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VOL. IV No. 1

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VOL. IV No. 1

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Single Copy: 50 paise. Yearly subscription for 12 issues Rs. 6. Inland,
Sh. 10 for U.K. and 2 dollars for U.S.A.

Office Address: C/o Warden's (Mysore) Pvt. Ltd., 378, Grant Road,
BOMBAY 7.

Published and edited by Editor-Proprietor P. B. Warden from 378, Grant Road, Bombay 7
and printed by him at Godrej Memorial Printing Press, Gamadia Colony, Tardeo, Bombay 7.

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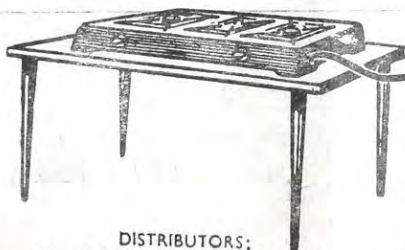
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EDITORIAL

With this November 1967 issue Parsiana enters its fourth year of publication. It is, indeed, grateful to its subscribers for their constant interest and to its many advertisers for their constant support. Parsiana is now able to reduce its retail price from 75 p. to 50 p. per copy and has made the necessary Declaration to the Presidency Magistrate concerned.

No apology is required to restrict this issue to only two subjects

The Coronation of His Imperial Majesty Shanshah Reza Shah Pahlavi Aryameher and H. I. M. Farha Shahنشahbanu of Iran

and

Zubin Mehta, a personality made available for our more intimate acquaintance through the liberality and munificence of the Government of U.S.A., without whose financial help it would never have been in our luck to experience the cultural grandeur of this magnitude.

Both of these are not incidents but are events in the life of the Parsis. It has come to our knowledge that some music enthusiasts from Pakistan had come to Bombay only for Zubin's concerts. They calculated that travelling to the U.S.A. and stay there would cost many times more than coming to Bombay and staying here, where most of the Parsis of Pakistan do have their family and friends. Zubin is right in stating that though his physical roots and loyalty are in India his spiritual unfoldment is derived from abroad; mutatis mutandis, the Parsis can say that though our physical roots are in India and our political loyalty is towards India our spiritual enlightenment is derived from Iran, the land of the birth of our religion and our Prophet. Despite the interval of 1300 years the practice of our religion is unchanged and our prayers are still offered in the ancient languages of Avesta and Pahlavi. Parsiana has thereupon punctuated both these events with short notes, namely **Musings from Iran** by Iranis and **Zubin Comes to Town** by P.B.W.

In preparing this issue we have drawn liberally from the Times of India mainly and something here and there from other newspapers about the Coronation.

In preparing the report on Zubin Mehta we have bodily reproduced the article from SPAN of October 1967 and the introductory part from the Programme of his Concerts.

We could have reproduced all these in our own way too, but the presentations by the Times of India, the SPAN and the Programme are exquisite and there is no room for improvement or alteration. We have therefore given the best to our readers because over 50% of our readers maintain files of Parsiana or preserve all the issues in bound volumes.

We acknowledge our indebtedness to the Times of India, the SPAN, the American Embassy, the House of Tatas and Time and Talent Club from whom all our materials come.



CORONATION



THE ROYAL COUPLE

Coronation Ceremony of Their Imperial Majesties

MOHAMMAD REZA PAHLAVI ARYAMEHER, SHAHNSHAH OF IRAN AND SHAHBANOU FARAH

Mohammed Reza Pahlavi crowned himself Shah (King) of Iran in a lavish ceremony in the Gulistan Palace on 26th October 1959 after ruling the country for 26 years.

Rising from the dazzling gold peacock throne containing over a ton of gold and studded with nearly 27,000 jewels in the shape of a peacock's tail, the Shah kissed the holy Koran.

Then the Shah, 48 today, and wearing the blue uniform of the Supreme Commander of the Imperial Armed Forces, buckled on a golden belt with a single giant jewel, fastened on the Royal sword and donned the bejewelled kashmi coronation robe.

Finally, the Shah lifted the priceless Pahlavi crown, placed it upon his head and raised the glittering royal sceptre in a triumphant gesture amid shouts of "Javid Shah" (Long live the Shah) from the audience assembled in the hall of the 18th century palace.

Empress Crowned

Then the beautiful, **29-year-old Empress Farah**, in a white satin gown sparkling with jewels, **knelt before her husband to become the first woman ever to be crowned in the 2,500-year history of the Persian monarchy.**

Their son, the seven-year-old Crown Prince Reza, watched wide-eyed from his chair nearby as the Shah placed a crown made of 3½ lbs. of platinum and hundreds of precious stones on the Empress's head.

Tens of thousands of people had lined the coronation procession route as the Shah left his marble palace for the Gulistan (Garden of Roses) Palace for the ceremony.

Drive in gold coach

The Shah drove with Empress Farah in **a shining gold imperial coach drawn by six white horses imported from Hungary.**

A second coach carried the seven-year-old Crown Prince Reza, whose role at today's lavish ceremony is the future King of Iran.

Flags waved and crowds cheered and scrambled for vantage points as the coronation procession wended its way through Teheran's streets under bright azure skies with the first crispness of autumn in the air.

Shah Mohammed Reza Pahlavi became ruler of Iran on the death of his father in 1941, but he delayed the coronation until he had accomplished social and economic reforms.

The day of the Coronation was also H.I.M.'s Birthday and the grand occasion may incidentally be taken as Silver Jubilee celebrations of His reign. He has by now implemented his ideas of a real ruler. He postponed coronation because he had declared unwillingness to be crowned the king of a backward country in distress. He has eradicated both backwardness and distress and in his own opinion earned the right to be crowned king of a progressive and prospering country.

Her Imperial Majesty

Her Imperial Majesty Farah Pahlavi, Shahbanu of Iran is keenly interested in Social Work, Literary activities and Arts.

The Empress of Iran, Shahbanou Farah was born in Teheran on October 14, 1938.

Miss Farah Diba was educated first at the Jeanne d' Arc School and then at the Razi School in Teheran. She obtained her Baccalaureate in Natural Science, then left for Paris where she lived the life of an ordinary student and worked towards her arts degree at the Ecole d-Architecture.

Her marriage to His Imperial Majesty took place on December 24, 1959. As Empress, she showed keen interest in social work, sports and art. Most of her time and energy are now devoted to the promotion and development of social welfare.

She exercises supervision over Iran's welfare institutions by frequent personal visits. When the Qazvin area of Iran was devastated by a major earthquake in 1962, the Empress was on hand personally to see that relief work was effectively handled.

The Empress is also President of an Association for the protection of those suffering from tuberculosis, as well as guardian of the Royal Society for Publications and Translations. She has been untiring in the encouragement of young artists, playwrights and others connected with the arts. She is a frequent visitor to art galleries.

The Empress is an enthusiastic sports-woman. She rides, swims, and skis, and Iran's young Crown Prince, now almost seven years old, has already had two years of skiing instruction under her supervision.

Their Royal Highnesses have three children: H.I.H. Reza Pahlavi, the Crown Prince of Iran, born on October 31, 1960, H.I.H. Princess Farahnaz Pahlavi born on March 11, 1963, and H.I.H. Prince Ali Reza Pahlavi born on April 28, 1966.

Security precautions

Security precautions were the heaviest ever mounted in Teheran for the coronation of the Shah, who has survived two assassination attempts and a plane crash, but no incidents of mob scenes interrupted the half-hour parade in the shaded garden of the Gulistan Palace.

A crowd of 5,500 waited in a grandstand in the courtyard of the 33-year-old palace, but the Shah and the Empress entered through a back door instead of parading along the 150-yard-long carpeted runway.

Led by the commander of the imperial guards and an escort with swords aloft, the little Crown Prince Reza, looking solemn in a gold-encrusted replica of his father's "salam" uniform, was the first to walk through the blazing hall of mirrors to the throne room.



Coronation Celebrations by Indo-Iran Society and Iran Cultural House.

Iran Cultural House decorated. Flowers flags, festoons and multi-coloured lights with Crown in prominence. The decoration was left for 10 days for admiring eyes of thousands of passersby.



A section of the prominent invitees entertained at the Crystal Room of the Taj Mahal Hotel, Government Officials, University Professors and the elite of all communities met in an atmosphere of warmth and friendliness.

CORONATION

Coronation is a traditional ceremony of the Royalties handed down from ages, in a way acknowledging pompously and ceremonially the authority of the Ruler over His subjects. It was usually taking place in the beginning of the new ruler's reign. But in the case of His Imperial Majesty Mohammed Reza Pahlavi Aryamehr, Shanshah of Iran, this Coronation does not mark the beginning of a great king's reign but is an incident within it. His Imperial Majesty is the Shanshah for the last 26 years since 1941, when his illustrious father, Reza Shah Pahlavi abdicated the throne of Iran under duress of political intregues, leaving the throne to his then 22 year old

son, now an illustrious monarch of illustrious career, whose coronation the world has recently witnessed.

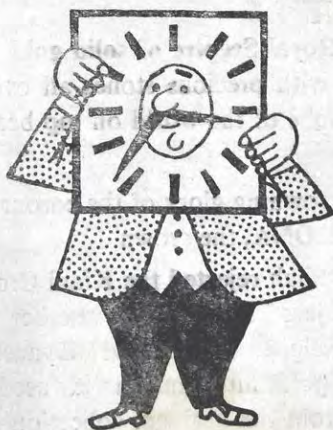
Some kings have never had a coronation and some of the modern monarchies of Europe have abandoned the tradition.

Reza Shah Pahlavi ascended the Throne on 12th December 1925.

The recent Coronation took place at the Gulistan Palace where Rezashah Pahlavi was crowned Shansheh on 25th April 1926 under similar pomp and pageantry.

The Peacock Throne has become the ceremonial throne of Iran and ever since its installation Tehran has become the place for coronations.

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PEACOCK THRONE

TAKHTE — TAOOS — ताक़ते ताउस
MAIYUR — ASAN — मैयुरासन

The original Peacock Throne of Nadirshah is lost somewhere and is not traceable.

The present Peacock Throne which was used for the Coronation is the one re-fashioned by Fate Ali Shah of Quajar Dynasty. It is bedecked with pure Persian jewels. Many of the present crown jewels are a heritage of the distant past and collections by the Quajars notably Fate Ali Shah.

The other symbol accompanying the ceremony is the **sword of Nadirshah** contained in a diamond-crusted scabbard.

The **Royal Girdle** used in the Coronation has a huge emerald weighing 175 carats as its buckle.

The Robe of the Pahlavi Dynasty is of fine white silk elegantly embroidered with pearls.

The **Royal Sceptre of solid gold** is bedecked with precious stones all over and has a globe of the world on top bearing a crown.

The crowning glory of the coronation is the **CORONA**, the crown.

Reza Shah rejected the Kiani Crown of the Quajars and ordered another crown to be designed for Pahlavi Dynasty by Iranian goldsmiths and in it used new jewels from the national collection of un-set gems. The new Pahlavi crown is designed after the fashion of the crown worn by one of the greatest Iranian mo-

narchs, King Shahpur the Great. It weighs less by half than the Quajar's Kiani Crown and contains 3380 diamonds, Five emeralds, two sapphires and some 368 pearls.

This throne and the set of Crowns together with other paraphernalia are the property of the people of Iran. Since the order of the Shanshah in 1960 they back the national currency as part of the working wealth of the nation, but they have functional as well as ceremonial and symbolic value.

Iranian coronations are held in Tehran since the end of 18th century. Reza Shah's coronation had taken place in Teheran on the same Peacock Throne using the same symbolic paraphernalia.

In ancient Iran the Persian kings were crowned at Pasargade in the early centuries of the Persian Empire some 2500 years ago. The ceremonies took place outside a fire-temple in the presence of emissaries from all parts of the empire. The king was consecrated by the high priest. He then put on the robe of Cyrus before the assembled people and then sat down to eat a peasant's meal. The symbolism was simple but effective. The monarch would uphold the principles of the Faith, carry on noble traditions of the King of Kings, and draw his strength from the unpretentious, simple people.

Great Ruler Who Has Led Nation to Prosperity

In the long and chequered history of the Iranian Monarchy, perhaps no ruler has been held in greater esteem and admiration by his people than His Imperial Majesty Mohammed Reza Shah Pahlavi Shahanshah Aryamehr, who has ruled Iran for just over 26 years.

They have rallied behind him in crisis and reform, in war and in peace, as an inspired leader with extraordinary ability to handle the burdens of kingship.

With a degree of political stability unprecedented in most parts of the world, the Shahanshah has led his nation towards more effective democracy, as well as great prosperity and industrial progress.

He was born in Teheran on October 26, 1919, and officially proclaimed Crown Prince on the coronation of his father the late Reza Shah, founder of the Pahlavi Dynasty on April 24, 1925.

Ascended Throne

At the outset of World War II, Iran proclaimed her neutrality, but on August 25, 1941 the country was simultaneously invaded by Soviet troops from the north and British forces from the south. Reza Shah abdicated on September 16, and, on the next day, the Crown Prince was sworn in as Mohammad Reza Shah Pahlavi, the Shahanshah of Iran. Thus, at the age of twenty-two the Shahanshah ascended the throne at a critical period in Iran's history.

He soon demonstrated his determination to preserve the independence, territorial integrity and the national unity of Iran. On January 29, 1943, Iran joined the Allies as signatory to a treaty with Great Britain and the Soviet Union. On September 9, 1943, war was officially declared on the Axis powers. In November of the same year, Roosevelt, Churchill and Stalin attended the historic Teheran Conference. In the "Teheran Declaration" issued by the Conference, the young Shahanshah had obtained guarantees of post-war aid in the reconstruction of Iran.

At the end of the war the country needed firm leadership to solve food shortages, inflationary prices and economic chaos. A separatist movement in the Iranian province of Azerbaijan seized power in 1945, counting on the support of foreign troops to intimidate popular opposition. Iran presented its case before the UN Security Council.

Collapse of Rebels

Parallel with this action, the Shahanshah, as Supreme Commander of the Iranian Armed Forces, ordered the army to restore peace and security in Azerbaijan, personally supervising military operations. The resolute stand of the Shahanshah, providing the nation with firm leadership, soon led to the collapse of the rebel regime. The Iranian Army entered Tabriz on December 12, 1946, and with popular support, restored peace and order in Azerbaijan.

By the middle of 1953, however, the internal situation in Iran had deteriorated. Government had flaunted constitutional laws and the National Assembly (Majlis) had been dissolved, while the economic situation was chaotic. In order to express his dissatisfaction with prevalent situation, and by virtue of his desire to have the people of Iran react freely against foreign elements and to avoid bloodshed, His Majesty left the country on August 16, 1953. However, his departure brought about a worsening of the situation to such an intolerable degree that within three days the whole nation rose against the then Government and once again proved its deep attachment to Iran's age-old monarchy.

On August 19, 1953, the Iranian Sovereign returned to Teheran where he was accorded a tumultuous welcome. That day marks the beginning of a new era in the history of modern Iran. The progress that Iran has since achieved in all aspects of life is truly phenomenal. Steady yet consistent reforms have revolutionized the country's social and economic structures.

The feudal system of land-holdings has been completely abolished, women have been granted political equality and illiteracy is up against a well-planned and well-executed campaign throughout the land.

Reforms

The following reforms, initiated by the Shahanshah, found popular support in the national referendum of 1963 when they were carried by an overwhelming majority adopting his 6-point reforms programme as the basis of the country's social revolution:

(1) Abolition of the feudal landlord-peasant system. All land was held by only 200 landlords. He distributed land amongst peasants and introduced agrarian reforms in Iran on the basis of the Land Reform Law.

(2) Ratification of the law nationalizing forests throughout the country, thereby providing a valuable new source of national wealth.

(3) Ratification of the law for the sale of Government-owned factories to former landlords to underwrite the land reform programme. **By compensating the landlords with shares in Government-owned factories, the former landlords were given an important share in the industrialisation of the country.**

Share to Labour

(4) Ratification of the profit-sharing law, whereby workers share in the profits of industrial and productive enterprises, where they are given a new work incentive while being afforded an opportunity to improve their material condition. 20% of nett profits are to be distributed as bonus to labour. In his INKELAB-e-Safid (White Revolution) he is tracing the glorious history of the past when labour used to get justice and exploitation was not favoured by the Achaemenian rulers. Persepolis was not built by forced labour but every man was paid his due. From recent excavations of 180 vessels evidence is available that workers were paid and the amount paid is also known.

(5) Amendment of the electoral law eliminated deficiencies, election malpractices and gave voting rights to women.

(6) Creation of a Literacy Corps to facilitate the implementation of compulsory national education by utilising educated young men conscripted for military service as teachers in a nation-wide campaign against illiteracy.

ANY WAY YOU PLEASE

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All the above six items were shown to us in Bombay on the Cinema Screen one by one in their reality as they were executed in Iran. Witnessing these reels made satisfying experience.

The following points were later added:

Health Programmes

(1) Health Corps:— To expand public health programmes together with medical and nursing services to the far-flung and isolated villages of the country.

(2) Development Corps:— To give guidance and assistance to the villagers towards self-help, programmes of road building, etc. Members graduates in technology, engineering and agriculture formed the corps.

(3) Houses of Justice:— In order to enable the vast majority of people living in far-flung rural communities to have recourse to proper judicial procedures in the settlement of their local problems, Houses of Justice have been established in many rural areas. These houses which in reality are like courts of law on the village level are composed of the elders of the village and the literacy corpsmen and have pro-

ved of tremendous value in settling disputes without having to refer to the judicial offices located in districts and provinces.

Better Justice

The creation of these Houses is the first constructive step towards the establishment of justice in the remotest corner of the country.

In addition to a biography of Reza Shah the Shahanshah is the author of two books. One is entitled "**Mission for My Country**," which covers the history of Iran, its political and social evolution over the centuries, as well as its present and future plans. It also gives a frank and intimate account of the Monarch's private life. This book has been translated and published in nine foreign languages. The entire proceeds from this book have been donated for educational and cultural purposes through the **Pahlavi Foundation** and the **Royal Society for Publications and Translations**. The other which has just been released under the title of "**White Revolution**" has already aroused world-wide acclamation.

FOURTH PLAN OBJECTIVES

The start of the Fourth Development Plan in March, 1968 will mark the 20th year of economic planning in Iran. The objectives of the Fourth plan, which will run for five years from March 21, 1968. are as follows:

(1) This will result in the national per capita income rising by 8% from \$249 at the end of the Third Plan to \$322 by the end of the Fourth Plan.

(2) An annual growth of agricultural production.

(3) An increase in the utilisation of water resources for agricultural purposes

(4) An annual increase in production of the oil sector.

(5) An annual increase in industrial production of 14-15 per cent.

(6) An annual increase in the production of electricity, water and gas

(7) The construction of about 4,000 kilometres of main roads and 12,500-15,000 kilometres of feeder roads; an increase in the handling capacity of ports the construction of new facilities at 14 existing airports; and the construction of 9 new airports.

(8) A reduction in the illiteracy from 64 per cent at the end of the Third Plan to 54 per cent at the end of the Fourth Plan, and the development and creation of educational facilities at primary, secondary and higher levels.

(9) An increase in the number of hospital beds

(10) The creation of about 9,66,000 new job opportunities This will reduce the level of unemployment to 0.8 per cent.

(11) The total level of fixed domestic capital investment during the Fourth Plan will be about 780 billion Rials (\$10.4-billion), divided almost equally between the private and the public sectors.

Iran is more likely to reach targets set by His Imperial Majesty. They have no population pressure. Their population is 25,600,000. Under the modern technological advances and dynamically economic context Iran may be considered underpopulated and can easily take up double the present population. Their population growth is estimated at 3%.

There are vast opportunities open for industrialization and immense scope for foreign investments in a country of truly mixed economy — The state and private enterprise sharing half and half. Iran's modernization which began with Reza-Shah is accelerated by its present monarch.

Western educated technologists like Dr. Alikhani; Minister for Economy and Plan Organization Director — Engineer Aseha are rapidly implementing heavy and light industries programmes. Steel aluminium petrochemicals and machine tools are proceeding according to schedule.

In 1966 Iran earned \$600 million in oil. This year's production is higher by 20%. Edible oils, textiles, cement, fertilizer and chemicals are going ahead along with natural resources of jute, wool, cotton etc.

A new era of prosperity will break through in the next few years. Parsi industrialists and technicians will please take note of the immense changes coming on and will take this as possible opportunities or outlet for right sort of men.

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MUSINGS FROM IRAN

by

IRANIS

How very differently does that intangible something——happiness — affects our minds and our hearts? With the advent of the Royal Pahlavis old Dame trouble has taken wings. There is a feeling of rejoicing in the very air that we breathe. We breathe air free and easy. Our happiness gets us new suits, new shoes and “gives us new eyes. The days that make us happy make us wise.”

We seize happiness with both hands now when the present hour is happy. Joy of the Coronation resounds in the air and rebounds on our hearts. We enjoy ourselves in full abandon. Happiness which is lived can never be taken away from us and for ever it remains a beautiful memory. We do not worry how Peacock got its tail and who made a Peacock Regal Armchair.

We are happy that a great monarch sits on it. Too long have we knocked our head against things and against times that have refused to budge. “We slept beneath the moon, basked under the sun, lived a life of ‘going to do’ and died with nothing done.”

Now oil and toil are no man's spoil; they go back into our soil. We have changed everything and we are changed too: We are men of cheerful today and of confident tomorrow. We are inclined to a degree of delight in the vision of the real tomorrow, which we are building up today.

Once we smiled on our empty stomach now we laugh after heavy meals. We are mad with delight bursting with pleasure. Sure there is pleasure in being mad “Een chahar arkane tarb-shayedā kunād Farzanera” These four pillars of pleasure drive even the wisest men crazy.

The pillars of progress, prosperity, promise and personality support our sense of happiness. Our Beloved monarch acting with perfect righteousness in thoughts, words and deeds is climbing up the heights of human grandeur and makes our happiness his personal concern. He becomes happy who makes others happy. His happiness derives from His privilege of giving all good things of life to his subjects.

He has a realistic idea of happiness different from the romantic one in “a flask of wine a book of verse and thou besides me, singing in the wilderness.”

Whatever be the particular brand of delight most acceptable to each one of us now prevails in the New Spirit of the time.

History repeats itself adversely because men make the same mistake over and over again and suffer a setback every time. Our Beloved Shanshah has eliminated or minimised this human factor and altered the course of history for us. We lived in dreams for wish fulfilment. We now live with vision to reach our target. That is great indeed.

Payande baad Ala Hazrat Shanshah Aryameher.

ZUBIN COMES TO TOWN

Zubin comes to town with great jubilation around the return of the Hero after a brilliant and successful combat of life in which he has earned laurels and learnt humility. He left the country as Mister and returned a Maestro — a colossal achievement worthy of adoration and applause. India has acknowledged him as a great Indian abroad and bestowed on him the title of Padma-Bhushan. A title is comparatively a dead decoration before the tremendous ovation he has had from the music loving circles and persons here and everywhere where he carried his lively mission of great music as joy for ever. In every sense he is a true Ambassador International and was right in once retorting that he was spreading more good-will than many a political wall-flower commissioned abroad. Anything that went with him was mutually spontaneous.

The Parsi community expressed its longing of his belonging to us at a mammoth gathering overflowing far beyond the doors, corridors to steps and street pavement. The lucky ones saw him addressing the gathering and the rest heard him from loud-speakers. He said "I feel proud of the welcome and honour given to me by the Parsi community to which I belong. I am an Indian and will remain an Indian. I owe my rise to my father Mehli Mehta who put music in my ears and in my heart. Twenty years ago my father introduced classical music in Bombay and formed a symphony Orchestra, which he conducted so ably and occasionally left me to conduct it or train up those

taking part in it. What was latent in me slowly became patent. I owe equally much to my training abroad as well as to my good luck, which got me chances to conduct orchestras when their appointed conductors suddenly took ill. I regret that though there is so much appreciation of good music and so much talent Bombay has no orchestra of its own. With material at hand there should be at least one in Bombay, Calcutta and Delhi. If Tokio has five I fail to understand why you do not have even one. All the big cities I have visited have their own orchestras. I advise you to form a school of Western Music first. Wherever I have gone I have been introduced as Indian conductor and have not come across any anti-American opposition anywhere. I am greatly indebted to Israel, where for last several years, I am conducting their orchestra every year from 25th year of my age and am commissioned to visit Israel every year till we both reach the age of fifty — (which will synchronise). I therefore have a soft corner for Israel.

I was always longing to come to my birth-place. When I wanted to come I had no money — now I want to come I have no time. Though I like to stay here longer I regret I cannot. But I shall return here in 1969 with my two children. I am keenly aware of my simple, orthodox Parsi bringing-up in my family surrounding and I like to remain a Parsi and an Indian" "All my orchestra men and women are from various countries. They all have American citizenship except their conductor."

When he arrived in his home-town amongst the first things he did was to visit the house he lived in. "That refreshed with joy the happy memories of my boy-hood". A Jashan ceremony was arranged by his mother — Tehmina. He attended the ceremony donned in Paghdi and dagli, a typical combination of Parsi dress. Mr. Jehangir Shroff met him there as President of the Bombay Parsi Association and requested him to attend the function (organised jointly with all important Parsi Institutions and Societies) in which the Parsis desired to give him a hearty welcome. He accepted the invitation resulting in the mammoth gathering in K. R. Cama Hall. Lady Mody, Mr. Jehangir Shroff and others delivered appropriate speeches. Mrs. Shehra Vazifdar came out with a prophesy. Parsi community will never die out. યુગે યુગ ઝુળીને જેવા સપૂતો જન્મતાજ રહેશે (Age after age noble sons like Zubin will continue to be born in our community).

Zubin was in Tehran during the coronation week, when he met His Imperial Majesty the Shah of Iran. The Shah as His gracious gesture of goodwill towards the Parsi community asked Zubin to convey His Majesty's following message :

"When you go to India and see your community men tell them to return to their original home. Iran is willing to take you back and for those who like to come work permit will not be necessary." There is future in this call. Both India and Iran are developing countries with a difference that Iran has no population pressure problem.

Incidentally Bombay and Los Angeles are linked as "sister cities" and Zubin has added the link of cultural values.

If we as a small community have so heartily welcomed Zubin and so wildly echoed our sentiments there is need for a short pause for expressing our gratefulness for the munificence of the Government of the U.S.A., who have made this pleasure possible for us to enjoy. Zubin is great but no man can stand out as outstanding except in an atmosphere closely near his calibre. If Zubin was superb the entire orchestra who supported him and whom he supported was extra-ordinary, brilliant and faultless. But I am no music critic to single out the more impressive ones. To the Orchestra we say "We loved your music and admired your talent".

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ZUBIN MEHTA

A MUSICAL PROFILE



This city of his birth welcomes back Zubin Mehta who, weaving his magic musical spell around the world, has brought pride and joy to the whole of India. The seventh and the youngest Music Director of the Los Angeles Philharmonic Orchestra, Zubin has been hailed as "a musical phenomenon" — "the boy-wonder from Bombay."

Coupled with the almost additional gift of youth, Zubin has everything a conductor of a major symphony orchestra needs. Critics, in a score and more of world capitals, have commented on his brilliant musicianship, dynamic public presence, executive ability and serene diplomacy.

To these gifts is added an oblique sense of humour. "I believe I have made contact with the musicians," Mehta said as a new Los Angeles season began last winter, "The colour of the orchestral sound has changed." Asked to name the new colour

of this sound, Mehta with a wink replied: "Suntan, I suppose."

Zubin Mehta was born in Bombay in 1936. Music lovers here will recall his father — violinist Mehli Mehta — who was at first a Concert-master and later a Conductor of the Bombay Symphony Orchestra. Zubin was a familiar figure around the concert hall too. "From the cradle on, I heard chamber music", he recalls. "I became acquainted with Beethoven quartets before I ever heard a symphony, and could sing all this music before I could read a note."

He began studying the violin and piano with his father when he was 7 years old. At 16, he started conducting concerto accompaniments for his father. At one stage Zubin put aside his musical career in order to study medicine. "Everytime I sat down to write an exam, or cut up a dog-fish," he admits with a chuckle, "there

I was with a Brahms symphony running through my head !”

In 1957, in Vienna, he graduated with a diploma in Conducting. The following year he conducted the Vienna “Musikverein” orchestra and in the same year out of hundred candidates, he won the first prize in the first International Conductors’ Competition in Liverpool, England.

Winthrop Sargeant, in the New Yorker, once confessed that his first confrontation with Mehta was for him an exciting discovery. To his surprise he found this obscure young Indian “already a remarkable master of the art of conducting Western-style symphony orchestras” with “a special feeling for poise, repose and majesty, such as is not often found among conductors of his generation.”

After his success in Liverpool, important guest engagements followed. Zubin substituted for a conductor in Yugoslavia at extremely short notice. He flew in from Vienna to fill in the places vacated by Fritz Reiner and Igor Markevitch in Los Angeles. Later he became the youngest conductor to lead the Vienna and Berlin Philharmonics. At 25, he was invited to conduct the 25-year-old Israel Philharmonic, which asked him to return every year till their mutual 50th birthday.

In 1961 Zubin Mehta came to Los Angeles at short notice to substitute for the ailing Fritz Reiner. He was then 24. He came to the first rehearsal, placed the score on the music stand — unopened — then gave a sharp downbeat and struck a spark that electrified the orchestra. Even

so, at first critics were cautious, refusing to be carried away by what they thought might be a mere “flash in the pan.” But after his third pair of concerts the dam of their caution burst. Soon, so profound was the impression Zubin Mehta left behind him in Los Angeles that the following year he was engaged as the seventh permanent Music Director of the Los Angeles Philharmonic — the youngest in their history.

Zubin played up his flamboyance on the podium. “Intellectual snobs” he insists “forget that showmanship is a great asset to the profession. We have been able to bring certain things over to the public magnetically and that requires acting.”

Zubin’s “magnetic touch” has him stepping round the world. In 1965 he made his debut with the Philadelphia Orchestra. Later he conducted the Metropolitan Opera in New York. As Newsweek reported, during his performance of Verdi’s “Aida” while conducting without a score “Mehta was like a man intoxicated. The passions of love, hate, jealousy and self sacrifice flickered across his face like images upon a screen. His body rolled with the operatic punches. His hands stabbed, pierced, slashed as he guided Verdi’s complex musical traffic with the aplomb and showmanship of a Roman policeman. And when he had finished he had made this most famous of operatic war horses as fresh and exciting to the ear as a great painting is to the eye when centuries of grime are removed to show all the dazzling colour and details.”

During the summer months, Mehta is in constant demand in the opera and concert houses of Europe's Festivals. In 1964 he created a sensation at the opening concert of the Salzburg festival. As Time put it "Seldom has old Salzburg witnessed such an ovation..... a capacity audience of 2,200 stamped, clapped and bravoed in a demonstration that verged on Beatlemania"

Another triumph resulted when Zubin conducted Verdi's "Requiem" in the Cathedral Plaza in Spoleto, Italy, in 1966. The performance was described as a 'revelation' by the press.

In 1966, in Washington the Government of India bestowed on this "great son of the country" the Padma Bhushan — the highest award given for outstanding accomplishments in the Arts and Sciences.

Bombay is grateful to Zubin Mehta for brightening the image of India everywhere, for strengthening the bonds of arts, culture and friendship.

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IN THE MOULD OF THE GREAT MAESTROS

The popular image of an orchestra conductor, nurtured over the years by such men as Arturo Toscanini, Leopold Stokowski and Sir Thomas Beecham, is that of an autocratic and imperious figure with the gift of drawing great music through the power of his baton.

More than any other conductor of his generation, he seems cast in the mould of the old maestros. The son of Mehli Mehta former conductor of the Bombay Symphony Orchestra, Zubin Mehta has had a musical career with few parallels in recent years.

He made a dramatic entry into the world of music in 1958, when he won the first international conductor's competition in Liverpool. The 100 other contestants there represented some of the most formidable musical talent in the West. This launched Mehta on a series of guest-conducting engagements that had him criss-crossing the continent of Europe. **He became the youngest man in history to lead both the Vienna and Berlin Philharmonics,** and in the years since he has conducted almost every orchestra of note in the world.

Of his recent world tour under the U.S. Government's Cultural Presentations Programme, he says: "This is the ideal way of making music — not going

to Istanbul and rehearsing their orchestra I will make my debut in Bombay with my orchestra."

If Mehta adopts this proprietary tone towards the Los Angeles Philharmonic it is because, in the words of Time magazine, he has "made the orchestra one of the best in the country." His first association with it was in 1961, when he substituted for the ailing Fritz Reiner. So strong was his impact on both orchestra and audience that he was engaged as music director the following season, becoming its seventh and youngest permanent conductor.

Aside from his appearances in Los Angeles, Mehta is in constant demand in the opera and concert halls of Europe, and wherever he goes he is a sensation. When he conducted the opening concert of the Salzburg Festival in 1964, it was reported that "two thousand people stamped, clapped and bravoed in a demonstration verging on Beatlemania."

In Israel, Mehta has received incredible ovations, some of them lasting nearly thirty minutes. In his debut with the New York Metropolitan Opera, an observer noted that "his following began to cheer even before he had lifted the baton."

It is difficult to explain Mehta's spectacular ascent to fame. But from the considerable volume of musical comment already written on him, critics seem to be in agreement on certain points.

ચાંદી તથા જરમન સીલવરનો ફેન્સી નકસીનો માલ
બનાવવાનું તથા ખરીદવાનું

૧૦૭ વરસનું વીશ્વાસુ ખાતું.

(સ્થાપી ૧૮૬૦)

રતનજી જેહાંગીર

ટેલીફોન
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There is, first of all, Mehta's sense of authority, his ease in the conductor's role, and his deep knowledge of the function of the baton — qualities ordinarily attributed to many years of experience. He knows precisely what he wants from the orchestra, and how to get it. When Zubin Mehta is on the podium, he is unquestionably in command.

As a musical interpreter, Mehta has an unerring instinct for the spirit of a work, its overall form and the scale of its conception. Added to this is his sensitivity to musical line — his feeling for musical phrases, their inter-connections, and the relative stress to be placed on their component notes. As one critic remarked, "He has a way of displaying the texture of a score as a jeweller displays the facets of a diamond."

Mehta's phenomenal musical memory is one of the first factors that drew the attention of his professional colleagues — he has conducted the longest and most difficult works entirely from memory. "There's so much to control," he says, "so many things happen on the spur of the moment. That's why I conduct without a score. I don't have to look down every two minutes to see where I am."

Mehta is never content to follow tradition for its own sake; he is always willing to depart from strict literalness, to take chances with a new approach. He does not always conduct the same work the same way. Once in a performance of Dvorak's Symphony in D Minor, he completely changed his tactics at concert time. Later, asked why he had done so, he said he felt the orchestra had begun to take things

rather too much for granted and he wanted to give the musicians something to think about.

His assets as a musician include his un-failing sense of rhythm, his ear for orchestral balance and colour, his flair for making music exciting. Someone once said, "One may not always agree with a Mehta performance, but it is impossible to be bored by one."

When this is said, there is still a certain inexplicable quality about Mehta's conducting. Winthrop Sargeant, writing in *The New Yorker*, puts it this way: "The secret ingredient, probably unknown to Mr. Mehta himself, is a sort of magic that imbues every performance with urgency and power."

This is not to suggest that Mehta has received nothing but undiluted praise. The exacting arbiters of musical taste have time and again taken him to task, usually to stress the need for greater discipline. One of the most frequent grounds for criticism is his choice of faster-than-usual tempos. He has been accused of "orchestral exhibitionism" and of "confusing loudness with vigour and haste with excitement."

The verdict of the vast majority of music critics, however, is that Mehta's faults are the faults of youth, faults that greater maturity will iron out. Winthrop Sargeant said: "He has the technical and emotional equipment of a maestro. If it spills over occasionally into super-enthusiasm, it isn't bad. The equipment is there, and one ounce of it is worth pounds of finicky precision."

On the podium, Mehta stands with his feet apart, as if he were balancing on the deck of a ship. Unlike some of the towering conductors of the past, he is a rather stocky man of medium height. He is an extremely theatrical conductor and his innate sense of drama communicates itself to orchestra and audience alike.

Mehta's statement, of course, is a facetious understatement of the qualities required by the conductor of a modern symphony orchestra. Actually, the discipline and concentration demanded from a conductor are taxing for all of his intellectual, creative and physical powers. Few men of average intelligence and normal stamina become successful conductors.

The leader of an orchestra must be intimately acquainted with every note required of every instrument in a given musical selection — a staggering feat when one selection may run from twenty minutes to two hours in length and contain parts for more than two dozen instruments of the orchestra.

Even while the orchestra is playing at full volume and at great speed, a competent conductor can detect a false note played by a musician hidden in the back row — an offence which, depending on the temperament of the conductor, may bring down his monumental wrath on the offender. Arturo Toscanini, considered by many to be the greatest conductor of the twentieth century, was famous for his ability to swear for twenty minutes without repeating a single word whenever he discovered a wrong note.

Creative power is one quality which separates the great conductor from the competent one. While a composer writes specific notes in specific places, and indicates tempo, phrasing and nuances, there remains wide latitude for the conductor's interpretation. In effect, the conductor is playing an instrument — an instrument containing more than 100 individuals — and he may play that instrument well or poorly depending on his own skill, taste,

understanding, technical mastery and imagination. But bringing 100 musicians to the point of playing as one demands many additional qualities from the conductor. At any given moment, he may be a psychologist, athlete, showman, actor, father-confessor, advocate, and disciplinarian, while running the gamut of emotions from gentle persuader to arrogant dictator.

Perhaps the severest test any conductor has to meet is posed by the musicians whom he leads. These are the men who make the music, and for them all that matters is the degree of a conductor's musicianship. On these grounds, Mehta is secure.

When the offer from the Los Angeles Philharmonic came in 1962, Mehta at first hesitated because he was already conductor of the Montreal Symphony and he was afraid the dual responsibility would be too much. "What actually made me decide," he recalls, "was that the men of the orchestra asked me to accept the position. It would be very difficult to turn one's back on the respect of one hundred colleagues."

This respect and confidence has paid off more than anyone could ever have imagined: the Los Angeles Philharmonic is today generally considered one of the six best orchestras in America, and indeed one of the finest in the world. Since taking charge, Mehta has increased the size of the orchestra to 105 musicians. He has greatly expanded its repertoire, balancing the traditional and accepted with the modern and controversial.

The Los Angeles Philharmonic gives approximately 150 concerts a year — its regular season in the city, a nine-week summer season in the huge amphitheatre of the Hollywood Bowl, and appearances in several Southern California communities. Started in 1919, the orchestra is supported by the Southern California Symphony-Hollywood Bowl Association.

In Los Angeles, the Philharmonic appears in the beautiful new Dorothy Chandler Pavilion, of which one society matron said, "Without Mehta, the pavilion would be just another building." Actually, the pavilion is in danger of becoming a personal temple to the young conductor. Ushers wear red silk sherwanis and brown Gandhi caps, but Mehta insists, "I had nothing to do with it."

The kind of personality cult that is growing up around Mehta provides another focus for attack. His detractors say he is cocky and arrogant, but committee dowagers and women's magazines purr kittenishly about his "brutal charm." The fact that he has been married (he has two children) and divorced probably adds to his appeal. Even reviewers seem unable to comment on his music without referring to him as "handsome," "vibrant," and "hot-eyed."

The women of Los Angeles have accorded Mehta matinee-idol status. After concerts, it is said, they cluster around the pavilion's stage-door calling him pet names like "Zuby baby" and "Sabu." He plays up to them gallantly, though sometimes impatiently. He once told a group of women to stop treating conductors like bar-tenders just because they wear bowties.

As in the case of other celebrities, the legend surrounding Mehta grows steadily. One story has it that after a Leningrad audience gave him the slow rhythmic applause of Soviet approval, he marched offstage in an exaggerated goosetep. Later, at the stage door, he shouted into a crowd of well-wishers: "Revolt!"

Widespread public adulation has probably not hurt Mehta's career, but it would be a mistake to attribute his success to his "fatal charm." He is, in every nerve and fibre of his body, a musician, and all his effort is directed towards enlarging and perfecting the conductor's art. He may turn out "the next Toscanini."

Zubin Mehta was born to the baton. In his father's home in Bombay he recalls that he was "brainwashed with classical music from the cradle." He adds, "I became acquainted with the Beethoven quartets before I ever heard a symphony and could sing all the music before I could read a note."

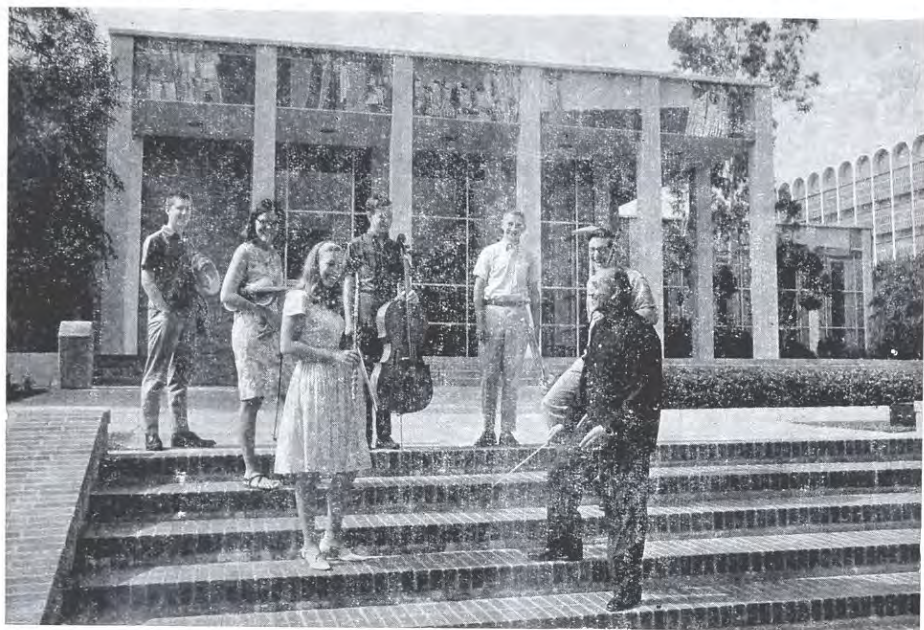
At seven he began studying the violin & piano, and at sixteen he started conducting concerto accompaniments for his father. Before he was twenty he became accustomed to being left in charge of the Bombay Symphony Orchestra when his father was away on tour. "I always had the intention of becoming a conductor," he says now, "not because I wanted to wave a stick, but because orchestral music appeals to me most. Otherwise I would have played the piano."

At one stage Mehta decided to become a doctor, but the plan was soon abandoned. "Every time I sat down to write an exam or cut up a dogfish," he confesses, "there I was with a Brahms symphony running through my head."

At eighteen, Mehta went to Vienna and studied at the Academy of music, taking courses in conducting, composition, piano and string bass, while playing the violin with various orchestras in the city. At twenty-one, he graduated with a diploma in conducting, indelibly marked with the Viennese approach to music and its stress on warmth, expansiveness and sensuous beauty.

When he first flashed across the musical scene, Zubin Mehta was hailed as "the boy wonder from Bombay." Today he is considered by many critics to be the best of his generation of conductors. But it is too early yet to say that he is what the world has been waiting for—"the next Toscanini."

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Mehli Mehta chatting with members of his American Youth Symphony Orchestra—California



Mehli Mehta in Cordial home atmosphere with his wife Tehmi.

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