistics
N. Kavitha	I Botany
T. Sripriya	III B.Com
A. Saravani	I Literature
S. Poongodi	II B.com
R. Gayathri	I Maths
S. Lakshmi	I Economics
L. Rukshana Fathima	I Economics
G. Veni	I B.Com
R. Selvi	I Economics
V. Rani	I Chemistry
K. Praveena	II B.Com
Pushpa Rani Deogam	II B.Com
M. Kamalaselvi	II B.Com
Y. Prathiba	I Comp. Science
Aarthy Ramaswamy	III B.B.A.

Name	Class	Games
Amudha	I B.Com	Volley Ball
Lavanya	I B.Com	Volley Ball
Rukshnan Fathima	I Economics	Volley Ball
Lakshmi	I Economics	Volley Ball
Gayathri	I Maths	Volley Ball
Poongodi	II B.Com	Kho-Kho
Praveena	II B.Com	Chess
Prathiba	I Comp-Sc.	Chess
Aarthy Ramaswamy	III B.B.A.	Atheletics
Sripriya	III B.Com	Atheletics
Saravani	I Litt	Atheletics
Jayanthi	II B.Com	Cross Country
Kamalaselvi	II Economics	Atheletics
Kumudham		

The Independence Day Meet at Kancheepuram gave another chance for our athletes to show mettle. A. Saravani won 1st place in shotput and III place in Discus, while Shirley Christina won II place in Javelin, Kamalaselvi of II B. Com won the 1st place in Javelin, Kamalaselvi of II B. Com won the 1st place in 5000 meters race. At the August 2000. R. Jayanthi won a 1st place and a 3rd place in shotput Hammer. M. Kamalaselvi won two 2nd places in 5000 and 1000 meters race and A. Saravani got 1st place in shotput and R. Arthi a third place in High jump. At the Junior State Meet M. Kamalaselvi won 1st place in 5000 meters and K.P. Priya won 1st place in 200 meters, II place in Long jump and 100 meters race.

T. SriPriya participated in national level meets at Nagercoil and won a III place in Long jump. At Senior State Meet at Madurai on 5th & 6th July 2000, she secured a 1st place in Long jump clearing a distance of 5.58 meters and a III place in Triple jump. At the Inter-state Meet held at Nehru Stadium from 28th to 31st August 2000, SriPriya secured a IV place in Long jump.

At the 14th state Open Athletic Meet held at Vellore on the 4th, 5th and 6th January 2001, Saravani secured 2 second places in Shotput and Javelin and R. Jayanthi won 3 second places in Javelin, Discus and Hammer. Further both these Athletes got selected to represent the state of Tamil Nadu at the National Athletic Meet held at Bangalore from 17th to 20th January 2001.

The merit of our players and the honour of the college reached the Zenith when our players and Athletes won the trophy for South-Division over all championship. I am happy to state that the year under review produced healthy competition and splendid achievement. The roll of honour won by them brought 10 cups and 10 shields to the college. To crown it all the teams added more feathers to their caps when a total of 52 players and athletes found their place in the University and state teams.

In conclusion, I am happy to say that these achievements were rendered possible, with the support and co-operation of all concerned.

First of all, let me extend my heartfelt thanks to our benevolent Chairman, Secretary, the Management Committee and the Principal for admitting and encouraging sports girls and for the spontaneous appreciation and financial assistance to them. I will be failing in my duty if I do not thank the games committee for the support extended and to all my colleagues for being a source of perennial encouragement to the players. I also thank a gesture of their genuine interest in promoting sports and games among the students. Seventeen members of teaching faculties instituted cash awards for outstanding sports persons from 1992 onwards.

The chess coach Mr. Ramachandran sponsored Rs. 2000/- for meeting the fees expenses for a deserving poor player. The old students Association has come forward with an annual award of Rs. 1000/- for meeting the fees payment of an outstanding player. I thank them all. I thank Mr. Shihan Hussani for the meticulous training imparted to our students in record time for an exciting Karate performance.

I thank all the officials and coaches who volunteered to do timely and devoted service in coaching the various teams with sportsman zeal. I thank the judges for being present early to day to judge the march past skills of our students.

Mr. K.S. Chakravathy, Proprietor, Indira Medicals, Chromepet has sponsored Rs. 5000/- as cash award for outstanding athletes and players this year.

Let me now finish this brief report extending my sincere thanks to the guests of Honour at this function Mr. K. Ashok Verdhani Shetty and Mr. Alexander Mantramurthy. Finally let me wind up, congratulating all prize winners at this thirty third sports meet. Participation is a reward in itself as true sportsmanship is the basis for fair contest. As such for those who put in their best and lost I wish them better luck next time to become. "Better, Stronger and Higher."

Thank you

UNION OFFICE BEARERS (2000-2001)

Vice President (R)

Mrs. S. Geetha Kannamal
Dept of History
Mrs B. Nalini
Dept of Statistics
Miss K. Soumya Lakshmi
Dept of B.B.A.

Vice President (E)

Students union

President (R)

President (E)

Secretary (R)

Jt. Secretary (R)

Secretary (E)

Jt. Secretary (E)

Tamil Association

Vice President

Secretary

Tamil Debate Club

Vice President

Secretary

English Association

Vice President

Secretary

English Debate Club

Vice President

Secretary

Hindi Association

Vice President

Secretary

Sanskrit Association

Vice president

Secretary

History Association

Vice President

Secretary

Economics Association

Vice President

Secretary

Mathematics Association

Vice President (R)

Secretary

Vice President (E)

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Vice President

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D. Nirmala III BSc Maths

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B. Anusha III Bsc. Maths (R)

Mrs. V.G. Shanthy Dept of Maths

R. Ramya III Bsc Maths (E)

Dr. Mrs. S. Lakshmi Dept of Physics

UNION OFFICE BEARERS - 2000-2001

- 13. Secretary
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Vice President
 - 14. Secretary
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 - 15. Secretary
Botany Association
Vice President
 - 16. Secretary
Zoology Association
Vice President
 - 17. Secretary
Computer Science Association
Vice President
 - 18. Secretary
Commerce Association Regular
Vice President
 - 19. Secretary
Evening Vice President
 - 20. Secretary
Corporate Secretary Ship Association
Vice President
 - 21. Secretary
Bachelor of Business Administration
Association Vice President
 - 22. Secretary
Evening Vice President
 - 23. Secretary
Quiz Club
Vice President
 - 23. Secretary
Games Association
Vice President
 - Secretary
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 - A. Suhanya III Bsc Statistics
K. Chellam Dept. of Chemistry
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S. Ranjani, II B.Sc., Botany.
Mrs. B. Poorna Dept. of Comp. Science
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Mrs. M. Anitha Dept of Commerce
 - N. Harini III B.Com
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Dept of Corporate
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D. Lalitha Dept of Business Administration
 - M. Annapoorani III B.B.A
Mrs. K. Pushkala Dept of Zoology
 - Jayashtee III B.Com
Vidya Dept of BCS
Deepa Marlecha III Bcom
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College Union



S. INDU
III BSc (Statistics)
Student President
and Best Outgoing



V. SINDUJA
II B.Com
Student Secretary



C. ANURADHA
I B.A History
Student Jt. Secretary



MANJUSHA RAVINDRAN
III BBA (Eve)
Student President

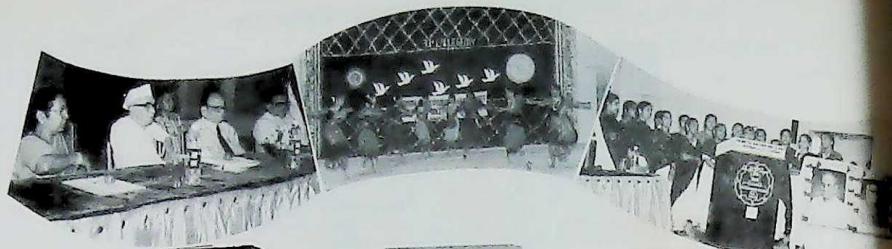


D. NIRMALA
III B.Sc Maths (Eve)
Student Secretary



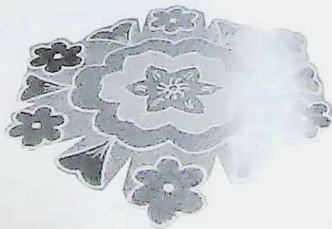
V. SRIVIDHYA
III B A Corporate (Eve)
Student Jt. Secretary

A DAY TO REMEMBER - COLLEGE DAY 2000

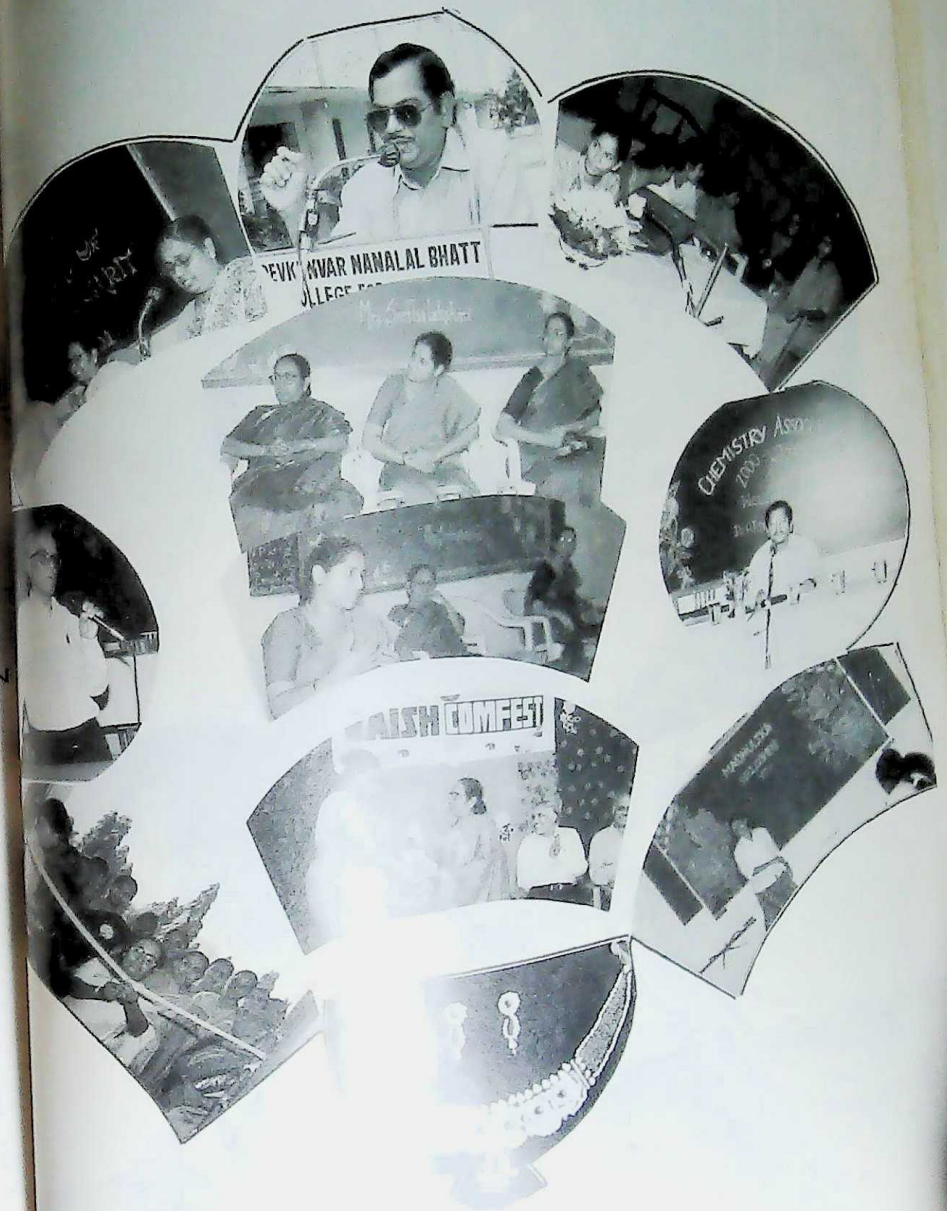


DEDICATED SERVICE

COLLEGE UNION



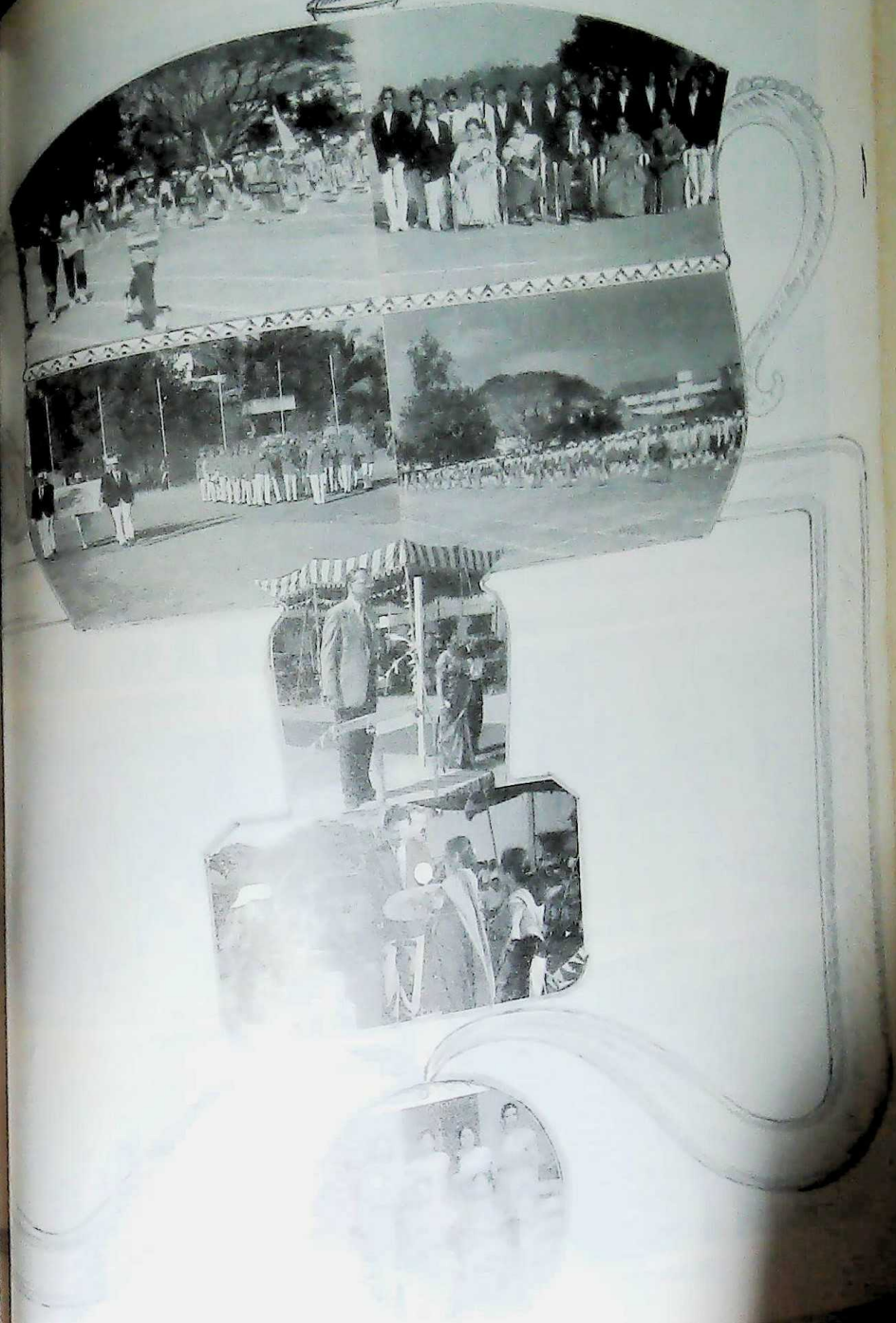
ASSOCIATION ACTIVITIES



SPELL - BINDING ELOQUENCE



VAISH-OLYMPICS?





ATHLETICS



BALL BADMINTION



BASKET BALL



CRICKET



FOOT BALL



HAND BALL



HOCKEY



KABADI



KARATE



KHO-KHO



SHUTTLE



TABLE TENNIS



Guard of Honour for Mr. Ashok Vardhan Shetty



An Impressive March Past



Alexander Mantramurty inaugurating



Staff at "Play"

SMṚTI-SAMARPANAM



Ms. Meera Muralirangan
Joint Commissioner MEP-2, Tambaram.

Dr. Francis Soundaraj Former Principal,
Madras Christian College, Principal
St. Thomas College, Chennai.

Prof. Dr. C. Balakrishnan Dept of
History Institute of Correspondence
Education.

Mr. V.S. Karunakar
Director, Small Scale Industries
Service Institute Guindy

Ms Pinki Virani writer & social worker

Mr. A. Ravindran Scientist
Institute of Remote Sensing

Dr. P. Krishnan Dept of Chemistry
Madras Christian College

Dr. Mrs. Meera Muralirangan
H.O.D. of Zoology
S.D.N.B. Vaishnav College for Women

Prof. Ms. S. Vasanth Kumar
H.O.D. Chemistry
Bharathi Women's College

Mrs. Sumitra, HOD of Commerce
S.D.N.B. Vaishnav College for Women

Dr. S.P. Rajagopalan
Principal D.G. Vaishnav College

Mr. Joy Placka, Director Zap Infotech

Dr. Appa Rao, Chief consultant CTS

Mr. Satish Kumar Zap Infotech

Highlighted the need for achieving
perfection in pronunciation &
stress in English.

Threat to secularism in India

Glory of Bhagavad Gita
and Lord Krishna

Issue of Sexually abused girl child.

Applications of remote sensing

Formulation of drugs

Eat well, Eat. Well

Environment and I

Need of character
in students

Inaugurated "IT++ and addressed
the students on role of computers
in the society and importance of
women in the field of computers

Wireless Application Protocol
Convergence of technologies &
their application

Counselling

English Association

History Association

Krishna Jayanthi

English Association

Botany Association

Chemistry Association

Chemistry Association

Chemistry Association

Founders day

Computer Science Association

Computer Science Association

Comp. Science Association

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21.12.2000	Economics Association	Mrs. Pramila (Retd Prof of Economic S.D.N.B. Vaishnav)	Importance of women's education
22.12.2000	Mathematics Association	Dr. V. Krishnamoorthy Ex Director K.K. Birla Academy Prof. BITS Pilani	Srinivasa Ramanujam and his fualihis as Mathematician
27.12.2000	History Association	Prof Dr. V. N. Srinivasa Desikan Retd. Assistant Director Museums	South Indian Art
3.1.2000	Commerce Association	Mr. Sridharan General Secretary All India Bank officers Association	Current Banking System in the prevailing economic conditions
9.1.2001	Physics Association	Mr. Subbiah Pandian LSG in Physics Presidency College	The role of II in physics
12.1.2001	Zoology Association	Prof. S.A. Ismail Prof HOD Zoology, New College	Earthworms, Soil and the gardener
19.01.2001	Sanskrit Association	Dr. S. Ramaratnam Principal Vivekananda College	Seminar by the students on "Glory of Sanskrit"
19.01.2001	Mathematics Association (E)	Prof Dr. Miss Meena Dept of Maths Sri Venkateshwara College of Eng	The greatness of Mathematics
23.01.2001	Tamil Association	Pulavar M. Ramalingam Assistant Head Master Govt. High School, Chiteapakkam	Importance of Women Education and status of women in the present society.
7.2.2001	Statistics Association	Mr. Venkatesan Reginl Manager LIC (Actuarial)	Role of Actuary in the present Scenario of investment plannings
15.03.2001	Union College day	Shri Surendra M. Mehta Former President World Vegetarian Congress	Importance of Vegetarianism
19.03.2001	Union Valedictory day	Mrs. Andal Priyadarshini Programmer Doordarshan, Chennai.	Spoke on the essential need of individuality of women in present society
9.04.2001	Convocation	Dr.S.Renganathan Dean MIT	Present education system

**S. D. N. B. VAISHNAV COLLEGE VAISHNAV
INTER - COLLEGIATE COMPETITIONS.**

Name of the Institution	Event	Participants	Class	Prize Position
Gurunanak College	Adcopy B. Com (R&E)	a. P.R. Anand b. G. Subramani c. N. Usha	III B.Com (E) III B.Com (E) III B.Com (E)	Ist Prize
Gurunanak College	Adcopy	a. S. Shwetha b. G.L. Hemalatha c. P. Sinduja	III B.Com (E)	II Prize
S.D.N.B. Vaishnav College	Adcopy (B.B.A. & B.C.S)	a. Srividhya b. Ashwini S. Pai c. V. Sudha	III B.C.S.	I Prize
S.D.N.B Vaishnav College		a. H.R. Preetha b. P. Suganya c. P. Menaka	III B.B.A.	IIInd Prize
Vivekananda College	Adzap	a. Satinde Singh Bedi b. Muthu Kartikeyan c. M Satish	III B. Com	Ist Prize
Vivekananda College		a. D. Murali Krishnan b. K.R. Prasanth c. V. Hari Narayanan	III B. Com	II Prize
S.D.N.B. Vaishnav College		a. V. Srividhya b. Ashwini S. Pai c. Sunitha a. R. Deepa b. M. Swarana Kumari c. N. Mallini	III B.Sc II B.C.S. I B. Com (R) II B. Com (R) III B. Com (R)	IIIrd Prize IIInd Prize

S.D.N.B. Vaishnav College	Best Seller Best Customer Best Buyer (B.Com (Reg&Eve))	Best Seller - S. Krithika Best Buyer - Pavithra Ramadoss	III B.Com (E) III B.Com	Ist Prize Ist Prize
S.R.M. College	Best Seller Best Customer Best Buyer (B.B.A. & B.C.S.)	Best seller - Kalpana.V Best Buyer - S. Shetha	I B.C.S. I B.C.S.	Ist Prize Ist Prize
Ethiraj College Ethiraj College	Street Theatre	a. Sree Kanth. T b. Pavithra Ramadas c. N. Rajesh d. Chitra R. e. Arvind Vidhya Sagar K. f. Hariharan. M. g. Adithya Reddy h. Ganesh Kumar P. i. Karupan Chetty C.T.		Ist Prize
S.R.M. College Arts and Science		a. P. Suguna b. H.R. Preetha c. P. Menaka d. A. Hema Malini e. N. Raja Rajeswari		IInd Prize

Name of the Institution	Event	Participants	Class	Prize Position
G.S.S. Jain College	Stock wars	Narmada Eswari Anupama Sridhar	II B.Com II B.Com	II Prize
M.O.P. Vaishnav College	Young Managers	V. Srividya Ashwini S. Pai	III B.C.S.	I Prize
Anna Adarsh	Crisis Management	Narmada Eswari Anupama Sridhar	II B. Com	II Prize
M.O.P. Vaishnav College	Memory Maze	Vishnu Priya Sree Priya C. Shanthi	II B.C.S II B.C.S II B.C.S.	II Prize
M.O.P. Vaishnav College	Best Seller Best Customer	V. Srividya Aswini S. Pai	III B.C.S	I Prize
M.O.P. Vaishnav College	Corop Drama	V. Srividya Ashwini S. Pai	III B.C.S.	I Prize
G.S.S. Jain College	Business Grid	S. Jayashree V. Subbulakshimi	III B. Com	III Prize
M.O.P. Vaishnav College	Talk Show Advertisement Ethics	V. Srividya	III B.C.S.	Best speaker
M.O.P. Vaishnav College	Kaun Banega Corpopati	V. Srividya Ashwini S. Pai S. Sunitha	III B.C.S. II B.C.S.	II Prize

**FINE ARTS ASSOCIATION 2000 - 01
INTER - COLLEGIATE COMPETITIONS.**

Name of the Institution	Event	Participants	Class	Prize Position
Geetha Sangam	Devotional Music Hindi - Group Song	S. Jayanthi S. Aishwarya S. Bhavana Ranjini T. Tamiliselvi Shyamala Jayaraman	II B.Sc. Physics II B.Sc. Physics II B.Sc. Statistics II B.Sc. Botany II B.A. Litt II B.A. Lt	Consolation Prize
	Hindi Solo	B.S. Archana	II B.Sc Maths	Consolation Prize
	Tamil - Group Song	R. Srimathy S. Jayanthi S. Sujatha S. Mangala K.S. Sunantha	II B.Sc. Maths II B.Sc. Physics III BBA (Eve) III B.Com (Eve) III B.Com (Eve)	II Prize
Iskon	Classical Vocal	S. Jayanthi	II B.Sc. Physics	II Prize
Khadi Grama Udyog Bhavan	Tamil Song	R. Srimathy	II B.Sc Maths	I Prize
MOP Vaishnav College for Women	Meera Bajan	R. Srimathy	II B.Sc Maths	III Prize
Anna Adarsh College	Creative Singing	R. Srimathy	II B.Sc Maths	I Prize
Stella Maris College	Classical Vocal	S. Mangala K.S. Sunantha J. Gayathri V. Hemamalini D. Subhashini R. Bhargavi H. Divya	III B. Com (Eve) III B.Com (Eve) II B. Com (Eve) II B. Com (Eve) II B. Com (Eve) II B. Com (Eve) II B. Com (Eve)	II Prize
	Face Painting	N. Harini	III B.Com (Eve)	III Prize
	Rangoli	N. Harini M. D. E. Thulasi Mahalakshmi	III B.Com (Eve)	III Prize

S.No	Participants	Venue	Event	Prize Position
1	Radhalakshmi III Comp. Sriatha. S Padmini B.	Anna Adarsh College for Women	Adzap	I
2	Radhalakshmi V S. Sriatha III Comp. Sci B. Padmini Rathichitra M Ranya. S Santhosi E.V	Ethiraj College	Adzap	II
3	Radhalakshmi V. Sriatha. S	G. Ss. Jain College for Women	Crossword	II
1	Sanskrit Association V.N. Maheswari II BSc Mathis	Anna Adarsh College for Women	Sanskrit	II

COMPUTER SCIENCE INTER COLLEGIATE COMPETITIONS

S.No	Participants	Venue	Event	Prize Position
1	Radhalakshmi III Comp. Sriatha. S Padmini B.	Anna Adarsh College for Women	Adzap	I
2	Radhalakshmi V S. Sriatha III Comp. Sci B. Padmini Rathichitra M Ranya. S Santhosi E.V	Ethiraj College	Adzap	II
3	Radhalakshmi V. Sriatha. S	G. Ss. Jain College for Women	Crossword	II
1	Sanskrit Association V.N. Maheswari II BSc Mathis	Anna Adarsh College for Women	Sanskrit	II

DEPARTMENT OF BOTANY - 2000-01 INTER - COLLEGIATE COMPETITIONS.

S.No	Participants	Venue	Event	Prize Position
1.	R. Sharadha	Loyola College	Flower Arrangement	III Prize
2.	R. Sharadha N. Chitra S. Sudha	Loyola College	Poster Display	I Prize
3.	T.D. Nirmala Devi	Loyola College	Plant Identification	I Prize
4.	K. Rathnavathy	Loyola College	Plant Identification	II Prize
5.	R. Sharadha	Loyola College	Cross word	I Prize
6.	S. Suganthi and T.D. Nirmala Devi	Loyola College	Rangoli	III Prize
7.	R. Sharadha and T.D. Nirmala Devi	Loyola College	Sketching	III Prize
8.	K. Rathnavathy	Loyola College	Spotting	I Prize
9.	T.D. Nirmala Devi	Loyola College	Spotting	II Prize
10.	K. Rathnavathy and R. Sharadha	Loyola College	Quiz	I Prize
11.	R. Sharadha and N. Chitra	WCC	Crossword	I Prize
12.	K. Rathnavathy	WCC	Spotting	I Prize
13.	T.D. Nirmala Devi	WCC	Spotting	II Prize
14.	S. Suganthi N. Kritika T. D. Nirmala Devi S. Sudha	WCC	Botanical Lyrics	I Prize
15.	K. Rathnavathy R. Sharadha	WCC	Quiz	I Prize
16.	S. Sudha N. Chitra	WCC	Quiz	II Prize
17.	R. Sharadha K. Rathnavathy	Stella Marris	Quiz	I Prize
18.	R. Sharadha	IIT	Pot painting	I Prize
19.	T.D. Nirmala Devi	WCC	Sketching	I Prize

S.No.	Participants	Venue	Event	Prize Position
1.	N. Chitra III Botany R. Sharadambal	Women's Christian College	Crossword	
2.	K. Rathnavathy	Women's Christian College	Spot At Sight	II
3.	T.D. Nirmala Devi	"	"	II
4.	T.D. Nirmala Devi	"	Pencil Sketching	I
5.	R. Sharadambal	"	"	III
6.	K. Rathnavathy R. Sharadambal	"	Quiz	I
7.	N. Chitra S. Sudha	"	"	II
8.	S. Sudha N. Kritika T.D. Nirmala Devi B. Suganthi	"	Botanical Lyrics	I
9.	S. Sudha III Botany R. Sharadambal N. Chitra	Loyola College	Poster Display	
10.	R. Sharadambal (III Botany)	"	Crossword	I
11.	Rathnavathy II Botany R. Sharadambal	"	Quiz	I
12.	T.D. Nirmaladevi	"	Plant Identification	I
13.	K. Rathnavathy	"	"	I

INTER COLLEGIATE COMPETITION
Statistics Association

S.No.	Participants	Venue	Event	Prize Position
1.	S. Indu III B.Sc Statistics	Loyola College	Master Mind	I
2.	M.P. Nagalalitha III Bsc Statistics	Loyola College	Mastermind	II
3.	S. Indu Krithika Rangan S. Padmagayathri III Bsc Statistics	Madras Christian College	Paper presentation	I Shield for the "Best Paper" presented
CHEMISTRY ASSOCIATION				
1.	S. Nisha (III Chem)	Loyola College	Written Quiz	7th
2.	K. Revathi (III Chem)	Loyola College	Written Quiz	10th
3.	S. Chitra III Chemistry P. Radhika III Chemistry S. Suganya III Chemistry K. Suman III Chemistry M. Thirunerariselve III Chemistry	S.I.E.T. College	Adzap	III
4.	B. Sangeetha III Chemistry K. Revathi III Chemistry	R.K.M. Vivekananda College	Quiz	Merit Certificate
5.	N. Uma II Chemistry H. Sathyapriya II Chemistry	Loyola College	Dumb Charades	I
6.	P. Malarvizil II Chemistry K. Kavitha II Chemistry	Loyola College	Dumb	III

அனைத்துக் கல்லூரிக்கு இடையிலான போட்டிகள் 2000 - 2001.

போட்டிகள்	இடம்	பெயர்	பரிசு
மூலக்கூறுகள் போட்டி	தமிழ்நாடு முற்போக்கு எழுத்தாளர் சங்கம்	மு.வேதவள்ளி மூன்றாமாண்டு பொருளியல்	I
கூடுதல்	பாரதியார் மாணவர் தமிழ் மன்றம்	ரா. டன்னஸ் ராணி மூன்றாமாண்டு புள்ளியல்	மாநில அளவில் மூன்றாம் பரிசு III (ரூ. 300)
வினாக்கள்	International Society for Krishna Consciousness, (ISKCON)	பி. மலர்விழி முதலாமாண்டு வேதியல்	Best Speaker
கட்டுரை	"	கே. மகாலட்சுமி முதலாமாண்டு வணிகவியல்	I
கட்டுரை	"	ஆர். நந்தினி முதலாமாண்டு இயற்பியல்	III
கட்டுரை	கல்லூரி கல்வி, இணை இயக்குனர் சென்னை - 600 002.	ஜி. ரேணுகா இரண்டாமாண்டு வரலாறு	III (ரூ. 500)
முயற்சித்தல்	தி.முக. மாவட்ட இலக்கிய அணிச் செயலாளர் காஞ்சிபுரம் மாவட்டம்.	என். சுமதி இரண்டாமாண்டு வரலாறு	II (ரூ. 2000)
"	"	கே. பூங்குழலி இரண்டாமாண்டு வரலாறு	ஆறுதல் பரிசு (ரூ. 1,000)
பாட்டு	இலயோலா கல்லூரி சென்னை - 34.	பா. ஸ்ரீமதி முதலாமாண்டு கணிப்பொறியியல்	I
கட்டுரை	சென்னைக் கிறித்துவக் கல்லூரி தாம்பரம்	எம். உமா மகேஸ்வரி இரண்டாமாண்டு புள்ளியல்	II

FINE ARTS ASSOCIATION 2000-01 INTER - DEPARTMENTAL COMPETITIONS.

S.No	Event	Participants	Class	Prize Position
1.	Classical Vocal	J. Gayathri D. Jayashree	II B.Com (Eve) III B.Com (Day)	I Prize
2.	Classical Dance	Prashanti A. Ashwini	I B.Sc Statistics I B.Com	I Prize II Prize
3.	Light Music (Solo)	P. Srimathy A. Anuradha	I B.Sc Statistics I B.Sc Botany	I Prize II Prize
4.	Mehendi	Deepa Marifecha P. Kavitha	III B.com (Eve) III B. Com (Day)	I Prize II Prize
5.	Pot Painting	P. Kavitha V. Indumathi	III BBA (Eve) III B.Com (Day)	I Prize II Prize
6.	Hair - do	P. Kavitha M. Rajalakshmi	III B.Com (Day) III B.Com (Day)	I Prize II Prize
7.	Antakshari	M Radhika S. Sangeetha V. Brinda S. Anitha J. Padmapriya	II B.Com (Day) III B.Com (Day)	II Prize
8.	Instrumental	S. Suganthi V. Selvarani N. Anugeetha	III B.Sc. Physics	I Prize
9.	Rangoli	P. Kavitha Rukmani J. Jamuna Rani N. Harini M. Deepa Chandrakala	III B.Sc Physics III B.Com (Day)	I Prize I Prize
10.	Group Dance	S. Radhika Jayasudha G. Anitha Meena Shri Gayathri J.P. Narmada A. Ashwini Chitra	III B.Com (Eve) III B. Com (Day) III B. Com (Day) III B. Com (Day) III B. Com (Day) II B. Com I B. Com I. B.Com	II Prize I Prize
		M. Rathichitra R. Vijayalakshmi K.H. Subhashini R. Merlin Divya V. Jothi B. Sasidevi	III B.Sc Comp. Science III B.Sc Comp. Science II B.Sc Comp. Science II B.Sc Comp. Science II B.Sc Comp. Science II B.Sc Comp. Science	II Prize

INTER - DEPARTMENTAL COMPETITIONS.

S.No	Participants	Venue	Event	Prize Position
1	R. Sharadambal III Botany	S.D.N.B.V. College	Jewellery designing	I Prize
2	K. Kiruba II Botany	S.D.N.B.V. College	Jewellery designing	II Prize
3	N. Anugeetha II Botany	S.D.N.B.V. College	Greeting Card Preparation	I Prize
4	A.V. Suganthi	S.D.N.B.V. College	Greeting card Preparation	I Prize

**S.D.N.B. VAISHNAV COLLEGE VAISH COMFEST 2000-2001
INTER - CLASS COMPETITIONS.**

Name of the Institution	Event	Participants	Class	Prize Position
S.D.N.B. Vaishnav College	Quiz	a. V. Jayashree b. G. Anitha c. S. Lakshmi	II B.Com (R) III B.Com (R) III B.Com (R)	Ist Prize
		a. R. Deepa b. M. Swarana Kumari c. N. Malini	I B. Com (R) II B. Com (R) III B. Com (R)	IInd Prize
	Wrap It up B.Com (R&E)	a. R. Nithya b. B. Lalitha	II B.Com (E) III B.Com (E)	Ist Prize Ist Prize
	B.B.A. & B.C.S.	a. S. Lakshmi b. V. Subha Lakshmi	III B.Com (R) III B. Com (R)	IInd Prize
		a. N. Sandhya b. K. Bhargavi	III B.B.A. III B.B.A	I Prize
		a. K. Sandhya b. P. Sujatha	III B.B.A. III B.B.A	IInd Prize
S.D.N.B. Vaishnav College	Stock Wars B.Com (R&E)	a. K. Sunantha b. Padma Priya	III B. Com (E) III B. Com (E)	Ist Prize Ist Prize
		a. B. Nivedita b. Mathiselvi	II B.Com (R) II B.Com (R)	IInd Prize
	B.B.A & B.C.S.	a. Ashmini S. Pal b. V. Mathiselvi	III BCS II BCS	Ist Prize
		a. P. Sunganya b. H.R. Preetha	III B.B.A III B.B.A	IIInd Prize

17.	Rangoli	Muhammad Baig A.Md. Nazeer Mudassaraali Md. Ali Jinnah Hartharan	Second	New College
18.	Dumb-C	D. Baskaran Neha Baird Mala J. Mehta N. Harini C. Vijayalakshmi Deepta Maheja Mehaa B. Shah Tarala. P Rasla B. Java K. Subash S. Sendhil M. Kannan J. Jayakaran, Rohith Mirdhula Ramesh D. Bhaskaran R. Rajkumar P. Kavitha S. Saraswathi	First Second First Second First Second First Second First Second	M.N.M. Jain Eng. College S.D.N.B. Vaishnav College GSS Jain College Gurunanak College Loyola College M.O.P. Vaishnav College M.N.M. Jain Eng. College Vels College S.D.N.B. Vaishnav College M.O.P. Vaishnav College
19.	Jam		Second	
20.	Face Painting		First	
21.	Bridal Make-up		Second	

COMPUTER SCIENCE ASSOCIATION

S.No.	Participants	Venue	Event	Prize Position
1	Radhalakshmi III Comp. Sriatha S Padmini B.	Anna Adarsh College for Women	Adzap	I
2.	Radhalakshmi V S Sriatha III Comp. Sci B Padmini Rathichitra M Ramya S Santhosi E. V	Ethiraj College	Adzap	II
3	Radhalakshmi V Sriatha S	G. S.S. Jain College for Women	Crossword	II
Sanskrit Association				
1.	V.N. Maneswari			

FOR WHICH YOU CANNOT BE PUNISHED

HOW CAN YOU TELL THE AGE OF YOUR FRIEND

Ask your friend to write down his age. Then double it. Add one to it. Multiply it by 5. Now add 5 to it. Now multiply it by 100 subtract 100 from it. Now ask him to tell the number, you delete the last two digits. The remaining numbers will be his age. For example:

T. Lakshmi, III B.A. Litt

Suppose friend's age is = 19
double it = 38
Add one to it = 39
Multiply it by = 39
Add 5 to it = 39
Multiply it by 10 = 200
Subtract 100 from = 2000
it = 1900

HUMOUR TIME

Can you give me an example of wasted energy
Yes Ma'am, telling a hair raising story to a bald headed man

Did you shave this morning Karan?

Yes Sergeant

Well next time stand a bit closer to the razor

Delete last two digits and say it is 19
Is it O.K.!

By. P. Hemalatha,
B.Sc. Mathematics, II Year

LIVE YOUR LIFE

LIFE IS...

A Book - study it
A Beauty - Worship it
A Challenge - Meet it
A Dream - Realise it
A Sorrow Overcome it
A Trageely - Face it
A Song - Sing it
A Love Enjoy it
A Game - Play it
An Adventure - Dare it
A Peromise - Fulfil it
A Stnuggle - Accept it
A Bliss - Taest it
A Duty - Preform it
A Journey - Travel it
Life is short
Make it "Sweet"

By. P. Hemalatha
B.Sc Mathematics, II Year.

T. Lakshmi
III B.A. Litt.

TAJ MAHAL

The Moghul emperor Shah Jahan in the Memory of his wife Mumtaz Mahal built the Taj Mahal. It was built in 22 years (1631 to 1653) by 20,000 artisans brought to India from all over the world. Many people believe this is what your guide probably told you if you ever visited the Taj Mahal. This is the same story I have read in my history book as a student in India.

No one has ever challenged it except professor P.N. Oak, who believes the whole world has been duped. In his book Taj Mahal: The true story, Oak says the Taj Mahal is not Queen Mumtaz Mahals tomb but an ancient Hindu temple palace to Lord Shiva (known as Tajo Mahalaya)

In the course of his research, Oak discovered the Shiva temple palace which was worshipped by Shah Jahan from the Maharaja of Jaipur, Jan Singh. Shah Jahan then remoulded the palace into his wife's memorial.

In his own court chronicle, Badshah Nama, Shah Jahan admits that an exceptionally beautiful grand mansion in Agra was taken from Jai Singh for Mumtaz's burial. The Maharaja of Jaipur still retains in his secret collection two orders from Shah Jahan for surrendering the Taj buildings. Using captured temples and mansions, as a burial place for dead courtiers and royalty was a common practice among muslim rulers. For example, Daula and Safdar Jung are all buried in such mansions. Oak's enquiries begin with the name Taj Mahal. He says this term does not occur in any Moghul court papers and chronicles, even after this the term has never been used for a building in any of the muslim countries. From the usual explanation that the term Taj Mahal derives from Mumtaz Mahal, is illogical in at least two respects. Firstly her name, secondly, one cannot omit the first three letters "Mum"

Vaishna
I Bsc Computer

from a Woman's name, to derive the Taj Mahal Mahalaya, or the Shiva's palace. Oak also says love story of Mumtaz and Shajahan is a fairytale created by court sycophants, blundering historians and sloppy archeologists. Not a single royal chronicle of Shah Jahan's time corroborates the love story. Furthermore, Oak cites several documents suggesting the Taj Mahal, predates Shah Jahan's era, and was a temple palace dedicated to Shiva worshipped by Rajputs in Agra city. For example, Professor Marvin Miller of New York took a few samples from the riverside door of the Taj. Carbon dating tests revealed that the door is 300 years older than Shah Jahan European traveler Johan Al bert Mandelslo, who visited Agra in 1638 (seven years after Mumtaz's death), describes the temple of the city in his memoirs, but he makes no difference to the Taj Mahal being built. The writings of Peter M... an English visitor to Agra within a year of Mumtaz's death, also suggest that the Taj was a note well building long well before Shah Jahan's time. Oak points out a number of design and architectural inconsistencies that support the belief of the Taj Mahal being a typical Hindu temple rather than Mausoleum.

Many rooms in the Taj Mahal have remained sealed since Shah Jahan's time, and are still inaccessible to the public. Oak asserts they contain a headless statue of Shiva and other objects commonly used for worship rituals in Hindu temples. Fearing political backlash, Indira Gandhi's government tried to have Oak's book withdrawn from the book stores, and threatened the Indian publisher of the first edition with dire consequences. There is only one way to discredit and validate Oak's research. The current Indian Government should open the sealed rooms of the Taj Mahal under UN supervision, and let international experts investigate.

ABC FRIENDSHIP

A friend....

as you are
say "Hi"
you up
whole of you
mistakes
ationally
with you
at heart
what you are
in your life
you
ears
shift
things about you
the truth when you need to hear it.
you
you don't understand
you won't listen and
back to reality.
Raja Mathangi
I Comp. Sc.
DEDICATED TO MY FRIENDS.
& their Memories
the lonely road, thinking of the time that
came flooding back, like the cold wind across
all those senseless talks,
endless walks,
gattering sound of rain,
classroom window pane.
the setting sun,

I remember all our "Jokes and Fun"
Fun and Frolic was our life,
Nostalgic feeling is my prize,
Now not will I get, such sweet Friends, that I BET.
Sweet as a melody, soft as a song.
They stay in my heart ever so long.
My Friends! My memories are
Like a wishful dream that God sent especially for me
(Me alone)

R.SivaSankari
B.Sc. II Physics.

Most Beautiful Thing In The World:

Hoping to paint "the most beautiful thing in the world",
An artist asked three people what they thought it might be.

"Faith" said the clergyman "you will find it at every altar",
he replied.

"Love" said a young bride, "love builds poverty into
riches, it sweetens tears,

without it there is no beauty". was her reply.

"Peace" was the answer from a weary soldier.

"War is ugly. Wherever you find peace, you find beauty".

"Faith, love and peace! How can I paint them!",

wondered the artist.

Entering his home, he saw faith in the eyes of his
children & love in the eyes of his wife. And in his home,
he saw peace that love and faith had built.

So he painted "the most beautiful thing in the world".

And he called it "HOME".

R.SivaSankari
B.Sc.II Physics

THE FEMALE SPECIES

When she's 20, she's like Africa Half Unexplored.

At 30, she's like India,

Warm, luxurious & Mysterious.

At 40, she's like America,

Technically perfect.

At 50, she's like Europe,

All of a ruin,

At 60, she's like Siberia,

Everybody Knows where it is,

But nobody wants to go there

R.SivaSankari
II Physics

STORY WITH A DIFFERENCE...

A Story is told about a soldier who was finally coming home after having fought in Vietnam. He called his parents from San Francisco.

"Mom and Dad, I'm coming home, but I've a favor to ask. I have a friend I'd like to bring home with me."

"Sure" they replied, "we'd love to meet him."

"There's something you should know", the son continued, "he was hurt pretty badly in the fighting. He stepped on a land mine and lost an arm and a leg. He has nowhere else to go, and I want him to come and live with me."

"I'm sorry to hear that, son. Maybe we can help him find somewhere to live."

"No, Mom and Dad, I want him to live with us."

"Son," said the father, "you don't know what you're asking. Someone with such a handicap would be a terrible burden on us. We have our own lives to live, and we can't let something like this interfere with our lives. I think you should just come home and forget about this guy. He'll find a way to live on his own."

At that point, the son hung up the phone. The parents heard nothing more from him. A few days later, however, they received a call from the San Francisco police.

Their son had died after falling from a building, they were told. The police believed it was suicide. The shocked and stricken parents flew to San Francisco and were taken to the city morgue to identify the body of their son. They recognized him, but to their horror they also discovered something they didn't know, their son had only one arm and one leg.

The parents in this story are like many of us. We find it easy to love those who are good-looking or fun to hang around, but we don't like people who inconvenience us or make us feel uncomfortable. We would rather stay away from people who aren't as healthy, beautiful, or smart as we are.

Pray that God will give you the strength you need to accept people as they are, and to help us all be more understanding to those who are different from us!!!

Thankfully, there's someone who won't treat us that way. Some one who loves us with an unconditional love that welcomes us into the forever family, regardless of how messed up we are.

LIFE AND ACCOUNTING

Your life is a financial statement
Childhood is the trading Account
Your Opening stock is innocence
Pure Knowledge is what you purchase
Love you shower is your sales
This is a sale with full discount
With no profit motive.

Youth is your Profit & Loss Account
Of course an invaluable account!
Your mistakes are expenses
The experience you gain is the income
The is the earning period!
But have you earned profit?
Or have you suffered loss?
Your character is the yard stick
So ever stick on to the best!

It's during old age
That you prepare your Balance sheet
You started your life

With God-gifted talents
These are your unperis table assets
The hard work you put in are your investments
Your service to the world
earns you long-lasting debtors
Be an optimist and
You will incur no bad debts
Discipline and truth earns you goodwill

Duties are your liabilities
When you are bound by duties
You will have no creditors

Now before death, at the end
Think for a second
'Was your life profitable?'
'Hare you tallied your Balance Sheet?'
If not, don't ever open a suspenche Account
Try to tally it by any means
For, you have the will that rings
"You Can!"

D. Chitra
III BSc. (M)

Crazy but you can have a lil' laugh!

... of William Knott and Mr. Watt.
... Calling?" was the answer to the

... your name, please?"
... what I asked you. What's your name?"
... what I told you. Watt's my name?"

... pause, and then from Watt, "Is this
... is Knott."
... tell me your name"

... Knott."
... the talkers at a point where they were
... the rest of what happened...

... not?"
... What do you mean why not?"
... Why won't you tell me your name?"

... I told you my name?"
... don't you say you will not?"
... not, Knott, Will Knott"

... that's what I mean."
... do you know my name."
... Of course not!"

... God, So now, what is your?"
... Yours?"
... Name!"

... that's my name."
... how the hell do I know? I am asking you!"
... I have been very patient and I have told
... name and you have not even told me yours

... you have been patient, what about me?"
... have told you my name so many times and
... who have not told me yours yet"

... Of course not!"
... See, you even know my name!"
... Of course not!"

... Then why do you keep saying of course
... Because I don't"
... [Pause]

... What is your name?"
... See, you know my name!"
... Of course not!"

"Then why do you keep asking watt is your name?"

"To find out your name!"

"But you already now it!"

"What?"

"See, but you know mine!"

"Of course not!"

"Exactly!"

Now they are at a point where both think the other knows their name, but they themselves don't know the other's name

"Listen, Listen, wait, if I asked you what your name is, what will be your answer?"

"Watt's my name"

"No, no, give me only one word"

"Watt"

"Your name"

"Right!"

[Pause before it hits him]

"Oh, Wright!"

"Yeah!"

"So why didn't you say it before?"

"I told you so many times!"

"You never said Wright before"

"Of course I did"

"Ok I won't argue any more. Do you know my name?"

"I do not."

"Well, there you go, now we know each other's name."

"I do not!"

"Good!"

[Pause before it hits him]

"Oh, Gudd!"

"Good."

"No wonder, it took me so long, is that Dutch?"

"No, it's Knott!"

"Oh, Okay, At least the names are clear now gudd."

"Yes Wright."

Now they both think they know each other's name as well!!!

D Chitra
III Maths

ENGLISH ASSOCIATION AND DEBATE CLUB

Dr. Francis Soundararaj, former Principal, Madras Christian College and at present Principal of Thomas college, Chennai formally inaugurated the English Association and the Debate Club on August 2000. His lecture and slide presentation highlighted the need for achieving perfect pronunciation and stress in the English language, two aspects which are very often overlooked.

Ms. Pinki Virani, the well-known writer and social activist visited the college. She spoke on the problem of sexual abuse of the girl child - a topic considered taboo. The psychological problems created by this abuse were also highlighted.

The focus of our activities was on creativity. Artists attempted to produce a sketch of Rabindranath Tagore in Sketch the Personality contest. S. Sunitha, I B.com., and R. Dhannas Rani, III Statistics won the I and II prize respectively. Participants in Collage put together bits of paper to bring out the theme of a given poem. However not many were willing to take up the challenge. So only one prize was given to L. Kalaiselvi and R. Baby Sridevi of II Economics were the winners. The response to complete the task was very good. The competition was keen & close, 3 prizes were awarded :

Rebecca Hannah	III Lift -	I prize
R. Savada,	III Bol	II Prize
V. Lakshmi	III Statistic	III Prize

A paper reading session for major students was held, when students from the three years presented papers. Writing on Journalism, Indian Writing English, Dickens, Hardy, Marlowe & Ben Jonson. The Moderator for the session was Dr. Muthulakshmi, Reader from the department, while the student participants were Rebecca Hannah & S. Akila (III Litt), A.P. Soudamini & Tamil Selvi (II Litt) and Sangeetha and Jayalakshmi (I Litt).

The ever popular Dumb Charades, Jam & Ship wreck were conducted by the Debate Club. The oratorical contest this year was a success with a fairly large number of participants. The 3 winners were D. Anupama (I Comp sc) Krithiga Rangan (III State) R. Rebecca Hannah (III Lift).

Dumb Charades	I Prize Asrini S. Pai, Thirupurasundari & Sudha (III Corporate)
	II Prize : D. Chitra, A. Valarmathi & D. Anusha
	III Prize : S. Shreeshha, Deepa & Preethalakshmi (III Physics)
Jam :	I Prize : R. Sarada III Botany
	II Prize : S. Indu III Statistics
Ship wreck :	I prize D. Anupama I Comp Science
	II Prize S. Asha III Literature

The winners represented the college in Smrti, the cultural fiesta hosted by our college in September 2000.

Ms. Seethalakshmi Regional officer USEFI, Chennai was the Chief Guest at the valedictory function. Her speech on careers and attitudes to life was well received. She exhorted the students to carve out an identity for themselves and develop a strength of mind to fight for the down-trodden.

ROTRACT CLUB OF SDNB VAISHNAV COLLEGE FOR WOMEN - CHROME PET.

Sponsored by Rotract Club of Madras South East - R.I. district-3230

President	:	Rtr. N. Harini (B.Com. III) (E)
Secretary	:	Rtr. Krithika (B.Com. II) (E)
Co-Ordinator	:	Rtr. Mrs. Bramarambigai
Treasurer	:	
Joint Secretary	:	200
Members for this year	:	75
Members	:	College Auditorium
Meeting	:	Once a week
Frequency of meeting	:	
Number of Rotractors for meeting	:	75

Installation of the club:

The installation of our club was done in the month of July in our college auditorium. Our Parent Club President Mrs. Bharathi Udaay were the guests. Our principal gave an excellent speech about the work of rotractons and urged us to proceed with our club activities.

Members of other Rotaract Clubs were also invited for the function and they included the Club of Akaash, A.M. Jain College and District Rotaract Club.

Report for the year 2000 - 2001

Before the formal date of installation of new office bearers, the club had started its community service. The enthusiastic members of our club collected 175 kgs of rice, 200 dresses and 50 books for "Vasantham Home" - for mentally retarded children. The things were handed over to Mrs. Bharathi Udaay our Parent Club President, during the installation.

Students from B.Com I (E) participated in the district RYLA Camp held on 16th of September 2000 at Fonakela Camp Site Avadi. The camp provided an opportunity to various speaker who spoke on various enlightening topics like "self discipline" of enjoy taking responsibilities." The camp was a good treat for the students.

With Akaash club we sold 200 friendship cards and gave the collected money to Good Samaritan.

Donated 50 sets of clothes to a govt run home at Chittlapakkam.

கிறுக்கல்கள்

எஸ். லாவ
மூன்றாமாண்டு கணிதவியல் (ம

கிறுக்கலே!
ஒருகோடி மாலைகள்
உன் தோளில் வந்துவிழும்....
ஒருகோடி கைகுவிந்து
உன் பாதை வந்து தொழும்

என்றாலும் - இதுவரைக்கும்
பொன்மாலை பூமாலை
புகழ்மாலை தூக்கிவந்து
நானானக்குச் சூட்ட
நாள்பார்த்து நின்றதில்லை!
உன்மீது
கண்மாலை போட்டதுண்டு - நான்
கவிமாலை போட்டதில்லை!

இப்போது
மண்ணுக்கு மாலையிடும்
மஞ்சள் வெயிற்பொழுதில்
என் மாலை ஒன்றுனுக்கு
எடுத்திங்கே வந்துள்ளேன்

இம்மாலை
கழுத்தில் விழும் மாலையல்ல...
கறைபடியா ஒரு கவிஞன்
எழுத்தில் விழும் மாலை!

இது
தூதில் விழும் மாலையல்ல...
சுற்றியுள்ள பெருமக்கள்
காதில் விழும் மாலை!

இது சுழற்றிவிடும் மாலையில்ல...
நெஞ்சத்தைச் செந்தமிழால்
சுழற்றிவிடும் மாலை
சூட்டுகிறேன்
வணக்கங்கள்.....

வைரமோ வைடுரியமோ
வந்திருக்கும் சுதந்திரமோ

எதுவானும்
இளைய கழுத்துகள் - கிறுக்கல்களை
இறுக்கும் மணிகள் நாம்
எதிர்ப்போம்
அதே சமயம்...
உள்ளத்தை அன்பால்
உயர்வான பண்புகளால்
உருக்கும் மணிகளென்றால்
- கிறுக்கல்களென்றால்
உவந்து வரவேற்போம்!
அந்த அடிப்படையில்தான்
கவிதைப் படையல் செய்கின்றேன்.

கிறுக்கலே!
சின்ன வயதில் உன்னைச்
சில சமயம் தொட்டதன்றி
அதன் பிறகு நான்
தீண்டி மகிழ்ந்ததில்லை!
என் வாழ்வில்
போராடிப் பெற்ற
புண்கள் தான் அதிகம்.....
என்னுடைய
விழுப்புண்கள்
எனக்கு
விலாசங்கள்!

ஆனாலும்
உனக்கின்று கவிமாலை
ஒன்றெடுத்துச் சூட்டுகிறேன்!
காரணம் -
உன்
அரியாசனத்தின் மேல்...
அபிமானம் உண்டெனக்கு!
ஏனென்றால் - அது
கோட்டையிலுமில்லை
பின் -
எங்கே இருக்கிறது?

இந்திய சிற்பிகள்

பா.ரா. கோமதி
இரண்டாமாண்டு வரலாறு

காட்டும் சூரியனல்ல
அவற்றின் வெளிச்சம்தான்

பாடித்திரியும் பறவைகளல்ல
அவற்றின் ராகம்தான்
பரந்து விரிந்திருக்கும் வானமல்ல
அவற்றின் நிறம்தான்
மேகம் பொழியும் மழையல்ல
சின்தும் நீர்த்துளிகள் தான்
துள்ளித் திரியும் மாண்களல்ல
அவற்றின் சாயல்தான்
தனித்து நிற்கும் நிலவல்ல
ஒற்றுமை விண்மீன்கள்தான்
மரத்தத் தாங்கும் வேரல்ல
கிளைகள் தாங்கும் கனிகள்தான்
ஒன்றுமறியா மடந்தையல்ல
வருங்கால இந்திய சிற்பிகள்தான்!

தோழி

கே. தேவிகா

முதலாமாண்டு கணிதவியல்

‘அ’ என்ற எழுத்தை அன்பாக்கி
‘ஆ’ என்ற எழுத்தை ஆசையாக்கி
‘இ’ என்ற எழுத்தை இன்பமாக்கி
‘ஈ’ என்ற எழுத்தை ஈகையாக்கி
‘உ’ என்ற எழுத்தை உனக்காக்கி
‘ஊ’ என்ற எழுத்தை ஊடலாக்கி
‘எ’ என்ற எழுத்தை எனக்காக்கி
‘ஏ’ என்ற எழுத்தை ஏற்றமாக்கி
‘ஐ’ என்ற எழுத்தை ஐக்கியமாக்கி
‘ஓ’ என்ற எழுத்தை ஒற்றுமையாக்கி
‘ஔ’ என்ற எழுத்தை ஔமாக்கி
என் நினைவில் உன்னைத் தேவதையாக்கி
தோழியே உன்னை வாழ்த்துகிறேன்.

வரதட்சணை

கொ. பூங்குழலி
இரண்டாமாண்டு வரலாறு

தாயே! அன்று நீ தந்த கள்ளிபால்
தடையின்றிக் குடித்திருந்தால் - இன்று
தாலி கட்டிய வீட்டில் தனியே
தத்தளித்து இருப்பேனோ?

வரதட்சணை என்பது
நாங்கள் மறுவிடு வர
தட்சணையா? இல்லை
வாலிபனை விற்றதற்கு வாங்கும்
வரன் தட்சணையா?

எவ்வளவோ சிந்தித்தும்
எட்டவில்லை இதன் அர்த்தம்
பாரதீ! மீண்டும் பிறப்பெடு!
பாதாளச் சிறையில் அடைத்திடுவோம்.

தனி மனித எல்லை

கொ. பூங்குழலி
இரண்டாமாண்டு வரலாறு

வளைக்குள் வட்டமிடும் நண்டினமாய்
வாசமலர் தேன்தேடும் வண்டினமாய்
தன் பெண்டு தன்பிள்ளை என்பது வாழ்வோ?
தரணி போற்றும் பாரதியின் தாகத்தைக் கேள்!

தமிழ் மண்ணின் புதல்வன் நீ - இன்னும்
தன்னைமாய் வாழ்தல் முறையோ?
உலகமெனும் சரித்திரத்தில் - உந்தன்
உரிமையை நீயும் உணர்ந்திடுவாய்!

சத்திய பாதையில் சென்று - நாம்
சுதந்திரம் பெற்றது அன்று.
வன்முறையை வழிமுறையாய்க் கொண்டு - புவி
வதைக் காடாய்த் திகழ்கிறது இன்று.

மொழிகளுக்குள் மோதலைப் பார்!
முதன்மை இடம் பெறுவதற்காம்
மனத்தின் எல்லை அறிவதற்கு
மொளளமே சிறந்தது என்றுரைப்பாய்!

இணையிலா பாரத திருநாட்டில் - தனம்
இனம் புரியாத இனவெறிகள்
அமைதி நிலவிட வேண்டுமெனில் - உன்
அவயங்கள் இழக்கவும் துணிந்திடுவாய்!

அன்பர் பணி செய்த நம்புமி இன்று
அலைபாய்கிறது வேலைத்தேடி

தாயகம் காப்பது சேவை அன்றோ - அதை
தாங்கி நடந்திட துடித்திடுவாய்!

ஆசையில் மண்ணை அடைவதற்கு - உயிர்
அசைவின்றி மடியது பூமிதனில்
விடியல் பிறந்திட வேண்டுமெனில் - உன்
உடலின் குருதியும் பரிசளிப்பாய்!

எழுத்தின் ஜாலங்கள் அழிந்து விடும்
எண்ணத்தின் ஜுவாலைகள் அணைவதில்லை
முன்னோர் வகுத்த யுகம் காண - முழு
மூச்சையும் கொடுப்பது உன் கடனே!

சாந்தமெனும் சகாப்தத்தை - உலக
சாதனையாக மாற்றிடவே
தழைத்திடும் பாரத திருநாட்டில் - உன்
தனிமனித எல்லையைத் தாங்கிடுவாய்!

கும்மியடி

ஆர். வ
முதலாமாண்டு வணிக

பொன்னிடைப் பதித்திட்ட வைரமணி - நல்ல
பெண்ணிற்குத் தேவையே வீரமடி!

கண்ணிற்குக் கருமையாய்ச் சாந்தெழுதி - நாம்
மண்ணிற்குப் பெருமையைச் சேர்த்திடடி!

பொங்கியே இசைந்திடும் சாத்திரமும் - இன்றும்
தாங்கியே இசைத்து நல் பாட்டெழுதி!

பெண்ணினத்தின் புதழ் காத்திடுவோம் - என்
பொற்கரம் சிவக்கக் கும்மியடி!

குஜராத்தின் அவலம்

இ.எஸ். சங்
இரண்டாமாண்டு இயற்

குடியரசு நாளும் வந்தது;
குஜராத்தில் மட்டும் ஏனோ
பூகம்பம் வந்தது!

விண்ணினைப் பார்த்த கட்டிடங்கள்!
பூமியை நோக்கி
மடிந்து விழுந்தது!

பூகம்பத்தின் அதிரடிப் படையால்;
மக்களது கூட்டம்
கல்லறையாய்க் காட்சியளித்தது!

ஆசிரியர்

இரா. ரேவதி
கணிதவியல்

இரண்டாமாண்டு
எரிய
போதும்
மலர்
போதும்
மிளர்
போதும்
பிரகாசிக்க
போதும்

ஆகாயமாய் இரு

சுமந்ததற்கே
போகும்
இருக்காதே
சுமந்தாலும்
கொள்ளாத
இரு.

ஆசை

எஸ். சித்ரா
இரண்டாமாண்டு பொருளாதாரம்

நடங்கினேன்
ஆசை வந்தது!
நடங்கினேன்
ஆசை வந்தது!
நடங்கினேன்
ஆசை வந்தது!
நடங்கினேன்
ஆசை வந்தது!

நடுக்கம்

நடுத்தால் வானம் அழுதது
துன்பமில்லை!
நடுத்தால் நெருப்பு சிதறியது
துன்பமில்லை!
நடுத்தால் அலை அடித்து
துன்பமில்லை! - ஆனால்
நடுத்தால் மக்கள் நடுங்கினர் அதனால்
உலகமே நடுங்கியது.

பூக்களைப் புதைத்த பூகம்பம்

லோ. அமுதா
பி.பி.ஏ. இரண்டாம் ஆண்டு

பூமித்தாயே ஏனிந்த கோபம்?
பிடுகப் பூக்களை பூகம்பத்தால் நீ
புதைத்துச் சென்றதென்ன நியாயம்?
மனிதர் கட்டிய கட்டடங்களையும் கனவுகளையும்
மனிதர் மீதே தகர்த்துவிட்டாய்!
பணக்குவியல் தேடும் பேராசை மானிடர்க்கு
பிணக்குவியல் பரிசாய் அளித்துவிட்டாய்!
நீ நிலத்தை மட்டும் பிளக்கவில்லை
நூறுகோடி நெஞ்சங்களைப் பிளந்துவிட்டாய்!
பாரதத்தாய்க்கு வணக்கம் கூறிய
வண்ணத்துப்பூச்சிகளை
பாரதத்தாயின் மடிக்குள்ளே நிரந்தரமாய்ப்
புதைத்துவிட்டாய்!

நீ பொறுமைக்கொரு எடுத்துக்காட்டு
இன்று, உன் பொறுமை எங்கே போயிற்று?
உயிர்களை வினாடிகளில் விழுங்கிவிட்ட பூமித்தாயே
இனியாவது சிறிது இரக்கம் காட்டு
(குஜராத் மாநிலத்தில் ஏற்பட்ட பூகம்பத்தில்
உயிரிழந்தவர்களுக்கு என் அஞ்சலி)

விதவை

தி. ஜெகதாம்பிகை,
இரண்டாமாண்டு கணிதவியல்

விதவை என்ற சொல்லைக்
கைம்மை என மாற்றி
சொல்லுக்குப் பொட்டைக் கொடுத்த நீங்கள்
மலர்ச்சியெனும் பொட்டை எங்கள் வாழ்வில்
எப்பொழுது தரப் போகிறீர்கள்

கண்ணீர்

என் கண்களில்
ஒருபுறம் கங்கையும்
மறுபுறம் காவிரியும்
வழியும் போது....
எவனடா சொன்னது
தண்ணீர் பஞ்சமென்று?

இதைப் பற்றி எண்ணிப்பார்த்தால் நமக்குப் பெருமிதம் ஏற்படும் வகையில் முன்னேற்றம் அடைந்துள்ள கணிப்பொறியில் வளர்ச்சி

முதலில் வெறும் கணக்குப் போடும் கருவியாக இருந்த கணிப்பொறி, இப்போது தகவல் சேகரித்து, தக்க நேரத்தில் நமக்கு அளித்து இந்தியர்கள் வெளிநாடுகளுக்குச் சென்று, கணிப்பொறி வளர்ச்சியில் பெரிதும் பங்கு வகிக்கும் வகையில் வளர்ந்துள்ளது.

இப்படி ஒரு பக்கம் வளர்ச்சி கண்டும், இன்னொரு பக்கம் வறுமையும், பசியும், சாதிக்கலவரமும் விரித்து ஆடுகின்றது.

வறுமை

இன்று வறுமை பெரும்பான்மையோரிடம் குடி கொண்டுள்ளது. இதனைக் களைவதற்கு அரசு முயற்சி மேற்கொள்ளுதல் வேண்டும். விவசாயத்தில் முன்னேற்றம் காண வேண்டும். புதிய முறைகளைக் கையாடல் நிலங்களை மறுபடியும் பசுமையாக்கத் திட்டங்களைத் தீட்ட வேண்டும்.

பொருளாதார வளர்ச்சி

பொருளாதாரத்தில் நாம் இன்னும் பின் தங்கி இருப்பதற்கு காரணம், ஊழல், நேர்மையற்ற அரசாங்கிகள் ஊழலுக்கு, நியாயமற்ற, வர்த்தகர்களும், அரசு ஊழியர்களும் உதவுகின்றனர். பொது மக்களுக்கு செய்யும் சேவைகளுக்குக் கூட "மாடூல்" கேட்பது வழக்கமாகி விட்டது.

"எங்கெங்குக் காணினும் சக்தியடா" என்ற நிலைமாரி

"எங்கெங்குக் காணினும் ஊழலடா" என்ற நிலை ஏற்பட்டுவிட்டது.

குழந்தைத் தொழிலாளர்கள்

உயர்கல்வியில் நாம் எவ்வளவோ வளர்ச்சி அடைந்ததும் இன்று குழந்தைகள் பள்ளிக்குச் செல்ல தொழிலில் ஈடுபடுத்தப் படுகின்றனர். கம்பளி, நெய்தல், தீப்பெட்டி செய்தல், பின்னலாடை செய்தல், பல்வேறு தொழில்களில் கொடுமை படுத்தப்படுகிறார்கள். இப்படி வறுமை, குழந்தைக் கொத்த வேலையில்லாத திண்டாட்டம், இவைகள் தான் இந்தியாவைச் சூழ்ந்துள்ளது.

ஒவ்வொரு சுதந்திரத் தினத்தன்றும் இந்நாள் ஒரு பொன்னாள், இந்நாளைக் காண எத்தனைப் அன்று உயிர் நீத்தார்கள் என்று மட்டுமே கூறுகிறோம். ஆனால் அவர்கள் கண்ட கனவு நனவாகி விட்டது என்று நாம் சிந்தித்துப் பாப்பதே இல்லை.

"பாலவனம் சோலவனமாக வேண்டும் - அங்கு

பசுங்களிகள் பாடிவும் வேண்டும்"

என்ற நிலையை உருவாக்க உறுதி கொள்ள வேண்டும்.

இளைஞர்களின் பங்கு

ஐம்பத்து மூன்று ஆண்டுகள் நிறைவு பெற்ற நிலையில் இந்நாட்டு இளைஞர்கள் நாட்டு வளர்ச்சிக்கு எப்படிப் பங்கேற்கிறார்கள்? ஜனாதிபதி என்ற பெயரில் வக்கிரமான விஷயங்களைக் கூறும் கருவி ஆகிவிட்ட இன்றைய திரைப்படங்கள் சுதந்திரத்திற்கு முன் திரைப்படங்கள் தேசப்பற்றைத் தூண்டுவதாக மட்டுமே இருந்த இன்றோ வெறும் பணம் ஈட்டுவதற்காக மட்டுமே உள்ளது.

கிரிக்கெட், சினிமா என்று தம் வாழ்க்கையைத் தொலைத்து விடுவது தொடர்ந்தால் அவர்கள் வளர்ச்சிக்கு உதவாது. வேலை கிடைக்கவில்லை என்று கூறுவதை விட்டுவிட்டு சுயதொழிலில் ஈடுபட்டு வீட்டையும் நாட்டையும் உயர்த்த வேண்டும்.

முடிவுரை

இன்று பல வளர்ச்சிகளை நாம் அடைந்தும், "மாக்கிம் கார்க்கி" கூறியதைப் போல், "மனிதன்"

"புறவையைப் போல் பறக்கக் கற்றுக் கொண்டான் மீனைப் போல் நீரில் நீந்தக் கற்றுக் கொண்டான் ஆனால் தான் வாழும் மண்ணில் நல்ல மனிதனாக மட்டும் நடக்கக் கற்றுக் கொள்ளவில்லை"

என்ற நிலையிலேயே நாம் உள்ளோம். அற்ப விஷயங்களில் ஈர்க்கப் படாமல் நாட்டின் முன்னேற்றத்திற்கு பாடுபட வேண்டும். இளைஞர்களுக்குக் கல்வியோடு தேசப் பற்றையும் ஊட்ட வேண்டும்.

வருங்காலத் தலைமுறையை "சிகரங்கள்" நோக்கிச் செல்லும் செல்வங்களாக மாற்றுவதில் வேண்டி இது நாம் கவாசிப்பதை விட முக்கிய கடமையாகும்.

"புதியதோர் பாரதம் செய்வோம் அங்கு கெட்ட போரிடும் உயிர்களை வேரோடு சாய்ப்போம்."

पाल पोस कर जिसने मुझको
इतना बड़ा बनाया है,
आज उसी प्यारी माता का
ध्यान मुझे हो आया है ।

पहली बार खुलीं जब आँखें
जग था बिलकुल अनजाना,
सबसे पहले इस दुनिया में,
मैंने मां को पहचाना ।

दांत नहीं था बड़े स्नेह से
मुझको दूध पिलाती थी,
होश नहीं था, मुझे गोद में
लेकर खीर खिलाती थी ।

उंगली पकड़-पकड़ कर मां ने
मुझको चलना सिखलाया
तुतली भाषा थी माँ की,
मुझे बोलना जब बतलाया ।

डाल पालने में धीरे से,
झूला मुझे झुलाती थी,
पहले मुझको खिला पिला कर
फिर पीछे वह खाती थी ।

पहले मुझको सुलाकर सुख से
फिर पीछे सो जाती थी,
नीद नहीं आती जब मुझको,
लोरी मधुर सुनाती थी ।

कृष्ण कण्ठैया मुझे बनाकर
नटवर नाच नचाती थी,
मोर मुकूट माथे पर, पांव में
धुंधरू पहनाती थी ।

कैसे भूल सकूंगी जीवन में
प्यारी उस माता को
जिसके सुख में आँका मैंने
अपने जीवन दाता को

II डेमोक्रेसी

एक मंत्री जी बैठे थे बड़ी फुर्सत में ।
लगता था कुछ सोच रहे थे रियासत के
बारे में ।

एकायक वे उठे और मुस्कराए ।
कुछ नए से भाव उनके चेहरे पर आए ।
अपने पी.ए. से बोले ।

बोला : यह डेमोक्रेसी क्या होती है ?

पी. ए. ने कुछ सकुचाया, शर्माया और झिझकाया
मंत्री जी बोले

अरे क्यों शरमाते हो ?

जो भी तुम्हारे मन में है उसे कह डालो ।

वह बोला

जहाँ जनता के लिए ।

जनता की ऐसी तैसी होती है ।

वही तो डेमोक्रेसी है ।

II . . . प्रेम और बंधन

भुलक्कड़ रह कर प्रेम भटक जाता है,
आवारा रह कर सूख जाता है,
बंधन में ही वह सार्थक होता है,
बाँधकर ही वह पनपाता है ।

वैजयन्ती मुरकुदे

III बी.एस.सी. गणित

VEDIC - PRAYERS

ॐ तत्सवितुर्वरेण्यं, भर्गो देवस्य धीमहि ।
धियो यो नः प्रचोदयात् ॥

meditate upon the adorable effulgence of the
rising sun. May he illuminate our intellect.

ॐ सहनाववतु । सहनौभुनवतु । सहवीर्यं करवावहे ।

तेजस्विनावधीतमस्तु मा विद्विषावहे ॥

ॐ शान्तिः । शान्तिः । शान्तिः ॥

May he (the supreme Lord) protect us both (the
teacher & the student). May he nourish us both. May
study be thorough and fruitful. May we not hate
each other.

ॐ गणेशाय नमः

गजवक्त्रं सुरक्षेष्टं कर्ण-चामर भूषितम् ।

पाशांकुशधरं देवं वन्देऽहं गणनायकम् ॥

before that God, who is the leader of shiva's ghosts,
whose face resembles that of an elephant, who is
premier among the deities, who spork ears that look
like fans and who is armed with noose and goad.

एकदन्तं महाकायं तप्तकाञ्चनसन्निभम् ।

लंबोदरं विशालाक्षं वन्देऽहं गणनायकम् ॥

bow down to the Lord of all, who is of one tusk, large
eye, whose complexion is like that of molten gold, who
has a big belly and large eyes.

शिवाय नमः

वन्दे शंभुं उमापतिं सुरगुरुं

वन्दे जगत्कारणं

वन्दे पन्नगभूषणं मृगधरं

वन्दे पशूनां पतिं ।

वन्दे सूर्यशशांक वह्निनयनं

वन्दे मुकुन्दप्रियं

वन्दे भवत्तजनाश्रयं च वन्दे
वन्दे शिवं शंकरम् ॥

I bow down to Lord Shiva, who is the consort of Uma,
who is the teacher of celestials, who is the ultimate
cause of the universe, who is adorned with snakes,
who holds deer, who is the Lord of beings, whose three
eyes are the Sun, the Moon, the fire, who is dear to
vishnu, who is the refuge of the devotees, who grants
boons and who is all auspiciousness and who bestows
peace.

अशनं गरलं फणी कलापो

वसनं चर्म च वाहनं महोक्षः ।

मम दास्यासि किं किमस्ति शंभो

तव पादाम्बुज भविन्तमेव देहि ॥

Oh auspicious Lord, poison is your food, serpents your
ornaments, animal hide your garments and an old bull
your vehicle. What indeed have you got to give! So
grant me stead fast devotion to your Lotus feet.

ॐ वाग्देव्यै नमः

या कुन्देन्दु तुषारहार धवला या शुभ्र वस्त्रावृता

या वीणावरदण्ड मण्डितकरा या श्वेत पद्मासना ।

या ब्रह्माच्युत शंकर प्रभृतिभि देवैः सदा वन्दिता

सा मां पातु सरस्वती भगवती निःशेष जाड्यापहा ॥

Goddess Saraswati is all white like the Kunda blossom,
the moon, snow and pearl. She is dressed in pure white.
While two of her hands play the veena, the two of her
hands are poised to give boons, and award
punishments as needed. She is seated on a white
Lotus. She is ever worshipped by all the celestials
including Brahma, Vishnu and Maheshwar. May this
Saraswati remove my obstacles and protect me.

T. Tamilselvi

I B.A. Eng. Litt

SANGEETHAM AND SAMSKRTAM

जिसमें जमारुत अनुगतिना चितेन हतपङ्कजे
अनुरञ्जकः श्रुतिपदम् योग्यम् स्वयम् राजते
अत्र प्राग विभाग वर्ण रचना अलङ्कार जातिक्रमो
नादतनुम् तमुदधुर जगद्गीतम् मुदे शङ्करम्

INTRODUCTION

It is a custom in Indian tradition to offer worship to one's
favorite God as a mark of auspiciousness and for the
successful completion of the work being undertaken.

Here the author opens his mangalakarna with the
Brahman as the mark of auspiciousness and offers
worship to Lord Shiva. His ishtadevata who is
incidentally the presiding deity of sangeetha. The
concept of ishtadevata is peculiar to Indian culture, and
seems to have its origin in what is known as
"Henothesm" of the Vedic pantheon. There were
various religions and sects that have their own supreme
deity. In the concept of ishtadevata, every Hindu is free
to have his own supreme deity.

VEDA AND UPAVEDA:

Samaveda with the hymn, set to tune clearly shows that the art of music was fully developed in vedic age. The Gandharvaveda, which is an upaveda treats mainly of music. Music is considered as the art of Gandharvas who are the celestial beings.

SMRTI:

The well known yajnavalkya smrti says that if veena is played as a devotional offering with flawless sruti, svara and tala, this itself leads to salvation (moksa)

SASTRAS

Natyasastra refers to music as Gandharva Music and musicians are mentioned in Kautilya's Arthashastra. Vatsyayana's Kamasutra also marks a progressive development in the field of music.

PURANA

In Markandeya Purana some chapters deal with music. Chapter twenty-three of this purana is particularly full of information on music. The technical details of music are dealt with here. There are references to music and musical instruments also. The chapters eighty-six and eighty-seven of the Vayupurana deals with music. The Kalikapurana mentions certain ragas. Narada purana refers to music and musical instruments connected with music and dance recitals generally in relation to worship of various deities. Further there are some instruments described as associated with Gods like Krishna, Vishnu and Goddesses like Saraswati. Apart from this while describing siksa, one of the six vedangas, he gives the technical details about singing and playing veena.

ITIHASAS:

Ramayana refers to Gandharvas. The saman singers were connected with the sacrifice, while the Gandharvas were professional musicians.

Narada is considered as the foremost among the singers. His song gives pleasure to the ears. The swaras, are sung perfectly by him which is not known even to the gods. The rhythm of the song merges with the sound of the veena. It is like a nectar to Parvati and Paramesvara and is sweet, an account of the combination of various ragas. It is combined with the slokas, which has all the nine sentiments.

In Kumara Sambhava the practice of singing "Kaisiki" tune for awakening a person early in the morning is

referred. The beautiful song of Hamsapadika is referred to in Shakuntala. Ravana is described as playing instruments, singing and conducting the dance. He sings with his eight faces properly following the three layas and playing the flute with his one mouth (face one face has been left out and that central face might be conducting the dance. Perhaps the eight faces mentioned as singing so as to correspond with the eight rasas which are to be portrayed in dance.

The sound of the mrdanga decked with the gems which is played in the sabha of Lord Shiva gives pleasure to those who hear it and goes in tune with the golden cymbals in the hands of the dancers. It resembles the rumbling of the clouds and thus makes the peacock produce sound and dance. In Meghasandesha it is described that the bamboos as they are filled with wind produce pleasing sounds, the wives of the Kinnaras sing in chorus, and if the cloud produces a thunder, the sound of which resembles that of labor. The flute made of bamboo reed is mentioned by Vatsyayana who praise it as capable of winning the heart of any girl. In the Buddhacaritam and Lalitavistara it is called venu and is generally associated with the vina and women played upon it.

Dhenuka is described as the composer of a particular talaka or beating time. Avirmaraka mentions women singing with cymbals in their hands and their bangles are jingling due to the striking of the cymbals.

MUSIC IN SANSKRIT CLASSICS

In Sisupalavadha while describing the Yaga done by Yudhishtira there is a mention of the seven present in the Samaveda which are differentiated from each other.

Seven SWARAS-sadja, rsabha, gandhara, Madhyama, Pancama, Dhaivata and Nisada are said to have resemblance with the sound of a peacock, bull, goat, krauncha, cuckoo, horse and elephant respectively.

Kalidasa speaks about the sound of the Peacock, which resembled the Sadja svara in Raghuvamsa.

Sri Harsa in his Naisadha says that the Veena, which was near Nala, sent up a high pitch melodious nisada tune which resembled the sound of a female elephant.

Apart from the seven main swaras, in between them there are minute divisions of swara intervals, which are called srutis.

These srutis and swaras, some are not fit to be sung in new instances. Bharata in Natyasastra says that the early-morning pancama, risabha and sadja are to be sung. He also says about the calamities, which happen, if these are sung during dawn.

He precisely gives all these aspects, the sruti, gramas and murchana in a verse. Nala, while coming to the musicians playing their veena in the murchana, called out Damayanti and became unconscious due to his love sickness for her. But the music was helpful for Nala, to conceal his real feelings from others.

Raga, is an arrangement of swaras, which has a strong effect on the ears of the listener as, pointed out by Somanatha in Ragavibodha. It is melody consisting of aroha and avaroha.

Raga should have the minimum of five notes in it. There are three kinds of ragas namely Sampurna, Audadava. These ragas have seven, six and five notes in them respectively.

These ragas of these types are got by combinations. Indian music has two main divisions namely Nibaddha and Anibaddha. The first one falls under rhythmic

patterns and the second is the analysis of raga or melody, which is not bound by tala. This Anibaddha pattern is called Alapa, which is non-verbal. This consists of elaboration in different varieties with in the limits prescribed and there is a systematic development of the characteristic of the raga.

Alapa is done before the song starts. Alapa enhances the beauty of music. Magha compares the alapa, which comes before the song, to the footsteps of the army heard when the war is about to begin.

Though there are only few notes in music, they make the gana into innumerable number of melodies. This is brought by Magha, when he compares this with the fact that with a very few letters present, innumerable number of words are coined and uttered.

CONCLUSION;

Thus Sanskrit works reveal a good knowledge of music and musical instruments. References to music are found to be seen from the vedic age itself. This is the best evidence for the great age of music and this was responsible for the development of Indian music.

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KALIDASA'S CONCEPT OF BEAUTY

Kalidasa's name and fame are inseparable from Indian world literature.

His works are considered to be the best and have exercised great influence on the later Indian works. Kalidasa and his works have won a great deal of admiration and appreciation not only from the Indian scholars but also from the Western scholars. The study of Sanskrit literature is incomplete without the study of Kalidasa's immortal lyrics, epics and plays.

Kalidasa who is universally acclaimed as a poet of purity, harmony and perfection, creates enchanting pictures and expresses human feelings with poise and restraint. In his flight of imagination, he conceives of beautiful, pleasant, delightful and harmonious aspects of life and nature.

Kalidasa's language is simple, clear, free from long words and bombastic words. He is noted for its simplicity, directness, clarity, elegance and felicity of expression. He carefully chooses simple words of every sense and skillfully arranges them into elegant, suggestive and catchy phrases no matter

they are in prose or verse. For example the following remark made by love-sick Dushyanta on the sight of Shantukanta in act III

अये ! लब्धं नेत्रनिर्वाणं
अस्थोः शान्तिकरं फलं प्राप्तं मया ॥

Mahakavi perceives beauty in every particle of Universe and wisely describes it in his inimitable and charming style. Like Shiva who for lokakshema swallowed poison churned out of the milky ocean, Kalidasa swallows ugliness and unpleasantness and offers only beauty and enjoyment to his readers.

In the eyes of the great poet, the beauty of nature is an integral part of human Beauty. He sees in Mother nature the standards of comparisons to describe human beauty. He generally compares a beautiful maiden's face to the moon, her eyes to the blue lotuses, the movements of her eyebrows to the ripples of water in a river, her lower lip to the ripe *विमल* and so on.

In order to depict the extraordinary beauty of Uma, Kalidasa imagines that her beauty is far superior to the conventional standards of natural beauty. Hence

the poet says that her arms are more tender than a
शिशिर flower.

श्रीरीपपुष्पाधिक सौकुमार्यो ब्राह्म तदीयाविति मे वितर्कः ।
पराजितेनापि कुतो हरस्य यो कण्ठपाशो मकरध्वजेन ॥

And that the face of Parvati combines in itself the beauty
of both the moon and the lotus ,since the moon is devoid
of the beauty of the lotus and the latter lacks lustre of
the former.

चन्द्रं गता पद्मगुणात्र भुवन्ते पद्माश्रिता चान्द्रमसीमभिरव्याम् ।
उमामुखं तु प्रतिपद्यलला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ॥

The poet feels happy to describe the spotless beauty
of Parvati. In the first canto of his Mahakavya, Kalidasa
employs two similies to describe Parvati's innate beauty
exhibited by her youth.

उन्मीलितं तूलिकयेव चित्रं
सूर्याशुभि भिन्नाभिवारविन्दम् ।
बभूव तस्याश्चतुरस्रशोभि
वपुर्विभवन्तं नवयोवनिन ॥

The innate beauty of her lovely form graced with perfect
and proportionate limbs, was brought out by her
blooming youth, just as a painting is made life like by
the touch of the brush and as the lotus is opened by
the rays of the sun.

Kalidasa minutely describes in his words the perfect
form, proportionate limbs, attractive features and the
charming qualities of beautiful maidens .He considers
beauty to be a unique artistic creation of the creator.
He portrays Shankuntala as a paragon of beauty and
embodiment of virtues. Her external beauty is matched
by the excellent qualities in her head and heart.

King Dushyanta describes the charm and freshness
of Shakuntala's youth and beauty by the means of five
different similies

अनाघातं पुष्पं किसलय मलूनं करुरहेः
अनाविद्धं रत्नं मधु नवमनास्वादितरसम् ।
अखण्डं पुष्पानां फलमिव च तद्रूपमनघं ।
न जाने भोवन्तारं कमिह समुपस्थास्यति विधिः ॥

" I don't know the man who is destined to wed this
perfect beauty who is like an unsmelted fresh flower, like

THE GLORY OF GITA

Introduction:

शान्ताकारं भजुगशयनं पद्मनाभं सुरेशं
विश्वाधारं गगनसदृशं मेघवर्णं शुभाङ्गम् ।
लक्ष्मीकान्तं कमलनयनं योगिहृद्दयानाम्यं
वन्दे विष्णुं भवभयहरं सर्वलोकैकनाथम् ॥

Obeisance to Vishnu, the dispeller of fear of rebirths,
the one lord of all regions, possessed of tranquil form

a bud unseparated by nails, like an unperforated gem,
like untasted fresh honey and like a perfect reward
meritorious deeds."

Kalidasa does not confine his view to skin deep beauty
and lays great stress on noble and spiritual qualities
character.

For instance ,Siva in the guise of a ब्रह्मचरिन् tells Parve
that a beautiful form never commits a sin holds good
her case as her conduct is worthy of emulation even
by the ascetics.

In the city of ओषधिप्रस्थ one of the ladies say that the
killing of मन्मथ was not due to Siva burning him but to
himself casting of his own body being ashamed of
Siva's lustrous beauty.

न नूनमारूढरूपा शरीमनेन दग्धं कुसुमायुघस्य
वीडादमुं देवमुदीक्ष्ये मन्ये सन्यस्तदेहः स्वयमेव कामः ॥

In another verse, the poet describes how the ladies
of the Himavan's city were attracted by Siva's beautiful
form and could not take their eyes off the Lord.

तमेकदश्यं नयनेः पिबन्त्यो
नार्या न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्दियवृत्तिरासां
सर्वात्मना चक्षुरिव प्रविष्टा ॥

The verse explains how the performance of all the
functions of the body were taken over by the eyes. It is
as if the rest of the body was non-existent except for
the eyes.

It is exaggeration to say that Kalidasa's plays and
poems not only represent the best models of beautiful
expressions but also convey in a subtle and charming
manner the eternal message of moral virtues. His
charming art of poetry is tempered with the ideals of a
balanced life set forth in the Holy scriptures.

In short the works of Kalidasa present a unique blend
of fine arts and beauty refined in culture, religious
fervour and elevating in thought.

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lying on a bed of snake, from whose navel has sprung
the lotus, the Lord of all celestials, the support of the
universe, similar to the sky, possessed of the colour of
cloud and possessed of handsome limbs, The Lord of
Lakshmi having lotus like eyes and realized by yogis
in meditation.

The Greatness of Gita:

The Gita is an unfathomable ocean of wisdom. Its full

meaning is known to Bhagavan Krishna alone. The Gita
is a bottomless ocean containing endless strata of
wisdom. It is the essence of Vedas; its language is so
clear and simple that man can easily understand it
with a little practice.

गीता सुगीता कर्तव्या किमन्यैः शास्त्रसंग्रहेः ।

या स्वयं पद्मनाभस्य मुखपद्माद्विनिस्सृता ॥

(महा भारत - भीष्मपर्व)

सर्वशास्त्रमयी गीता सर्वदेवमयो हरिः ।

सर्वतीर्थमयी गङ्गा सर्ववेदमयो मनुः ।

The Gita is an epitome of all scriptures. The Gita has
emerged directly from lotus - like lips of God Vishnu
himself. The Bhagavad Gita is a philosophical poem of
about 650 verses divided into 18 chapters believed to
be a dialogue between Krishna and Arjuna in the battle
of Kurukshetra.

Why Study Gita?

गीताश्रयेऽहं तिष्ठामि गीता मे चोत्तमं गृहम् ।

गीताज्ञानमुपाश्रित्य त्रीन्लोकान् पालयाम्यहम् ॥

[Bhagava Purana]

I take my stand on the Gita, Gita is my supreme abode.
I maintain the three worlds on the strength of the
wisdom contained in the Gita"

The world ordered for progress, through improved
individuals constituting the community is the direction
in which all the professors do research. The Gita is a
scripture which tries to integrate the personality of the
individual student and make him capable in life.

Everyday, Gita exhibits a new facet of life. Hence it
remains eternally new.

सर्वोपनिषदो गावो दोग्धा गोपालनन्दनः ।

पार्थोपनिषदो गावो दोग्धा गीतामृतम् महत् ॥

This is a beautiful verse carrying the meaning "the
Gitanishads are the cows and lord Krishna is the milker.
Arjuna is the calf, all pure minded people are the
consumers and the ambrosial milk is Gita"

The Gita says,

कर्मणैव हि संसिद्धिमास्थिता जनकादयः ।

लोकसिद्धयहमेवापि संपश्यन्कुरुमर्हसि ॥

[Bhagavad Gita Chapter - 3 Sloka - 20]

Through action alone that Janaka and otherwise
can reach perfection. Having an eye to maintenance
of the world order too should take to action.

युक्ताहारविहारस्य युक्तचेष्टस्य कर्मसु ।

युक्तस्वप्नावबोधस्य योगो भवति दुःखहा

[Chapter - 6 Sloka - 17]

Yoga, which rids one of woe, is accomplished only by
him who is regulated in diet and recreation, regulated
in performing actions and regulated in sleep and
wakefulness.

The Lord says:

उद्धरेदात्मनात्मानं नात्मानमवसादयेत् ।

आत्मैव ह्यात्मनो बन्धुरात्मैव रिपुरात्मनः ॥

[Chapter - 6 Sloka - 5]

Conclusion:

परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।

धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥

"For the protection of the virtuous, for the extirpation
(righteousness) on a firm footing. I am born from age
to age."

[Chapter - 4 Sloka - 8]

Adishankara in his Bhaja Govindam says:

भगवत्तगीता किंचिदधीता ।

गंगाजल-लव कणिका पीता ॥

Hence the importance of this great divine song. The
Bhagavad Gita lies in the rebuilding of our character,
in the rediscovery of the Bharatiya Culture, in the
ultimate development and growth of our young nation.

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FLOWERS OF KALIDASA

Flowers are loved by everyone. We adore a flower even
if we do not know its name. Flowers were adored even
during the period in which Kalidasa lived. We come to
know of this fact, by reading the descriptions made by
him in many of his works. To discuss all flowers
described by the great poet in his works is an
impossible task. So we can see and learn about a few
flowers, which bloomed during Kalidasa's age and
which were described by him in his master piece - The
Raghuvamsam.

Only a few flowers that were blooming during Kalidasa's
age are now present in India. The rest have been
destroyed. Let us know about these flowers as far as
we can.

Among many flowers that bloomed when Kalidasa lived,
one of them was 'Aparajita'. In his Raghuvamsam,
Kalidasa has written that these flowers were worn
around their wrists, by the women (of his age).

In canto 6 of Raghuvamsam, the poet described the svayamvara of princess Indumati. Aja, Rama's predecessor also Participated in that svayamvara. The princess chose Aja as her husband without any hesitation. By rendering these facts, the poet proceeds to compare this action of the princess, to the choosing of mango flowers by the bees, without being attracted to any other flower. Thus speciality of mango flowers can be seen in this canto.

Asoka is another favourite of Kalidasa. In canto 8 of Raghuvamsam, Raghu, a predecessor of Rama cries over his wife's death. He laments on seeing Asoka flowers, saying how he could use those flowers, which should have adored his wife, when she was living, after her death. Kalidasa has made use of Asoka flowers to bring out the sorrow of King Raghu.

Tilaka tree with beautiful fragrant flowers is also more frequently described by Kalidasa. These flowers bloom in spring. Kalidasa, in canto 9 of Raghuvamsam, describes a fully bloomed Tilaka tree with bees around it. He proceeds to compare this tree to a beautiful lady.

Maindara flowers, is also one of the favourites of Kalidasa. In canto 6 of Raghu Vamsam, one of Rama's successors worshipped god by offering the fragrant maindara flowers.

AYURVEDA - MOTHER OF ALL HEALING

INTRODUCTION:

Sanskrit and Ayurveda are the ancient life disciplines that have been practiced in India for centuries. Sanskrit is one of the oldest languages of the world and it is a mother tongue to most of the Indian languages. The Vedas and the Upanishads are written in them. Sanskrit is the sound science of communication with the Divine, with Truth, and Ayurveda is the science of life. The aim of Sanskrit is communication with higher self, but you can communicate with your higher self only when you have a healthy body, healthy mind and healthy consciousness. So Ayurveda (life science) and its study through Sanskrit are the foundations of life. They are two sides of the same coin. Sanskrit mantra and mantra meditation are some of the best prescriptions in Ayurveda. Studying Sanskrit through chanting mantras, prayers, and sutras refreshes the body, relaxes the nerves, calms the mind, and increases vitality and inner strength.

ORIGIN OF AYURVEDA:

Ayurveda is as old as humanity. As the name

Rama sees Sita's eyes which had turned red due to sacrificial smoke and compares them to Red Kand flowers, which bloomed when touched by earth vapours. Thus a description of Kandali is seen here

Parijata is also another flower mentioned as the king of all flowers by Kalidasa. He describes Aja, Rama's predecessor, being newly enthroned. He further tells that, Aja, shone brightly with his Crown like how Parijata shines among other flowers.

Many more flowers were also described by Kalidasa in Raghu Vamsam. He uses flowers to bring out various moods in many of his works. In Raghu Vamsam he describes Jasmine, atimuktalata, Japa, Lotuses and lillies etc.

In Raghuvamsam other flowers described by him were Bakula, Kurabaha, Palasa etc. To discuss the situation in which these flowers are described, within a short time is impossible. Many flowers in Kalidasa's work are yet to be discussed.

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itself says- Ayurveda-is the science of life, so it originated with life. It is eternal as well as universal. It does not belong to any particular period of history. The eternity of Ayurveda is also described in the Charak Samhita. It says that Ayurveda is eternal because of following reasons.

1. It has no beginning.
2. It deals with things which are inherent in nature.
3. Such natural manifestations are eternal.

Based on several facts and proofs, scholars of Ayurveda and ancient literature have said that Ayurveda originated before or around 6000 BC.

MEANING OF AYURVEDA:

Ayurveda in Sanskrit consists of two different words-one is Ayur- life and veda-knowledge, knowledge of life. Ayurveda is also called as 'Arya Vaidyak' or the medicine for the Aryans. Nisarga Vaidyak is another name for Ayurveda, which literally means Natural Medicine. It is believed that the genesis of Ayurveda is not by human beings.

Ayurveda was in existence even before the appearance of human beings. Ayurveda is a gift of Brahma who created Mother Nature. According to Ayurvedic lore, Brahma handed over the science of Ayurveda to his disciple, dakshapati, who in turn handed it over to Ashtakumar and Bhaskar, the physicians for the King. Ayurveda is considered by many scholars to be the oldest healing science and is often called 'Mother of All Healing.'

UPAVEDA - A UPAVEDA :

There are four Upavedas or deputy Vedas. They are Dhanur Veda, Gandharva Veda, Sthapatya Veda and Ayurveda. The last one, Ayurveda, is the Veda of Atharva Veda. Ayurveda deals with different types of different organs in the body, the physiology of different organs in the body, the principles of treatment of diseases, etc, Ayurveda defines three basic types of energy or functional principles that are present in everyone and everything. Vata is the energy of movement, pitta is the energy of digestion or metabolism and kapha, energy of lubrication and structure.

BRANCHES OF AYURVEDA :

Ayurveda deals with eight different branches of treatment and hence called Ashtanga Ayurveda. The eight branches of ayurveda (Ashtanga Ayurveda) - are

- Internal Medicine (Kayachikitsa)
- Surgery (Shalyatantra)
- Treatment for ears, eyes and other parts of head (Shalakyatantra)
- Treatment & rearing up of children (Kaumarabhritya)
- Toxicology (Agadatantra)
- Psychotherapy (Bhutavidya)
- Prevention of old age (Rasayana shastra)
- Science of Rejuvenation (Vajikarna)

All these branches were at the top of their development when these were practiced in India in ancient times. There is historical evidence that transplants of the heart and other organs and the replacement of thigh bones by iron femurs were performed very easily on those who were wounded in the wars.

AUTHORS:

1. CHARAKA:

Charaka, the great Ayurvedic physician of the 1st Century AD, had written Charaka Samhita, the first scientific medical text. Charaka's work consisted of eight chapters devoted to pharmacology, diet, and treatment of major diseases like fever, diarrhoea,

consumption, leprosy and tumour among others. He also wrote on such specialised subjects as pathology, embryology and anatomy. Charaka Samhita oldest classical text in Ayurveda says, "The science of Ayurveda means the science in which advantages and disadvantages as well as happy and unhappy states of life along with what is good and what is bad for life, how to measure it and life itself are described." Charaka Samhita, is the re-editing by Charaka from the collection of Agnivesha Samhita. The author, Agnivesha, was a disciple of the rishi Athreya. It is judged by historians to have been written around 1000 year B.C. and he is considered the father or founder of all medicine.

Charaka's text has also described another ten sections or branches in the science of life. These are ten types of subjective divisions of knowledge.

Shareer, # Vritti, # Hetu, # Vyadhi, # Karma, # Karya, # Kala, # Karta, # Karana, # Vidhivinischaya.

2. SUSHRUTA:

Sushrut is considered the first surgeon of the world. He lived in 1000 B.C. at the latest and he is the author of Sushrut Samhita. He is called the father or founder of surgical medicine. In the fourth century, came Sushruta, who is considered the father of surgery. In his treatise Sushruta Samhita, he lists about 125 surgical instruments used by him in his surgeries, details methods of operations among other subjects. In his time he is believed to have performed Caesarean sections, done plastic surgeries and set compound fractures.

3. SRI DHANVANTARI

Dhanvantari, on incarnation of the god Vishnu, the immanent divine consciousness, represents this truth in the tradition of Ayurveda. Dhanvantari is known as patron god of physicians and surgeons, who appeared during the primordial churning of the ocean carrying divine nectar. He was directed by Indra, the king of the gods, to visit mankind as a physician and eliminate suffering.

4. Vopadeva in his work Shathashaloki deals with powders and pills

5. Vakkhat:

He lived in 6th century A D and is the author of most popular authoritative treatise on Ayurveda called Ashtanga Hirathyam and also the author of ashtangasangarah

TREATMENT OF ANIMALS:

Indian medicine is not confined to the treatment of human beings alone. There are

treatises on the treatments of animals, birds and trees. Surapala's, Narayana's Dealing with diseases of elephants.

Urdhvam Jigatu Bhesajam: Sanno ostu dwipathe; Sanchtuspathe

OM Shanti! Shanti!! Shantih!!!!

-Taitriya Upanishad

Translation: Let Medicinal ie According to JIVAKA an eminent Buddhist - Ayurvedic Scholar there is no plant which is not having Medicinal properties

Plants grow sky wards
Let Two Legged and four legged
(Living beings) Prosper!

OM Peace! Peace!! Peace!!!
(in thought) (in word) (in deed)

Through the centuries the exponents of Ayurveda have written a number of individual books.

GAYATHRI RAMAYANA

No poem in the world other than the Ramayana has given to a whole country and its countless millions, a personality which despite the passage of ages, remains still a living force of inspiration for individual conduct as well as public life, the mere mention of whose name still thrills, draws tears of joy and makes people break down. In the rich field of Sanskrit drama, when one examines the theme, one finds the largest number of plays depicting the life of श्री राम. The fact that only राम is endowed with so many excellences justifies the above observation. He was "The Glorious Young Prince" who sacrificed his kingdom without even the slightest fall in the excelling charm of his face.

Rama has set an example as to how a human being can practise धर्म, upholding all virtues. He thus, became a person who has understood the essence of the vedas. Coming to the concept of vedas, Veda presents a dynamic interpretation of the world and assigns to action in the world, a profound meaning and significance. It enjoins upon man to act rather than to renounce his activities. In practical terms, the ved prescribes that every action of man should be a sacrifice offered by him to higher and higher forces. The Gayathri Mantra has evolved from such glorious Veda.

The japa ie., meditative utterance of the Gayathri is an integral part of the daily practise of the Hindus. This shows that Hindu sages attached the greatest importance to it not only in the life of those Hindus who

The principles of Ayurveda have been imbibed in number of religions and faiths that have been born in the Indian subcontinent. When Alexander the Great, was returning from India, he took an Ayurvedic physician and literature with him. On reaching Unan, the literature was translated into the Unani language and the science was adapted as an ethnic medicine. From Unan the science went to Greece and other European countries where it emerged as Allopathic medicine. Unani medicine also travelled to the Arabian tribes as well as Persia. The rulers of these regions later reintroduced Unani medicine into the Indian subcontinent.

The historical facts prove that the Indian System of Medicine, Ayurveda, is probably the origin of most Systems of Medicine as we see it today.

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are deeply religious and are seriously pursuing the ideals of spiritual emancipation, but also in the life of the average Hindu who lives an ordinary worldly life in the pursuit of so - called happiness.

The Gayathri Mantra, which is the chief element in daily practice or worship occurs in all the four vedas and also in the Tantras and is referred to in superlative terms by many sages and authors whose names are associated with Hindu scriptures. Although the powers and virtues attributed to this mantra are generally expressed in hyperbolic language which cannot be taken in its face value, still this universal and overwhelming evidence regarding the great importance of this mantra should leave no doubt in the mind of the reader that it is capable of unfolding our spiritual faculties in a remarkable manner provided it is used properly.

Gayathri is a subject of very deep significance. It is concerned with the relation between man and universe and the reality which underlines both. It is natural that a mantra of such transcendent importance and antiquity should be dealt within many sanskrit treatises and commentaries.

The Gayathri Mantra is

ॐ तत् सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।
धियो यो न प्रचोदयात् ॥

The meaning of the Mantra is "We meditate upon the

light of that adorable sun of spiritual consciousness which stimulates our power of spiritual perception."

The Ramayana has got 24,000 verses. The Gayathri Mantra is composed of 24 syllables. In the Valmiki Ramayana a syllable of Gayathri Mantra is the commencement of a sloka which occurs at the intervals of 1000 verses.

The 24 syllables of the mantra used in the Ramayana are
ग, त, स, वि, तु, व, रे, नि, य, भ, ग, दे, व, स, ध,
धी, ध, यो, य, न, प्र, च, द, या

The 24 slokas of this Gayathri Ramayana are

सर्वथायनिरतं तपस्वी वाग्विदां वरम् ।

तत् परिप्रच्छं बालीकिर्मुनिपुङ्गवम् ॥

तत्वा राक्षसन् सर्वान् यज्ञघ्नान् रघुनन्दनः ।

किभिः पूजितस्तत्र यथेन्द्रो विजये पुरा ॥

स्वामित्र सरामुस्तु श्रुत्वा जनकभाषितम् ।

स राम धनुः पश्य इति राघवमब्रवीत् ॥

युद्धकाण्डम्: ६७सर्गः श्लोक - 12

सुधास्य तथा वंश प्रविश्य स विशाम्पतेः ।

सनीयं नरेन्द्रस्य तदासाद्य व्यतिष्ठत् ॥

श्लोकाण्डम्: 15th सर्गः श्लोक - 19

नवासं हि संख्याय वासांस्याभरणानि च ।

निरमनुगच्छन्त्ये सीतार्यं श्वशुरां ददौ ॥

श्लोकाण्डम्: 40th सर्गः श्लोक - 14

राजा सत्यं च धर्मश्च राजा कुलवतां कुलम् ।

राजा माता पिता च एव राजा हितकरो नृणाम् ॥

श्लोकाण्डम्: 67th सर्गः श्लोक - 34

निरीक्ष्य स मुहूर्ते तु ददशं भरतो गुरुम् ।

उत्प्ले राममासीनं जटामण्डलधारिणम् ॥

श्लोकाण्डम्: 99th सर्गः श्लोक - 25

यदि बुद्धिः कृता द्रष्टमगसत्यं तं महामुनिम् ।

अथैव गमने बुद्धिं रोच्यस्व महामते ॥

आरण्यकाण्डम्: 11th सर्गः श्लोक - 43

भरतस्वार्थपुलस्य श्वश्रूणां मम च प्रभो ।

भूकरूपमिदं दिव्यं विस्मयं जनयिष्यति ॥

आरण्यकाण्डम्: 43th सर्गः श्लोक - 18

गच्छ शीघ्रमितो वीर सुग्रीव नं महाबलम् ।

वयस्यं तं कुरु क्षिप्रमितो गन्वाद्य शाघव ॥

आरण्यकाण्डम्: 40th सर्गः श्लोक - 14

देशकालौ भजस्वाद्य धाममाग प्रियाप्रिये ।

सुखदुःख सह काले सुग्रीववशगो भव ।

किष्किन्धाकाण्डम्: 22nd सर्गः श्लोक - 20

वनद्यास्ते तु तपः सिद्धास्तापसा वीतकल्मषाः
प्रष्टव्या चापि सीतायाः प्रवृत्तिर्विनयाच्चित्तैः ॥
किष्किन्धाकाण्डम्: 43rd सर्गः श्लोक - 34

संनिर्जित्य पुरं श्रेष्ठं लङ्कां तं कामरूपिणीम् ।

विक्रमेण महातेजा हनूमान् कपिसत्तम् ॥

सुन्दरकाण्डम्: 4th सर्गः श्लोक - 1

धन्वाः देवाः सगन्धर्वा सिद्धाश्च परमर्षयः ।

मम पश्यन्ति ये वीरं रामं राजीवलोचनम् ॥

सुन्दरकाण्डम्: 26th सर्गः श्लोक - 39

मङ्गलाभिमुखी तस्य सा तदासीन्हाकपेः ।

उपतस्थ विशालाक्षी प्रयता ह्यववाहनम् ॥

सुन्दरकाण्डम्: 53th सर्गः श्लोक - 26

हितं महार्थं मृदु हेतुसहितं व्यतीतकालयति समप्रतिक्षमम् ।

निशम्य तदवाक्यमुपस्थित ज्वरः प्रसङ्गवानुतरमेवदब्रवीत् ॥

युद्धकाण्डम्: 10th सर्गः श्लोक - 27

धर्मात्मा राक्षसां श्रेष्ठः संग्रप्तोऽयं विशेषणः ।

लङ्केश्वर्यमिदं श्रीमान् ध्रुवं प्राज्ञोत्पकण्टकम् ॥

युद्धकाण्डम्: 41st सर्गः श्लोक - 69

योवजपाताशनसंनिपाता न्न युधुभे नापि चचाल राजा ।

स रामवाणमिहतो भृशार्तः श्वबात चापं च मुमोच वीरः ॥

युद्धकाण्डम्: 59th सर्गः श्लोक - 139

यस्य विक्रममासात्य राक्षसा निघनं गताः ।

तं मन्ये राघवं वीरं नारायणमनामयम् ॥

युद्धकाण्डम्: 72nd सर्गः श्लोक - 11

नते ददुशिरं रामं दहन्तमरिवाहिनीम् ।

मोहिताः परमास्त्रेण गान्धर्वेण महात्मना ॥

युद्धकाण्डम्: 53th सर्गः श्लोक - 26

प्रणम्य देवतेभ्यः च ब्राह्मणेभ्यः च मैथिली

बद्धाञ्जलिपुटा चेदमुवाचाग्निसमीपतः ॥

युद्धकाण्डम्: 119th सर्गः श्लोक - 23

चलनात् पर्वतस्यैव गणा देवस्य कथिताः ।

चचाल पार्वती चापि तदाशिलवटा महेश्वरम् ॥

उत्तरकाण्डम्: 16th सर्गः श्लोक - 26

दाश पुत्रा पुरं राष्ट्रं भोगच्छादनमोजनम् ।

सर्वमेवाविमक्तं नो भविष्यति हरीश्वर ॥

उत्तरकाण्डम्: 34th सर्गः श्लोक - 41

रामेव रात्रिं शत्रुघ्ना पर्णशालां समाविशत् ।

तामेव रात्रिं सीतापि प्रसूता दारकद्वयम् ॥

उत्तरकाण्डम्: 66th सर्गः श्लोक - 1

The above quoted 24 verses cover all phases of Rama's life. They also cover all the Kandams of Valmiki's Ramayana. The method of teaching adopted by the Ramayana, the ideal Kavya imparts instruction in a casual way which is at the same time very effective

like the method of direct teachings adopted by the vedas and the dharmasastras. It only therefore be ever said that the रामायण is a good instructor of dharma like the scriptures. Its popular appeal is omnipresent.

Now, the reading of these 24 verses will amount to the reading of valmiki Ramayana as well as Gayathri Mantra.

इदम् रामायणं कृतस्त्वं गायत्री वीजसम्युत्तम् ।

ஸ்ரீ ஜயதேவ ஸ்வாமிகளின் கீத கோவிந்த மஹாகாவ்யம்

“கீத கோவிந்தம்” என்ற ஸம்ஸ்கிருத இசைக் காவியம் சொற்களையால், பொருட்களையாகவும் காவிதாஸன் முதலிய மகாகவிகளின் நூல்களுக்கு ஒப்பான உயர்ந்ததோர் சிருங்கார காவியம். இது “ஜயதேவ” என்ற பக்த சிரோமணியால் இயற்றப்பட்டது.

ஜயதேவ ஸ்ரீ கிருஷ்ணனுடைய சிருங்கார லீலையை இந்நூலில் வர்ணித்துள்ளார். இதில் 24 அஷ்டபதிகள் என்ற எட்டடிப் பாடல்களும், சுமார் 94 ஸ்லோகங்களும் அடங்கியுள்ளன. இதை 12 அத்தியாயங்களாகப் பிரித்துள்ளார். இதில் 26 பிரபந்தங்கள் அடங்கியுள்ளன என்று ரசிகப்பிரியா வியாக்யானத்தால் அறியலாம்.

பிரளயயோதி ஜலே...

என்று தொடங்கும் முதல் அஷ்டபதியில் கிருஷ்ண பரமாத்மாவின் சிருங்கார லீலைகளை வர்ணிக்க விரும்பிய ஜயதேவகவி, கதநாயகனை வர்ணிப்பதால் அவனுடைய கல்யாண குணங்களைக் கேட்க ஆசை உள்ளவர்களாகப் பக்தர்களைச் செய்யும் பொருட்டு, அவருடைய மஹிமையை எடுத்துரைக்கும் பத்து அவதாரங்களையும் அவைகளின் லீலைகளையும் இந்த அஷ்டபதியில் உபதேசிக்கிறார்.

இரண்டாவது அஷ்டபதியில், கிருஷ்ணனுடைய ஸ்வேருபத்தை நிரூபித்து மங்கள கீதம் பாடப்படுகிறது. லலித லவங்கலதா பரிசீலன...

என்று தொடங்கும் இந்த அஷ்டபதியில் காவியத்தின் கதை ஆரம்பிக்கப்படுகிறது. இதில் வஸந்தருது வர்ணிக்கப்படுகிறது. ஸ்ரீ கிருஷ்ணனும் கோபஸ்தர்களுக்கும் “ராமம்” என்ற “குறவைக்கூத்து” ஆடுகிறார்கள். ஸ்ரீ கிருஷ்ணன் தனது முரளி காணத்தால் கோபஸ்தர்களை மகிழ்விப்பதோடு அவர்களோடு அளவளாவி ஆடிப் பாடுகிறார். ராதை ஏற்கனவே செய்து கொண்ட லங்கேதப்படி யமுளா நதிக்கரையில், ஸ்ரீ கிருஷ்ணனுக்காக தனது தோழியுடன் காத்திருந்தார். வெகு நேரமாகியும் ஸ்ரீ கிருஷ்ணன் வரவில்லை. ராதைக்கு ஸ்ரீ கிருஷ்ணனை நினைத்து விரகவேதனை அதிகரிக்கிறது. ஸ்ரீ கிருஷ்ணன் கோபஸ்தர்களுடன், ஆடிப் பாடியிருப்பதை அறிகிறார். பலவிதமாகத் தன் தோழியுடன் வார்த்தையாடித் தன் விரகரேதனையைத் தணித்துக் கொள்ள முயலுகிறார். பிறகு தன் தோழியைக் கிருஷ்ணனிடம் அனுப்புகிறார். அதற்குள் ஸ்ரீ கிருஷ்ணனும், ராதையைத் தேடி வருகிறார். தோழி ஸ்ரீ கிருஷ்ணனிடம் ராதையின் விரக தாபத்தை, ஸ்தன விநிஹிதமி ஹாரமுதாரம் லாமானுதே கிருச தஹுதிபாரம்...

என்று பாடல்களின் மூலம் விவரிக்கிறார்.

கிருஷ்ணனும் ராதையைக் காணாமல் தான் படும்பாட்டை வர்ணித்து விட்டுத் தான் அங்கேயே இருப்பதாகவும், ராதையை அழைத்து வரும்படிக்கும் சொல்லியனுப்புகிறார்.

அதனை தோழி

வஹதி மலய சமீரே...
மற்றும், ரதிஸுகஸாரே...

என்ற அஷ்டபதிகளின் மூலம் வர்ணித்து, முருந்தனிடம்தானே அதிவிரைவாய் போய்ச் சேரும்படி தூண்டுகிறார். தனியாக இருட்டில் செல்ல பயப்படுகிறார் ராதை. பிறகு, ஸ்ரீ கிருஷ்ணனே ராதையிடம் வருகிறார். அப்பொழுது இரவு அநேகமாகக் கழிந்துவிட்டது. ராதை விரகதாபத்தால் யமுளையில் விழுந்து தன் உயிரைவிட யோசித்துக் கொண்டிருக்கும் சமயம் ஸ்ரீ கிருஷ்ணன் வந்ததும் ராதை ப்ரணய கோபத்தினால் பேச மறுக்கிறார். ஸ்ரீ கிருஷ்ணன் மன்றாடுகிறார். ராதை, அவருடைய உடம்பிலுள்ள சிருங்கார லீலைச் சின்னங்களைக் காட்டிக் குற்றம் காட்டுகிறார். ஸ்ரீ கிருஷ்ணன் பதில் சொல்லாமல்தான் விழிக்கிறார். புறக்கணிக்கப்பட்டுத் திரும்புகிறார் ஸ்ரீ கிருஷ்ணன்.

ஹரி ரபி ஸரதி...

18 ஆவது அஷ்டபதி ராதையின் வருத்தத்தைத் தெரிவிக்கிறது.

त्रिसन्ध्यम् यः पठेन्नित्यं सर्व पापैः प्रमुच्यते ।

Hats off to valmiki who was instrumental in bringing out the Gayathri Ramayana which serves the dual purpose of reading sacred Ramayana and chanting glorious Gayathri Mantra.

N.Uma
V. Vasudha
II B.Sc., Chemistry

வகவியதி...

என்று தொடங்கும் 19 ஆவது அஷ்டபதியில் ஒரு விசேஷமுண்டு.

இதி சடுவ....

என்றும் 8வது சரணத்தில் “பத்மாவதியின் பர்த்தாவான ஜயதேவகவி” என்று ஸ்ரீ கிருஷ்ணனே முத்திரையிட்டதாகச் சொல்லப்படுகிறது.

“மஞ்சுதர்...

என்றும் 21-ஆவது அஷ்டபதியின் முடிவில் பத்மாவதியுடன் சேர்க்கையைப் பெற்ற ஜயதேவகவி” என்று முத்திரை பதிவிட்டார்.

ஸ்ரீ கிருஷ்ணனைருக்கும் இடத்திற்குச் செல்ல ராதை அலங்கரித்துக் கொள்கிறார். இதற்குள் ஸ்ரீ கிருஷ்ணன் ராதை யைக் கண்டான் என்று அடிக்கடி பார்த்த வண்ணமாகவே விரக தாபத்தை அடைகிறார். கண்ணனை வாயிலில் கண்ட வெட்கம் அடைகிறார். பிறகு ராதை ஸ்ரீ கிருஷ்ணனிடம் வந்து கூடுகிறார். இத்துடன் கதை முடிகிறது.

கீத கோவிந்த காவியத்தை இயற்றிய ஜயதேவ ஸ்வாமிகள் காவியத்தின் முடிவில் “ஹே அறிவில் சிறந்த கிருஷ்ணனே! ஜயதேவனால் இயற்றப்பட்ட இந்த கீத கோவிந்த காவியம், சங்கீத சாஸ்திரத்தில் உங்களுக்குப் புகழ்பெற்று உவரையே த்யானித்து அவருடைய பாடங்களை அடைய விரும்பினால் எனது காவியத்தில் காட்டப்பட்ட பக்தி சூக்தம், ஞானமாரக்கம் இரண்டும் உங்களுக்கு உற்ற துணையாக இருக்கும்.” என்று கூறுகிறார்.

எஸ். ஜெயந்தி

இரண்டாமாண்டு பி.எஸ்.சி. இயற்பியல்.

VEDIC MATHEMATICS

Mathematics represents a high level of abstraction achieved by the mind and India is no exception in it. It has had a glorious past in the field of Mathematics.

There is no doubt that great scholars had been adored and those, desirous of learning would flock around them for knowledge.

In India, Mathematics has its roots in vedic literature, which is nearly 4000 years old and only Indian mathematics is the first to set forth the concept of Zero, the techniques of algebra and algorithm, geometry, square roots, cube roots, squaring, cubing etc., which can be dated around 2000 B.C.

The vedas are infact a storehouse of knowledge both secular and spiritual

The vedas are ancient holy texts from India that can be legitimately characterized as the all encompassing repository of Hindu knowledge from eons past. The vedic Hindu evinced a special interest in two particular branches of Mathematics_Geometry or Jyotisa and Astronomy or Jyotisa.

During the vedic period, sacrifice or Yajna was their prime avocation. Each sacrifice had to be performed on an altar of prescribed size and shape. They are very particular regarding this and thought that even a slight irregularity in the form and size of the altar would nullify the object of the whole ritual and might lead to an adverse effect and so the greatest care was taken to achieve the right shape and size of the sacrificial altar.

It is believed that the problems of Geometry and

consequently the science of geometry. Though it has aroused and guided for religious purpose, in course of time, those sciences outgrew their original purpose and came to be cultivated for their own sake.

Vedic Mathematics is a unique system of calculation based on simple rules and principles with which many problems can be solved even orally.

Vedic Mathematics forms a part of Jyotisha Shastra which is one of the six parts of Vedangas.

The term Ganita, meaning "The Science of Calculation" also occurs copiously in Vedic literature.

Ganita is an ancient technique, which simplifies multiplication, divisibility, complex numbers, squaring, cubing, square roots and cube roots and even recurring decimals can be handled by Vedic Mathematics.

Perhaps the most striking feature of vedic Mathematics is its coherence in the whole system, which is interrelated and unified. For instance, the multiplication is reversed to one line division and square is reversed to one line square root.

Vedic knowledge is in the form of slokas or poems in Sanskrit verse. A number was encoded using consonants, groups of the Sanskrit alphabet and vowels were provided as additional latitude to the author in poetic composition.

The coding is spelt as Kaadi nav, taadi nav, paadi panchak, yaada shatak ta ksha shunyam translated as below.

Letter 'Ka' and the following eight letters,
Letter 'ta' and the following eight letters,
Letter 'pa' and the following four letters,
Letter 'ya' and the following seven letters,
Letter 'ksha' for Zero.

In other words

Ka, ta, pa, ya	=	1
Kha, tha, pha, ra	=	2
Ga, da, ba, la	=	3
Gha, dha, bha, va	=	4
Gna, na, ma, sha	=	5
Cha, ta, sha	=	6
Chha, tha, sa	=	7
Ja, da, ha	=	8
Jah, dha	=	9
ksha	=	0

A very good example of vedic number system is the hymn in praise of lord Krishna that gives the value of pi divided by 10 as

0.3141 5926 5358 9793 2384 6264 3383 2792 and the hymn is,

गोपिभाय मधुवत श्रृङ्गीषो द्रधिसन्धिग
खालजीवित खातव गलहातर सन्धर

Numerals and decimals were clearly mentioned in veda which is compiled around 6000B.C. there is a richa in veda which says the following.

द्वादश प्रथमध्य क्रमेकं लीणि नभ्यामिकं उतच्चिकेत ।
नस्मितसामकं तिशता न शकवनेर्जिता षष्टिनं चलचेनासा ॥

In the above richa, Dadash (12), Treeni (2), Trishat (300) are the numerals that have been used. This indicates the use of writing numerals based on 10.

The classification of numbers from odd to even first appeared in vedic literature Taittiriya Samhita. In Jaina work, Anuyoga dvara sutra, the numbers were classified as numerable or samkhyeya and innumerable or asasmhkhyeya and infinite or ananta.

For representation of large numbers the raising of a number to its own power is known as Varga samvargita.

The Sanskrit names for counting of numbers were used in vedic India. Besides 10, multiple of 10 upto 100, separate names for these numbers were recognised as follows:

Dasa (10), vimsati (2*10), trimsat (3*10) etc...

The higher values based on 10 are given in Yajur veda samhita as eka (1) dasa (10), sata (10²), sahasra (10³), ayuta (10⁴) nyuta (10⁵), prayuta (10⁶), arbuda (10⁷), nyarbuda (10⁸), samudra (10⁹), madhya (10¹⁰), anta (10¹¹), pararda (10¹²).

These values are found to be in Taittiriya Samhita Maitrayani Samhita and others.

Compound numbers lying between 10 and multiple of 10 upto 100, are expressed as, ekadasa (1+10=11) Saptavimsati (7+2*10=27) etc...

Numbers above 100 are expressed as Sastim sahasra sapta satani navatim nava is, 60* 10³ + 7* 10⁴ + 2* 9* 10 + 9 = 60799.

Principles of subtraction was also in use and thus numbers 19, 29 are expressed as ekanna vimsati (20-1=19) and ekanna trimsat (30-1=29).

The vedic Mathematics in vedas also consist to be a set of sixteen mathematical sutras of formulae as follows.

एकाधिकेन पूर्वेण
निखिलम् नवतरश्चरम् दशतः
ऊर्ध्वतिर्यग्भ्याम्
परावर्त्य योजयेत्
शून्यं साम्यसमुच्चये
अनुरुप्ये शून्यमन्यत्
सकलव्यवकलना भ्याम्
पूरणापूरणाभ्याम्
चलनकलनाभ्याम्
यावदूनम्
व्यष्टिसमाष्टिः
शेषाण्यं केन चरमेण
सोपान्त्यमन्त्यम्
एकन्युनेन पूर्वेण
गुणितसमुच्चयः
गुणकसमुच्चयः

Thus we are agreeably astonished and intensely gratified to find that, exceedingly tough mathematical problems can be easily and readily solved with the help of these **ultra-easy** sutras.

Vedic mental or one or two line methods can be solved effectively for solving division, reciprocals, factorisation, HCF, algebraic equations, quadratic equations, high degree equations of differential calculus, partial fractions, integrations, squares and square roots, cubing and cube roots, pythagoras theorem, Apollonius theorem, Analytical Conics and so on

The interest in the vedic system is growing in education and hence research is being carried out in many areas including the effects of learning Vedic Maths for developing new powerful and easy application of the Vedic sutras in Geometry, Calculus, Computing etc. and We find that VEDIC SYSTEM is the best one.

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REACHING OUT TO THE NEEDY



