The Canonization

JOHN DONNE

For God's sake hold your tongue, and let me love,
Or chide my palsy, or my gout,
My five gray hairs, or ruined fortune flout,
With wealth your state, your mind with arts improve,
Take you a course, get you a place,
Observe his honor, or his grace,
Or the king's real, or his stamped face
Contemplate; what you will, approve,
So you will let me love.

Alas, alas, who's injured by my love?
What merchant's ships have my sighs drowned?
Who says my tears have overflowed his ground?
When did my colds a forward spring remove?
When did the heats which my veins fill
Add one more to the plaguy bill?
Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,

Though she and I do love.
Call us what you will, we are made such by love;
Call her one, me another fly,
We’re tapers too, and at our own cost die,

And we in us find the eagle and the dove.  
The phoenix riddle hath more wit  
By us; we two being one, are it.  
So, to one neutral thing both sexes fit.  
We die and rise the same, and prove  
Mysterious by this love.

We can die by it, if not live by love,  
And if unfit for tombs and hearse,  
Our legend be, it will be fit for verse;  
And if no piece of chronicle we prove,  
We'll build in sonnets pretty rooms;  
As well a well-wrought urn becomes  
The greatest ashes, as half-acre tombs;  
And by these hymns, all shall approve  
Us canonized for Love.

And thus invoke us: "You, whom reverend love  
Made one another's hermitage;  
You, to whom love was peace, that now is rage;  
Who did the whole world's soul contract, and drove  
Into the glasses of your eyes  
(So made such mirrors, and such spies,  
That they did all to you epitomize)  
Countries, towns, courts: beg from above  
A pattern of your love!"

**The Canonization**

**Summary:**

- The speaker asks his addressee to be quiet, and let him love.
- If the addressee cannot hold his tongue, the speaker tells him to criticize him for other shortcomings (other than his tendency to love): his palsy, his gout, his “five grey hairs,” or his ruined fortune.
- He admonishes the addressee to look to his own mind and his own wealth and to think of his position and copy the other nobles.
- “Observe his Honour, or his Grace, / the King’s real, or his stamped face / Contemplate.”
- The speaker does not care what the addressee says or does, as long as he lets him love.
It is a personal poem. He wants others to leave him alone to enjoy his love in peace. The poem is in the form of dialogue between his friend and the poet.

The poem is a tone of cynical parody. This poem is ideally platonic (friendly).

This poem is the poet’s love for Anne more.

It is based upon paradox, a self-contradictory statement.

The speaker asks rhetorically, “Who’s injured by my love?” He says that his sighs have not drowned ships, his tears have not flooded land, his colds have not chilled spring, and the heat of his veins has not added to the list of those killed by the plague. Soldiers still find wars and lawyers still find litigious men, regardless of the emotions of the speaker and his lover.

The speaker tells his addressee to “Call us what you will,” for it is love that makes them so.

He says that the addressee can “Call her one, me another fly,” and that they are also like candles “tapers”, which burn by feeding upon their own selves “and at our own cost die”.

In each other, the lovers find the eagle and the dove, and together “we two being one” they illuminate the riddle of the phoenix, for they “die and rise the same,” just as the phoenix does—though unlike the phoenix, it is love that slays and resurrects them.

He says that they can die by love if they are not able to live by it, and if their legend is not fit “for tombs and hearse,” it will be fit for poetry, and “We’ll build in sonnets pretty rooms.”

A well-wrought urn does as much justice to a dead man’s ashes as does a gigantic tomb; and by the same token, the poems about the speaker and his lover will cause them to be “canonized,” admitted to the sainthood of love.

All those who hear their story will invoke the lovers, saying that countries, towns, and courts “beg from above / A pattern of your love!”

Form

The five stanzas of “The Canonization” are metered in iambic lines ranging from trimester to pentameter; in each of the nine-line stanzas, the first, third, fourth, and seventh lines are in pentameter, the second, fifth, sixth, and eighth in tetrameter, and the ninth in trimester.
Commentary:

- This complicated poem, spoken ostensibly to someone who disapproves of the speaker’s love affair, is written in the voice of a world-wise, sardonic courtier who is nevertheless utterly caught up in his love.

- The poem simultaneously parodies old notions of love and coins elaborate new ones, eventually concluding that even if the love affair is impossible in the real world, it can become legendary through poetry, and the speaker and his lover will be like saints to later generations of lovers. (Hence the title: “The Canonization” refers to the process by which people are inducted into the canon of saints).

- In the first stanza, the speaker obliquely details his relationship to the world of politics, wealth, and nobility; by assuming that these are the concerns of his addressee, he indicates his own background amid such concerns, and he also indicates the extent to which he has moved beyond that background.

- The listener will leave him alone and pursue a career in the court, toadying to aristocrats, preoccupied with favor (the King’s real face) and money (the King’s stamped face, as on a coin).

- In the second stanza, he parodies contemporary Petrarchan notions of love and continues to mock his addressee, making the point that his sighs have not drowned ships and his tears have not caused floods.

- Petrarchan love-poems were full of claims like “My tears are rain, and my sighs storms.”

- He also mocks the operations of the everyday world, saying that his love will not keep soldiers from fighting wars or lawyers from finding court cases—as though war and legal wrangling were the sole concerns of world outside the confines of his love affair.

- In the third stanza, the speaker begins spinning off metaphors that will help explain the intensity and uniqueness of his love.

  - First, he says that he and his lover are like moths drawn to a candle “her one, me another fly”, then that they are like the candle itself.

  - They embody the elements of the eagle (strong and masculine) and the dove (peaceful and feminine) bound up in the image of the phoenix, dying and rising by love.

  - In the fourth stanza, the speaker explores the possibility of canonization in verse, and in the final stanza, he explores his and his lover’s roles as the saints of love, to whom generations of future lovers will appeal for help.
Throughout, the tone of the poem is balanced between a kind of arch, sophisticated sensibility “half-acre tombs” and passionate amorous abandon “We die and rise the same, and prove / Mysterious by this love”.

The Canonization is one of Donne’s most famous and most written-about poems. Its criticism at the hands of Cleanth Brooks and others has made it a central topic in the argument between formalist critics and historicist critics; the former argue that the poem is what it seems to be, an anti-political love poem, while the latter argue, based on events in Donne’s life at the time of the poem’s composition, that it is actually a kind of coded, ironic rumination on the “ruined fortune” and dashed political hopes of the first stanza.

The choice of which argument to follow is largely a matter of personal temperament. But unless one seeks a purely biographical understanding of Donne, it is probably best to understand the poem as the sort of droll, passionate speech-act it is, a highly sophisticated defense of love against the corrupting values of politics and privilege.

The Canonization

- The poet demands that some complainer leave him alone to love.
- The complainer should turn his attention elsewhere, and nobody is hurt by the love.
- They are not sinking ships or causing floods, delaying spring or causing others to die, or supporting wars or lawsuits.
- The poet and his lover take their own chances together; they are unified in their love. They are like candles that will burn out on their own, yet they have been reborn together in fire like the fabled Phoenix.
- On the other hand, their love is a beautiful example for the world that will be immortalized, canonized, a pattern for all other love in the world.

Analysis

- In “The Canonization” Donne sets up a five-stanza argument to demonstrate the purity and power of his love for another.
- Each stanza begins and ends with the word “love.” The fourth and eighth lines of each stanza end with a word also ending -love, all of which unifies the poem around a central theme.
- The title leads the reader to expect a poem concerned with saints and holy practices, but the very first lines sound more like a line delivered on stage.
- “For God’s sake hold your tongue” is nearly blasphemous when following the
By the end of the poem, the reader determines that “canonization” refers to the way that the poet’s love will enter the canon of true love, becoming the pattern by which others judge their own love.

As usual, this hyperbole also leads the reader to find a spiritual or metaphysical meaning in the poem, and as usual, this will lead us to see that Donne sets out the perfection of divine love as the only realistic model for all others.

In the first stanza the poet complains that his verbal assailant is misguided. Has he no more important work to do than criticize others’ love? He could just as easily attack Donne’s “gout” or “palsy” (line 2) or even his “five gray hairs” (line 3), but he should get a job or go to school or enter a profession, so long as he leaves the poet alone.

The king’s “stamp'd face” (line 7) most likely refers to coinage with the king’s likeness.

The things of the world can be left to the critic and the world, so long as the critic “will let me love” (line 9).

The second stanza takes a live-and-let-live individual rights perspective: “who's injured by my love?” (line 10).

The lovers are not making war, fighting lawsuits, interfering with commerce, or spreading disease.

They respect others’ property; his tears do not trespass.

They take their own chances together in their fleeting lives, as the third paragraph notes.

To the rest of the world, they are tiny flies, or candles that will burn together in peace.

They may destroy themselves in the act of burning with passion for one another, yet by the middle of the poem, Donne translates their love to a higher plane.

First he compares himself and his beloved to the eagle and dove, a reference to the Renaissance idea in which the eagle flies in the sky above the earth while the dove transcends the skies to reach heaven.

He immediately shifts to the image of the Phoenix, another death-by-fire symbol (the Phoenix is a bird that repeatedly burns in fire and comes back to life out of the ashes), suggesting that even though their flames of passion will consume them, the poet and his beloved will be reborn from the ashes of their love.
In their resurrection, their relationship has become a paradox.

The key paradox of love is that two individuals become one. By uniting in this way, they “prove / Mysterious by this love” (lines 26-27).

These words may imply the mystery of marriage as it reflects the relationship of Jesus and his church, as stated by Paul in I Corinthians.

Indeed, the new union is unsexed even though it incorporates both sexes: “to one neutral thing both sexes fit,” just like in Christ there is no longer any male or female (Galatians 3:28).

Compare the story of love in Plato’s Symposium where the original human beings had the marks of both sexes before they were split into male and female, each person being left to seek his or her other half.

The fourth stanza opens out to consider the legacy of the poet’s love with his beloved.

Their love will endure in legend; the language of “verse” and “chronicle” suggests canonization at nearly the level of Scripture, which is counted by verses and has books called Chronicles.

Even if their love is not quite at that level, songs will be sung and sonnets composed commemorating their romance.

On the one hand, their love is self-contained and perfect, like a “well-wrought urn.”

This is a phrase that would become famous after poet John Keats wrote.

“Ode on a Grecian Urn” and critic Cleanth Brooks wrote a book treating each poem like its own beautifully and carefully crafted urn, full unto itself.

On the other hand, the ashes in this urn are meant to spread, in this case covering half an acre but symbolic of spreading the tale of perfect love throughout the world.

The final stanza voices the poet’s sense of future vindication over the critic.

The poet expects that the rest of the world will “invoke” himself and his beloved, similar to the way Catholics invoke saints in their prayers.
In this vision of the future, the lovers’ legend has grown, and they have reached a kind of sainthood.

They are role models for all the world, because “Countries, towns, courts beg from above/A pattern of your love” (lines 44-45).

From the lovers’ perspective, the whole world is present as they look into each other’s eyes; this sets the pattern of love that the world can follow.

**Ecstasie:**

- **JOHN DONNE**

Where, like a pillow on a bed,
A pregnant bank swell’d up to rest
   The violet’s reclining head,
Sat we two, one another’s best.
Our hands were firmly cemented
With a fast balm, which thence did spring;

Our eye-beams twisted, and did thread
   Our eyes upon one double string:
So to intergraft our hands, as yet
Was all the means to make us one,
And pictures in our eyes to get
   Was all our propagation.
As twixt two equal armies fate
Suspended uncertain victory,
Our souls (which to advance their state
Were gone out) hung ’twixt her and me.

And whilst our souls negotiate there,
   We like sepulchral statues lay;
All day, the same our postures were,
   And we said nothing, all the day.

If any, so by love refinid
That he soul’s language understood,
And by good love were grown all mind,
Within convenient distance stood,
He (though he knew not which soul spake,
Because both meant, both spake the same)
Might thence a new concoction take

And part far purer than he came.
This ecstasy doth unperplex,
We said, and tell us what we love;
We see by this it was not sex.
We see we saw not what did move;
But as all several souls contain

Mixture of things, they know not what,
Love these mix'd souls doth mix again
And makes both one, each this and that.
A single violet transplant,
The strength, the colour, and the size,
(All which before was poor and scant)

Redoubles still, and multiplies.
When love with one another so
Interanimates two souls,
That abler soul, which thence doth flow,
Defects of loneliness controls.

We then, who are this new soul, know
Of what we are compos'd and made,
For th' atomies of which we grow
Are souls, whom no change can invade.
But oh alas, so long, so far,
Our bodies why do we forbear?
They'are ours, though they'are not we; we are
The intelligences, they the spheres.

We owe them thanks, because they thus
Did us, to us, at first convey,
Yielded their senses' force to us,
Nor are dross to us, but allay.
On man heaven's influence works not so,
But that it first imprints the air;
So soul into the soul may flow,
Though it to body first repair.
As our blood labors to beget
Spirits, as like souls as it can,
Because such fingers need to knit
That subtle knot which makes us man,
So must pure lovers' souls descend

T' affections, and to faculties,
Which sense may reach and apprehend,
Else a great prince in prison lies.
To'our bodies turn we then, that so
Weak men on love reveal'd may look;
Love's mysteries in souls do grow,
But yet the body is his book.
And if some lover, such as we,
Have heard this dialogue of one,
Let him still mark us, he shall see
Small change, when we are to bodies gone.

On The Ecstasy, --John Donne

Ecstasy:

- It is one of the serious love poems and is marked by analytical wit.
- It is an expression of his physical and spiritual love.
- Ecstasy means 'Standing out' or temporary separation of souls from bodies. Literally, Ecstasy means extreme happiness.
- It combines 'Medival' and 'modern' themes. The idea of the soul coming out of the body is derived from Plotonius.
- The poet and his lover on the swollen bank. It looks like a pillow on the bed.
- The Ice reflects the image of the lovers. The firm grasp of hands create a fragment bomb.
- In this poem the poet compares the souls to the intelligences and bodies to spheres. Lovers are sitting like lifeless statues.
- The souls ascended to Ecstasy and it made clear the mystery of love. The lovers realized that love is not a sex experience love is thing of soul and not of Body. Love makes the two souls into one.
- The body is an alloy metal. Spirits act as the instrument of soul. Blood issue these spirits and love ripens in soul.
- The poet concludes that only love is capable of refixing the soul of the lovers.
- Donne is considered the father of the metaphysical school of poets.
Milton: Paradise Lost, Book-IX

Paradise Lost Book IX-John Milton

- His classmates used to call him _The Lady of Christ_
- Milton's Poetic drama _Samson Agonists_ is considered the last work of Milton.
- The length of the poem, 13355 lines in all.
- In Book IX – 1189 lines.
- It is written in an epic form. The story is rendered in 12 books.

In the opening, Donne is describing the scenery of a river or lakeside bank. He describes himself and another as pillows on a bed as they lie there.

The second stanza describes how their hands were held together and "cemented" with perspiration.

He then describes beams coming out of their eyes and twisting like thread which holds their eyes together as with a single, double thread.

The third stanza Donne states that the lovers’ hands were all they had to make themselves into one, further, he says that the reflections in their eyes were their only way to propagate.

Stanza four uses a metaphor of armies to describe their souls. The two are equal armies, and Fate keeps victory uncertain, which is like the way the lovers souls are suspended.

Furthering the army metaphor, stanza five has the souls negotiating as their bodies lie like memorial statues. They remained that way the whole day and said nothing to each other.

The next stanza postulates whether any man can be so refined in love that he can understand the language of the soul, and furthermore, if that "good" love of the mind stood at a convenient distance.

- Stanza seven relates that the two souls now speak as one; they may take a concoction and leave that place better off than when they arrived.
- The eighth stanza states that their state of ecstasy "unperplexes" or simplifies things, and they can see that it was not sex that motivated them.
The ninth stanza furthers the idea that two lovers are one soul which is mixed—each a part of the other.

The next uses a metaphor of a transplanted violet to show how two souls can be interanimated and how this "new" soul can repair the defects of each of the individuals' souls.

The eleventh stanza again furthers the idea of two souls as one. It says that the lovers know what they are made of, and that no change can invade them.

The next stanza asks why the bodies are left out, and it says that although the soul is the intelligence, the bodies are the sphere which controls them, like the celestial spheres.

Stanza thirteen thanks the bodies for their service of bringing the soul to be and for yielding their senses. The bodies are not impurities that weaken, but rather alloys that strengthen us.

The next stanza relates the method of how the body and soul are related.

Heaven's influence does not work on man like other things. It imprints the air so that people's souls may flow out from the body.

Stanza fifteen tells how our blood works to make "Spirits" that can help the body and soul together make us man.

Stanza sixteen postulates that lovers' souls must give in to affections and wits that our bodies provide.

If not, we are likened to a great prince in prison.

The next stanza says that we turn to our bodies so that weak men may look at them, but that love's true mysteries are grown in the soul. The body is just the soul's "book."

The last stanza sums up the scene by speculating how they would be regarded by another lover in their "dialogue" of the combined souls.

Donne says that this lover will see a small change when their bodies are gone.

The images in The Ecstasy focus on the relationship of the soul to the body.

Donne begins with visual images of water, hands, perspiration and things that are physical in nature.
He proposes that two lovers’ souls are formed into one and uses metaphors of alloys, celestial spheres and even a violet to make his point.

Furthermore, Donne describes the process at work in the body by relating the mechanisms of blood and air. All of the images between lines 13 and 75 relate to the union of two souls, which creates a third soul that transcends the sum of the two.

"Epic poetry is divided in two 1. Primary epic – authentic epic – oral , 2. Secondary epic – Literal epic– written primary epic is intended for recital secondary epic is for reading paradise lost includes both the qualities.”

This poem is written in unrhymed iambic pentameter of blank verse and his style is grand style gods are the missionaries of Epic.

In primary epic – 1.Heroism 2. Love . The them is expressed in the opening lines and followed by invocation.

Epic similes are called as heroic similes The theme of the paradise Lost is man’s first disobedience.

Justification of God’s ways to man. (subsidiary them).

(Book IX deals with the fall of the man and it opens after the sunset. It is all about Satan’s re-entry into paradise (the Garden of Eden in the form of serpent) The Guardian angels of man are Uriel.

Gabriel After the sunset the Hesperus (Venus) shines. Gabriel already threaten the Satan Uriel, the Regent of the sun warned the Angels, Satan is the hero of _Paradise Lost! He represents the idea of—Pride Goeth before a fall.
He remarks, Better to reign in Hell than in Heaven! Saturn circles in the space for 7 nights.

He circles the Equatorial line 3 times and he moves from pole to pole – 4 times. He enters the earth on the 8th day.

He sinks in the river Tigris in the paradise and he rises Springing up in the fountain of tree of life.

The serpent is known for its cunningness:

- Lines 1-47 – Invocation – Asking help from God He tells us of the disobedience of man and he names it the fall that leads to sin and death.

- Lines 48-73 – Saturn returns to paradise 74-86 – Saturn enters the Eden Garden He roams the sea and land to seek a place to hide himself. He goes north ward over the Pontus (Black sea) and over.

- Macoties. (sea of Azof) and further over the river obe (Siberiar river in Russian territory flows in to the Arctic sea) In the equatorial region he goes westward from Orontes (Syrian river, west of Eden).

- To the Isthmus at Drien (Panama, the Caribbean sea) and round to India (Ganges and Indus valleys and at last it finds the Serpent suitable)

- Lines 97-103 – Satan Soliloquises:

  - Satan’s classical traits are best exemplified during the war in Heaven.

  - He manages to sway the third of the angelic host to his side by the brilliance of his charisma and cunning oratory.

  - The war is imminent, and during the two days of battle, Satan demonstrates his leadership abilities, battle prowess, courage, strategic intelligence, cunning and biting condescendence and sarcasm of war taunts which are the hallmark attributes of a great Classical warrior and leader.

  - Soliloquy – an out Burst of lamentation, jealousy and malice mixed.

  - Lines 104-133 – Satan determines to destroy man for whom all this earth was made.
**Lines – 134-178** – Satan resolves to Revenge God Satan will himself the sole glory among the devils to have rained in one day what the so called *Almighty* to 6 successive days to Creat the world.

**This pitiable state arises out of his Ambition and Revenge.**

**Here ends the soliloquy.**

> **(Lines 87- 96 – Saturn chooses the serpent:)**

**Lines 179-191:** Satan permeates into the serpent

**Lines 192-204:** Adam and Eve discuss the day's work

**Lines 205-225:** Eve suggests to Adam

**Lines 226-269:** Adam advises Eve

**Lines 270-289:** Eve persists

**Lines 290-319:** Adam Explains himself

**Lines 320-341:** Eve perverts

**Lines 342-376:** Adam insists

**Lines 377-386:** Eve withdraws her held. Adam is created with dust

**Eve is created from the rib of Adam:**

- **Lines – 387-396** – Eve compared.

- As she leaves Adam, she is fairer than the mountain nymphs, she is like Diana in her giat.

- She is also compared to Drayad of wood and Artemis or Delia being born in the island of Delos the Godders of chastily.

> **(Lines 397-411 Milton Laments)**

> **(Lines 412-466 – Satan in serpent admires Eve.**

> Eve stands as a stooping flower among the drooping.

> flower. Satan reaches the flowery Plot’ (where Eve is) which is more in comes Faire
Queene III, Keat‘sendsymion etc.

- Eve’s garden is more delicious than the garden of alcinous-king of Phaeacia where Odysseus was entertained in Odyssey VII and the garden of Solomon (Egyptian) who entertained the daughter of pharoh).

(Lines 467-493- Satan soliloquises again)

(Lines 494-526 – Satan Nears Eve)

**Lines 527-547 – Satan flatters Eve**

- **Lines 548-566**: Eve is surprised Eve asks the serpent to redouble the miracle by explaining how it have the power of speech.

- **Lines 567-612**: The serpent explains.

- Lines 613-624 – Eve enquires where the tree is

- Lines – 625 – 630 – Satan offers to lead Eve to the tree

- Lines – 631 – 645 - Eve offers to be led

- (Lines 646 – 654 – The serpent leads

- Lines 656 – 663 – Eve finds it to be the forbidden tree, The tree of knowledge)

- (Lines 664 – 678 – Satan the temiter posture at this statement. He appears like a roman or Athenian)

- (Lines – 679 – 732 – Satan Rationalizes. Tree of knowledge is the mother of science. He addresses Eve, the queen of this universe and not to be afraid of the death.

- If man eats the fruit, he will rise to the level of God.)

- (Lines – 734 – 744 – Eve‘s senses appealed. The appeal to her five fold sense synchronizes with Revdesire to eat the fruit.)

- (Lines 745 – 779 Eve muses address the tree. The angels know Satan the father and author of Evil)

- (Lines – 780 – 792 – Eve eats, the serpent slinks away. Eve, our mother does not that she is eating death)

- (Lines – 793 – 837 – The fallen Eve soliloquizes forbidden is the name attributed to God by the enemies of God, satan and his followers)
(Lines – 838 – 852 – Adam finds near the tree)

(Lines – 853 – 887 – Eve relates Adam of the fruit. Eve crowns her prefence with a lie that for Adam’s sake she ate the fruit. —you must also taste, to ensure that we both enjoy an equality of fortune)

(Lines – 888 – 895 – Adam stands astonished and blank)

(Lines – 896 – 959 – Adam declares his sharing of Eve’s Fall. Eve is bone and flesh of Adam. Even if Adam eats, God the wise creator, will not destroy his own creation)

(Lines – 960 – 989 Eve amplifies their bond of Flesh. She amplifies that they are one heart, one soul, one guilt, one crime)

(Lines – 990 – 999 – Eve embraces who eats the fruit.)

(Lines 1000 – 1015 – intoxicated, they lust after each other)

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