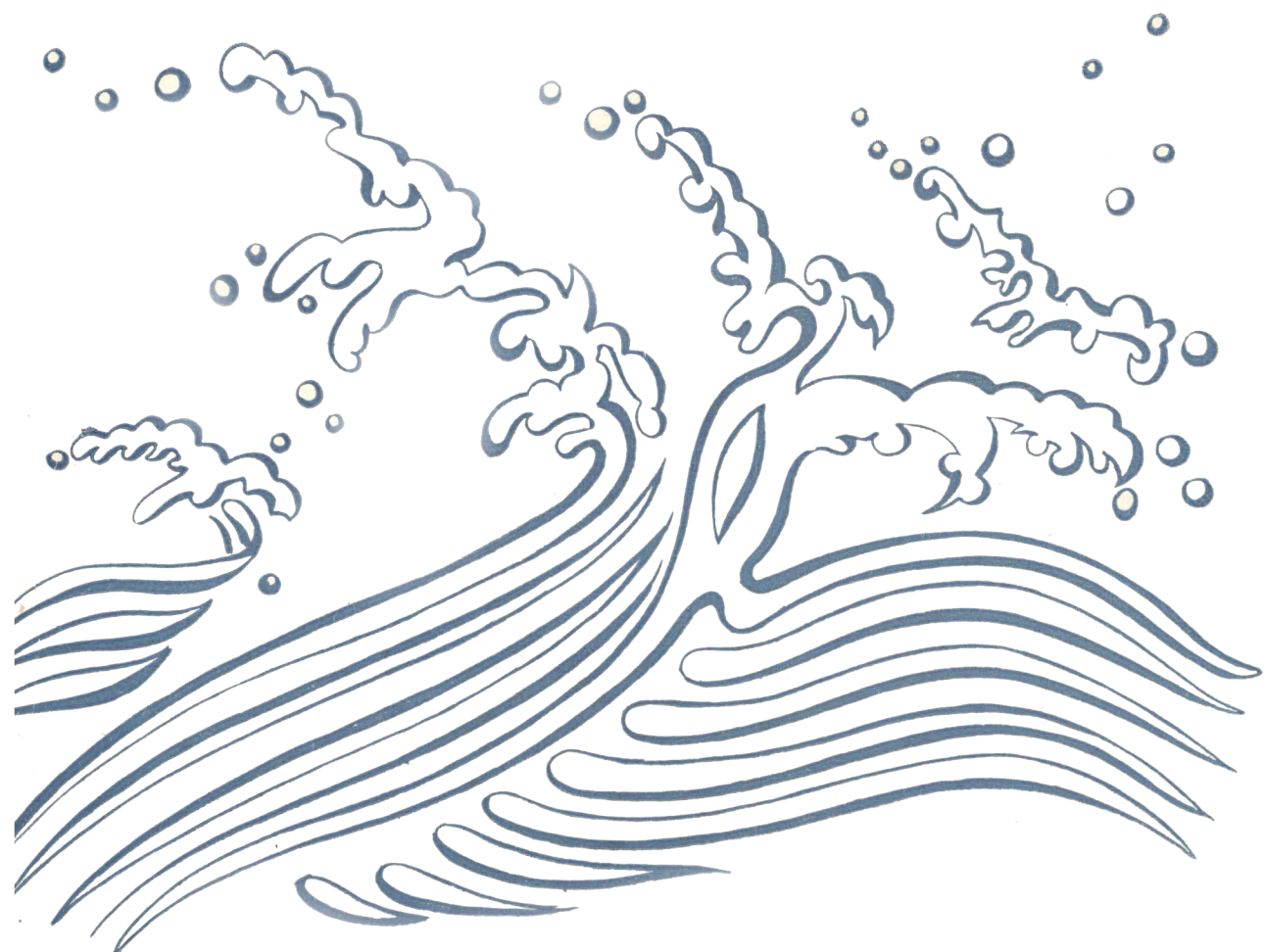


stella maris college  
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'85



*Cover Design :*  
ARPUTHARANI SENGUPTA  
II M.A. Arts



**Stella Maris College**

**"THE WAVES"**

**1985**

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## Editorial . . . . .

The cover page carries an illustration of waves. Whether in crystalline lull or concentric fury, waves represent elemental force, and as such come to signify the sense of harmony that lies at the heart of all creation. We see in these waves the projections of our longings and desires, our ambitions, our fulfilments, our rights.

This issue of our magazine attempts to convey to the reader an impression of student experience in Stella Maris. The articles are varied, ranging from student activities and achievements to exploratory essays on communication, electronics, genetics, pearl culture, and Indian heritage in science and education. The magazine also features three short stories which were entries in the Creative Writing Competition organized by the Students Union. Titles/pictures were provided to which students had to create time-bound responses. The story on p. 8 was written to the specified title "Open Says-me", while "Strawberries and Cherries" and "Motley" were based on the picture on p. 23.

Any heartfelt involvement attunes humanity to the rhythm of the waves. It reassures a young generation that freedom is their birthright. It tells this same generation that to be free is to do good in the eyes of God. It is for us to celebrate this freedom that includes both enemy and friend. Together we exalt this freedom that flies on the wings of the dove.

### *Editors*

Miss. SHANTHAKUMARI RAJAN

Mrs. S. V. RAMAIYA

### *Art work*

Miss ALAMELU MUTHURAMAN



I behold your simple love  
in the mystic dance of the cosmos

I hear your gentle voice  
in the thunderous roar of the clouds

I feel your calm presence  
in the roaring of the stormy sea

I touch your tenderness  
in the rose of a thorny bush

I see your smile  
in the radiance of the burning sun

I long for your peace to warm me  
in the coldness of the world.....

'Oh that I had the wings of a dove, for then  
would I fly away and be at rest in you'.



## ART AS A MEANS OF COMMUNICATION

Art is an expression of the artist's experience. He creates to share his experience. A work of art is a meeting place where the mind of the artist and the beholder join together. Through his art the artist tries to reach out and communicate. The artist creates to be seen and to be understood.

This means a work of art exists as a vehicle of communication. To understand a work of art one has to see. But the meaning of art depends largely on the manner of seeing. It is easier to say 'I have no ear for music', than to say 'I have no eye for art'. Every one assumes that they can see. The disparity between what one sees and what one perceives makes art incommunicable.

It is a modern misconception that art should be beautiful and that its source and content should be recognisable. In the Orient and in the ancient cultures that lived close to nature, the artist revealed through his work the mystery of the secret life-force of things. The poetic perception which animated art, revealed the inner side of Things, as well as the manifestation of the human Self. Plato would have applauded these artists who intimated and not imitated nature. Plato had condemned artists because of their concern with copying mere appearances and spoke of the poet 'as a light and winged and holy thing', adding that 'there is no invention in him until he has been inspired and is out of his senses and the mind is no longer in him'.

Today, the artist-poet envisioned by Plato dwells in the realm of the senses. He turns only to his own inner self and creates with an element of inspiration. He depicts symbolic material dragged from the depths of the subconscious. In such a process he does the prime duty of the artist by identifying himself with that which he has expressed.

Cut loose and alienated in a period of successive industrial revolutions' political instability, rapid urbanisation, and other extremes of social change, the artist in our society has drawn a full circle and has reached the point of origin. He has succeeded, like his cave dwelling ancestor, to identify himself with the very life-force of nature.

In the past art was not meant to be a luxury to be collected in museums or displayed in exhibitions. Nor was it created as something nice to look at, but as something powerful to use. In the primitive cultures art had a definite function. Image making was powerful. The image contained the magic to protect man from his fears. The artist who could make these images was the magician, the high-priest, the Shaman. He could animate the inanimate things with an impulse that transformed them.

We still believe in an impulse that makes the artist different from ourselves. But our belief in the artist has been replaced by doubt, for he is no longer the medium of religion or the State. When art is viewed in its changing context of ideas and function, the artist's position is confused and paradoxical. The only person who has a clear view of the situation is the artist himself. Adopting the role of the poet-artist, he checks out the Museum art and aspires to create something new out of the kernel of his cranium.

Art is not merely an end product of creation but embodies a complex of activities. As we see it, if we see it, we experience to a certain extent, the making of it. The Futurists, for example, romanticised the new world of mechanical forces and denounced all attachment to the past. Among the definitions, the most memorable are the words used to exemplify a racing car as that 'new form of beauty, the beauty of speed'. They chose to represent the industrial environment and the new-found speed of the early twentieth century as multiplicity and fragmentation. It involved overlapping of the near, the moving, the stationary, the seen and the recollected. Above all, Futurist art was vital and aggressive; expressing extreme views on politics and society. To instruct and persuade was part of its purpose.

In contrast to the Futurist is the painter who works exclusively from unconscious stimulus, whose activity is primarily that of gaining access to his unconscious imagery. Surrealism set out to prove that the world of sanity is made up of imagination and perception of the senses and not reason and intellect. The Surrealist's sensory adventure transmitted in art form was social and remedial. Similar beneficial quality is seen in Abstract Expressionism. The Abstract Expressionist who worked as action painter performed like a Sufi saint. To Pollock, the ritual of painting was like the ecstatic trance of a *Juju* rain maker. Mind, spirit, eye and hand, paint and canvas were brought into intimate interaction as he dripped and swirled paint. Pollock's paintings are neither representational nor symbolic but contain traces of the unconscious motivation that affected his movement. From this formlessness emerges a sort of form that hints at an infinitude of orders within the apparent disorder. There is significance in the value Pollock placed on the sand paintings of the Pueblo Indians, elaborate ephemeral works made by trickling sand of different colours to form symbolic images for ritualistic purpose.

It is often claimed that the messages transmitted by the modern artist are difficult to decipher. The charge of obscurity is oddly inept. Contrary to the accusation, the art of our time is simple and direct, with childlike vitality and primitive expressiveness. Rarely does modern art assume an intellectual base or contain reference to religion, literature or history. It does not require the viewer to be either learned or intellectual. It presents to the spectator clear statements through simple means. Its prime concern is communication. When Kandinsky said, 'The more abstract form is, the more clear and direct its appeal', he was

basing himself on the findings of researchers in the field of perceptual psychology as much as upon his own experience.

People desire to find in art pleasure, leisure and entertainment. They do not want art to associate with secrets of the life force and the realm of the unconscious; neither do they want art to concentrate on the unconscious; neither do they want art to concentrate on the realities of coloured shapes, standing and leaning masses, space, rhythm and the occult balance, transparency, light and darkness. They see modern art as a threat to the art of the past which has served as an escape route to dream-land. But change is inevitable. For art not only communicates the state of the period but strangely the state of the time to come. The despised art of Impressionism is to day most appreciated. In time the remarkable emgram of Dada will reveal its visual as well as its intellectual beauty. What we need to see with is not eyesight but the stillness that goes with meditative concentration. If we cannot understand the silence we will not understand the words.

In the twentieth century, art has become international. While the Indian artist looks towards the West for innovations in style and technique, the artists in the West have reached an, esotericism similar to that of the Far East. Whatever the impulse behind the many inventions and transmutations, the Concept Artists of the West, pose an idea before us. The degree to which we are gripped by the idea depends on its particular validity for ourselves and on our general responsiveness to ideas. Concept Art presents ordinary objects aimed to instil a special consciousness of our own action and responses. Objects like Duchamp's 'Fountain', which in actual fact is a urinal, pose descriptive questions: How do we communicate? How do we act? How do we live? and many more. All the arts have this potential, for all have the intense need to be communicated. Precisely for this reason, there are times when we are aware that our understanding of the world has been changed by seeing a painting, listening to a piece of music, reading a book or watching a play.

ARPUTHARANI SENGUPTA  
II M.A. Fine Arts

## EDUCATION IN ANCIENT INDIA

The last 38 years, on the basis of a conservative and critical evaluation, form the most crowded era in the history of Indian education. It is said that education was never subjected to so much critical thought and so many bold initiatives and innovations in any equivalent period in the earlier history of the nation. Yet our success in these years has been meagre in programmes of qualitative improvement. Rather, we have succeeded where schemes of expansion are concerned. In our eagerness to extend educational facilities to a wider section of the population, there has been a democratisation of the educational system and therefore a quantitative improvement has resulted.

At this juncture a peep into the educational pattern of ancient India can and will equip us better to analyse the educational pattern in India today.

Education of the ancient Indian child began in the Gurukula—the teacher's house. This system of education was so designed as to broaden the student's outlook on life, give him enlightenment, sharpen his intellect and establish his character through development of his personality. This inculcated in him a sense of reverence to culture and learning, a desire to discharge his responsibilities towards his family, society, ancestors and above all his cultural tradition. There were no examinations and the student was allowed to go home only when the teacher was satisfied with his progress.

This process of education was at work in the famous universities of ancient India. The University of Nalanda in North India was a renowned centre of learning in the whole of the Buddhist world. Starting in the humble manner of a monastery or two, it soon developed into an international centre of learning and culture attracting students from all parts of India, Central Asia, China, Korea and Java. Foreign scholars like Hiuen Tsang, Hwui Li and Tang came to this university. It had a galaxy of brilliant teachers like Dharmapala, Silabhadra, Gunamati and others. The University had 8 halls with 300 apartments which housed a population of several 1000s, who were maintained out of the revenues of 100 or more villages specially endowed for its upkeep. There was a strict test for admission in which only 2 or 3 would succeed, out of ten. Once a student was registered in the University he would become a residential student who would spend time on study and debate. A student who had the opportunity of studying at Nalanda acquired the highest stamp of learning and culture of that period.

The curriculum of studies were the 4 Vedas, 6 Vedangas, Purana, Nyaya, Mimamsa, Dharmasastra, Dhanurveda, Ghandarvaveda, Arthasastra, Arts of acting, painting, soothsaying, the knowledge of cocks, horses, elephants, science of politics, astronomy, grammar, mathematics and knowledge of the supreme soul. In addition to these, courses were offered to non-intellectual classes of people like

the agricultural and mercantile classes. This university, the foundations of which were laid during the age of the Imperial Guptas functioned almost up to the 13th century. Nalanda inspired the rise of many other centres of learning in different parts of India. The students of the Nalanda University were esteemed not only for their learning but also for their high character. They were looked upon as models all over India.

Centres of higher learning were also popular in South India. The Ghatika—a place of higher learning—of Kanchipuram, was composed of learned Brahmins, Buddhists and Jains. The Pallava rulers were patrons of learning and encouraged the functioning of this ghatika. There was a very high standard of learning of the religions, language and literature. The method of education was by giving recitations and lessons explaining Dharma. Discussions and debates were special methods adopted here. The system of education aimed at developing dialectical skill and ability in argumentation which play a dominant role in educational instruction and intellectual equipment. It equipped the student to prepare himself for life.

The ghatika at Kanchipuram attracted renowned students like Mayurasarman. Debates of scholars from different parts of the country were held at Kanchipuram. The scholars of this school have produced valuable works both religious and secular like 'Kiratarjuniya' by Bharavi, 'Mattavilasa Prahasana' by Mahendrarvarman and the Saivite and Vaishnavite devotional literature. This centre is considered to be a miniature Nalanda.

After reviewing the pattern of education in ancient India we have many questions unanswered about our present day education. Does our education inculcate in our students a sense of reverence to culture and learning? Does it cater to an Indian context? Are we quality oriented? In the process of democratisation and expansion of our educational system, should we ignore the qualitative aspects of education which were enshrined in our ancient universities?

Mrs. SALLI VARGIS  
Department of History

## **ANIMATED CARTOONS AS A VISUAL AID IN PRIMARY EDUCATION**

Man always has had a compelling urge to make representations of the things he sees in the world around him. He feels the need to create something of his own that appears to be living, that has an inner strength, a vitality and a separate identity—a creation that gives the illusion of life. Through the ages, artists have searched for a medium of expression that would permit them to capture the elusive spirit of life. Two thousand five hundred years ago in the caves of S. W. Europe Cro-Magnon man made astounding drawings of the animals he hunted. His representations were not only accurately and beautifully drawn but many seemed to have an inner life combined with a suggestion of movement. The idea of exaggerating characteristic features to stress traits of personality or caricature, is very ancient and perhaps inseparable from portraiture itself. The word was first used in English in AD 1748 in the time of Hogarth, one of the principal exponents. In the usually accepted form however, the invention is ascribed to Annibale Caracci, who made drawings in AD 1600 which are recognizable caricatures.

A cartoon is at once an abstract composition, a powerful drawing, painting, character study, a virtuoso display of brushwork, texture, modelling, calligraphy and colour. It is a representation too of persons and objects, interesting in themselves. It is overlaid moreover, with a cut of thought, accent, symbols, sense of choice and even of opinion, so that the artist seems in lively conversation with the viewer. Cartoon gestures usually are emphatic and the cartoonist has a multitude of things to say and much to do in order to achieve his aims.

Cartooning is a dynamic medium which can suitably express and project educational, scientific, moral and social situations. An instant rapport arising out of the simplicity of representation makes it possible to convey in a subtle, yet, essential tone, the keynote to the lesson. A Cartoon at face value has a somewhat child-like character. This feature can be exploited to present information conveyed through this light-hearted medium. One of animation's greatest strengths is its ability to communicate with all peoples everywhere regardless of language barriers.

Cartoons can be effectively employed for road signs and also to teach children road safety rules.

Animated cartoons were made possible with new inventions in the late 1880's as well as improvements in the motion picture camera and the development of a roll film capable of surviving harsh mechanisms projecting its images. Animation is particularly well suited for teaching because of its ability to get inside the

mind of the viewer as well as inside any object or subject it is conveying. Whether it is a philosophic concept, a natural phenomenon or a complex machine, animation can make it all come alive in the viewer's imagination.

Walt Disney, one of the pioneers in the field of cartooning and animation claims that "Animation can explain whatever the mind of man can conceive."

"Donald in Mathmagic Land" was a film begun by Walt Disney in an attempt to explain arithmetic to the beginner. But the film became a general introduction and orientation to remove any concern or worry about the subject, while arousing curiosity and creating a base for future understanding. Educators have acclaimed it as one of the most successful films on the subject.

The success of Walt Disney's educational films lay in his philosophy of not trying to lecture to the audience or overburden them with information. Everything was conveyed in a light-hearted mood. Thus he avoided the usual pitfalls found in educational films of merely illustrating a dull lecture or using only diagrams to explain the point.

The field of educational films has an almost unlimited future with very little of its potential explored. Animated films on civic sense can effectively be used to make children conscious of their duty towards themselves as well as towards society at large.

In the words of Walt Disney, "Animation is the one medium which can deal graphically with the fantastic world of the future. There is no limit to what we can do."

SITA KRISHNAMURTHI  
&  
SHALINI MOTHILAL  
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## “ OPEN SAYS-ME ”

Have you ever seen what Rembrandt called “The Anatomy Lecture of Dr. Tulp”? It is an odd-looking painting with the pale corpse in the centre looking foreshortened and decidedly dead. Dr. Tulp’s avid students crowd around as he neatly opens a section of the corpse’s arm. A convincing and revered canvas.

Actually, there is a macabre tale behind the painting. Indeed, it is mis-named. If you notice, the students look furtive while Dr. Tulp has a glazed look on his ashen face.

The corpse used to be Dr. Tulp’s patient. Dr. Tulp was a trusted practitioner in Amsterdam when his patient, Willem Stoffels approached him with nausea and gnawing abdominal pain. His students were lounging around in his “clinic” picking their teeth and discussing the efficacy of physiognomy. They were there to see their teacher at work. They were lucky. Dr. Tulp, in a fit of confidence in the age-old practice of bleeding the patient for all ills, immediately decided upon that course for Stoffels. “Open, Says-me!” he cried in bad but perfectly clear Dutch. The students agreed vociferously with him, nearly yelling “Tally-ho!” in the process.

To Stoffels’ pathetic protests, Dr. Tulp’s only reply was “Stoff and nonsense! Come, come moi man.” Dr. Tulp was not known for his flawless diction.

The patient was hustled into a mysterious ante-chamber. He was told to undress, lie down and extend an arm. Soon, with the expertise of many years of



practice with his favourite and barbaric method, Dr. Tulp had made some neat incisions. Being a kind-hearted and honest doctor he wanted the best for his patient. The eager students obligingly held out the bleeding-basin as Dr. Tulp gingerly opened the flap of flesh. "Airing" he explained. While the blood flowed, he poked around among the arteries of the patient just to make sure things were all right. "Healthy enough" he commented, above the racket of Stoffel's lusty shrieks of agony.

But soon the students were noticing something very strange. The throat-tearing yells of the patient were becoming feebler and feebler until they were reduced to moans of ebbing life. Yet the worthy Dr. Tulp remained cheerful. He was sure nothing was amiss. He was certain the patient would never do such an inconsiderate thing as to die on him. But basin after basin had to be brought, for the bleeding continued enthusiastically.

Stoffels was a haemophilic.

Now, Dr. Tulp could not reasonably be expected to know what a haemophilic was, or that Stoffel's parents had been first-cousins. The copy of Vesalius propped at Stoffel's feet gave no clue that one man could have so much "bad blood." The floor was a mess.

But suddenly the men in the room realized that Stoffel was good and dead. Neither was it any comfort to them that the nausea and abdominal pain had been got rid of. It is this moment of realization that the Dutch master has caught on his canvas. He has, paradoxically, portrayed the moment of blinding illumination in a soft chiaroscuro of shifting shadows.

Dr. Tulp, thunderstruck with remorse and guilt, is frozen in living paint in the process of saying, "May be it was only indigestion." He stares at his students, his hands immobile in horror, while one or two of them look cautiously over the rim of the dead man's chest at the only slash of colour in the wan, dim, gloomy room. The painting is full of subdued drama as the tragedy of human choices is played out. The men are all donned in sombre black while the corpse lies, a pale worm, bisecting the heavy atmosphere.

Perhaps Dr. Tulp's hamartia—tragic flaw—was an accident of the malevolent fates who would normally have ignored poor Dr. Tulp, and picked, perchance, on his prince. Ignorance was his only fault, and that surely, is the fault of every man, Renaissance or Modern.

But it is believed that the spirit of the dead man brooded over Dr. Tulp on dark nights. It is believed that it would perch on the ornate rails of his bed and stare at him with inscrutable pinpoints of eyes, until the poor physician was swallowed up into oblivion unable to bear the memory of the blanched, bloodless cadaver and the lawsuits which followed.

It took Rembrandt himself to capture the moment, anagnorisis, with his master strokes and his feel for the hidden in the apparent. This is the supreme irony of the present title of the painting. "May Be It Was Only Indigestion" was felt perhaps, by some misguided curators to have a faint whiff of the ridiculous?

This name was lost in transition and the painting has joined the ranks of the "Nightwatch" which is a day-lit scene, and Frans Hals' "The Merry Drinker" who is not at all merry.

But who would ever believe that "The Anatomy Lecture of Dr. Tulp" hanging in The Hague and worth more than \$ 5 million had its genesis in the bad Dutch for the equally bad English "Open, says-me!"?

SUJATHA DEVADOSS  
II B.A. Literature

## SCIENCE IN INDIA—A TRADITION OF EXCELLENCE

India has always been considered a land of little scientific development, a land of superstition and rituals. But behind all the superstition that has accumulated over the years is the extensive scientific development of the alert mind of our ancestors. But it is quite disheartening to note that very little is known about science in ancient India. Though much information has been lost there is still a lot left to prove that advancement of science in ancient India had been tremendous. Ironically, it has been only the Westerners like Max Mueller and other American scientists who have evinced a keen interest in Indian science whilst the Indian people have turned a deaf ear and a blind eye to their own scientific achievements.

Scientific research in India spans the period from the Rig Veda to the mid fourteenth century. But there is evidence to prove that even as far back as the Indus valley civilization the people in the Punjab and Sind followed an advanced system of weights and measures, and decimal divisions, and had knowledge of simple geometry and the working of copper, bronze and copper-arsenic alloys.

The period from the Rig Veda to the mid fourteenth century can actually be divided into four phases. The first phase was the Vedic period which lasted until about 800 B.C., the second represented by the Vedanga Jyotisa treatise and the Manu and Jain works came to an end around third century A.D., the third phase, the period of the Siddhantas lasted until the rise of Islam, and the fourth and final phase covered the mediaeval period of Indian history.

The Rig Veda, composed at the beginning of the Vedic Age, contains one of the earliest evidences of the division of a year into twelve months with three hundred and sixty days. The Vedic Indians achieved this through their knowledge of a number of stars, the twelve divisions of the Swiss yearly path and also the three hundred and sixty divisions in a circle. They were able to determine the equinoctial and solstitial points. One of the outstanding achievements as far as astronomy is concerned, is found in the Yajur Veda. In it are listed twenty eight constellations called 'Nakshatras' which were used to follow the motions of the sun, the moon and the planets. The Vedanga Jyotisa, a short treatise was composed towards the end of the Vedic period and contains important principles of the calendar. Another important fact is that the Indians had advanced the theory of the great cycles of the Universe and the ages of the world long before the Greeks or the Babylonians.

Although the four major Vedic texts have been preserved over the years, a numbers of other works on science and astronomy have been lost. Hence the period spanning the end of the Vedic Age to the beginning of the early Christian era is shrouded in darkness.

The early Christian era is marked by the upsurge of the Siddhanta Astronomy. During this time five astronomical systems flourished, of which the most notable is the Surya Siddhanta. Aryabhata the great mathematician and astronomer, lived during this period. His work, 'Aryabhatiya,' composed when he was only twenty three, is a brilliant work which sought to introduce several new concepts. The sphericity of the earth, its rotation on its axis and revolution around the sun, the true explanations for eclipses and methods of forecasting them with accuracy and the correct length of the year were some of his outstanding contributions. The golden age in Indian astronomy came to an end with Brahmagupta, another astronomer of repute. He wrote a practical treatise on astronomical calculations.

By this time India's contribution to astronomy included names of week days, the calculation of the mean rates of motion of the planets, calculation of the mean distances of the planets based on the theory of equal linear motion and the assumption of inter-planetary attraction in order to explain equilibrium, to name only a few.

No blank spaces were left in any area of Mathematics. Every available space was filled with the knowledge of the ancients. The works of Aryabhata, Brahmagupta and Bhaskara contain a number of sections in Algebra and Arithmetic. Research has proved that the science of mathematics was far more advanced in India than in other nations of antiquity. Symbolism, ingenuity, abstraction and boldness of conception were the outstanding features of Indian mathematics. The concept of 'Sunya' or zero which is perhaps one of the most remarkable achievements in the history of human civilization originated in India. This has formed the basis for all scientific calculations. It originally existed in

the Indian concepts of metaphysics and cosmology and was later incorporated into scientific thought. Another noteworthy contribution to the field of arithmetic was the place-value notation system pursued by the Indians. This enabled them to express very large numbers easily unlike other countries who used symbols to denote numbers.

One of the areas in which the ancient Indians excelled, outshining the other nations was Algebra. Major research was concentrated more on Algebra than on other areas of Mathematics. Indians were the first to acknowledge the existence of negative quantities. They were well trained in the art of abstract thinking and thereby, they evolved a system of denoting unknowns by alphabets, and with arithmetical signs laid down rules for calculations. They could arrive at square and cube roots. They wrote numerical co-efficients and algebraic solutions, evolved the rules of transportation of terms, classified equations according to degrees and solved quadratic and indeterminate equations.

Geometry in India was in use only for practical purposes. Unlike the Greeks, who formulated axioms and postulates, the ancient Indians applied their knowledge in the field for the construction of Vedic agamas and in the performance of rituals. Rules regarding the construction of squares, equivalent rectangles, squares and circles, conversion of oblongs into squares existed. Wide studies in the mensuration of the triangle, the rectangle, the parallelepiped, the circle, the cone and the sphere were undertaken.

Keeping pace with this rapid progress in mathematics was physics. As in the case of mathematics there existed a close link between physics, religion and philosophy. Several hypotheses regarding nature, matter and energy were put forth. The three systems of natural philosophy namely the Nyaya Vaisesikha, the Samkhya Yoga and the Vedanta contained essential principles of physics. The Samkhya Yoga attempted to explain the process of cosmic evolution. The Nyaya Vaisesikha philosophy actually propounds the atomic theory and furthermore elaborates the concepts in mechanics, physics and chemistry. The Vedanta system contributed to the overall development of the physical sciences. The general properties of matter like elasticity, cohesion, impenetrability, viscosity, etc. were studied. All the three schools of thought examined both atomic and molecular motion. The most outstanding fact is that Bratimagupta had propounded the theory of gravitation centuries before Newton.

Minerology and Metallurgy are not of recent origin as believed by many nor were they confined to the banks of the Nile, the Euphrates and the Tigris. Developments in these two areas date back to the third century B. C. during the Indus valley civilization. Gold, silver and copper were some of the metals utilized during this time and the subsequent Vedic period also saw the use of copper, bronze and brass. Extensive knowledge regarding the metallurgic and chemical processes, alloys and amalgams, extraction and purification of metals

existed. India was well famed for the quality of iron and steel she produced which were exported to Africa and China.

Simultaneous progress was achieved in other areas of science namely Botany, Zoology, Plant Pathology and Chemistry. Chemistry originally existed only in the form of alchemy. But in the post-Vedic period the Indians applied their knowledge of chemistry for making drugs and medicines. By the sixth century A. D. they were proficient in the art of producing several important alkalis, acids, metallic salts through the process of calcination, distillation, sublimation, etc.

The ancient Indians were well aware of the efficacy of herbs in curing diseases. Indian medicine which came to be called Ayurveda exists to this day. It was during the Indus valley civilization that the roots of Indian medicine were sown. The Indus Valley people were noted for their sense of hygiene. Progress in medicine continued during the Vedic Period. In the Vedic hymns innumerable references to anatomy, embryology, hygiene, histology and physiology can be traced. The Indian kings set up a number of hospitals to cure the diseased. Veterinary science was given as much importance as human physiology. The Indians excelled the Greeks in the field of medical science. Surgery was successfully practised by them. As early as the second century A.D. surgery had become a well developed art. The Indian surgeons possessed a very high degree of skill. Many operations like hernia, cataract, lithotomy, caesarian, etc were performed. They were experts in extracting dead foetus, removing foreign bodies, treating inflammations, fractures and dislocations. Two remarkable achievements were the development of plastic surgery and hydrotomy. The latter which was discovered as early as the fourth century A.D. in India became known to the western world only as late as the nineteenth century. The Indian doctors possessed one hundred and twenty one surgical instruments many of which are in use even today, and their methods of training students for surgery remain popular. The advance in medical science and surgery was coupled with simultaneous progress in pharmacology and pharmacopoeia.

Apart from science, the Indians made certain important contributions to technology. They possessed a high degree of skill and competence in the manufacture of surgical, astronomical, meteorological and scientific instruments. More important than all these perhaps is the concept of perpetual motion which originated in India. There is, therefore, ample evidence to prove the accomplished level of technology that existed.

It is highly ironical that science in ancient India which had advanced so rapidly, declined during the mediaeval period. No noteworthy contributions in Science and technology came forth from the Indian frontiers during this period. Speculation is rife regarding the reasons for such a total stagnation. But none of the conjectures advanced, can be considered because of a sad lack of information. One explanation that was put forward is that during this period there

was an upsurge in the practice of alchemy and occultism. But probably the major reason for a decline in scientific advancement is the fact that there was widespread stagnation in thought and learning and gradually all the universities and other centres for secular education disappeared. The interesting fact that comes to light is that although there was widespread stagnation there was never any deterioration in the field of science. Since India's contact with the western civilization, there has been a resurgence in science and technology. In recent years India has produced a number of brilliant scientists and geniuses like Ramanujam, C. V. Raman, Chandrasekhar, Har Gobind Khurana, Karmakar, who serve as proof of the fact that our age-old tradition of dominance in the field of science is being restored.

APARNA RAGHAVAN  
II B.A. Economics

## THE RETURN OF HALLEY'S COMET

Comets are fascinating celestial bodies that burst into brilliance when they make the closest approach to the sun in their elliptical orbits. All comets are common occurrences. Moderately bright ones are few and extremely bright ones are rare.

Comets perhaps derive their name from the Greek word "Kometes" which means "long haired". Though comets are usually associated with long, graceful tails, many comets have no tail, and if at all visible; these tails can be seen only when the comets are very close to the sun. When observed through a telescope, a comet looks like a hazy dot. (Far from the sun a comet has no visible tail) This dot or the head of a comet is called the coma. A coma contains a starlike point called the nucleus. The comet is far away from the sun during most part of its celestial journey. At this stage, it contains gases frozen as solid crystals. As a comet in orbit nears the sun, the solar energy warms its head and vaporises these gases. These vaporised gases stream out behind the comet's head and are kindled to brilliance by the absorption of solar radiation. The stream of gases presents a spectacular glowing tail which is visible to the naked eye as the comet nears the sun.

The nucleus from which the coma and the tail are developed is infinitesimal. At maximum development the tail length may extend up to several million Km. The density of a comet is very low being 0.00001 millionth of the earth's, although in terms of volume, comets are larger than any object in the solar system.

The comets of established elliptical orbits are called periodic comets and those moving in an open curve (termed as parabola) are called non-periodic comets. A comet moving in such an open curve will never come close to the sun and will continue moving away from the sun indefinitely.

The most spectacular comet is HALLEY'S COMET which appears once in 76 years. This was the first periodic comet to have been discovered. The earliest record of its appearance was made by the Chinese in 240 B. C. Its behaviour is reliable as it has a well-determined orbit. Written records of its celestial journeys are available.

Edmond Halley, the second Astronomer-Royal of Britain and a friend of Newton's, noted that the bright comets seen in 1531, 1607 and 1682 had very similar orbits and speculated that the same comet returned every 76 years. He predicted that its next appearance would be in 1758. His prediction proved correct. It appeared on 25th December 1758, though he did not live to see his prediction come true. In recognition of his intensive astronomical studies and his prediction, the comet was named 'HALLEY'S COMET'.

The last visit of the comet was in 1910, when it was closely studied at the Kodaikanal observatory where a worthy collection of photographs are available. As predicted the comet has returned in the year 1985. The Astronomy students of Stella Maris College have been observing the movement of Halley's Comet from 10th December.

Comets are the most enigmatic objects in the solar system. They undergo virtually no external changes. The importance of cometary observation is that they act as effective space probes to understand the interplanetary medium and the basic processes of plasma physics.

Astronomers around the globe are vying with each other to undertake an intensive study of the comet using the most sophisticated instruments such as large optical telescopes, sensitive electronic cameras, unmanned space satellites etc. As a result of these probes, existing and future generations may learn a great deal about Nature and may unveil the hidden secrets of several celestial bodies.

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## AN ELECTRONIC RENAISSANCE

From time immemorial, people began to suspect that matter possesses a definite structure on a microscopic level beyond the direct reach of our senses. Since a little over a century and a half, scientists have tried and succeeded in substantiating these facts and have since come to the conclusion that atoms are the basic building blocks of all matter. These atoms are composed of a central nucleus containing protons and neutrons and the surrounding shell of electrons. Electrons are the sub-atomic particles which are responsible for a variety of properties of substances. It is possible to obtain free electrons by following certain procedures.

The study of instruments and machines in which the flow of electrons is controlled by radio valves is electronics. This basically deals with the generation and processing of various kinds of electric pulses or signals like the radio or television signals. The science of the control of free electrons, especially in vacuum, and its technological applications is called 'electronics'. The signals used in electronics can represent audio, video or numerical signals.

Scientists first experimented during the late 1800's or early 1900's with gas discharge tubes which showed that electrons could be made to flow in an evacuated tube. Sir William Crookes invented the Crookes tube in 1878 which became the model for all cathode rays (cathode rays are beams of electrons). In the early fifties scientists revived the interest in Electronics, and succeeded in bringing about the motion of electrons through solid materials and this came to be known as 'SOLID STATE ELECTRONICS'. But, nowadays, instead of solid state devices more and more electronic products use integrated circuits (IC) which are tiny chips of semi conductor materials.

Most electronic devices basically involve three simple operations: Rectification; Amplification and Oscillation.

**RECTIFICATION:** is the simplest and most basic electronic operation. It allows electric current to flow in one direction only.

**AMPLIFICATION:** is the most important electronic function. As the name suggests, it is the strengthening of a weak signal to produce a strong one.

**OSCILLATION:** which is the third basic electronic function, is the changing of current to a signal of desired frequency.

Electronic devices are of two major types namely, electron tube and solid state devices. Electron tubes are evacuated tubes through which electrons can be made to flow and can be controlled. A cathode ray tube works on the same



principle and is the basis of the Television picture tube. Another important application is in Radar systems. The Russian born American scientist Vladimir Fworykin built the first successful camera tube in 1923.

Solid state devices are being increasingly used nowadays as they are smaller, lighter, last longer and very often cost less. As mentioned earlier, in these devices, the electric signal flows through certain solid materials instead of vacuum. Most of these devices are made up of semi-conductors, which as the name suggests, are neither good conductors nor good insulators. eg. Silicon, Germanium etc. Certain semi-conductor devices called light emitting diodes (LED) are used in digital displays, in watches and clocks.

As the circuits containing electronic components became more and more complicated, the wiring very often became 'a shapeless tangle'. To rectify these problems manufacturers replaced wired circuits with 'printed circuits', which had a flat plastic base on which the components were fabricated. These came to be known as Integrated Circuits (IC). The applications of IC's are amazing. An IC of the size of a pinhead can efficiently control the operations of the traffic signals of an extremely busy junction of a metropolitan city! The design and production of IC's came to be called 'micro electronics'.

Most of the devices we use nowadays like TV sets, radios, calculators, electronic watches, video cassette recorders, microwave ovens and computers are products of electronics. Bio-medical technology is advancing rapidly and we have already started using it for birth control, genetic counselling, foetus diagnosis, test-tube babies and other medical research on humans.

All the devices and contraptions that we have today lean heavily on the basic principles of electronics. Technological progress made during the last ten years, has been tremendous, an exponential growth so to say. These developments have ushered electronics into a new era of invention, research and application, which could be called "The electronic renaissance". The scope it offers is boundless.

Imagine stepping into the living room of your 20th storey apartment and telling your central computer to turn the heat up, to inform security that you have reached home safely and using it to select a TV show on your wall-size screen—all by voice. Perhaps your home computers in the 21st century will tell you a bed time story before it turns off the lights !

Perhaps in some future century, the history of the late 20th century, like that of the 14th, will mark a great transition of civilisation, a cusp between the old and the new : the electronic renaissance.

JAYANTI SRINIVASAN,     V. MALINI  
T. S. DEEPA                     G. VIDYA  
II B.Sc. (Physics)

## A GLIMPSE INTO THE REALM OF PEARLS

If I were the Princess of gems and possessed a magic mirror like Snowwhite's mother, I would ask

"Mirror, mirror on the wall  
which is the finest of them all?"

and the mirror would answer

"The Pearl is the finest of them all"

The pearl is one of the finest gems—nature's perfection of beauty and splendour. Many poetic personalities, with an eye for beauty and appreciation of nature, have used the pearl as a standard of comparison for various things owing to its cool, soft and lustrous nature, which still stands unmatched by any of the gems produced by man. But, have we ever paused to think what the pearl really is? Where does it come from? Though all of us know it to be a valuable gem, few of us are really familiar with the biological processes involved in its production in the body of a small pearl oyster—a bivalved mollusc—inhabiting the insignificant ground at the sea bottom.

Down the ages many explanations and theories have been put forth by scientists especially those of Greek civilization but the real credit for developing the modern culture and techniques goes to the Japanese.

The pearl oyster belonging to the general **PINCTADA FUCATA**, has a bivalved shell enclosing a soft body inside. The shell of the pearl oyster is composed of 3 layers—mainly made of Calcium Carbonate crystals, cemented together by a substance called conchiolin. The innermost of these 3 layers is called the **MOTHER-OF-PEARL** layer.

The soft body of the pearl oyster enclosed in the shell is covered by a thin lining called the **MANTLE**. It is this mantle that secretes the outer shells and the pearl. The secretory product forming the above is the **NACRE**. In this thin layer of lining, two distinct layers—**THE OUTER LAYER** and **THE INNER LAYER** can be recognized. The cells in the outer layer have the capacity to remain functional and regulate themselves when disturbed from within or removed from its original position, while the cells of the inner layer of the mantle disintegrate when transplanted.

When a few cells from the outer lining of the mantle fall accidentally into the body of the oyster, they secrete a sac called the **PEARL SAC** around themselves. The cells trapped in this sac, originally fallen from the outer layer of the mantle, secrete nacre and the actual process of natural pearl-formation starts. This process of **SECRETION** continues until life exists in the pearl oyster producing a free, beautiful natural **PEARL** in the body of the oyster.

The process of natural pearl formation is also influenced by a foreign body accidentally entering the body of the oyster or getting trapped between the shell and the outer layer of the mantle. Once again, the outer layer of the mantle secretes nacre forming a pearl sac around it and eventually forming a BLISTER PEARL. Thus every natural pearl has an INNER CORE or NUCLEUS, however tiny it is, be it the cells of the outer layer of the mantle which accidentally fall into the soft body, or a foreign body.

The Japanese developed the technique of PEARL CULTURE wherein the process of natural pearl-formation is manipulated in the oyster. A small part of the mantle from the DONOR oyster is grafted into the reproductive cells of the RECIPIENT oyster. The outer layer of the donor now regenerates the pearl sac around it and secretes nacre around the core (or nucleus) to eventually form a pearl. Since the pearl is produced in the oyster by MANIPULATION through surgery by further cultivation of seeded oyster, it is called CULTURED PEARL. Environmental conditions like water and light-intensity, influence the quality of a cultured pearl. The oyster selected for culture must have the appropriate weight (a wt. of 25 gms and above is ideal for implantation but 20 gms wt. can be used for culture of small-sized pearls) in correlation with its reproductive phase and health.

The process of pearl culture is practised in India also. In Tamil Nadu at Mandapam, women are given training to do a minor surgery on the collected oysters in the lab. Oysters are anaesthetised by placing them in sea water containing methanol before the surgery. The actual process of surgery is as follows. The shell is opened and a tiny spherical particle produced by the donor shell is introduced into the flesh as a stimulating particle. After surgery the oysters are kept in water by means of suspended rafts. The seeded oysters which live in harmony with the foreign particle, secrete the pearl liquid NACRE within 30 days. Statistical data states that the percentage of harvesting pearls range from 40% to 60%.

Pearls are classified according to their composition. Any stimula concretion of particles secreted by a mollusc can be called a pearl. Pearls are brown in colour and lack lustre. We classify pearls into :

1. Pro-cellaneous pearls—minute in size.
2. Hypo-sacral pearls and true pearls—iridescent in nature.
3. Nacreous pearls which are also lustrous.
4. Nacreous—layer pearls, prismatic—layer pearls, organic—layer pearls— which are all cultured pearls.

The nacreous layer pearls are valuable as gems. Perfectly spherical and pear or drop-shaped pearls are esteemed highly. The pearls exhibit a wide

variety of colour and lustre due to differences in pigment concentration, in their secretion. In addition to well known pearls of commercial value like the SILVER SHINE, there are ROSY, PINK, BLACK, YELLOW and BLUE PEARLS.

In the Bombay market, 4 kinds of Indian pearls are recognized.

1. JEEVAN — In which the pearl is perfectly spherical in shape, has bright lustre and the colour is rosy, pink or pinkish white.
2. GHOLWA—Nearly spherical, lustrous with colouration of varying shades.
3. GHAT — Small irregular pearls.
4. MASI — Very small sized ones.

Thus, behind the years of formation of a single pearl lies a multitude of processes governed by biological principles. This biological production by this insignificant species of the animal kingdom will go on as long as the optimum conditions prevail and the species survives.

But man, who has realized the value of this product of secretion, at the dawn of civilization itself, should preserve this species and allow the majority of them to undergo their normal process of development. The greed for money and food has made man tamper with the environment, thus resulting in depletion of the species and in producing an adverse situation for the optimum growth of oysters.

APARNA SRINIVASAN

&

KALA RAJAGOPALAN

II B.Sc.. (Zooloogy)

## GENETIC ENGINEERING

The world is now being subjected to new revolutions in all fields. The technologies of the past have brought about a remarkable change in the standard of living. Genetic Engineering is a branch of biology which offers challenges on one hand and fear on the other.

The term Genetics is derived from the word 'Gene' which is a functional unit of an organism and is responsible for the expression of a particular trait. The base for genetics was laid by Gregor Mendel, an Austrian monk. He studied the inheritance pattern in the Garden Pea Plant. The findings of his work in 1906 laid the foundation stone of this field. Genes are located on Chromosomes

which are present inside the nucleus of an organism. Organisms like bacteria and viruses are convenient to use as a tool in the study of Genetics. In 1953 Watson and Crick put forth the double helix structure of De-oxy-ribose Nucleic acid. (D.N.A.). The significant discovery was the recombinant D.N.A. technology.

Various methods of genetics have been employed in the production of animals and plants useful to human beings. Hybridization technique has helped a lot in this field by increasing the vigour and number of a particular species. Genetically uniform progeny has been obtained by employing this technique, and the undesirable traits are masked by the presence of the dominant trait. In wheat, the "Swedish Winter Varieties" increased 25% after winter hardy varieties were crossed with those offering high yield. In Poultry, selective breeding has doubled the average annual production per hen from 125 in 1933, to about 400 in 1970. Interspecific crosses and mutagens have resulted in genetic variability; 'Straw berry' now cultivated arose in Europe in mid 1700 as an allopolyploid of a North American Species and a South American Species. 'Triticale' is a new cereal grain obtained by crossing wheat and rye. It combines the high yield of wheat with the drought and disease resistant character of rye. X-rays and chemical mutagens have been used to induce mutation in crops like maize, barley etc.

Achievements in Genetics have an impact on medicine and Nobel Prizes have been awarded in this field also. Now many of the disorders arising due to genetic changes may be detected before and after birth. This is done by an important technique 'Amniocentesis.' This means puncturing the amnion and obtaining a sample of the fluid bathing the foetus. The phenotypic effects of many of the genetic disorders can be treated with medicines or with surgery. But the treatment may be quite expensive and would take a long time to reach the masses.

Genetic engineering may revolutionize life on earth. At present, techniques are developed for construction of super human beings and other organisms. This technique is termed as Cloning. Cloning yields millions of copies of desired genes. Single cloned human cells may be induced to develop identical human beings. In this generation it is possible to transplant genes from any organism into a micro-organism thereby producing clones. Molecular cloning is useful for synthesising large quantities of antibiotics, hormones and enzymes. It is said that human intestinal bacteria may be made to digest Cellulose. It thus makes it possible to add genetic material from plants and animals.

Cloning can be misused for certain social or political reasons. Cloning of bacteria and other organisms may produce disastrous effects. The potential hazards may be to produce strains of organisms not found in nature which might produce toxins. The incidence of cancer may be increased due to the accidental

release of microbes. At present there is a danger of using genetic techniques for biological warfare. Disease carrying microbes may be used against the enemy in silent warfare or organised warfare.

Genetic Engineering may be harmful to mankind as a whole, although this science is not to be blamed; it is rather the exploitation of it by humans for their selfish motives that is dangerous. The knowledge about its functions at the molecular level, and our capacity to manipulate it, has dangers in store. In our society, emphasis is being laid on the control of infectious diseases, the problem of starvation, etc. Side by side, this has increased the frequency of illness and mortality due to genetic causes. More examples are recognised of disorders due to chromosomic aberration, metabolic disorders due to single gene mutation and to malignancies of possible genetic origin. Problems of ageing, hypertension and behaviour are being viewed through tinted glasses. The escape of genetically modified micro-organisms through sewage, glassware, and laboratory personnel might lead to the rapid spread of deadly diseases.

Eugenics, a new science which is an offshoot of Genetics is gaining prominence these days. It deals with the improvement of the human race by manipulation of the genetic make up. Several questions arise in our minds. Is it essential to bring about such drastic changes in our genetic constitution? Will it lead towards doom or will we proceed in the path of progress? We leave this to 'Time.'

Genetics is an up-coming branch of science and recently, several achievements have been recorded. It plays an important role in Sociology, Politics, Ethics, Religion etc. Taking only the hazards into consideration, it cannot be said that we can be well off without it. Variation brings about evolution in the organisms. The vast potential of this Science can be harnessed by a thorough understanding of it and with the co-operation of geneticists and researchers.

CHANDRA NARASIMHAN  
III B.Sc., (Botany)



## STRAWBERRIES AND CHERRIES

I remember him short, stocky, slightly grotesque with a bulbous nose resembling a cucumber, large, popping eyes and thick lips. Most of the residents of Munnar shunned him. They thought he was eccentric, living up on the hillside, a recluse, refusing to go and join his son and grandchildren down in Idukki.

Not so, we children. We knew him as the 'strawberry man'. No one really knew his real name, or cared to know. So the name we had given him, stuck. Summer holidays meant a retreat to Munnar with all its excitements and of course, cherries and stawberries from 'the stawberry man's garden.

In the misty mornings, he could be seen sitting on his verandah, surrounded by a profusion of potted plants, sipping tea. He did look rather out of place in that setting. Hardly any Englishman remained in that area, the Malayalee estate owners having bought out most of the land and the bungalows. His cottage was an island of riotous colour in the sea of the tea-estates around.

Soon he would don his old 'topee' and wander out into his garden. We could never figure out why he bothered with it, since the sun never grew really intense in Munnar, except in the heights of summer. With his faded green pants, the blue shirt and his ruddy face glowing like the inside of a beetroot, he blended perfectly with his surroundings.

He would potter about in the garden, weeding, cutting, manuring and spraying. Now that I think about it, he must have found it particularly painful to work in that garden, his arthritis must have given him hell. But we couldn't be bothered to help him in such mundane tasks as weeding and manuring — not when there were rocks to climb and streams to gaze into.

Only when the strawberry season came around and the cherries were round and pink on the trees did we spend any length of time with him. We could never figure out how such a grotesque body could produce such large, luscious sweet strawberries. He told us that they reminded him of England.

When we went around to his cottage, he used to greet us with a 'Come in, come in. So, you young rascals are back, eh?' And he used to smile his peculiar smile which my mother said she found particularly hideous, but which to us never signalled any harm.

He would ask us whether we wanted flowers to take home to our mother and on seeing a particularly beautiful bed of dahlias, would try to teach us Wordsworth's 'Daffodils'. Or again, on hearing a cuckoo cry far off, he would try to introduce us to the poetry of Keats or Shelley. But we weren't interested in poetry, we weren't interested in flowers. We had only gone there for the strawberries and the cherries.

To us he was just a source of things to eat and perhaps, when his back was turned, roses to shred. He was an eternal symbol of the unending goodies of childhood.

Till one afternoon, when we found him lying in his cabbage patch, his lips looking as blue as the blue-bells on his fence, his face looking dried up and shrivelled like an old beetroot, his eyes still popping out and the smile which we then found hideous. A few rose petals had fallen on to his face and there were wisps of hay in his hair.

No more strawberries, no more cherries, only the sweeping away of fallen leaves to clear a space for a grave in the corner of that garden, still rioting colour on that summer afternoon.

ROSEMARY FRANCIS,  
III B.A. Literature



## A VISIT TO A ZOOLOGIST'S PARADISE

In times like ours when all emphasis is on theory and text-books, our field trip to some of the most fascinating zoological spots of South India was a refreshing change. We were there to see the many species we've learnt about or seen only as bottle specimens. It was with a sense of great anticipation that we boarded the Sethu Express on August 22nd. Above all, we as a class, were going to be together for 10 days and the prospect was exhilarating.

We reached the small fishing village of Mandapam where the Central Marine Fisheries Research Institute is located. Here, research work on various aspects of Mariculture are being carried out. Mariculture or sea farming involves culture of all beneficial organisms in the marine environment. Mariculture is today growing in importance as greater yields from the sea may help in a big way in the food crisis we are facing. It is therefore a field with tremendous prospects. The pride of the Institute is its well-maintained museum where a variety of fauna found in and around the Gulf of Mannar have been carefully and tastefully mounted for display.

From Mandapam we reached Rameshwaram the same evening. It was a most unforgettable experience for us to go over the Pamban bridge which connects the mainland of Mandapam with the island of Pamban and Rameshwaram.

It was a delight to see schools of fish, playing in the deep blue waters below, the crabs basking on the rocks and large areas of rocks covered with limpets. The train looked really tiny and helpless in the midst of a mighty ocean especially when the tide was high.

From Rameshwaram we visited the Krusadai Island off the coast of Mandapam which has been rightly called 'The Biologists Paradise'. This is an exclusive island that is extremely long and narrow (you can walk across it). All species are protected and collection of specimens is totally prohibited. It is thus a living paradise to any nature lover. The island is surrounded by corals, so the water is very shallow and crystal clear and one can walk into the sea for quite a distance without fear of drowning. The variety of fauna observed were several kinds of sea anemones and sponges which would squirt out water when touched and then close up tightly as a means of protection, the multi-coloured crabs, a variety of shells, the hermit crabs which occupy the shells of snails as a means of protection, the brightly coloured star fishes whose movement with their tube feet was elegant and precise, the flat worms, sponges, brittle stars living up to their name, by breaking off their arms at the slightest provocation, the sea cucumbers which to all appearance looked like dead animals until they emitted

a purple coloured dye when disturbed and squirted water through their oral aperture—these and other varieties reminded us of that all-powerful Creator who has created 'all things bright and beautiful, and all creatures great and small'.

The fishing village of Pamban which we visited next, looked very unimposing; but it is to this village that all the trawlers converge early in the morning after their night's catch. It is a sight to behold—all the well maintained, brightly coloured boats unloading their catches in the shore in the early morning hours. The huge fishes, the prawns, turtles—all edible items are quickly sold in bulk to the CMFRI which has a Fish and Prawn Preservation and Packing Unit - where the fish and prawns are cleared and packed for export purposes.

Our next place of visit was Trivandrum. On the way we visited Pechiparai and Noyyar dams and the Noyyar wild life sanctuary. The zoo in Trivandrum is one of the best maintained zoos in India and the natural habitat in which the wild animals were kept was an added attraction. A variety of rich fauna was seen here.

We were also able to visit Courtallam and Papanasam water falls and we had an enjoyable time standing below the waters cascading down the rocks. This was a very refreshing experience.

On the last day of our excursion we visited Madurai. We were a group of tired but satisfied and happy students who entrained the Pandian Express, on our return journey. No doubt we were a trifle sad that the trip was over, but we realised that we were richer for this experience of learning, sharing and enjoying together and each one of us will certainly carry happy memories of this educational tour for a very long time.

MELANIE SIROMANIE  
III B.Sc. Zoology

## **AMIDST THE TRIBES OF THE NILGIRIS— A FIELD TRIP EXPERIENCE**

All that is taught or learnt while travelling and visiting places of interest and worth, is genuinely long lasting. It was in search of such long-lasting and worthwhile knowledge, that a group of twelve of us from the Department of Sociology along with our staff-adviser, visited certain villages on the outskirts of Ootacamund between January 12th and 16th, 1985 to gain a first hand insight into tribal culture and life style before we organised an exhibition on it.

Before we embarked on our trip, we collected a lot of information on the tribes of India and the tribes that we were going to visit in particular. The museum, various libraries and many state tourist offices provided us with the necessary data. We had, through this knowledge, enlightened ourselves, on those particular tribes, since individually we had certain pre-conceived ideas of tribes and their life styles.

Our staff adviser familiarised us with the subject thoroughly before we set out for Ooty. Thus we had an extensive array of material regarding tribes before proceeding to gain first-hand experience.

We left for Ooty, an excited and enthusiastic bunch. It was not surprising, when a few of our co-passengers on the Nilgiri Express were amused with our late-hour reading and last-minute exchange of matter on the hill-tribes.

Our guiding principle during our daily visits to the villages of the Kota, Toda and Badaga tribes, was 'Systematic Hard Work'. Working as 6 teams of a pair each, we neatly shared each aspect of our study of tribal culture amongst ourselves, being fully aware of the fact that inspite of being a costly project, the expedition was a unique opportunity to learn by means of direct experience.

In the villages, the people were friendly and hospitable, and readily obliged us with answers to our questions. We had an enjoyable time interviewing them, clicking rare photographs, recording their songs and music and learning their dances.

We were surprised and even slightly shocked to note the level of development among a couple of tribes. One of the men of a tribe was a well-qualified doctor, inspite of being a tribesman with regard to his traditions and lifestyle. This qualified M.B., B.S. practitioner was the star-drummer for his tribe. He had taken a group of his people to an all-India music competition in Delhi and won a group prize. Astonishingly, the status of women was high — a priest among the Kotas has to step down from his post if, during his tenure, he loses his wife. Similarly if the wife of the chief dies, the chief has to ask the elders to nominate or elect a new chief (with a wife). We were rudely shaken out of our myths and pre-

conceptions of their life and culture. Neither were they savages nor forest-dwellers, but thanks to the initiative and the efforts of the Government, today they have gained economic and educational development while at the same time retaining their traditional roots. But it was disheartening to note that some of the youngsters were 'civilized' to such an extent that they appeared no longer interested in preserving their culture — dance, music or arts!

In just three or four days we were so involved in the work and the people of the hills, that when it was time to pack up and leave, none of us wanted to think of it. But we were sociologists and our duty was to learn and absorb as much as we could and transmit the knowledge to others. Having obtained all our material, we bade farewell to our wonderful hosts and returned to Madras to prepare for the exhibition, which would crown our efforts of nearly six months. We thank both our department and our staff adviser for providing us with such an invaluable opportunity to realise our potential as sociologists. We do hope many students would avail themselves of similar opportunities to learn by experience - seeing, perceiving, observing and learning for oneself!

MEENA GOPAL and C. MANJULA  
III B.A. Sociology

## THE NSS CAMP

Life is a mystery. Life is also too short. In this short span of life, an individual learns very little, though opportunities for learning are plenty. People hardly know the other face of the coin of life. As against this background, a National Service Scheme Camp is but an avenue, a vast avenue to make oneself aware of the real world around us. Such a camp was organised by the NSS unit of our college— this is a matter of pride and privilege to all of us.

The camp lasted for ten days from the 1st of February 1985 to the 10th of February, 1985. The camp site was Pallalakuppam, a small village in between Vellore and Gudiyatham in North Arcot District of Tamil Nadu.

The objectives of the camp were many. The camp was planned with the basic objective of awareness. Secondly, unity and co-operation. Thirdly, rural life is still a mystery of green pastures to most urban dwellers. The fact that



**Inauguration of.....**

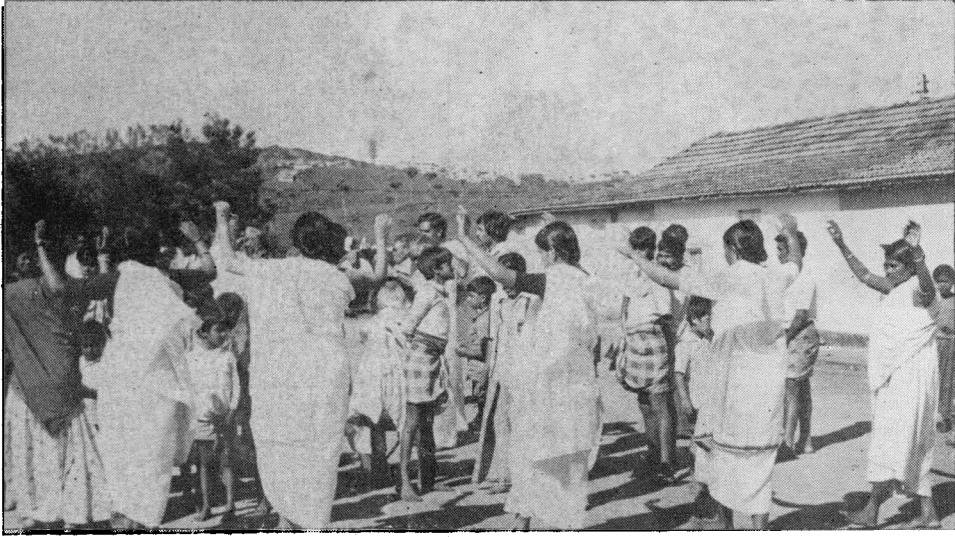


**The Exhibition !**



**Stella Marians dance as Badagas**

## AMIDST THE TRIBES OF THE NILGIRIS



**Kota women respond to drums**



**That crucial lamp**

life is not all that simple was meant to be highlighted Fourthly, the camp aimed at a very deep heart-touching fact—how many people struggle and strive to provide the necessities of life and luxuries to others. Fifthly, the camp had the practical objective of seeing the village community by getting to know them and their problems and by constructing a road where there was a dire need for it. All the objectives were successfully fulfilled in the Camp.

Each one of us felt very deep in our hearts for those that starve for us; for those that struggle for us, work for us and end up having not even the bare minimum for themselves. There were instances when girls in the sharing session, could not speak about this for they were overwhelmed. Such was the depth of awareness that the camp created!

The programme planning in the camp was highly systematic and neat. Proper schedules were drawn up. Students were divided into groups. Duties were allotted. It was we who did the sweeping, washing, the collection of, water, the serving and even the toilet cleaning. It was satisfying to be engaged in all these throughout the day.

The relationship between the campers was a mysterious one. It remained undefined until the last day when everyone opened up and spoke. It was only then that the depth of affinity amongst the campers who functioned as one single unit, was realized.

The reception in the community, their hospitality, amicability and generosity warmed our hearts and made us feel sad about leaving the community.

We learnt to adjust with people of different attitudes, irrespective of how irritating the person may seem to us. The little space gave us a genuine feeling of sharing and caring. We were overwhelmed by the cleanliness in the village houses. We learnt to share responsibilities and for the first time discovered our potential to perform manual jobs. The community contacts gave an insight into rural life and shattered all our old preconceived ideas of rural people. From the camp, we have indeed learnt to work hard, to control and discipline ourselves, to guard our tongues, to discover ourselves, to acquire good manners and to form good habits; and of course, we now feel much more comfortable in our sarees than we used to!—Yes, a result of living in sarees for 10 days! We went, with an idea to teach the villagers, but we have come back, having learnt from them.

SEETHA LAKSHMI, R.  
II B.A. Sociology

## MOTLEY

Whose position is quite like that of the Fool's? Our very own, dearly-beloved, oft misquoted, cliché-manufacturing Bard assures us that the Fool has leave to speak his mind; further, says Will, he can walk about the orb like the sun. Poor comforts, these. For who in his right mind, thinks of the Fool as an individual who can sometimes be taken seriously? Who, for instance, will not turn away laughing, when a Fool confesses that he is in love?

I knew a Fool once, who was in love. It was a long time ago, in the days when I was a Queen, and he was a Jester. My Jester was in love with his sovereign. I loved him too, much as one loves a favourite dog. Save for a collar and lead, he was my dog. We would walk the mountains together, I and my bipedal pet, his almond eyes turned on me with dog-like devotion. He would deck himself in bright flowers, and ears of corn, and garlands of fruit, to make me laugh for he loved to see me laugh, he said. And I would laugh. The Jester always made me laugh.

Sometimes, he would toss away flowers and fruit-garlands and ears of corn, and weep, and swear he loved me. That made me laugh too.

It seemed, in those days, as if all the world and his wife conspired together to make my Jester amusing. I remember one day particularly. We were walking, as usual. The sun shone like an avenging Fury, and the white clouds were like the whipped cream in my blue mixing-bowl. The rain came, as always, with his characteristic air of unconcern. With one arrogant breath, he dispelled sunshine and cream-clouds alike.

My Jester was more afraid than a cat of getting wet. He dived into a little old broken house, and from a little old broken man, he borrowed an umbrella. A little old broken umbrella. Which had large tears, through which the rain poured in on him. Every couple of minutes too, the umbrella collapsed on his wet face.

What a sight the Jester was that day! I thought that his motley had never glowed so brightly, nor had the fruits and flowers, (not forgetting the ears of corn; everything about him seemed to be in such a riotous medley of confusion. As for me, I was a Queen then, and behaved like one. Besides, I have had a lifelong love affair with the rain. We are old friends, he and I, and together we indulged in an orgy of mirth at the Jester's plight.

It is a pity that one cannot rule forever. One must "grow up", one must "realise one's responsibilities." My Jester was frowned upon by the Powers-that-be who govern my actions. And so he had to go.



I was sorry to see him leave, but I did not think I would miss him. I had a kingdom to rule, after all; and courtiers—bright, sparkling, beautiful people with whom I discussed the serious and important matters of court.

Today, to my astonishment, I find that I have no kingdom. The courtiers are nothing more than dull and lifeless young men. When I watch the rain, I think of the Jester. When I look at the bright flowers on the hillside, or the fruits in the orchards, I think of the Jester. And always, always, I gaze at the fields of corn and think of the Jester.

They come unbidden, these thoughts.

I remember that our Bard (philosophical as always) said, "Motley's the only wear."

Perhaps he was right?

UTTARA NATARAJAN  
III B.Sc. Maths

## THE JIGSAW

July 1st,  
First day of College,  
A freshie, I nervously walk into the portals of Stella,  
I feel lost.  
I tell myself to keep my chin up,

A new chapter in life is beginning I think  
But I find that reasoning is of no use  
I am dazed by this whirling kaleidoscope of colour,  
laughter, chatter and noise.  
I think, 'Will I ever feel at home'.

The first week at College,  
We are taken round the campus,  
The OAT, the playgrounds the tennis courts  
The class rooms, the Games room,  
and of course—the canteen  
A part of the jig saw is complete.  
Three weeks later,  
we have our social,  
Our seniors are not so frightening after all,  
In fact they're great fun!

One month later,  
I'm a canteen regular,  
The sizzling dosas and the not so fine chappatis  
The great milk shakes,  
The lovely cold coffee,  
The dinner we had for the rally,  
The roaring bonfire,  
The soaring melodies,  
Who says college is frightening?

Three months later  
Exams. just around the corner,  
Feverish work, long hours in the library,  
Two weeks later, and  
We're free again!

Five months later,  
I stride into **MY** college,  
**MY** classroom with practised ease,  
The inter-years have come and gone,  
We've worked, we've played,

The jig-saw has fallen into place,  
We'll soon no longer be children,  
Others will fill our place,  
Any takers? Till next year then!

ANURADHA OZA  
I B.A. Sociology

## EUPHORIA

Under the impersonal lights  
Of the City skyline  
Lies a weary civilization.  
The poor  
Lose touch with the  
emptiness  
of their stomachs  
and commune with  
the Planet of Fantasies,  
Dreaming of Hope.

The rich  
Lie on their mattresses bought off  
an AC showroom  
Sleepless,  
worried about the impending  
rise in taxes  
and indigestion.  
The poor  
continue to dream  
Undisturbed.

K. SRILATA  
I B A. Literature

## NIGHT SCENE

The still beauty of the night  
Soothing waves far away  
and night-sounds.  
A ray of moonshine  
through the long, coconut leaves  
falls on the soft earth  
patterns of shade and light  
in the blackness around.  
Two shadows almost one  
move here and there  
touched by the same magic.

TULSI BADRINATH  
I B.A. Literature

## MENTAL VOID

A Mental void  
is for me  
a lazy lack  
of emotion,  
a state  
of suspended neutrality,  
a shelter  
from the necessity  
of courage,  
a zero-level  
of the mind  
and a holiday  
for the heart.

K. SRILATA  
I B.A. Literature



## கவிதைப் பூங்கா

### 1. இந்நாட்டு மன்னர்

உழைப்பவனுக்குப்  
பணம் இல்லை  
படித்தவனுக்கு  
வேலை இல்லை  
பசித்தவனுக்கு  
உணவு இல்லை  
வாடுபவனுக்கு  
வீடும் இல்லை  
எங்கள் இனிய  
பாரதியே  
எங்கனையா  
“இந்நாட்டு மன்னர்”  
என்கிறாய்?

### 2. வாழ்வின் கண்கள்

திட்டம் வேண்டும்  
ஒவ்வொரு மாணவியும்  
எதிர் காலத்தைப் பற்றிய  
திட்டம் தீட்டியிருக்க வேண்டும்  
அப்பொழுது தான்  
நினைத்தது நடக்கா விட்டால்  
அழ வேண்டாம்  
கனவிலாவது  
அதைக் கண்டோம்  
என்று ஆறுதலடையலாம்  
வெற்றியும் தோல்வியும்  
வாழ்வின் கண்கள்.

### 3. வியப்பு

வியக்கிறான்  
ஏடு இல்லாமல்  
பேனா இல்லாமல்  
கால்குலேட்டரை விட  
வேகமாக  
மாதக் கணக்கு போடும்  
அந்தப் பால்காரியைப்  
பார்த்து வியக்கிறான்  
எம். ஏ. பட்டதாரி

எஸ். ஜெயபதி  
முதல் ஆண்டு (இயற்பியல்)

## பார்வைகள்

அதிகாலையில், கையில் காபியுடன் அருகில் நிற்கும் அன்னையின் அன்புப் பார்வை;

ஆகாரத்தை, அவசரத்தில் சரியாக உண்ணாமல் செல்லும் மகளுக்கு மதிய உணவை அதிகமாக வைத்தனுப்பும் அன்னையின் கரிசனப் பார்வை;

இன்னல் பல கடந்து ஓடோடி வந்தும், பெண்களுக்கான பல்ல வனைத் தவறவிட, அருகிருக்கும் பெரியோரின் அனுதாபப் பார்வை; இள வட்டங்களின் ஏளனப் பார்வை;

ஈக்கள் போல், பல்லவன் வந்ததும் மொய்க்கும் மக்களின் மத்தியில் இடிபட்டு அவதியுறும் போது, சில கழுகுகளின் காமப் பார்வை;

உண்மைக் காரணம் விளம்பியும் நம்பாமல், பெண்களுக்கான பல்ல வனை விடுத்துப் பொதுப் பேருந்தில் பயணம் செய்ததைக் கண்ட தோழியரின் குறும்புப் பார்வை;

ஊக்கத்துடன், மற்றவரின் நெற்றிப் பொட்டு முதல், கால் கொலுசு வரை, நோட்டமிடும் சக மாணவிகளின் ஆராய்ச்சிப் பார்வை;

எடுத்துச் சொல்லும் பாடத்தைக் கவனியாமல் கற்பனைக் குதிரை மேல் செல்லும் மாணவியைக் கண்ட ஆசிரியையின் கண்டிப்புப் பார்வை;

ஏதாவது காரணத்தால் விடுமுறை என்ற அறிவிப்பைக் கேட்டவுடன் மாணவிகளிடம் தோன்றும் பெருமகிழ்ச்சிப் பார்வை;

ஐந்தாறு மாணவிகளாகச் சேர்ந்து எந்தத் திரைப்படம் செல்லலாம் எனத் திட்டமிடும்போது ஏற்படும் உற்சாகப் பார்வை;

ஒடுக்கத்துடனும் மனப் பதற்றத்துடனும் தாமதமாக வீடு நோக்கி வருகையில், அக்கம் பக்கத்தாரின் சந்தேகப் பார்வை;

ஓட்டமும் நடையுமாக வீட்டுள் நுழையும் போதே, எதிரே தென்படும் தந்தையின் சினப்பார்வை; தாயின் பதற்றப் பார்வை; தந்தை கண்டித்த பின்;

ஒளடதமாக இருப்பதோ; ஈன்றவரின் ஆதரவுப் பார்வை; சகோதர சகோதரிகளின் சிநேகப் பார்வை;

சமாதான சூழ்நிலை அடைந்த பின், அன்னையடையும் நிம்மதிப் பார்வை;

திரைப்பட அனுபவத்தை அறிய விழையும் உடன் பிறந்தவர்களின் ஆவல் பார்வை;

இத்தனை பார்வைகளையும் சந்தித்து நாளும் சமாளிப்பதோ, பல கனவுகளைச் சமந்து செல்லும் இக்காலக் கன்னிப் பாவை.

என். கல்பகம்,

இள அறிவியல்  
மூன்றாம் ஆண்டு (இயற்பியல்)

## என் உயிர் நீ தானே !

கடலிடையே முத்தெனவே  
கனவிடையே தேவதை போல்  
கலந்து விட்ட உனை இன்று  
கண்டு மகிழத் துடிக்கிறேன்.

வளர் பிறையின் பருவம் போல்  
வளர்கின்ற உன் நினைவால்  
கவலையில் என் மனமும்  
வருத்தம் கொள்வதேன் ?

ஆடுகின்ற மயில் கூட  
உன் நடையைத் தான் பயிலும்  
பாடுகின்ற குயில் கூட,  
தான் கற்க உனைத் தேடும்.

என்னுள்ளத்தைக் கவர்ந்த இனிய மலர்  
நீயல்லவோ ?  
எனக்காகக் காலையில் மலரும் தாமரையும்  
நீயல்லவோ ?  
அன்பே ! நானின்றி நீயில்லை  
என்பேன் ! நீயின்றி நானில்லை

என்னே ! இவள் இப்படிப் புகழ்கிறாளே,  
உலகில் இல்லாத பேழரகியா அவள் ?  
என நீங்கள் கேட்பது கேட்கிறது  
எனக்கு, அவள் தான்—  
என்னுயிர் இனிய தமிழ்க் காதலி.

சி. குளோரியா  
பி.ஏ. முதலாம் ஆண்டு  
(வரலாறு)

## திரைப்பட விளம்பரப் பலகைகள் அனுமதிக்கப்படலாமா ?

விளம்பரப் பலகைகளால் நமக்கு இடையூறு ஏற்படுவதே தவிர நன்மை ஏற்படுவதில்லை. இடையூறு நேர்வது எவ்வளவு என்பது அனைவருக்குமே தெரிந்த ஒன்று. மக்கள் கூட்டம் அலைபாயும் இடங்களில் இத்தகைய விளம்பரம் பலகைகளை வைப்பதால் பல விபத்துக்கள் நேரிடுகின்றன. வண்டிகளில் செல்பவர்கள் அந்த விளம்பரப் பலகைகளைப் பார்த்துக் கொண்டே செல்வதால் எதிரில் வரும் வண்டிகளின் மீது மோதி விபத்து ஏற்படுகிறது. அல்லது நடந்து செல்பவர்கள் திடீர் என்று அந்த விளம்பரப் பலகையினால் கவரப்படும்போது பின்னால் இருந்து வரும் வண்டி மோதி விபத்து ஏற்படுகிறது. எவ்வளவுதான் மனிதன் பாதுகாப்புக்குத் தலைக்கு “ஹெல்மெட்” அணிந்து இருந்தாலும் இவ்வாறு ஏற்படும் விபத்துக்கள் எத்தனையோ! அண்மையில், பத்திரிகை ஒன்றில் அண்ணா சாலையில் இந்த விளம்பரப் பலகைகளைப் பார்த்துக்கொண்டு வழி இடறியதால் ஏற்பட்ட விபத்துக்களைப் புள்ளி விவரமாகப் போட்டிருந்தார்கள். விளம்பரப் பலகைகள் இருந்தால் இவர்களுக்கு என்ன? அல்லது அவர்கள் வண்டி ஓட்டும்போது அவர்கள் எண்ணம் சிதறக் கூடாது என்ற கேள்வி எழுப்பலாம். ஆனால், மனித மனம் குரங்கல்லவா? கண் இருந்தால் பார்க்கத்தானே செய்வான், அதுவும், கவர்ச்சியாக இருக்கையில் அவனா தவற விடுவான்?

அண்மையில் ஏற்பட்ட புயலால் திரைப்பட விளம்பரப் பலகைகள் பல கீழே விழுந்தன. அவை ஒரு மனிதன் மீதோ அல்லது ஒரு குழந்தையின் மீதோ விழுந்து இருந்தால் அது எத்தனை இன்னலை ஏற்படுத்தி இருக்கும். இவ்வாறு மக்களுக்காகவே போடப்படும் விளம்பரங்கள் மக்களுக்கே ஆபத்தை உண்டாக்குகின்றன என்றால் அத்தகைய விளம்பரப் பலகைகள் நமக்குத் தேவைதானா?

சிலர் நினைக்கலாம்! திரைப்படங்களுக்கு மட்டும்தானா விளம்பரப் பலகைகள் இருக்கின்றன. எல்லாப் பொருட்களுக்குமேதான் விளம்பரப் பலகைகள் இருக்கின்றன. ஆனால் இவ்வாறு சிந்திப்பவர்கள் ஒரு கருத்தை மறந்துவிட்டுச் சிந்திக்கின்றனர். நீங்களே பார்த்திருப்பீர்கள் கவர்ச்சி மிக்க திரைப்பட விளம்பரப் பலகைகளை மக்கள் மனத்தைக் கவருவதற்காக அவை பளபளவென்று ஜொலித்துக்கொண்டிருக்கும். “நான் குடித்துக்கொண்டே இருப்பேன்” என்ற படத்தில் ஒரு மதுப்புட்டி. அதன் உள்ளே நடிகர். இவ்வாறு வைத்துத் தலைப்பை அதாவது படத்தின் பெயரைத் தலைகீழாகப் போட்டு வைத்துக்கின்றனர். அவர்களுடைய எண்ணம் என்னவென்றால் அவன் போதையில் இருப்பதால் எல்லாம் தலைகீழாக இருக்கின்றன என்று. ஆனால், சாலையில் செல்பவர்கள் இது என்ன படத்தின் பெயர்? தலைகீழாக இருக்கிறதே! இது என்ன படம்? என்று எழுத்துக் கூட்டிப் படித்து முடிப்பதற்குள் அங்குப் போக்குவரத்து ஸ்தம்பித்து விடுகிறது. பெரியகட்டடங்கள், அலுவலங்கள் முன்னால் இவற்றை வைப்பதால் சில நேரங்களில் அந்தக் கட்டடமோ அந்த அலுவலகமோ அங்கு இருப்பது நமக்குத் தெரிவதில்லை.

கவர்ச்சி மட்டுமன்று. பெண்களை ஆபாசப்படுத்திக் காட்டும் விளம்பரப் பலகைகள். பெண்ணுக்குச் சுந்தரம் கொடுத்தோம் என்று கூறித் திரிகின்றனர். பெண்களைத் “தாய்க்குலம்” என்று வேறு போற்றுகின்றனர். அவ்வாறு போற்றுவது இந்தப் பெண்களை ஆபாசப்படுத்தி நடுவீதியில் நிறுத்துவதற்கா? இந்த விளம்பரப் பலகைகள் கண்ணுக்குக்



குளிர்ச்சியாக இருக்கின்றன என்று சிலர் கூறுவர். நினைப்பதற்கே மனம் கூசுகிறது, என்றால் பார்ப்பவருக்கும் கண் கூசாதா? படாதிபதிகள், முன்புதான், தக்க வழியில்லை என்று இந்த விளம்பரப் பலகைகளைக் கண்டுபிடித்தாலும், நாகரிகம் என்று சொல்லிக்கொண்டு சில வழிகளில் அநாகரிகமாக முன்னேறி வரும் இந்தக் காலத்திலும் இப்படியா பெண் குலத்தை அவமானப்படுத்தும் இத்தகைய விளம்பரப் பலகை நமக்குத் தேவைதானா?

பெரியவரை மட்டும் அல்லாமல் இளைஞர்களை - ஏன் சிறுவர்களையும் கூட, கெடுக்கும், அவர்களது உணர்ச்சிகளைத் தூண்டும் ஆபாசம் மிகுந்த திரைப்பட விளம்பரப்பலகைகள் தேவை இல்லை. (எடுத்துக்காட்டு) ஒரு படத்தில் ஒரு நடிகை போலீஸ் உடையுடன் நடிகனை உணர்ச்சி வசப்பட்டு அணைக்கிறாள், இதனைப் பார்க்கும் சிறுவனது பிஞ்சு உள்ளம் எவ்வளவு பாதிக்கப்படும் என்று தெரிந்து கொள்ளுங்கள்.

படத் தணிக்கையை (சென்சார்) எடுத்துக்கொள்ளலாம். திரைப்படம் எடுத்து முடித்த உடனேயே அதனைப் பார்க்கும்போது அதில் உள்ள சில ஆபாசக் காட்சிகளைத் தணிக்கைக்குழு தடுத்தாலும் இத்தகைய விளம்பரப் பலகைகளில் படத்தில் இல்லாத ஓர் ஆபாசமான காட்சி அதிலே இருக்கும். இதனை இரசிக்கும் சில காமுகர்கள் அதனை, அந்த அற்பமான காட்சியை இரசிப்பதற்காகவே அதனை எதிர்பார்த்துக்கொண்டு திரையரங்கத்திற்குச் சென்று முன்வரிசையில் அமர்வர். ஆனால், படத்தின் இறுதிவரை அவர்கள் எதிர்பார்த்த காட்சி இடம்பெறாதபோது ஏமாற்றம் அடைகின்றனர். விளைவு - கல் எறிதல், செருப்பு வீசுதல். இவை நடப்பதற்குக் காரணம் என்ன? திரைப்பட விளம்பரப் பலகைகள்தான்.

கச்சேரி, நாட்டியம், நாடகம் போன்ற விழாக்களும் தான், நம் நாட்டில் நடக்கின்றன. ஆனால், அதற்கு இத்தகைய விளம்பரப் பலகைகள் இல்லையே. அதற்கு மக்கள் கூட்டம் வராமல் இல்லை. அதனை மக்கள் இரசிக்காமலும் இல்லை. எனவே, திரைப்படம் என்பது ஒரு பொழுது போக்காக அனைவருக்குமே தெரிந்துவிட்ட பிறகு, இவ்வாறு மக்களுக்கு ஆபத்தை உண்டு பண்ணும் - அவர்களைக் கெடுக்கும் இந்த விளம்பரப் பலகைகள் தேவையே இல்லை.

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## ஹெய்லி-வால் நட்சத்திரம்

இறைவனின்  
 இனிய படைப்பில்  
 ஒன்றான  
 விண்மீனே !  
 எழுபத்து ஆறு  
 ஆண்டுக்கொரு முறை  
 கண்ணுக்குத் தோன்றும்  
 ஒளி விண்மீனே !  
 ஏசு பிரான்  
 தோன்றிய நாள்  
 வழிகாட்டி முன்சென்ற  
 தூய விண்மீனே !  
 ஹெய்லி என்றொரு  
 அறிவின் செல்வன்  
 கண்டுணர்த்திய  
 ஹெய்லி விண்மீனே !  
 ஒவ்வொரு முறையும்  
 ஓர் அதிசயச் செயலை  
 நீ வரும்போது  
 செய்கின்றாய் . . .  
 இன்று  
 உன் வருகையை  
 ஆவலுடன்  
 எதிர்பார்க்கும் விழிகள்  
 எத்தனையோ ?  
 அன்னாருக்கு  
 உன் ஒளியைக் காட்டி  
 மயக்கத்தில்  
 ஆழ்த்தப் போகிறாய் !  
 நீ முழுமையாக வருமுன்னரே  
 உன்னைக் காண  
 இத்தனை துடிப்பு  
 என்றால்  
 நீ முழுமையாக  
 வந்த பிறகு . . .  
 உன்னை

மக்கள்  
 கண்ட பிறகு . . .  
 ஊரெங்கும்  
 உன்னைப் பற்றியேதான்  
 பேச்சிருக்கும்  
 சிறு குழந்தை முதல்  
 பெரியவர் வரை  
 எத்தனையோ  
 கவிகள்  
 உன்னைப் பற்றிக்  
 கவி மாரி  
 பொழிவார்கள்  
 நீ  
 பெருமிதத்தில்  
 வானிலே  
 உலவுவாய் !  
 விண்ணில்  
 வளைய வரும்  
 உன்னைக் கண்டிடவே  
 ஐந்து பொறிகள்  
 தாவி வருமே !  
 அது உனக்குத் தெரியுமா ?  
 அவை  
 உன்னைச் சந்திக்கும் வேளையிலே  
 மண்ணிலே  
 நாங்கள்  
 மட்டற்ற மகிழ்ச்சியில்  
 திளைத்திடுவோம்  
 எத்தனையோ முறை  
 பூமிக்கு உன்னைக்  
 காட்டியும்  
 மாசற்ற  
 உன்னைக்  
 காணத் தவறிவிட்டோம்  
 எளியேம் எமக்கு  
 உன்னைக் காண

ஆவல் மீளுதே  
வாராயோ ?  
உன் தரிசனம்  
தாராயோ ?  
நடுவானில்  
நீ வரும்  
அந்நாளே  
நன்னாள்  
பொன்நாள்  
வந்தவுடன்  
ஒன்று  
நீ  
கேட்டாலும்  
கேட்கலாம்  
வந்தேன்  
வந்தேன்

மக்களே  
என் தோற்றத்தைத்  
தந்தேன்  
தந்தேன்  
மக்களே  
என்னைக் கண்டு  
என்ன செய்தீர்கள் ?  
என்று  
அருமையான  
எங்கள் ஹெய்லியே !  
உன் கேள்விக்குத்  
தகுந்த பதிலை  
நீ வந்து  
சென்ற பிறகு  
உனக்கு  
அனுப்பி வைப்போம்!

**ஜே. மோரி கிரேஸ் சாந்தி**  
இளம் அறிவியல்  
மூன்றாம் ஆண்டு (கணிதம்)

‘अकेला’

मत रो ऐ; मन मेरे, मत रो . . .

ये दुनिया ही है ऐसी

डूबे सभी अपने नशे में  
दूसरों की परवाह ही कैसी ?

जब खुद अकेले हो जाते हैं  
पास जरूर आते हैं

मीठी-मीठी बातें कर  
सबका मन वहलाते हैं

लेकिन जब तुम हो अकेले  
पलटकर कर न देखें

तुम्हारी ओर . . . . .

औपचारिकता हेतु हँसते-हँसाते;

जरूरत है जब तुम्हें उनकी  
करते हैं कदर तुम्हारी भावनाओं की ?

चालू रखते अपनी कहानी  
कह जाते हैं बातें सारी

जब कहने लगते अपनी कहानी  
सांत्वानात्मक ढंग से कहते सारी;

तो तुम हो ही अकेले; समझ,  
बात समझ; घोट न भावनाओं का गला

जी; जी, जी मेरे मन  
नहीं तो यूँ ही पछताएगा !

बस यूँ ही

यूँ ही

अकेला..... ।

मंजु

प्रथम वर्ष बी. ए. सी.

## कलाकार

जिन्दगी की तीव्र ऋतुओं  
से बना, कठोर  
अध-नग्न शरीर  
यों झुका  
जैसे कोई बड़ा पेड़  
झंझा हवा के झोंकों से  
सदा के लिए झुक गया ।  
यों लकीरों से गड़ा  
जैसे कोई पुराने वृक्ष का तना  
गहरे निशान को ढँका  
उस तार से शरीर का सिरमौर  
झुर्रीदार चेहरा  
आभूषण श्वेत केश  
अपना मौन अफ़साना सुनाता  
पेशानी का मकड़जाला  
शिल्पकार के शिल्प का नमूना  
समय के हथोड़ों से  
बने तीव्र निशान  
उस तन के आवरण ।  
ये कोटरों में सुरक्षित आँखें  
कौन-सी धुँधली लौं  
छिपाये हुए है: ?  
और; ये पुराने हाथ  
कला समेटे.....  
हाथों का ताल-मेल  
जो जूतों की श्री  
बटाने में तुले हुए हैं  
कलाकार की कला  
का प्रमाण भेजते हैं ।

शहनाज  
द्वितीय वर्ष इतिहास

## अपना घर

सीता 'संतोषी माता' के प्रसाद हाथ में लेकर बड़े प्रसन्न मन से घर आयी। अपने बेटे राहुल तथा बहू वनीता को टैम्पो में सामान रखवाते देख चकित रह गई। राहुल के विवाह को एक माह भी पूरा नहीं हुआ था। सीता तथा शजेन्द्र ने पुत्र को समझाने का प्रयत्न किया: किन्तु असफल रहे।

आज उनको गये हुए दो दिन हो गये हैं घर सूना-सूना-सा है सर्वत्र मूर्दनी-सी छाया है सीता अपने पुत्र की तस्वीर आंचल से साफ करती हुई अविरल अभ्रु-प्रवाह कर रही है। उसको उन दिनों की याद आ गई जब वह माँ बनने वाली थी। सीता पुत्र संतान की कामना तथा भावी सुखद कल्पनाओं में खोई रहती। पुत्र पा बहू अत्यन्त प्रसन्न थी लेकिन कुल पुरोहित की भविष्य वाणी सुन उसका हृदय काँप उठा उसी दिन उसकी रक्षा के हेतु 'संतोषी माता' का व्रत किया। उस दिन से आज तक व्रत करती रही। विवाहोपरान्त व्रत का उच्चापन किया था। सर्वदा 'माँ' ने पुत्र की रक्षा की। सीता ने अपने समस्त जेवरों को बेच राहुल को आई. ऐ. एस तक पढ़ाया और उसकी शादी में भी बहू को जेवर चढ़ा दिये थे। अब कुछ भी तो नहीं था उनके पास। हर माह पुत्र अपने कर्तव्य के तौर पर तीन सौ रूपये भेज देगा। बूढ़े बेसहारा पति-पत्नी किसी तरह अपनी गाड़ी चलाते रहे। उसे याद आया कि एक दिन उसने भी तो अपने सास-ससुर के प्राणप्रिय पुत्र को ले 'अपना घर' बसाया था।

पी. एस. विजयलक्ष्मी  
प्रथम वर्ष बी. एस. सी.

## एक नया संसार

विद्या के विवाह के लिए एक रात बाकी थी। शादी की पूरी तैयारियाँ हो चुकी थीं; किन्तु माधव ठाकुर के चेहरे पर धबराहट के चिह्न अंकित थे। एक हफ्ते से निरन्तर मूसलाधार वर्षा ही रही थी मानो वर्षा भी किसी नये रूप को दिखाने में प्रयत्नशील हो। गाँव के समस्त खेत पानी में डूब चुके थे। काले-काले बादल और रह-रह कर चमकने वाली बिजली तथा मेघ गर्जन से मन अज्ञात भय से भयभीत हो उठता।

पुरखों से चली आयी रईसी तथा शादी-ब्याह तीज-सोहारों में खूब खर्च करने की आदत माधव ठाकुर में थी और आज तो उनके जीवन का विशेष दिन था जिसका उसको इन्तजार था। आज इकलौती सुन्दर सुगीत तथा सुशिक्षित पुत्री की शादी थी। विद्या सर्वदा दहेज तथा धूमधाम से शादी करवाने के विश्व थी लेकिन पिता की इच्छा भी टालना नहीं चाहती थी इसीजये कुछ न बोली। बारात ठाकुर द्वार पर बरसात का सामना करती हुई पहुँच गई। विवाह की खुशी तथा बाढ़ के भय से रात भर कोई नहीं सोया। प्रभात में देवेन ने विद्या को अग्नि के फेरे ले पत्नी स्वीकार किया। विवाह सम्पन्नहोते ही बाढ़ का वेग, तीव्रतर हो गया। गाँव में अन्न का एक दाना न रहा। ठाकुर की भी वही दशा जो गाँववासियों की थी। ठाकुर के पास दहेज देने के लिए कुछनहीं था। देवेन के माता-पिता ऊँचे स्तर में विज्ञाने त्रये—“वाह जाब मुफ्त में लड़की को लड़का सौंपदें? पहले वादे के अनुसार दहेज दो फिर तुम्हारी बेटी स्वीकार करेंगे।” माधव ठाकुर ने मिन्नतें की, उनके पाँव पकड़े, किन्तु लड़के के माता-पिता टस-से-मस न हुए।

माता-पिता के रवैये को देखकर देवेन ने अपनी स्थिर-दृढ़ आवाज़ में कहा— ‘आपके इच्छानुसार मैंने कितनी लड़कियाँ ठुकरायी हैं; हर समय दहेज ही कारण था। इस बार तो मैंने अग्नि के फेरे ले लिये हैं अब मैं आपकी एक बात भी नहीं मानूँगा। भरी-सभा में मैंने विद्या को पत्नी स्वीकार किया।’ उन्ने विद्या का हाथ पकड़ लिया . . . . .

वेदवलो प्रथमवर्ष

यह जो है जिन्दगी

‘यह जो है जिन्दगी’ . . . . . थोड़ी मीठी, थोड़ी खट्टी; थोड़ी तीखी, थोड़ी कड़वी; थोड़ी कठोर, थोड़ी मुलायम। फिर भी इसको हँसकर जीने का एक अलग ही मज़ा है।

कभी तो यह फूलों की सेज प्रतीत होती हैं तो कभी इतनी काँटेदार कि मुख से हृदय की पीड़ा का व्याख्यान ही करते रह जाते हैं हम लोग।

आजकल जिन्दगी कितनी मशीनी हो गई है। किसी व्यक्ति को कोई फुरसत नहीं। सभी इधर-उधर किसी न किसी कार्य में उलझे रहते हैं। परंतु कार्य भी

विभिन्न प्रकार के होते हैं। कोई तो बड़ी ही निष्ठा से अपने कर्तव्य निभाता है। परंतु ऐसे भी व्यक्ति हैं जो 'नटखट नारद' का रोल अदा करने से नहीं चूकते। जीवन का रस उन्हें इधर की बात उधर करने में ही मिलता है।

कुछ लोग जिन्दगी का उद्देश्य समझते हैं—यश कमाना, अधिकाधिक धन—प्राप्ति कर समाज में इज्जत बनाना। अपनी और अपने 'खानदान' की इज्जत बनाए रखने में ही उनका सारा समय नष्ट हो जाता है।

जिन्दगी एक ऐसा 'सफर' है जिसमें हम सब मुसाफिर हैं। दार्शनिकों ने ऐसे कई उदाहरणों द्वारा जीवन को समझा और समझाया है। जिन्दगी को एक रंगमंच भी माना गया है जिसमें हम सब भाग लेने वाले 'कलाकार' हैं। इस प्रकार इसके अनेक "अर्थ" माने गए हैं।

जिन्दगी एक ऐसा खेल है जिसकी शुरुआत हम 'जन्म' लेकर करते हैं और अंत मृत्यु पर होता है। "कल, आज और कल" हमेशा ही ऐसा होता रहा है, हो रहा है और होता रहेगा। "जीवन—मृत्यु" का यह खेल तो हर प्राणी को खेलना है। फिर बाधाओं से डर क्यों?

वैसे कुछ व्यक्ति जीवन "खेल—खेल में" जी लेते हैं तो कुछ के लिए यह बोझ ही प्रतीत होता है।

"धूप—छाँव" तो जिन्दगी में होती ही रहती है। सुख—दुख का पहिया घूमता ही रहता है। इस "चक्र" से कोई भी वंचित नहीं रह सकता—चाहे वह राजा हो या फकीर।

"कभी—कभी" हम बेहद खुश दिखने वाले इंसानों को देखकर उन्हें पूरी तरह से सुखी मान लेते हैं। पर यह तो उसके जीने का तरीका है कि वे हरेक काँटे को भी पुष्प में बदल डालते हैं।

जिन्दगी बहुत से लोगों को पहली सी प्रतीत होती है। कभी रुलाती है तो कभी हंसते—हंसते पेट में बल पड़ जाते हैं। हमारे जीने का 'अंदाज़' जैसा होगा, वैसे ही जीवन भी प्रतीत होगा।

वैसे बाधाओं और दुःखों के बिना जीवन बिलकुल ही नीरस हो जाय। ये रोड़े तो एक कसौटी के समान हैं जिनसे हमारा व्यक्तित्व निखर जाता है।

हमेशा दुःख भीतो नहीं रहता मनुष्य के साथ। रात के बाद नया "सूरज" प्रभात लेकर आता है। यदि हमने कष्ट महसूस किए हो तो ही हम सुखों



और खुशियों का संहि "आनंद" प्राप्त कर सकते हैं। और तब ही हम अन्य मनुष्यों का दुःख वास्तव मे समझ सकते हैं।

अतः हमें—सुख हों या दुख—सभी को वरदान मान लेना चाहिए।

जिन्दगी का अर्थ ढूँढने हेतु गृहस्थाश्रम के पश्चात् अनेक व्यक्ति "सन्यासी" भी हो जाते है। (वैसे आजकल किसे सन्यासी मान लिया जाए यह भी एक दुविधा का प्रश्न है।) फिर भी यह जो जिन्दगी है—एक ऐसी उलझी हुई "पहेली" है कि आज तक कोई भी इस "उलझन" को पूरी तरह सुलझा नहीं पाया है।

कभी-कभी तो बड़ा ही आश्चर्य होता है। एक ओर बड़े ही धूम-धाम से किसी का विवाह हो रहा होगा तो दूसरी ओर किसी की अर्थी ही उठ रही होगी। कहीं अट्टालिकाओं में कंबलों में लिपटे व्यक्ति मीठी वीद सी रहे होंगे तो फुडपार्यों पर चीथड़ों में लिपटी गरीबी ठंड से ठिठुर रही होगी।

इस जिन्दगी एक ऐसा प्रश्न है जिसका उत्तर शायद जिन्दगी के ही पास है।

सुधा जयरथ  
द्वितीय वर्ष बी. एस. सी.

## UNE TRAVERSEE

Quand puis-je jouer au cricket avec la vivacité du passé? Courir vite vers le "batsman"? Le reste de ma vie passera comme les huit ans de mon infirmité...

J'avais seize ans. Pendant cette nuit-là j'avais mal aux jambes—surtout la droite. Je l'ai laissé passer. Le matin je ne pouvais pas me lever. Je ne savais pas à ce moment-là que je ne pourrais plus être "normal". On me disait que je marcherais normalement dans une semaine—chaque semaine était éternelle. La vérité s'est précipitée dans mon esprit quand j'ai entendu ma mère dire à un ami que j'étais handicapé. La nouvelle était choquante. La première pensée était que je ne jouerais plus au cricket qui était la seule chose de laquelle je me réjouissais. Même maintenant, il y a trois ans, j'ai le même regret.

Ce qui était très difficile, en même temps récompensant, c'étaient les gens qui me rendaient des visites—une sorte de condoléance. Ces visites m'ont rendu plus sensible. Chaque intonation avait une signification à moi. Je me développais. J'ai dû commencer encore une fois, la vie—on m'a enseigné à marcher. J'étais un enfant sans spontanéité—lorsque marcher est à l'enfant une action spontanée, cela devenait un art pour moi parce que mon esprit avait déjà appris que "marcher" a beaucoup de significations comme traverser les espaces et conquérir le temps. Et, apprendre du début me semblait une tâche trop ardue. Les premiers mois, je me sentais timide et isolé. Je ne quittais guère la chambre. J'étais accablé d'une claustrophobie inexplicable—souvent, je pensais que j'étais dans un cercueil et j'ai presque commencé à parler aux murs.

J'avais un grand avantage—je n'avais pas beaucoup d'information, le média ne m'atteignait pas—c'était bien parce qu'en général le média parle d'une variété de choses, qui nous offre beaucoup de choix de la vie. Je me serais senti frustré et déprimé.

D'abord j'éprouvais une pitié pour moi-même. J'avais beaucoup d'amis qui se sont approchés de moi par sympathie.

Même maintenant il y a quelques moments où je pense que l'on doit considérer mon handicap (par exemple, quand je monte un autobus). Cependant j'aime me mêler dans les foules—pour lequel j'ai passé de longues années à conquérir ma timidité.

S'il y a un dieu qui m'a puni pour quelque mal que j'ai pu faire (comme dit-on), je crois qu'il m'a dédommagé ma perte par quelques autres moyens. Si je peux m'analyser sans émotions aujourd'hui, c'est parce que je lis et je suis conscient de plusieurs choses qui se passent autour de moi.

Quelques fois il me faut savoir manipuler—ce que je ne peux faire, je dois savoir faire, par quelqu'un d'autre, pour lequel je dois être sensible. Je n'aime pas dépendre d'autrui, mais parfois je n'ai pas de choix.

J'ai beaucoup appris et souvent il m'a rappelé que je suis homme! Mais si l'on me dit qu'avoir un handicap, comme cela aide au développement mental de l'individu, à cause de la contrainte physique, même si le corps reste infirme, vaut mieux qu'être normal, fataliste que je suis, je dirais que peut-être ce que je ne vois pas de ce côté-là, je vois d'ici.

VAGEESWARI  
II B.A. Fine Arts

## NOEL AVEC UN NOUVEL AMI

(Tulsi Badrinath (I yr Lit) raconte ici son entretien avec des membres de l'équipe Antillaise en déc. 1973)

En quelques semaines ce sera Noël. Les étudiantes l'attendent avec impatience à cause des vacances qu'on aura. C'est un temps de joie pour les chrétiens et nous autres nous aussi leur joignons à célébrer cette fête. En pensant à Noël je me souviens d'un Noël passé, il y a deux ans, quand je me suis fait un nouvel ami. Le match international de cricket entre les Indiens et les Antillais était ajourné à cause de la pluie. Je suis allée à l'hôtel Taj pour donner un spectacle de danse. A cette époque-là je suis devenue l'amie de Richie Richardson, le joueur de cricket antillais.

Quand on se parlait, il m'a dit qu'il aimait la cuisine, les gens, l'hospitalité...mais j'avais l'impression qu'il n'était pas tout à fait content. Il pleuvait des hallebards. Le lendemain c'était Noël. Je lui ai demandé ce qui l'inquiétait. Il m'a regardé tristement et m'a dit: "Tu sais, c'est Noël demain, je veux être chez moi, avec ma famille, mes soeurs.....Ici, dans cette chambre, je me sens encagé, comme un animal." Plus tard on est descendu au rez-de-chausée. Les magasins du grand hôtel, tous avaient les sapins de Noël et étaient bien décorés. Mais il n'y avait rien de l'air de joie, de gaieté, de réjouissance qui fait l'essence du Noël. Richie a jetté un coup d'oeil autour de la salle. Il semblait nostalgique et tombait dans une rêverie. Après un temps il dit: "Ils seront auprès du feu, ils doivent

chanter attendant demain et moi, je suis ici, solitaire." Ses mots m'ont touchés et je voulais qu'il ait un Noël inoubliable. Mais comment.....?

Quelle chance! Mon amie qui a aussi rencontré Richie donnait une soirée pour célébrer Noël. Nous avons décidé de faire la soirée très belle pour lui et de l'inviter. On a fait un grand gâteau et on a acheté un sapin de Noël. Puis nous avons décoré la salle. Finalement tout était prêt. Je suis allée le matin de Noël à l'hôtel Taj et j'ai invité Richie et son ami Baptiste qui partageait sa chambre. A son tour il m'a invité de venir déjeuner avec l'équipe Antillais. Ils célébraient tous leur Noël dans une salle de conférence de l'hôtel. Richards et Dujon, ils taquinaient Richie d'avoir fait une amie si vite et d'être invité déjà à une soirée. Je regrette maintenant que je ne les ai pas tous emmenés à la soirée!

Tout à l'heure, Richie et moi, nous sommes arrivés chez mon amie. En entrant chez elle, il a vu une guitare. Il l'a prise sans rien dire et on a monté à la chambre. Il y avait un petit silence. On a achevé une chose—nous avons fait amitié avec un joueur antillais (toutes nos amies mourraient d'envie) mais nous n'étions pas sur si la soirée serait agréable pour lui ou s'il s'amuserait bien. La guitare était toujours dans ses mains. Il s'est assis et a commencé à chanter, tout naturellement, les chants de Noël, de Calypso et beaucoup d'autres. Il avait une voix forte et chantait admirablement. Peu à peu tous les jeunes arrêtaient leur conversation et l'écoutaient. Tout était un peu étonnés de voir Richie comme ça, chantant, parlant pas du tout prétentieux. C'est vrai, il n'est pas affecté ou arrogant mais le contraire.

Il nous a dit qu'il voulait chanter et apprendre à jouer de la guitare comme il faut mais qu'il n'avait pas le temps. J'imagine que s'il n'était pas joueur de cricket, il pourrait toujours être chanteur! Il a été si fasciné par la guitare que quand il ne chantait plus il la tenait encore. C'était nuit maintenant et il a fallu partir. En partant il nous a demandé s'il pouvait emprunter la guitare. Voyant son visage nous n'avons pas pu dire "Non". Il était très heureux et a expliqué que personne de l'équipe antillaise croyait qu'il pouvait jouer de la guitare. Il voulait leur faire écouter.

Nous l'avons ramené à l'hôtel et je ne pourrai jamais oublier la scène de ce grand antillais debout sous le portique de l'hôtel Taj prenant la guitare qui soudain paraissait trop petite dans ses mains. L'air de tristesse que j'ai vu était disparu. Peut-être qu'il n'était pas tout à fait heureux parce que sa famille lui manquait mais nous l'avons rendu heureux à Noël et surtout lui avons donné une guitare avec laquelle il aurait amusé tout l'équipe!

TULSI BADRINATH,  
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## UNE RENCONTRE EXTRAORDINAIRE

J'ajuste la vitesse de l'astronef. Nous nous dirigeons vers la planète, Quimer, la vingt-septième planète, notre destination. "Vous vous approchez d'un cachot. Changez votre cours par trente degrés à gauche." Les mots brillent sur l'écran du téléviseur. J'obéis.

Nous nous informons que cette planète est habitée par des créatures d'intelligence supérieure. Je presse un bouton et l'astronef atterrit, dans une vallée profonde. Nous descendons. "Quel effet cela fait-il?" je demande à mes amis. Il me semble qu'elle est bien désertée", dit un de mes amis. "Explorons".

A mesure que nous commençons, nous entendons un petit cri aigu. En regardant en haut nous voyons une créature qui nous semble être comme un automate. Il y a deux antennes sur la tête et le corps est en métal. Jusqu'à maintenant nous ne nous imaginons pas que les gens de Quimer soient hostiles.

Tout à coup les antennes de la créature frissonnent et en un clin d'oeil, nous voyons une foule immense de belles créatures. Un éclair de chaleur brille avant nous faisant un immense trou sur la terre. Effrayés nous courons en grandes jambes vers notre astronef. Les créatures ne font aucun effort à poursuivre

En gagnant l'astronef nous nous hâtons de fermer toutes entrées, Mais nous ne voulons pas quitter sans faire amis, avec ces créatures. Donc, nous nous servons de notre machine à calculer et nous essayons de communiquer avec elles, que nous apportons la paix. D'abord il me sembl qu'ils n'entendent pas. Puis une des créatures—leur chef peut - être—vient vers nous. En surmontant ma crainte je me risqué à sortir de l'astronef. Ma crainte devient la jubilation quand la créature touche ma tête avec les antennes—theurs moyens de souhaiter la bienvenue.

Soudain je me réveille, ma mère touche la tête pour m'éveiller. Je pense aux créatures de Quimer. C'est un rêve après tout, mais quel rêve merveilleux.

JACQUELINE JAMES  
and  
MARY SELVADORAY  
IB.Sc. Physics

## LE CHEF DES BRIGANDS

Il y avait une fois un pauvre paysan qui avait trois fils. Lorsque ses fils arrivèrent à maturité, le paysan les appela et leur dit franchement - "Je ne suis pas un homme riche, et je n'ai pas de l'argent à vous donner. Donc, allez-vous-en, et cherchez votre fortune dans le monde. Que le bon Dieu vous bénisse."

Les trois fils se mirent en route. Leur père les accompagnait jusqu' à la bifurcation du chemin, et y fit ses adieux.

Le fils cadet prit le chemin à droit. Il marchait toute le journée, et le soir, il se trouva dans une forêt isolée. Soudain un orage éclata. Cherchant un abri, le jeune homme vit une lumière et il s'approcha de cette lueur, arrivant à la porte d'une petite maison. Il y entra. Dedans, une vieille femme se penchait sur l'âtre.

"S'il vous plaît, permettez - moi de passer la nuit chez vous". lui dit le jeune homme.

"Si tu restes ici, votre vie sera en danger", lui répondit la vieille femme, "Car une bande de brigands, habite cette maison. Va-t'en cet instant."

"Ah! N'importe!" répondit le jeune homme.

Bientôt, les brigands rentrèrent, et pendant le dîner, la vieille femme leur fit savoir l'arrivée de l'inconnu.

L'un des voleurs demanda "A-t-il de l'argent?"

"Non", répondit la femme, "et ses vêtements sont en haillons. Ce n'est qu'un pauvre paysan".

Un autre brigand demanda, "Que ferons-nous? Nous ne pouvons le laisser quitter cet endroit-ci, comme il a découvert notre repaire".

A ce moment-là le jeune homme entra dans la chambre. "Voulez - vous un serviteur? Je m'appelle François et je travaillerai dur, si je peux rester ici."

Le chef de la bande le regarda et lui dit. "Alors, reste; nous acceptons ton offre; mais il faut que tu nous prouves ton, acceptation de notre profession. Au-delà du bois demeure un fermier qui possède trois boeufs. Demain, à six heures du matin, il en emmènera un au marché. Si tu voies le boeuf sans faire mal à l'homme, tu seras notre serviteur."

Le lendemain matin, de bonne heure, François s'achemina vers la forêt, prenant avec lui un soulier de la vieille femme, lequel avait une belle boucle d'or.

Il le mit sur le bord du chemin; puis il s'assit, attendant le fermier. Bientôt celui-ci apparut, menant son boeuf. En apercevant le soulier devant lui, il s'arrêta. "Quel beau soulier", dit-il. "S'il y en avait deux, je les aurais apportés à ma femme."

Hochant la tête, il continua sur sa route.

Aussitôt qu'il fut allé, François ramassa le soulier, se précipita, traversant le bois, et le mit sur le bord du chemin, plus loin.

Quand le simple fermier vit ce soulier-ci il se réjouit, "Voici l'autre. Je retournerai sur mes pas pour prendre le premier soulier que j'ai vu."

Il attacha son boeuf à un arbre, et il retourna; Naturellement, il cherchait partout mais il ne put le trouver. De plus, quand il rentra, ni boeuf ni soulier n'y restèrent.

Le fermier triste rentra sans bruit chez lui. Il pensa, "Demain, je dois vendre le second boeuf pour un bon prix, de sorte que ma femme querelleuse ne sache jamais ma perte."

Les brigands furent surpris de l'habileté de ce jeune homme. Le chef lui dit, "Si tu voles le second boeuf de la même manière, tu peux devenir un voleur comme nous; mais si tu voles le troisième boeuf, tu deviendras notre chef."

Cette fois, Francois apporta une garde du poignard. S'étendant sur le sentier, la garde projetant de sa poitrine, il fit semblant d'être mort. Lorsque le fermier passa par là, il dit, "Le pauvre gargon! Les brigands l'ont tué sans doute." Aussitôt qu'il fut allé, François rébondit, court vite, et s'étendit de nouveau, plus loin. Le fermier le vit, et s'écria, "Que c'est terrible; voici un autre!" François répéta son action, et la troisième fois, le fermier fut étonné. Pendant qu'il retracait ses pas au premier endroit, Francois emmena ce boeuf.

Le lendemain, Francois se cacha parmi les arbres, et commença à beugler d'une voix basse. Le fermier, pensant que ses deux boeufs perdus paîtraient tout près, alla les chercher et ainsi Francois procura encore une bête.

Donc, il devint le chef des voleurs, et comme ceux-ci ne voulurent pas les boeufs, il les rendit au fermier. Puis, il s'habilla de beaux vêtements et il alla voir son père, lui disant, "Maintenant je suis chef des brigands. Allez dire au juge, notre voisin, que je veux épouser sa fille." En l'entendant parler, le juge qui était un homme gai, éclata de rire. Il constata, "Dites-lui qu'il devindra mon gendre s'il réussit de voler un gâteau de mon four, demain."

Le lendemain, déguisé en mendiant, Francois, apportant dans un sac, trois lièvres, alla à la maison du juge. Feignant de demander l'aumône, il se posa derrière un mur, tira un lièvre du sac et le laissa parcourir dans le jardin.

Tout le monde était dans la cuisine, veillant sur le gâteau. Or, le juge qui aimait bien le lièvre roti, dit, "Quelle pitié que nous ne pouvons l'attraper."

De cette façon, Francois laissa sortir le deuxième et le troisième lièvres. Comme personne ne put se nier, toutes personnes le poursuivaient, tandis que Francois pénétra dans la cuisine et vola le gâteau du four.

Le juge dut tenir à sa parole; Francois épousa sa fille et promit qu'il ne serait plus chef des voleurs.

Il dit "Je devins un brigand seulement pour m'amuser. Dès aujourd'hui, je deviendrai un honnête homme qui travaillera dur.

Francois et sa femme vivaient heureux désormais.

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## LE SEXE DOMINANT

— Un dialogue

- Lui — “L’homme est, et doit être le sexe dominant.”
- Elle — “Il ne doit pas être et il ne l’est pas.”
- Lui — “C’est admis généralement.”
- Elle — “Oui, par les hommes. J’espère que tu sais que tu es trop présomptueux.”
- Lui — “Si je le suis, j’ai raison de l’être. Je suis un homme; et l’homme est et doit être le sexe dominant.”
- Elle — “Tu parles tout comme un perroquet. Regarde ici—si tu es dominant, pourquoi je te bats toujours au tennis?”
- Lui — “L’Age. C’est la différence de l’âge. Le temps sans remords a joué avec moi.”
- Elle — “Allons donc, tu ne couriras pas.”
- Lui — “Non. Je ne peux pas courir—”
- Elle — “Et pourquoi tu ne le peux pas? Parce que tu es trop gros. Et pourquoi es-tu gros? Parce que tu es paresseux. Tous les hommes le sont.”
- Lui — “Pas du tout. L’homme, le gagne-pain travaille sans cesse pour la femme qui papillonne toujours.”
- Elle — “Ah, Oui? Quelle sorte de travail fais-tu?”
- Lui — “Je suis dans les affaires — tu ne pourras le comprendre.”
- Elle — “Je parie que je peux le comprendre — Lunch.”
- Lui — “Que veux-tu dire par “le lunch”?”
- Elle — “Tu sais bien ce que je veux dire. L’affaire est simplement une excuse pour le lunch.”
- Lui — Non. Non. Le lunch est souvent une occasion pour l’affaire.”
- Elle — “Combien d’heures dure-t-il?”
- Lui — “Jusqu’à ce que les grâces soient dites et tout le monde se lève.”
- Elle — “Ensuite, les cartes; je suppose le poker ou le Snooker.”
- Lui — “Ni l’un ni l’autre. De temps en temps un jeu de domino pour parfaire notre lunch.”
- Elle — “Maintenant, je vois—Ce que l’homme est et doit être—Oh! oui, il doit être certainement.....”
- Lui — Je suis heureux que tu comprennes qu’il l’est et doit l’être, comme j’ai dit, le domin.....”
- Elle — “Le domino Sexe.”

MARGARET  
II B.Sc. Physics



## ॥ वसुधैव कुटुम्बकम् ॥

सोऽकामयत । बहु स्यां प्रजायेयेति । यतो इमानि भूतानि जायन्ते । येन जातानि जीवन्ति यत्प्रयान्ति अभिसंविशन्तीति इति स्मृतिः । जगत्सृष्टेः मूलं एकमेव । अथ कुतः भेदः? देशकालवियागेन केचन देशाः जनाश्च स्वस्वधर्म, शीलं, आचारं च इतरेभ्यः भिन्नैः मार्गैः अनुचरितुं प्रवर्तन्ते । कालक्रमेण बहवो जनाः बहवो देशाः प्रादुर्भवन्ति । केचन अस्तं यान्ति च । विदितं एव इदम् ।

लोको भिन्नरुचिः इति च श्रुणुमः । यदि सर्वं जगत् एकसूत्रमभवत् तर्हि का रुचिः । सप्तेभ्यः स्वरेभ्यस्तु संगीतं प्रवर्तते । नवप्रकारः काव्यरसः ।

भवतु । यदि जीवोत्पत्तिः एकतः एव किं नु इदं विचित्रं देशस्य देशस्योपरि आक्रमणं एकतः दुर्दशा अन्यत्र समृद्धिः, एकः श्रीमान् इतरो दरिद्रः, एकः साधुः इतरो मूर्खः, कोन्वयं सृष्टिविनोदः? अत्र द्विसूत्री विचारणा । एको वक्ति, इदं सर्वं पूर्वकर्मणः फलम् । यो यो यां यां वृत्तिं पूर्वजन्मनि अनुतिष्ठन् आस्त तत्फलं अत्र उपभुञ्जते । अन्यो वदति । कर्मफलं अस्त्येव । परं तु दैवं केवलं न निन्द्यात् । अस्माकमपि अस्मिन् जन्मनि किञ्चित् अस्ति कर्तव्यम् । आत्मनः अज्ञानमपि अत्र कारणं भवति । अयं निजः इयं मम पुत्री, इदं मम राष्ट्रं, एतत् मम मतम् । इति चिन्तनं असत्यं न भवति । परं तु एतस्मात् कारणात् स मम शत्रुः, परराष्ट्रस्य समृद्धिः मम वेदनां करोति । अन्यस्य कुटुम्बस्य कल्याणं दृष्ट्वा नाऽहं तुष्यामि । तत् मे गृहे न संभूतं इति मतिः न श्लाघनीया । लोकस्य कल्याणं मे ननु ।

अयं निजः परोवेति गणना लघुचेतसाम् ।

उदारचरितानां तु वसुधैव कुटुम्बकम् ॥

**Subha, S.**  
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## **SANSKRIT—THE LANGUAGE OF INTEGRATION**

Standing at the threshold of the 21st Century, with the country in the grip of numerous problems, the need of the hour is a rational and human outlook on life. A part of the solution at least lies in the revival of Sanskrit, which we have ignored as is only too often with things that are very easily accessible.

India has a very rich cultural heritage. The roots of this heritage which are rich and varied go to a very distant past and the key to this heritage lies in Sanskrit. An in-depth study of the Vedas, epics, dramas, poems or Kavyas and other works of Sanskrit will serve to give a knowledge of the history and culture of our country. The vedic literature is the most ancient record of the history of the people and its civilization and forms the source of the earliest history of the Indo-Aryan days. The historical kavyas like Bana's 'Harsacharita' or Kalhana's 'Rajatarangini' offer valuable information about the ancient cities, state of political affairs and of society in the early days. The voluminous epics, Ramayana and Maha Bharatha throw light on the life of different strata of society in the ancient days. In addition to all this, the philosophies of tolerance and detachment from worldly pleasure, which are propounded in the GITA, Upanishads etc. could be the answer to our increasingly materialistic way of life which is the root-cause of many problems.

Apart from its cultural value, Sanskrit literature deals intricately with a vast range of subjects and branches of knowledge like mythology, religion, philosophy, the fine arts, grammar, lexicography, sociology, law, state-craft and military science, maths, geography, astronomy and medicine amongst a host of other topics. To cite but one example the science of mathematics and computations, dealt with in the sutras of sthaphya veda (an upaveda of Atharva-Veda) offers very original and simple mental solutions to otherwise tedious calculations. It has also recently been observed that Sanskrit could well be the ideal computer language because of its structure.

National integration and unity - the lack of which has thrown the country into chaos—can perhaps be achieved for the first time through a revival of Sanskrit as the main language throughout the nation. For, Sanskrit is not the language of any one part of the country. To its literature every part of India has made significant contribution. Moreover, most of our north Indian languages like Gujarati, Sindhi, Marathi have been derived from dialects of Sanskrit like PRAKRIT. Its literary forms, grammar and vocabulary have exerted extensive influence on all the South Indian languages. A revival of Sanskrit will, therefore, effectively terminate the language conflict

In addition, throughout Sanskrit literature, the concept of one country 'BHARATAVARSHA' is developed. The works always deal with the country as "A—SETUHIMACHALA" - from the Cape to the Himalayas. The Puranas and Mahatmyas consolidated the territorial unity. Even in politics, the ideology of a sovereign—the Chakravarti of the Artha-sastra, who brought the whole country under one umbrella contributed to this unity.

Thus in the revival of Sanskrit could very well be the re-emergence of India's greatness. Let us hope that the 21st Century will see the AMRTA-VANI as Pandit Nehru referred to it, reasserting itself and justifying its name.

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## YOUTHOPIA—LOOK BACK IN ELATION

A report on the YOUTH WEEK Celebrations at  
STELLA MARIS COLLEGE - August 6th to 9th, 1985

It is always virtually impossible to trace the germ of an idea. The passing fancy of one mind maybe, or the dream of the night before, or a collective effort of the wills of many of the people, whatever it was, the beginning of the academic year 1985 -86 saw Stella Maris College gearing up for a week of celebration, in honour of the spirit of IYY in general, and the visit of a beloved Ex-Principal, Sr. Irene, in particular. That was the quest of Youthopia - a yearning towards the eternal, come - hither land of realised dreams, fulfilled promises.

Underground activity was buzzing on for over a month, but the first external manifestation of Youthopia was an Inter-Collegiate Poster Competition on the 28th of July. Talent and colour combined in unique blend to embody the themes of Youth - power, Youth in 2,500 A.D. and Youthopia.

As the competitors went to work, the volunteers from Stella Maris ran amok with a few tubes of paint. The result - an electrifying poster for Youthopia—in which a fantastic blue vied with a screeching orange.

The resulting posters were a conglomeration of assorted view points from ten city colleges. S. A. Krishnamoorthy of A. M. Jain College (first prize winner) came up with a giant hand enclosing the world in its grip. "Youth power - it can do anything to this world" was his caption. The girls of Ethiraj College plunged through a sieve - like collage into 2,500 A.D. and collected the second prize in the process. An enigmatically untitled poster from Mallik Arjun of IIT took a telescopic look at the future and saw green and fertile promise.

The 31st of July witnessed an Intra-College Poster Competition, where the sizzling selection of topics - Youthopia, Youth Culture, and Young is Beautiful, created indecisiveness, not only for our participants, but for our judge, Mr. Elango.

And now it's over to the actual week. The inauguration was marked by—a colourful PROCESSION on August 6th.

The scope of the procession had been deliberately left undefined, and hence nearly all the 1,800 students came up with their own versions of IYY and what it had touched in them. Big banners, small banners, flags, floats, ethnic costumes, trendy punk gear - they were all there, as the entire college assembled at 11 a.m. in front of the main building. The mystical strains of the sitar fused with the poses of a few dancers in colourful ghagra,- cholis. A few minutes of prayer, a few words from our Principal and our Provincial, the college song - and the procession was off.

Buses slowed down as they went past the college, while heads and necks craned out at impossible angles. Monkeylike figures perched on the walls, but the students were undeterred. "Make me a channel of your peace...", "Ham Honge Kaamyab...", "People over the world..." - rang through the campus for the whole week, establishing the success of the practice over the intercom during the preceding week.

The procession wound up at the open-air theatre, where a variety programme took over. Gipsy dancers flung straw hats into the audience, a street play called "Jack and the Beanstalk" refused to be kept at arm's length or ignored - it just forced itself into the consciousness and provoked many disturbing questions.

Finally, a sobering reflection on Hiroshima day, followed by the song "We are the world" - and Youthopia was very much in.

The Exhibition, entitled "YUV PRADARSHAN" inaugurated on the same day, highlighted themes as divergent as "The Impact of Mass Media on Youth", "Youth down the ages" (the History Department had seemingly indefatigable live models of great men) and "Youth as a product of changing circumstances."

The venue for the exhibition had been touch and go until virtually the last minute, but credit must go to our construction workers who managed to get the ground floor of the new building ready on time. The unplastered walls and unpolished floor did present a bleak and unprepossessing appearance on August 5th, but there was no holding our girls down. Screens and sheets and posters materialised, and soon there was no grey and blank wall left. A huge rangoli blossomed, like some exotic flower, and the floor no longer looked dull and uninteresting.

It was altogether heartbreaking when the exhibits had to be dismantled on August 8th.

The SEMINAR on the attitudes of society towards women, entitled LIB OR LIB SERVICE - AN INDIAN PERSPECTIVE, held on August 7th mercilessly brought out into the open, many issues which have been swept aside for too long. Eleven papers were presented, followed by explosive discussions. Women's Christian College presented a paper on DOWRY - A BOY'S POINT OF VIEW - an exercise in viewing an issue from the other side. Loyola College consequently presented the girl's point of view. Other lively papers were the IIT paper on Eve-teasing and the Madras Medical College's paper on Women and the Mass Media - Advertising. Why not a Seminar on Women's obligation to Society, someone had asked. Our reply was Teena Antony's paper, entitled, "The Challenge to the Women's liberation movement in India is the Indian Women themselves".

The visual presented by Stella Maris College reworked the myth of the Sleeping Beauty to drive home the point that the world passes women by.

Our sponsor for the day was Limca, which supplied free drinks in the break and did a splendid job throughout. Our Reaction - we reworded the Limca slogan, to read "Limca - veri, veri lib 'n' lemoni."

Our moderators, Mr. and Mrs. Rajmohan Gandhi, and Mr. and Mrs. Paul were inspiring, to understate the case. There were several distinguished guests, who provided a cross - section of view - points and opinions.

On the whole, all the participants agreed that it had been a day well spent.

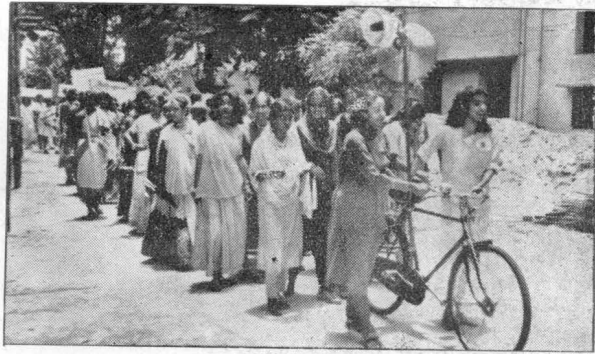
The RURAL YOUTH PROGRAMME on August 8th, organised by the NSS and the Department of Social Work made us stop short and count our blessings. Fifteen young men from Mallikapuram village were agape as the skit presented by the NSS highlighted rural problems with startling perceptiveness. A rollicking dance in no way attempted to gloss over the sad reality that our villagers don't know such luxuries as taps, electricity and hospitals. The skit presented by the Department of Social Work, symbolically, depicted the message - "It is time to bridge the gap."

The villagers, in turn, presented a skit, which did not stop with focussing on rural grievances, but showed a concerted bid to grapple with existing reality and maybe, topple it some day. All of them were labourers and workers, and confessed to never having stepped on stage or spoken into a mike. Yet they were completely at ease.

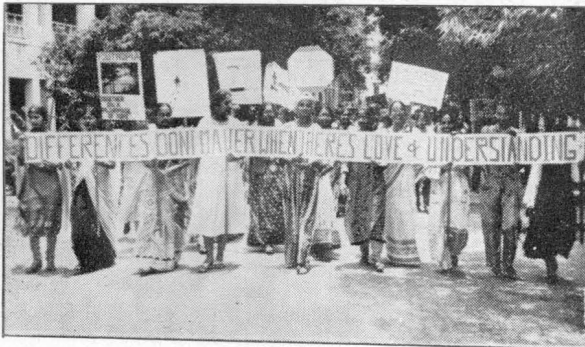
Over lunch, they relaxed and told us about life in Mallikapuram. There were promises to meet again. Diffidence on their part to invite us to their village. We tried to reassure them. A meaningful and instructive experience, this.

The rally on August 9th was really the time to let out all the tension, animal spirits, maybe. Students assembled at 5 p.m. to watch the Inter-Departmental Skit contest on Peace. The prize went to the Zoology Department, which conducted a "Katha - Kalakshepam", with the pithy summing up "The devastating wars which destroyed empires were a thought that existed in the mind of an individual."

The rain which came down in the middle, did nothing to dampen our morale. We were there to enjoy ourselves - it was a real challenge to the weather gods. A dance - drama on Ideal youth was presented by Abhinaya, our dance club. It concluded with a prayer.

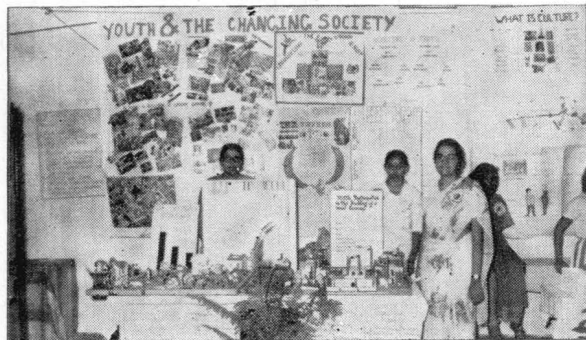


Procession off to a start



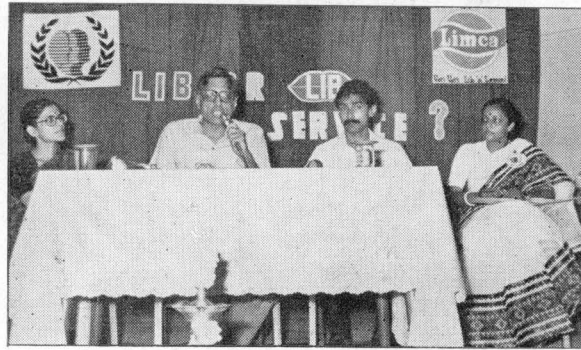
Placards, costumes and songs

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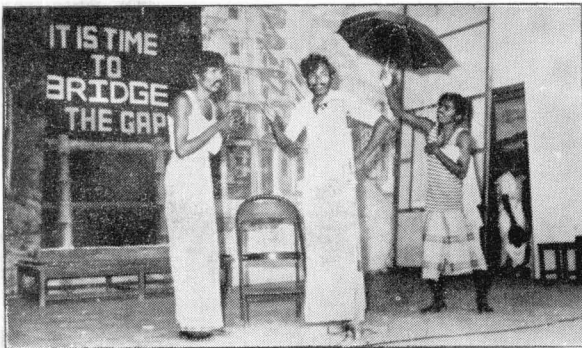


Exhibition

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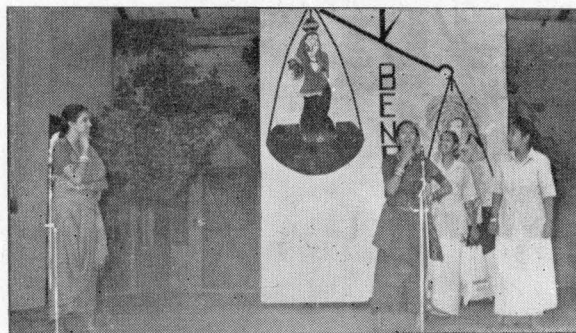
Lib or Lib service-seminar



Do urban youth stand to benefit ?



St. Irene arrives



What is the real village like ?



The film "Mayuri" was finally screened in two showings at the new building. A saga of courage and grim determination. Not a single dry eye at the end.

The camp fire in the early hours of the next day (no one slept) served to re-emphasise our identity as a college, and more important, as Youth.

At 6 a.m. the next morning, we started drifting homewards. Congratulations on all sides. An unwillingness to let go—people clustered round the still-smouldering embers to snatch a few precious last memories. Reliving the night, the week. Discussions resurface - the film "Beauty Without Cruelty" had been screened through the week. Questions - "How can we be so cruel merely to produce a few grisly cosmetics?" Resolutions - "I will never use them."

... ..

Two weeks later, the nostalgia lives on. Thank you cards go out in all directions - links with those who came forward, spontaneously and generously with offers of help.

Positive feedback from the students.

Photographs almost rolling on the ground with laughter.

Catholic Centre, the IYY steering committee, Rev. Fr. Thomas Simon - special names to remember.

There is no need to remain hazily vague about the positive outcome of this week. No glib clichés trotted out about our future being in safe hands. For everyone who was there, the feeling of having seen, felt and touched something of a miracle remains. Very tangible results make themselves felt in the mist of elation.

Our motto is "NO COMPLACENCY, PLEASE - WE 'RE YOUNG". But we still draw a lot of inspiration from experience. For one thing, the whole college worked as one family. People surprised themselves by the talent and enthusiasm which kept pouring out from some hidden reservoir within themselves. And it generated an awareness - it is only when the question is properly formulated that the answer emerges.

## CADENCES

The air in and around Stella Maris was filled with music in the week beginning 18th November. Classroom doors were mysteriously locked - intriguing sounds emanated from within as choreographing wizards' brains whirred; feet thumped in varying rhythms while harassed looking Exec Reps struggled to harmonise the wild tempers of their temperamental artistes.

The 'crazy' college was at it again, parents sighed. When will these girls ever begin to study?... These girls were busy soliciting false moustaches and jazzy clothes.....!

And then the Cadence began; Two score-boards with petulantly pouting kids painted on them, made their appearance, the space for the scores leering invitingly. Two more blank charts, 'Have your say' beckoned.

Everyone, it appeared, had something to say. As the tussle for supremacy took agonising twists and turns, the various classes rallied together and crowds began progressively swelling to watch the Inter-years for 1985.

Anthakshari - the very first item turned out to be a rollicking affair—no melody-time, this. People churned out such heart-throbbing lines as 'Need Nahim Say' with grim purposefulness. With the antecedents of virtually every song being questioned, the moderators had their hands full. And the audience loved every minute, providing the background score. It was an electrifying moment when 'Dum Maro Dum' was being sung to the accompaniment of 'miaou'.

Everyone sat up with a jerk when the First years won. They made a point—they intended to be taken seriously.

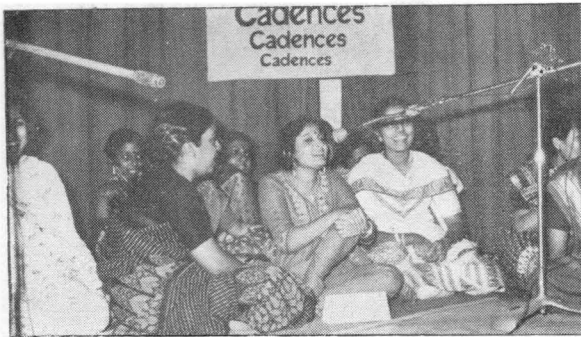
'Cocktails' proved to be a mixed bag. 'What's the Good Word'; found everyone tripping unfamiliarly over 'chicanery', 'callow', 'fulsome', 'facile'..... Round one to the Third years.

In the Quiz and 'Who Dat?' the compere plumbed the depths of our ignorance. Round two to the Third Years. Dumb Charades - the Third years again, with some lightning moves, notched up points which were to prove so valuable in the final decision.

'Surprise Item'—everyone had been 'ssh-ing' about it for days. Rosemary and Banu had been stealing around with cassette-players for days on end, their activities noted with interest by all. Treasure Hunt? Red herrings strewn plentifully everywhere. It finally turned out to be a campus quiz. The voice of Alice (of canteen fame) reciting a poem was identified as Sr. Helen's, photographs of Staff Members in unfamiliar poses were circulated, questions like 'who blessed the main building?' rent the air. Everyone generally woke up and took more notice of the campus after that.



Curtain raiser



Antakshari

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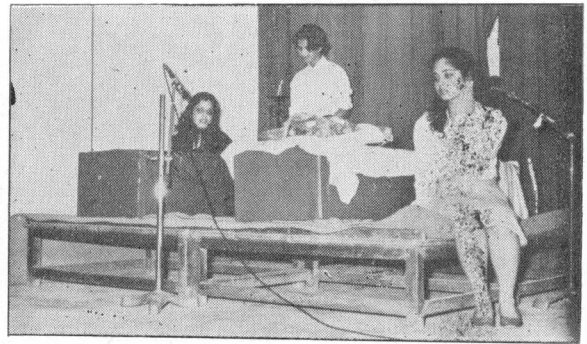


What's the good word



(Not so) Dumb charades

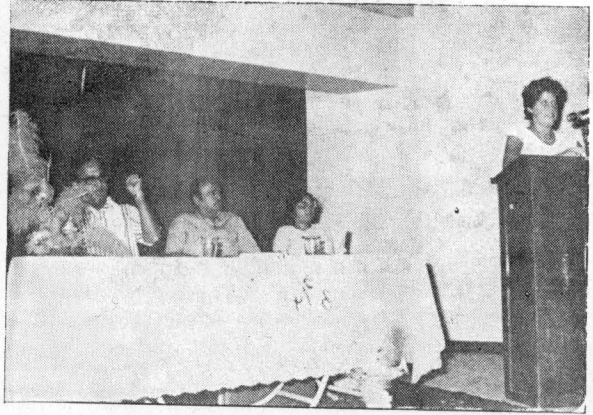
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Please no flowers.....



What do I do to help him ?



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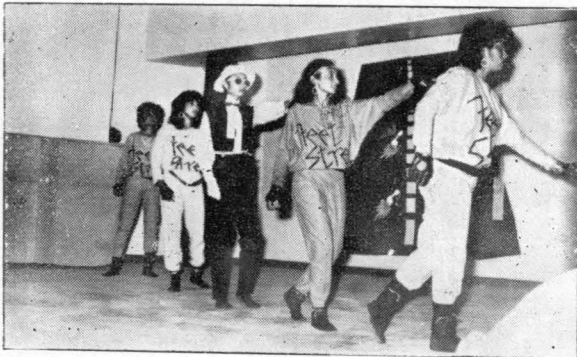


Graduating to music



Set the mood to dance

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Break dancing everywhere

The Debates on Wednesday found a conflict between the head and the heart. The Second years, led by two veterans forced a verdict in favour of the head. The Tamil Debate saw a heated argument on Film Hoardings, the First Years valiantly holding that Hoardings were aesthetically appealing, the Third years mercilessly exploiting obscene hoardings. The latter won.

The English Dramatics took a morbid turn—anguished spastics, talking corpses; handicapped children, blind boys .....The First Years, with another blitzkrieg!

The Second years woke up on Monday and made a virtually clean sweep of Indian Music and Indian Dance. The only quarter they gave was in the Instrumental category, where the Third years, with an inspired show on the violin, held their own.

The 'Have Your Say' board now began to look quite crowded, the second years having drawn in a huge cat, with its tail up, a broom attached to it. 'Tails up, Second years' and 'Clean Sweep' were appended. 'Too much of self-adulation is bad', someone purred!

The Third years now led by 12 points. With Tamil Dramatic, both the Second and Third years jumped ahead by exactly twenty-two points. The status-quo remained.

With Western Music, the Third years forged ahead. But still the game remained open. The suspense was further prolonged when the current did the disappearing act. So a postponement was made. Friday the 6th of December saw O-1 bursting at the seams. Breakdancing everywhere. The Second years won the event, but the overall prize went to the Third years. A tradition remained intact.

Post-mortems began the very next day—what we should have done, what we shouldn't have.....!

JOAN ANTONY,  
II-B.A. Literature.

## SEMESTER ROUND THE WORLD

This year we had the second batch of students from the United States following a course on Indian studies. This programme was a part of their larger and more ambitious project entitled 'Semester Round the World'. Before they arrived here, the group had already made a study tour of eastern countries like Japan, China, Korea etc. and also parts of Northern India.

The local programme lasted roughly two months beginning on the 16th of September and ending on the 22nd of November, with a break of 10 days in October for a tour of South India.

The programme began with a study of Indian Society. It included lectures, visit to a village, attendance at celebrations like marriage, christening etc. and placements in families, giving the students insights into the interactional patterns as well as the cultural and social environment prevailing in India. The study of Religion and Philosophy showed that these two aspects of culture have considerably shaped attitudes and value systems in India and that they have permeated into other areas of life - be it dance, music, art, architecture or literature. Development Economics introduced the students to the basic concepts of development. The major problem of population and the measures taken to solve this problem were high-lighted along with planning for development. The importance of planning in the context of India's development was analysed. The Indian Constitutional studies highlighted certain aspects like the Parliamentary Executive, the Emergency Power etc. A brief survey of Indian History showed continuity and change in the evolution of Indian civilisation. An analysis of India's foreign policy emphasised the efforts to promote world peace through non-alignment. Indo - American, Indo - Soviet and Indo - Pakistan relations were critically examined. Indian History was followed by a brief survey of Indian Literature - Hindi, Sanskrit, Tamil and Indian writing in English, high-lighting these aspects in an Indian and universal framework. The courses on Dance, Music, Fine Arts, Film and Theatre attempted to give to the students an appreciation of the aesthetic aspects of Indian life. The various courses were intended to give to the students an understanding of India from different angles, enabling them to form an image of India that is balanced and authentic.

Apart from the academic side, the programme was enriching as a forum for exchange of views and ideas of students and staff from different cultural backgrounds. Their assignments and discussions showed that the exposure to the Indian situation had set our American friends thinking. They had a number of questions to ask their Indian friends. For example they could not understand how Indian girls could agree to arranged marriages. 'How could anyone live for life with another person whom he or she did not know at all?' The Indian



friends of course, took the opportunity to explain the parental care and wisdom which went into the arranged marriages together with citations of numerous examples of successful arranged marriages.

A thanksgiving dinner was hosted by the American students and their professor Pullapilly; on the 22nd of November, 1985. The occasion was graced by their friends from the USIS, the staff of the programme on Indian Studies, their friends, well-wishers etc. It was a happy occasion for all. The American group felt at home especially when they saw the roasted turkey which is an indispensable item of their national Thanksgiving celebrations. The distribution of the diploma and the valedictory service on the 25th of November brought the programme to its close.

SR. MARY JOHN, F.M.M.  
Local Co-ordinator of the Programme.

## FACETS OF A TEACHER

A teacher is above all a learner. "Be a student forever" is the motto of the teacher. It was not inappropriate therefore for the teachers to have organized a seminar for themselves. In these days of widening chasms in learning between the teacher and the taught, the teachers decided to analyze their stand as teaching models. A seminar on the "Facets of a Teacher" was organized by the staff club on 16th October, 1985.

Sr. Mary Lily, F.M.M., Chairperson, Governing Body of the College inaugurated the seminar which began with an address by Dr. (Sr.) Helen Vincent, F.M.M., Principal of the College. Dr. (Mrs.) S. Sekhar, Principal Lady Willingdon Training College, chaired the seminar. Mrs. Rukmani, Asst. Professor, Department of Chemistry set the tone by recalling the meaning of education as it has been stressed in religious texts :

Who is a teacher?

गुणब्दस्तु अन्धकारोस्ति रुशब्दस्तन्निवर्तकं ।  
अन्धकारनिरोधन्वात् गुरुरित्यभिधीयते ॥

'Gu' is darkness, 'Ru' is that which will destroy it. 'Guru' then is the person who lights the lamp of knowledge to extinguish the darkness of ignorance.

What is education ?

आचार्यः पूर्वरूपं । अन्तेवास्युत्तररूपम् ।  
विद्या सन्धिः प्रवचनम् सन्धानम् ।  
इत्यधिविद्यम् ॥

—UPANISHAD

Education is the merger of two essential factors—the teacher and the taught. Learning is the co-operative effort of the two.

Who is an ideal student?

तविद्धि प्रणिवातेन परिप्रश्नेन सेवया ।  
उपदेश्यन्ति ते ज्ञानं ज्ञानिनस्तत्त्वदर्शिनः ॥

—Srimad BHAGAVAD GITA

The essential qualities of a good student are good conduct, humility, respect for the teacher, and a quest for knowledge manifested in deep questioning.

The seminar highlighted the varied dimensions of a teacher as educator, as parent and as career woman. The first of these was dealt with by Dr. (Mrs.) Seetha Srinivasan, Prof. and Head, Department of English in a thought-provoking paper. On the threshold of the 21st century, "Education" is being talked of as a technology: it can be broadcast, telecast, computerized or even 'robotised'. But 'Education' being the imparting of knowledge to enrich and change human experience, the 'PERSON' can never be replaced by the 'MACHINE'. In the words of Gerson:

The most potent of all indirect influences in the development of our citizenry is the influence of a good Teacher.

Adams went further:

A Teacher affects eternity. She can never tell where her influence stops.

Integrity, love of learning, systematic communication of knowledge and progressive thinking go into the makings of the ideal teacher. This ideal personality is enriched by a willingness to see another's point of view, to accept superior minds in students by maintaining a certain openness in academic pursuits, and good interpersonal relationship with students. The paper was suitably illustrated with slides presented by Miss Alamelu, Asst. Prof., Department of Fine Arts.

Dr. (Mrs.) Meera Paul, Prof. and Head, Dept. of Zoology focussed on the role of teacher as parent, in an interesting presentation. Parents make their first teaching contacts with their children. The experience of formal education is an extension of the learning experience at home. In this respect, the role of

women teachers assumes great importance. The process of education does not entail a mechanical transference of knowledge. Rather, the teacher should be aware of her students as individuals who need her encouragement and affection. The roles of Teacher and Parent fuse together in that they both inculcate in the students respect for authority, devotion to duty, and an awareness of their faith in God. Among the variety of students that a teacher meets, there may be some who are unmotivated and indifferent. The teacher should care enough to realize that these students may be hiding behind self-erected barriers waiting for someone to extend a helping hand. It is when the teacher reaches out to them, that education becomes an act of love.

The problems of the Teacher as Career Woman were carefully analyzed by Miss M. Nirmala Asst. Professor, Dept. of Botany. As yet another aspect of this facet, the responsibilities of a family that a teacher has to shoulder were examined from a practical point of view by Mrs. Chellam Mithran, Prof. Dept. of Economics. The teacher has to cope not only with over-crowded classrooms, problem children and problem parents, but also an uninspiring educational system, lack of proper teaching facilities and lack of security in her job. A 'dedicated teacher' is the worst enemy of the profession since she crowds her day not with creative educational ways, but with non-teaching or clerical duties. All these problems cut into the teacher-potential and lead to creating worse teachers in the future. A better educational policy, a shift in conventional attitudes towards working women and better salaries, as recommended by the Kothari Commission and NCERT, would certainly make a constructive difference. At present, there is an urgent need to consolidate the teaching profession into a powerful national human resource. There is no doubt that women will play an important part in this long over-due reform.

Dr. (Mrs.) S. Sekhar ably moderated the enthusiastic discussion which followed each presentation.

Dr. (Mrs.) MARY JOHN  
Dept. of Social Work

&

Mrs. RUKMANI SRINIVASAN  
Dept. of Chemistry

## SPORTS ROUND-UP

Jubilant rejoicing throughout the year keeps the college warmed up. A slow warm up picks up speed to give numerous outstanding feats by the students. All this culminates in the college sports involving the entire college.

Our outstanding Athletic team kept the college constantly in the headlines. Credit goes to the following athletes: S. Yasmin, II M.A. Fine Arts, Meena Gopal II B.A. Sociology, V. Jayshree I M.A. Social Work, Mae Pinto I B.A. History, Reena Chandran III B.A. Sociology and Shabnam III B.A. Literature.

Yasmin and Meena secured the first and second place in the Don Bosco Heptathlon championship. In the Vaigai Athletic Meet held at Madras, Yasmin secured the first place in 100 metres, 100 metres hurdles, long jump and high jump. Meena was first in all the throws, Shotput, Discus, Javelin. She won the second place in the hurdles and high jump, and the third in long jump. Jayshree came second in long jump. At the Madras Inter-Divisional Meet, Yasmin was again first in hurdles, high jump and long jump. Jayshree came second in high jump and Meena was first in Heptathlon and shotput. She was second in javelin and 100 metres hurdles.

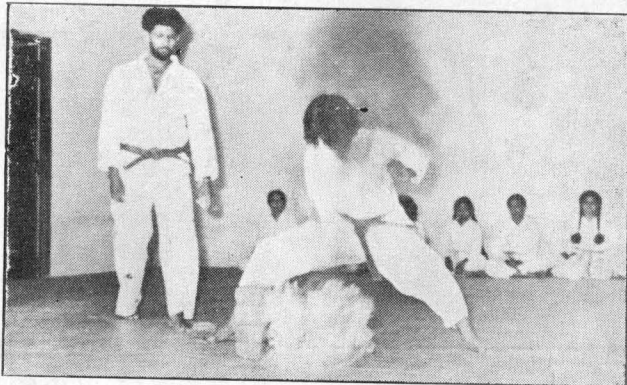
The Leo Sports Athletic Meet brought laurels afresh, with Yasmin as first in 100 metres hurdles, second in high jump, and third in long jump. Meena followed close with second in 100 metres hurdles and third in shotput and 200 metres. Reena Chandran came third in 100 metres. Their combined efforts brought Stella Maris to the third place in the 4×100 metres relay. At the 45th All India Inter-University Athletic Meet at Gwalior, Yasmin was first in the 100 metres hurdle, Meena Gopal shone as the winner of the Heptathlon and came second in the 100 metres hurdles and shotput. They both established a new record in hurdles and Heptathlon respectively.

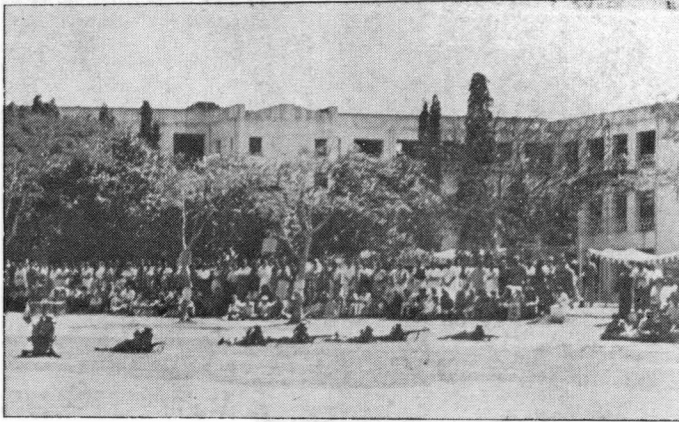
The International Youth Sports Festival '85 also glimpsed a Stellar show; Yasmin was first in High Jump, and second in long jump and 100 metres. Meena outshone her fellow athletes with a first in shotput, long jump and 200 metres. Jayshree came second in high jump and Reena third in 100 metres. At the Tamil Nadu State Athletic Meet in Nagercoil came another string of victories for our athletes. Yasmin was first in 100 metres hurdles, high jump and third in long jump; Jayshree was second in high jump. Meena came first in shotput, second in 200 metres hurdles and high jump, and third in Discus.

The 23rd Inter State Athletic Meet held at Madras kept the athletes on their toes. Once again Yasmin was second in 100 metres hurdles (15 sec.) and Meena third in 100 metres hurdles (15.3 sec.) Meena was also first in the Heptathlon.



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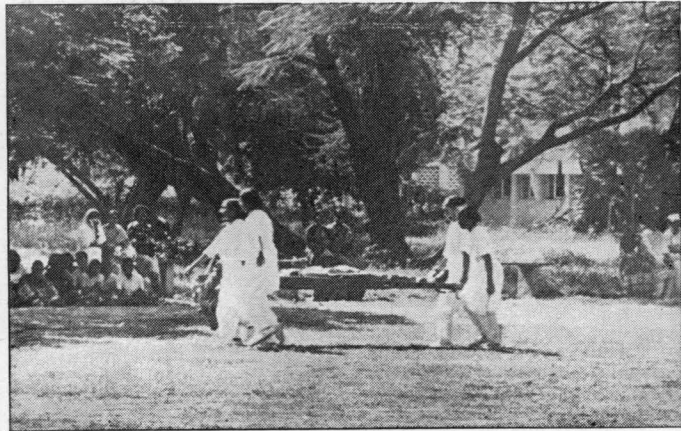


Section Attack



L/cpl Aruna V.

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First aid to the wounded



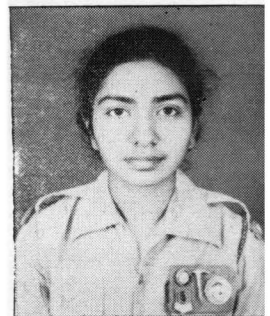
Flt. Cdt. Mullai



Sgt. Ramaa Sampath



Lt. Sgt. Shobha, P



Sgt. Sheela, Y. N

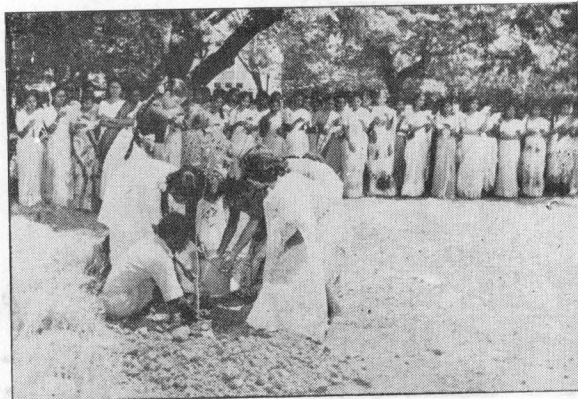


Principal's address

## VALEDICTORY FUNCTION



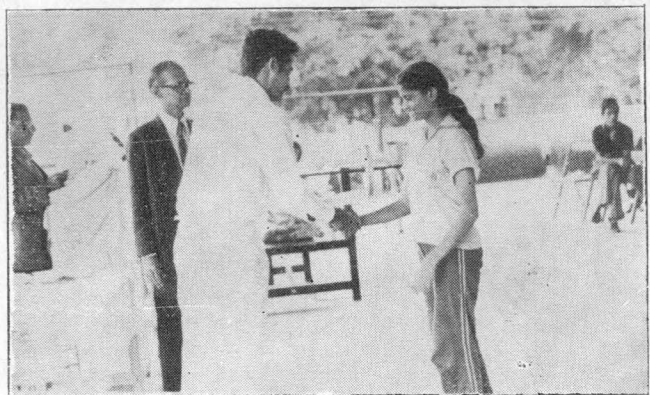
Audience



Tree planting



**OUR WINNERS**





Last but not the least at the A. L. Mudaliar Meet they kept up their performance. Meena came first in shotput, hurdles and 200 metres and second in Javelin. Yasmin was first in long jump and high jump. Jayshree secured the third place in long jump and high jump. Shabnam came first in Discus and Mae Pinto third in 200 and 400 metres. In the 4×100 metre relay, a new record was established by our team comprising of Yasmin, Meena, Reena and Jayshree.

We fared well in the major games also. Our college Basketball team won the championship in the Madras South Division Intercollegiate Tournament and in the Inter Collegiate Tournament conducted by IIT at their sports festival. Shrimathi I B.A. Eco., Banumathi II B.Sc Zoo., Rajula I B.A. Eco., Gowri I B.A. Lit., Ranjini I B.A. Fine Arts and Asha I B.A. Eco., were selected to represent the Madras South Division. Shrimati and Rajula also represented the University and the Madras District.

Volleyball is another game of skill and determination. At the South Division Intercollegiate Tournament Stella Maris were winners up. Three of our players namely, Kala Reddy III Zoo., Satyavalli III B.Sc. Phy., and Latha III B.Sc. Maths represented the division. Kala and Satyavalli also represented the Madras District and won the inter district tournament.

All this time the TT players were diligently at work. T. T. P. Raseena III B.A. Soc., T. Rajeshwari II B.A. Eco., Madhavi III B.Sc. Phy were the runners up at the Inter-collegiate IIT tournament. They also won the south inter-collegiate and inter divisional championship. At the inter-collegiate tournament conducted by 'Lioness of Madras', Stella Maris were once again the winners. Raseena was first in the singles followed by Rajeswari. In the doubles, Raseena and Rajeswari were declared winners. Raseena and Rajeswari also represented the University at the Inter University Tournament held at Gujarat.

Hockey players also kept up the regular training schedule through rain and shine. At the tournament conducted by the Madras District Hockey Association sponsored by Limca, Stella Maris made it to the semi finals, despite the fact that the team consisted of amateur players. Ferzana III B.A. Soc. was honoured for being one of the best forward players. Judy De Souza and Molly Joseph represented Madras District and were also selected for the State team. At the All India University Tournament at Srinagar, Kashmir, Ferzana and Judy represented Madras University. The Stella Maris team was also runners up at the South Division Inter collegiate Tournament.

Shuttle Badminton, yet another part of the encompassing sphere of sports also showed good results. At the South Division Inter collegiate Tournament, Stella Maris were the winners. The team comprised of T. P. Teresa

III B.A. Soc., Priya Lalchand II B.A. Eco and Ranjini Punja I B.A Fine Arts. At the Inter Division Tournament the team was runners up. In the IIT Sports Festivals, Teresa came to the semi finals in the singles.

All these events culminated in the annual college Sports Meet. This involved the whole college in the fun and frolic of the day. An interesting event was the human wheel barrow. Once again the united staff of the college won over the III year students in the tug of war. After all this, the students went back to their studies as "All play and no work, makes Jill a dull girl."

## **TRIBAL EXHIBITION—A STUDENT EXPERIENCE**

The last week of February saw the culmination of nearly six months of a fantastic tribal experience. The months seemed to have just flown by and the year seemed to have been all too short. The six months had totally changed our pre-conceived notions about tribes and tribal culture.

We set out on our project expecting to learn about primitive people and a primitive culture. We were surprised to find that though the tribals were definitely peculiar in their ways, they were not entirely primitive; our study trip brought to light several interesting features which we wanted to share with the others. With the help of our staff adviser we had embarked on the mission of putting up an exhibition on tribal culture.

Our staff adviser being one for meticulousness was determined to put up a fantastic show. Her enthusiasm caught on to all of us but we had no idea what we were in for!

We were told that the room allotted to us was A1-4 and that in itself was a mild shock! How on earth were we going to fill up such a big room! But our staff adviser seemed to be quite confident.

Then began our most challenging task. All the information and matter collected had to be brought alive in visually stimulating display materials. In this massive task, the whole department was involved in some way or other.

Work groups were formed and fixed tasks were allotted. A fixed date had been given for submitting the allotted work: charts had to be made; models had to be prepared, and visual displays had to be chosen! The museum, tourism offices and other government authorities had to be contacted to obtain the required artifacts. As the hectic activities proceeded at a steady pace, the exhibition day was fast approaching! A group of girls were busy practising the Badaga dance steps, as we were planning to demonstrate the dance of the tribals which we had learnt first hand.

The day prior to the 'D-day' saw most of us in a frenzy of excited activity. The room was carefully tidied and the furniture was meticulously arranged. Then began the mammoth task of arranging the carefully prepared exhibits. The big board in the centre of the room was to be adorned by a huge colourful map of India denoting the tribal areas.

The centre of the room was to be occupied by a life-size Rangoli pattern of a Naga tribal woman pounding corn. The girls set to work at it and seemed to move about with practised ease and their task was soon completed. The patterned area was cordoned off with benches decorated with artifacts of the tribals like tribal clothes and ornamental jewellery.

The exhibits contained several thermocole models which enhanced the visual appeal. And it enhanced our creative experience!!! Many of us had an experience of acrobatics in climbing chairs and benches to mount charts on walls and windows neatly covered with bedsheets for a backdrop.

Our grand exhibit, the life size models of a tribal man and woman for which we had chosen a strategic position, was against a realistic back ground of foliage and taped drum music. Our activities had most of us steadily at work till late into the evening, with snacks and drinks replenishing our flagging energy!

Finally it was the morning of the exhibition! We had the last minute work of placing potted plants at vantage points to enrich the beauty of the decorative display. The work done and the ceremonial ribbon tied at the entrance, we eagerly awaited the inauguration. The concerned students were busy rehearsing their commentaries to supplement the visual displays.

And as the visitors came in, we enjoyed showing off our truly beautiful learning experience.

LATHA PADMANABHAN  
III B.A. Sociology

## **NATIONAL SERVICE SCHEME ACTIVITIES**

**1984 - 85**

The NSS activities started in July 1984 with 405 students on the rolls. A general orientation preceded the enrolment of volunteers, and placements were chosen for the regular activities of the students.

### **REGULAR ACTIVITIES UNDERTAKEN DURING 1984-85 :**

#### **I Educational Services :**

Conducting regular coaching classes, supervised study and recreational activities in 4 schools and 3 institutions for children. A total of 210 volunteers are involved in this service.

#### **II Institutions for the Aged and Handicapped :**

Eighty students are engaged in rendering service to the Aged and the Handicapped in 5 Institutions. Personalised contacts with the inmates, recreational activities and entertainment programmes are carried out by the volunteers.

#### **III Medical Services :**

Working in the health education programmes for leprosy control at Gremaltes, is the area of activity for 21 students. A group of 25 volunteers render their assistance in the maintenance of records and clerical work at Cancer Institute, Adyar.

#### **IV Communication Services :**

Cultural programmes according to the needs of the audience are organised and staged with social education as the main emphasis in the various project areas. The Social Education project group of 29 students is involved in this task.

#### **V Special Projects :**

A group of NSS volunteers undertake special projects / programmes to be completed within a specified period of time with intensified efforts. This group also acts as an emergency task force.

### **SPECIAL ACTIVITIES AND ACHIEVEMENTS DURING 1984-85 :**

#### **I Polio free Madras by 1985 :**

The NSS volunteers assisted in this massive programme by enumerating the families in six Corporation Divisions in the city, namely Divisions 34, 35, 80, 100, 101 and 121. This programme has been undertaken by IMPACT INDIA SOUTH.

## **II Blood Donation :**

A camp was conducted in the College by the NSS to encourage voluntary blood donation among students. 76 student volunteers donated blood during this one day camp.

## **III Programme for the aged from Day Care Centres run by CEWA (Centre for the Welfare of the Aged).**

The Social Education project presented a Cultural Programme for the 75 aged inmates of the Day Care Centres run by CEWA, in the College premises. The aged were also treated to tea on the lawns, at the end of the show.

## **IV Leadership Training Programme :**

DRDCCC Hindu College conducted a Leadership Training Programme along with Vaishnav College for Women, Chrompet and Stella Maris College in December 1984. The NSS volunteers from these three colleges, participated in the three-day training at the Scouts Hobby Centre in Perambur.

## **V IYY celebrations at the University and in college from 12th to 19th January, 1985.**

The NSS unit volunteers actively and enthusiastically participated in the IYY celebrations organised by the NSS, University of Madras, Government of Tamilnadu and Government of India.

An on the spot Essay and Drawing competition was held at SMC for inter-collegiate participants.

The NSS volunteers participated in the different programmes held at other colleges in connection with IYY.

## **VI Special Camping Programme for 10 days :**

A Youth for Rural Reconstruction Special Camping programme from 1st to 10th February, 1985 was conducted by the NSS, Stella Maris at Pallalakuppam, North Arcot District. Being a combined camp, 55 NSS women volunteers were drawn from DRBCCC Hindu College. The campers undertook a labour project of laying a road along with community participation and other useful community oriented projects for the Harijan Colony of Pallalakuppam.

## **VII 'Shram - Kan' — Exhibition on Youth-Services :**

The NSS units held an exhibition called 'Shram-Kan' (Little drops of effort) on 8th March. Dr. Tiwari, Deputy Programme Adviser, NSS,

Government of India, inaugurated the Exhibition. The Social Education Project staged a cultural programme as part of the NSS activities on that day.

**VIII Elocution competition organised by Gremaltes, at Loyola College on 16-2-85.**

Two NSS volunteers represented the NSS unit as speakers in English and Tamil for the above competition. The topic was "The Role of Community participation in Leprosy Control." The NSS volunteers won the Rolling Trophy and the speaker in English won the Best speaker prize, while the one in Tamil was awarded the Second prize.

**IX Inter-collegiate debate for the Srimathi Leelavathy Memorial Rolling Trophy :**

The NSS volunteers once again represented the NSS units at the above competition held at DRBCCC Hindu College, Pattabiram. The Rolling Trophy was won by this team from Stella Maris and the first speaker was awarded the Best speaker prize. The topic for the debate was "Youth alone can bring about social change in India." This is the Third year in succession that the NSS units have won the Rolling Trophy.

## **THE NATIONAL CADET CORPS—1984-85**

N.C.C. has always spelt success to the Stella Marians. One of the most active units of the N.C.C. belongs to Stella Maris. Our College this year has remained true to the N.C.C. tradition of success which has been revealed in the outstanding progress in all its activities throughout the fruitful year of experiences, of camps, of adventure, of competitions, and of many and varied activities. We are glad indeed and proud to announce the prizes won by the cadets of Stella Maris College in various Competitions held for this section of the youth of today.

The year 1984-85 began with the tremendously exciting and adventurous mountaineering expedition held at Darjeeling in which Sgt. Y. N. Sheela, represented our College and Tamil Nadu. She came out with a B' certificate which further qualified her to attend the advanced mountaineering course held at Ladakh this year.

And then began the Pre-R.D.C. the first step towards the spectacular Republic Day Parade held at Delhi every year. Stella Maris was represented at this Pre-R.D.C. Pondicherry by 8 Cadets.

Cpl. Sheela, S. Cpl. Sushma and L/Cpl. Aruna attended the Military Hospital attachment camp with Sheela and Sushma coming first and second respectively.

We sent a strong representation of 6 cadets accompanied by our N.C.C. Officer 2/Lt. Gita Samuel to the B.L.C. camp held at Belgaum.

At the second Pre-RD camp held at Kotagiri, Stella Maris again contributed the major representation with 6 cadets.

Next came another exciting event, the Goa Trekking Expedition for which Stella Maris sent two cadets L/Cpl. Kauser John and Cpl. Vijayamala.

At the A.T.C. camp for Senior Wing Naval Girls held at Bombay, Navy Cdt. Meera and Bindu represented Stella Maris.

At the A.T.C. for Senior Wing Air Cadets, Flt/Sgt. Shobha Parthasarathy from our college was one of the 2 cadets that represented Tamil Nadu at Jaipur. She took part in the challenging and much envied gliding competition and secured the fifth place at the All India level.

For the First Aid and Home Nursing competition held at B.L.C. Murad Nagar L/Cpl. V. Aruna, from the Army Wing represented Tamil Nadu and Pondicherry.

At the A.T.C. camp at Walajapet, Stella Maris was represented by 15 girls. At the various competitions held at the above camp, Sgt. Y. N. Sheela, got the first place in Signals, L/Cpl. Christine Chandy, the second in Home Nursing and First Aid. Cpl. Elizabeth Ray was adjudged the second best Stick Orderly, Flt/Cdt. Kavita, second best cadet and L/Cpl. Aparna bagged the second place in the fancy dress competition. Stella Maris won the first place in the Tug-of-war, second place in Drill, and the third place in Tent Layout.

Another spectacular event of the year was the National Integration Camp held at the Andaman and Nicobar Islands (Port Blair). Leading Flight Cdt. Kishwer Jahan of our College was the only cadet selected from the Tamil Nadu and Pondicherry directorate. She represented her state at the All India level and won many laurels. She was adjudged the 'Best Shot' in the shooting competition, got the first place in drill for smartness and bearing. She also won the title of the 'most popular cadet' at the all India level.

The final Pre-R.D.C. camp held at IIT was attended by 5 of our cadets who were also selected for RD'85 at Delhi. Flt/Cdt. Mullai, Sgt. Rama Sampath,

Cpl. Chandrika, Cpl. Subhashini and Cpl. Sheela, contributed to Tamil Nadu getting the All India third place.

At the Inter Collegiate level, in the Vaishnava College 'Cadofest' competitions, the first prize in Squad Drill was won by Stella Maris with Kishwer Jahan leading the Parade. She also won the first prize for the best Parade Commander. L/Cpl. Suzanne and L/Cpl. Aparna were adjudged the Best Cadets at the same competition. The 'Guest Medal' went to L/Cpl. Aruna for First Aid. While Cpl. Bhavani and Cpl. Sujatha Jacob won the shield for the best team in First Aid & Home Nursing, Flt. Cdt. Pratima was adjudged the best actress at the concluding cultural festival.

L/Cpl. Aparna Srinivasan bagged the second prize for signals. L/Cpl. Indica Banu ran her way to victory in the Cross Country and came first not only at the 'Cadofest', but also at the Stanley Medical College and Loyola College N.C.C. competitions.

L/Cpl. Mary Agnes got the third place for drill and the second for word of command. Flt. Cdt. Pratima was adjudged the best cadet at the Inter collegiate Competitions held at Loyola College.

The Quiz team represented by Sgt. Rama Sampath, L/Cpl. S. Aparna, and Naval Cadet Bindu won the second team prize.

In the signals competition Sgt. B. Seetha, L/Cpl. Mary Agnes and L/Cpl. Aparna won the first, second and third prizes respectively.

Stella Maris came first in Squad Drill at the Loyola College and brought home the overall shield.

I, SUO Sudha Vaidyanathan, Flt. SUO Kalpana Sarathy and UO Shobha Chary who had represented Stella Maris College and India at the Youth Exchange Programme, Canada, returned after 6 months' fruitful and enriching experience.

Our yearly excursion underwent a change from fun and frolic to social service at Nirmal Hriday - a home for destitutes run by the sisters of Mother Teresa.

This year since the strength of the Stella Maris N. C. C. unit had increased from 60 to 100 cadets, we divided the cadets into 4 platoons (Alpha, Bravo, Charlie & Delta) so as to inculcate in them a healthy competitive atmosphere and leadership qualities. In the Inter-platoon competitions the best group headed by Cpl. Priya K. Rao of Charlie platoon was adjudged the best. Individual prizes for the best cadets went to Flt. Cdt. Pratima of Alpha platoon, First Aid to L/Cpl. V. Aruna, of Charlie platoon, Home Nursing to Cdt. Sangeetha Nair also of Charlie platoon,



signals to L/Cpl. Mary Agnes of Bravo platoon, Map Reading to Cpl. K. Priya, Cross Country to Cdt. Indica Banu, Delta platoon; the best group for Cross Country was awarded to the Delta platoon.

Our N. C. C. activities were not restricted to merely camps. In college the N.C.C. cadets grandly celebrated an impressive N.C.C. day with a spectacular Drill and Marchpast. The salute was taken by our eminent Chief Guest Commodore Mohan Vargheese, the Director of N.C.C. Tamil Nadu and Pondichery. The parade commander for the day was leading Flt. Cdt. Kishwer Jahan. The Right Marker was Flt. Sgt. Shobha Parthasarathy.

For the first time our cadets demonstrated a section attack following the Marchpast. There was also an immediate relief operation (F. Aid) for the wounded of the section attack. The Naval cadets gave a warm welcome to the Director using their Semaphone. The day ended with a short cultural programme culminating in the prize distribution.

All honours and achievements of the N.C.C. cadets of Stella Maris are due to the hard work of the N. C. C. officer 2/Lt Gita Samuel whose unstinting efforts, drive and energy, flair for selecting with impartiality, and her genuine and sincere concern for the cadets and the college, have raised us to where we are today.

And last but not least, we pay our sincere tribute to our Principal, Sister Helen Vincent, whose constant support and broad minded approach to the N.C.C. Wing in our college have been of great help.

To conclude, we salute in pride and gratitude the great strides of success and achievements of the National Cadet Corps. Long live the N. C. C. and all it stands for.

Jai Hind.

KISHWER JAHAN  
III B.A., Literature

## **YOUTH AND CULTURE—SPIC - MACAY**

To most people, youth and traditional Indian culture are an unlikely combination. The Society for the Promotion of Indian Classical Music and Culture Amongst Youth is a movement which aims to bring the two together.

Culture stands for certain values that are abiding and basic to human existence. Indian culture in particular, has proved this by its lack of rigidity. It has evolved through the centuries into a living, organic principle.

We are, no doubt, moving into the twenty-first century. Everywhere we see modernization, urbanization and deculturization. The SPIC-MACAY was formed by a group of people who saw the rejection of Indian culture by the younger generation, as a result not so much of westernization as of deculturization. Indian society has grown but has distanced itself from its roots. A renewed experience of our roots would give society wholeness.

The SPIC-MACAY attempts, through adequate exposure to its best aspects, to help Indian youth appreciate and understand Indian Culture. The emphasis is on classical music and dance which are the most refined products of our civilization with a living tradition reaching back into antiquity.

SPIC-MACAY's activities group themselves into four categories - three dealing with music and dance. Two major ones are held in an academic year. FEST, a series of concerts in January - February, and LEC-DEM, a series of lecture demonstrations in August - September. A third category is that of Baithaks, in which the artiste plays to a small, select audience who, through the FEST and LEC-DEM programmes, will be familiar with Indian music and dance. The Baithak, known in Madras as "Pranahuli", is at the core of SPIC-MACAY's programme as it is only in this traditional setting, that communication between the artiste and the listener can be effective. The fourth category includes other aspects of Indian culture such as Yoga camps, Bhakti Theatre, folk and tribal art and talks on Indian philosophy by thinkers like Jiddu Krishnamurthy.

The artistes who have allied themselves with the movement are grand-masters - Pandit Ravishankar, Shri Lalgudi Jayaraman, Smt. Padma Subramaniam.

What is unique about SPIC-MACAY is that it involves youth in promoting Indian Culture. The principle behind it is "Reject Indian Culture, if you MUST, but, first, get to know it".

SANCHALA RANGANATHAN  
III B.A., Literature

## HOSTEL REPORT

“What’s it going to be like?” was the question growing somewhere in the minds of every ‘freshie’ as she arrived at the hostel that July afternoon. Some appeared anxious, frightened and unusually quiet, apparently stung by chilling tales of hostel life. Others exuded confidence, dispelling all qualms about their new environment, new friends and new life.

But settle in, they did—and thanks to the senior hostelites, it was an enjoyable “home coming.” To start off, a delightful introductory session on the first evening calmed nerves, broke the ice and dispelled fears of ragging from ‘sadistic seniors’! “Freshie’s Night” followed when the freshies, cheered and encouraged by the hostel crowd of two hundred strong, modelled on stage with their dazzling silk saris draped expertly with the help of the seniors. A few days later came the seniors versus freshies handball match and what a hilarity that was! “Echo”, the return social, staged by the freshies as a token of thanks to the seniors for their warm welcome, followed soon after.

After the initial excitement, people settled into the routine of hostel life. Everyone got to know almost everyone else and the socials had brought out a lot of interesting talent. Soon, looking back on the first day, it seemed like ancient history. Fears of not being able to fit in, had vanished. A few months made one feel almost like an old timer.

But familiarity, by no means, breeds contempt. Cosily ensconced, we began to discover the simpler pleasures of hostel life. Never a dull moment - that’s how it always is. There are always people to talk to, pranks to play, something to laugh about, something to share. Familiar voices ring from adjacent rooms. Music blares across the corridors. When a cricket match is going on, all eyes are glued to the television set in the mess but one need not be there to know what is happening. Sudden bursts of cheers and banging on the tables announce fours and sixes for the Indian team. Choruses from the common room during power failures on summer evenings are not uncommon.

Our Lady’s Feast Day was celebrated with due pomp. St. Josephites presented their neighbouring hostel with cakes and sweets, while singing, “Our Ladies oh our Ladies.....” in the tone of the old Hindi hit song ‘Mehbooba’. Christmas involved a special Mass, an enactment of the nativity play, carol singing and an extra special dinner.

Yes, it’s been a wonderful year. As the term draws to an end with plans of hostel day in the air, the hostel rumbles with activity. The ‘Kick off’ for the third years will soon be at our doorstep. But the ‘new’ batch will be arriving shortly and so the show must go on!

VEENA HARI,  
I B.A. Literature.

## LEADERSHIP TRAINING SERVICE

On July 2nd 1959, the first L.T.S. Deepak was lit at Geethal's Memorial School, Kusseong and today there are innumerable L.T.S. Deepaks all over India. One such glowing L.T.S. Deepak shines bright in Stella Maris College.

The Leadership Training Service activities began this year with the first meeting of the old L.T.S. members. It was a nice sharing session. Decisions regarding the orientation to the first year students were made. The year began on 28th June 1985. Charts were prepared as visual aids. On the 6th and 8th of July, an entire orientation about the L.T.S. was given to each class of the first years. The first meeting with the new-comers on 12th July was a welcome social, helping each to get to know every other member of the L.T.S. Then routine followed: meetings were held every Friday—every L.T.S. meeting begins and ends with a prayer. The meetings consisted of expectation, sharing sessions and discussion on various subjects of interest—Sri Lankan problems, eve-teasing and problems of Youth. There was a guest lecture by Dr. Emma Gonsalves on spirituality. Various exercises to bring out the motto of the L.T.S., and others with the aim of preparing future leaders for India were conducted. One or two readings of the history of the L.T.S. were presented thus helping the members to know their foundation.

The first project for the year was launched on 24th July—the canteen project—bringing about an effective queue system for the students in the canteen—the then topical problem in the college. The L.T.S. Vice President conducted the Assembly on 27th July on the theme 'orderliness' in relation to the canteen project. This was soon followed by themes like Nature Care and the importance of a smile.

The L. T. S. had an orientation day organised at St. Bede's school on the 8th of September. The Stella Maris Unit presented a skit and a puppet show reorienting the members on the L. T. S. objectives, aims and means. The day consisted of a mixing game, reorientation programmes, a question-session, case-studies etc.

A three-day camp was organised at Stella Maris College on the 19th, 20th and 21st of October. It was an inter-unit camp, conducted by Fr. Jose Parapully. Group work, sharing, self analysis, listening to the inner-voice, the healing touch and thematic cultural forms formed the programme of the camp. The camp really built in the L.T.S.'rs the spirit of oneness, of a purpose and of conviction in leaders.

Yet another half-a-day camp was organised at Stella Maris College on 26th November. Fr. Wirth brought all the units together for discussing the activities of the Madras LTS units; the executive committee structure alterations were made and the schedule of the LTS activities for the forthcoming year was drawn up.

The Leadership Training Service ended its activities on 13th December, 1985, with a thanksgiving prayer service and a depiction of the growth of LTS through the years. The LTS spirit glows in each of its members, who actively participate in many activities of the college, inspired by the power of the LTS and keep the LTS flame glowing brighter and brighter by each achievement.

SEETHA LAKSHMI, R.  
II B.A. Sociology

## ALUMNI—KEEP IN TOUCH

Over the years, thousands of students have gone out of the portals of Stella Maris College and are occupied in various capacities. Quite a few of them write to let us know of their progress in the various fields of their choice. We are happy to receive their letters and we thank them sincerely for their thoughtful gratitude. Here are some excerpts from the letters we received.

Shiela Moorthy (Hist. 1982) who secured the Best Outgoing Student award in 1982, finished her B. L. She was selected to participate in the Moot Court held in New York, U.S.A. in July 1985. Her team won the second place in the programme.

Padma (Soc. 1981) is now taking courses at Harvard Extension, Cambridge, Massachusetts, in various aspects of Management. She seems to be doing well too. Her paper in Accounting was read out to a class of 300 students because she had secured 100% in that subject. She looks back nostalgically on the wonderful time she had spent at Stella Maris.

Kalyani Subramaniam (Soc. 1984) writes from Bombay. She is happily married and is delighted to be working for 'Computech Corporation'. She hopes to do ACS in postal communication. She looks forward to visits from Stella Marians.

Hema Nair (Eco. 1981) is working with MICO in Bangalore after doing a course in Management. She is happy to initiate our students on the selection of suitable careers by giving talks to them on 'Careers'. Anju (Eco. 1982) is happily settled in Ceylon with her husband and little Vishnu.

Ranjana Bandari and Radhika of the same batch are doing their Post Graduate studies in Philadelphia. Ramani (Eco. 1964) has now rejoined us for research in Economics as Mrs. Ramani Shankar.

Francesca Soans (Lit. 1983) is now doing Post Graduation in Philadelphia. She seems to find it both 'stimulating and tiring, a combination that might be good for the soul, but takes its toll on the body'. Her classmate Sharanya is also with her and she fervently wishes to get aid in order to take up studies in Dancing.

Shanthi Jayakumar (nee Kini, Lit. 1970) is well settled with her husband and two daughters Pratibha and Sidhya at Austin, Texas, U.S.A. Her sister Sandhya Shenoy, also of the Literature Department, has a son and is now at Doha (Qatar).

Donah D' Sylva (nee D'Morias) who completed her M.A. in English Literature is now teaching at Mount Carmel in Bangalore. She was obviously happy when she revisited Stella Maris after twelve years.

Jayashri Varadarajan (Maths. 1985) is currently doing a course in Statistics as well as working as a Teaching Assistant in IOWA. She seems to have enjoyed a Thanksgiving dinner 'without the turkey' and is looking forward to a real 'White Christmas'.

Tara (Chem. 1975) is doing her Ph.D. in Medicinal Chemistry in U. S. A. She is confident of doing well and completing her studies successfully. She seems to have seen quite a bit of the U.S.A. as well as Canada. Her classmate Uma, is a Post-Doctoral Fellow at the University of Rochester.

Radhika Batra (Chem. 1982) is doing her Post-Graduation at the University of Columbia. We recently heard that she was hurt in an explosion in her laboratory. We pray for her speedy and complete healing and recovery.

Gouri Venkatesan (Bot. 1982) has secured the All India I rank in the Agricultural Research Service Examination conducted by the ICAR, Delhi. She is happy to acknowledge the 'excellent foundation laid by Stella Maris', which paved the way for her present achievement. V. Meena, her classmate, stood first in the University in her Master's Degree in Medical Microbiology and is now doing her Doctorate in Immunology, at the University of Miami, Ohio. She remembers with joy, the wonderful time she had at Stella Maris.

Mrs. Jessica Gnanadickam (Assistant Prof., Zoology Dept.) who was on the staff until December 1984 is now happily settled with her husband in Sydney, Australia. She is a regular correspondent and writes to say how much she is enjoying her teaching assignment there and how beautiful the country is. She looks back fondly on the years she spent at Stella Maris.

It was a real pleasure to get news of students who were with us as far back as 1960. Pushpa Sanghani (nee Parekh, Zoo. 1960) is now teaching German at the Max Mueller Bhavan in Bombay. Her classmate Vasanthakumari Rengaraju is very happy that she was able to complete her M.Sc. and Ph.D. in

Zoology. Kamala Parsuram (nee Ganesh) has switched over from Zoology to Electronics and is now managing an Electronic concern, Kappa Electricals. She has generously contributed to the building fund also. Cecilia Chandrasekharan (nee Muthuthamby, Zoo. 1961) visited us recently and told us of the great suffering faced by the Tamils in Sri Lanka. Thavamalar Manickavasagar (Zoo. 1962) is now working as a microbiologist in the Royal Post Graduate Medical School at Middlesex, U. K. Recently she had brought her two daughters to show them her Alma Mater and said that she was thrilled to be back among the much loved buildings of the college and hostel.

Leuba Paulraj (Zoo. 1976) is a qualified speech therapist having had her training in England and is also an Ultra-sonographer attached to the Apollo Hospital. She warmly welcomes anybody who may need help in this field. Recently her talk to the students in the field of her specialisations was much appreciated by them.

Philomena Saldhana (Zoo. 1978) is now working for a degree in Law at the University of Notre Dame, U.S.A. and hopes to specialise in Marine Law in order to advocate-Pollution-free Marine zones and conservation of life in the oceans. She presented a paper on 'The Krusadai Island and its fauna' at an International Symposium held in France.

Dushyanthi Balamohan (Zoo. 1980) writes to us from Lesotho, South Africa, where she and her husband are working as teachers. Rekha (Zoo. 1983) is doing medicine in Moscow and writes to say that she is holidaying in Europe! Her classmate V. Geetha is now in Doha. Meenakshi Murugesh (College President 1982-83) is now the proud and happy mother of a baby boy. She stands I in the M.Sc Degree Examination in Zoology of the Andhra University. We are grateful to her for the help she extended to our students who went to Vizag on an Educational Tour. Mala Krishna of the same batch is now well settled in Bombay.

After successfully completing a course on Laboratory Techniques, Mahimai Geetha Rani is now working as a Lab. Technician at Apollo Hospital. We sincerely thank her for the help she extended to us in the new course started. Anuja Sinha (Zoo. 1984) is now undergoing her Officers' Training at Mussoorie having been selected for the I.A.S. Her classmates Indira Kudva, Asha Krishnamurthy, Rita, Cecilia and Padmini are doing their M.Sc. in different fields.

The recently graduated students of 1985 also write to us frequently. Several of them, Meenakshi Krishnan, Kalpana Ramanan, Seetha Bhagwan, Sudha Kidao, Sunderathai, Lisa, Gerardine, Teresa, Isabel, Glenda, Catherine, Reena and Padmini are all working for their M.Sc. degree. Anna Devassy has joined the University of Washington to continue further studies in Genetics. V. Mallika has also left for the U. S. A. for a similar purpose. Sushma Mohtha is specialising in music. She gratefully acknowledges the role Stella Maris has played in building

up her faith in God which stood her in good stead during times of difficulty. Shanthi Murugesh and Shiela Nair, are doing MBA. Vinita Menezes (Cultural Secretary for Sciences, 1984-1985) and Dawn Fernandez are doing a Diploma in Medical Technology. Viji Nadesan recently visited us. She is exploring the possibilities of doing her higher studies in Sri Lanka itself. All look back on their days at Stella Maris and acknowledge the debt of gratitude they owe their Alma Mater.

We wish that more of our ex-students would write to us. While waiting to hear from them, we wish all ex-Stella Marians the very best for the future.

Mrs. MEERA PAUL  
Head, Department of Zoology



## WITH GRATITUDE



**Mrs. HELEN DASAN** joined the faculty of the Department of English on 3rd January, 1965. On the retirement of Mrs. M. John in 1979, Mrs. Dasan was promoted as Head of the P. G. Department of English.

With her jovial disposition and remarkable sense of responsibility, she discharged her duties efficiently and contributed to the progress of the Department.

A good friend to her colleagues and students, she always tried to bring a sense of fun and laughter into the daily routine. She was alive to the cause of women's rights and stimulated everyone to think of such issues. She combined these qualities with a deeply religious disposition.



**Miss. N. E. RAJALAKSHMI** joined Stella Maris College on 13th July, 1953 in the Department of Natural Science. The B.Sc. Botany Main Course was started in the College in July, 1979, and Miss Rajalakshmi became Professor and Head of the Department. During her 32 years of dedicated service as a teacher, she has influenced generations of young women, many of whom are now serving the country in various capacities, above all as good mothers.

“Tall and erect, dignified and majestic, well-dressed with a taste for variety, very strict but understanding, quite quick at noticing what is going on around, she was what a good

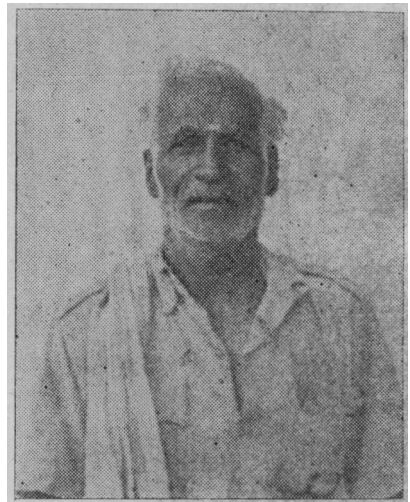
teacher should be. Impressive and interesting was her teaching; and very methodical and straight forward was she in her approach to any problem”. These are the words of her colleagues, who had the opportunity to move with her closely.



**Miss. M. J. SUSHEELA** worked in the College library from 17th November, 1949 till June 30, 1985. She participated in the task of transferring the College with its library and laboratories to the present site. Her loyal, devoted and faithful service and her simple unassuming ways will be remembered by many generations of Stella Marians.

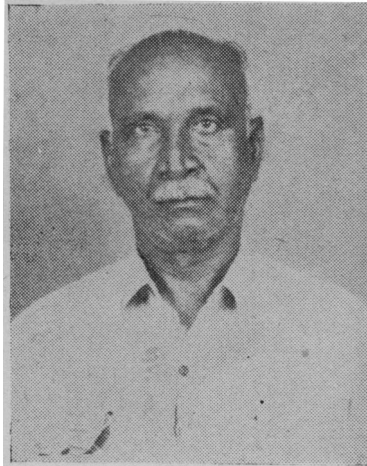
Miss. Susheela was a silent, gentle person, ever ready to smile, soft in her speech, gentle in her walk, always willing to lend a helping hand in the search for books. To put it in a nut shell, she was an ideal person in and outside the library.

**Mr. PONNUSAMY**: In 1957 when Stella Maris College was partly transferred from Mylapore to the premises at Cathedral Road, Mr. Ponnusamy joined the College as gardener. The many fruit-bearing and shady trees planted by him in the campus bear witness to his devoted and loyal service and hard work. He was always ready for any work which awaited him and performed it cheerfully. He hardly availed himself of any leave.



**Mr. SAVERY** came to Stella Maris in 1957 when the College was partly transferred from Mylapore to its present location. He was a hardworking man who was always available for any type of work on the campus such as gardener, watchman, attender. He was always a loyal, faithful and devoted worker.

**Mr. SELVARAJ** joined the Staff as a peon from 1st November, 1967 and worked with ardent zeal and vigour in the jobs assigned to him. Nicknamed and affectionately called "Hitler" by the College students, he performed his duties with a strict sense of discipline. He maintained his disciplinary ways till his retirement and was respected by all.



**Mr. SELVARAJ**

## IN MEMORIAM

Born :  
18—10—66



Died :  
4—5—85

Jesus said 'I am the resurrection and the life, he that believeth in me, though he were dead, yet shall he live'.

Hannah Shalini, a 2nd year Botany student—one of two children, left for her heavenly abode at the age of 18. She was a girl who enjoyed every moment of her life. Her radiant smile won the hearts of all who knew her. It was an enriching experience to move with her. She was amiable and amicable, with a helping hand to anyone in need. She was a hilarious person by nature, vivacious, bubbling with energy all the time. She used to bring life to all around her, a girl who was very considerate and was willing to sacrifice anything for her near and dear ones. Her talents included embroidery, cooking, and sports to name only a few. She was indeed, a beautifully moulded person of God. Hannah has left an indelible mark on the minds and hearts of everyone. Though the Almighty has plucked this beautiful flower from us, our consolation is in the thought that she is enjoying eternal peace.

In memory of their dear daughter her parents have instituted an endowment in her name.

## RUBY JOHN

Born :  
18—2—1963



Died :  
30—10—1985

I have tasted of the Hidden Honey of this Lotus that expands on the Ocean of Light and Thus am I blessed—Let this be my parting words.

—TAGORE

### IMPRESSIONS OF RUBY

A shy smile, twinkling eyes, an extra-ordinary sensitivity to beauty - a hushed confession: 'whenever I see something beautiful, I feel so happy I want to cry'.

In spite of her sensitivity she was a very strong person. She took it as a challenge to do her M.A. and to do it well. We remember with sadness the petty quarrels we had with her, because she always seemed to have the right reference books at the right time. We always admired her relentless hardwork.

Her strength was manifested in her profound faith in God. 'God will give me anything I pray for'—this was her conviction—she never doubted her God.

Now as we stand on the threshold of life, poised to leave the security of the college portals, we know deep in our hearts that her memory will always be a part of us.

II M.A. Litt. class

## Results — May 1985

	Number Appeared	Passes	Failures	Percentage of Passes
III — History	63	52	11	83%
III — Economics	67	57	10	85%
III — Fine Arts	40	39	1	98%
III — Sociology	62	60	2	97%
III — English	69	65	4	94%
III — Maths	56	49	7	88%
III — Physics	48	41	7	85%
III — Chemistry	34	32	2	94%
III — Botany	48	37	11	77%
III — Zoology	56	51	5	91%
	<b>543</b>	<b>483</b>	<b>60</b>	<b>89%</b>
M.Sc. — Maths	23	10	13	43%
M. A. — English	24	19	5	79%
M. A. — Economics	17	13	4	76%
M. A. — Social Work	23	16	7	70%
M. A. — Fine Arts	6	5	1	83%
	<b>93</b>	<b>63</b>	<b>30</b>	<b>68%</b>

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