

Parzine

VOL. V No 6

APRIL 1969



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Parzine

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EDITORIAL

Some persons have criticised Parsiana asking us what good Parsiana is to its readers if it repeats life-sketches from current newspapers, when they have already read them. Some persons have expressed their views that they became subscribers in expectation of reading articles pertaining to Zoroastrian religion only. Others have inquired why Gujarati section was introduced as that lessens their reading space of English matter and they became subscribers precisely for learning something about our ancient faith and history in English language. Some have accused Parsiana for not counter-acting against what they consider reckless propaganda of reform mongers.

The Community had need of a magazine of its own and I had the urge to supply it, as all previous publications exclusively of the Parsi Community, its religion, its recent and remote past, its undivided and collective peculiarity had gone out of print. It is very unhealthy for any group of people to be resourceless for want of a constant remembrancer. Preliminary survey revealed a multitude of causes for failure of previous publications. Some failed because of the death of the publisher, some failed for lack of finances, some others failed because of the change of policy of the paper, at least one failed because it switched over from Parsi Gujarati to pure Gujarati, and the rest failed because the ways and the tastes of the Parsi changed — to look intelligent was to look westernised. There is nothing basically wrong in being orthodox but the present day spate for reforms is the epileptic's froth to look westernised. If times have changed who are we to arrest the tide and order like king canute "Thus far and no further"? In a vast process all are involved — You and I. You preferred an English medium paper on ourselves and I liked your idea.

The word Parsiana was coined to make the magazine comprehensive in its scope. The suffix "ana" means "pertaining to" or "all about" as in Johnsoniana, Shakespearana, Gandhiana, Americana. Ramayana is all about Rama. Those who have expressed their views about the short comings of this magazine will find their answer in the name given to it. It caters to every phase of Parsi life. It acts as digest of all things Parsi, religion, sociology, cults, legends, history, as well as as a remembrancer. How many of you readers of daily newspapers can produce those copies in which the life sketch of Sir Jamsedji Kanga appeared or the copies which described the military career of Gen. Manekshah? They are recent news but in time to come the Parsis of tomorrow will read of them in the preserved copies of Parsiana and get inspiration if they are big enough for it. So to others they will be remembrancers. Let us not deprive the future generation of their food for thought. At least 50% of subscribers have all their issues bound in volumes. Even at present on the table are requests from readers for supplying them missing numbers to complete their volumes. The management of Parsiana are aware of several requests which they have failed to answer. If they will write to us again we shall do our best to replenish their volumes if the old copies are available.

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HISTORICAL PERSIAN CARPET

by

P. B. WARDEN

This genuine Persian Carpet measuring 10'-4" (3.15m) long by 5'-10" (1.78m) wide bearing hand-loomed artistic work in pure wool represents a masterpiece of fine art in colours with details executed on special order in the Lunar Year 1240, corresponding to about 1810 A. D.

A glance at the Carpet gives the on-lookers an opportunity to study the History of ancient Achaemanid, Parthian, Sassanid and Islamic dynasties with representation in pictures of some of their rulers, court-scenes and characters harmoniously covered in closely fine weave of the Carpet.

As is known, with passing of centuries the historical events which followed wars and other happenings in old Iran brought an end to the grandeur and glory of the Zoroastrian Monarchs with prominence and distinction of their very names practically obliterated by the Arab conquerors in that Great Country.

The designer of this Historical Carpet, possessed great moral courage despite restrictions at that time. Being an admirer of Zoroaster, he selected from old Avestic literature as well as from Arabic and Persian books a few true stories and instructive legends and combined them skillfully with the portraits of ancient Persian Kings and completed the whole work in

illustrative versions with vivid background depicting peculiarities and teachings, so that Carpet may remain for good a Persian Antique in form of a 'Living Tableau'. During the Islamic rule of Arabs in Persia with persecution to the followers of Zoroastrianism, religious books of Avesta and Historical Documents were burnt and destroyed by the enemy and stringent rules clamped down for their reproductions. This Carpet provides in itself the truth by disguising the original identity of a few personalities of the Zoroastrian faith in different dresses, head-gears and scenery to misquote them. The sixth border of the Carpet portrays along with some Persian Shahs (reigning before and during the period of making the Carpet), many well known ancient Zoroastrian Monarchs, members of royal families and nobilities, chiefs and courtiers, heroes and heroins. Their names are in the seventh border deliberately set and indicated not in accordance with the reign and rank on account of powerful hatred and discrimination prevailing at that time against the Zoroastrians.

So, looking horizontally in the sixth border of the Carpet at the top from left to right are :

Nader, Tehmasp, Sultan Hosain, Shah Sulaiman, Shah Abbas, Shah Abbas-Haji, Shah Esmail, Amir Taimur, Halakoo and Changiz.

Following from this end perpendicularly downwards are :

Yezdegard, Farokhzad, Azarmidokht, Poorandokht, Yezdegard II, Sherzad, Shiruyeh, Khosrow, Hormaz, Gobad, Balash, Firoz, Hormaz II, Yezdegard III, Behram, Shahpur, Behram II, Narsi, Behram III and Hormaz III.

Continuing horizontally at bottom from second right to left are :

Shahpur II, Ardeshir, Askandar, Dara, Darab, Homaye, Behman, Gushtasp and Lohrasp.

Then following from left and perpendicularly upwards are :

Kaikavos, Kaikobad, Kaikhasrow, Ger-shasb, Zab, Afrasiab, Nozar, Minocher, Sindif, Shantur, Iraj, Faridun, Zohak, Jamshid, Tehmurasp, Hoshang, Shiamak, Kayomers and Karim.

Beside the above busts, several picture-sque groups of personalities are shown according to the custom of those days attractively costumed and impressively poised with clear views of birds, and animals, plants and flowers, bushes and trees to give glowing representation of dignified stories and legends drawn out from old documentary texts book of kings, (Shahnameh) and other literary works comprising poems, verses and epigrams of Iskandar, Shahpour, Sani, Kapour, Hafiz, Saadi, Nezami, Mani and Behzad.

Illustrated in the middle and the fourth border on all sides of the Carpet are :

1). The Great Zoroastrian Monarch Jamshid. The bird Simorg, Symbolic of his strength and power, is seen seated on his throne surrounded by his court-

ministers, Zal and Rustom, his subjects and defeated Dievs.

2). The Prophet Zoroaster in a posture of meditation.

3). The Court of King Anooshirwane Adi known for his impartial justice, is seen delivering a cow under dispute to its rightful owner.

4). Behram Goor is seen on a hunting mission with his Palizian favourite and a body-guard, where he demonstrates his proficiency in pin-point shooting on the beast-of-prey saying: "Be active first thyself, then seek the aid of Heaven, because the Almighty helps him, who helps himself by moving steadily in the path of duty".

5). Prophet Zoroaster having predicted from his knowledge of Astronomy the birth of a new King of Hebrews — Christ, after centuries a Zoroastrian Monarch of old Iran was awaiting the truth of that prediction. So, to strengthen that story, this picture illustrates the astronomers bringing that news at its time to the Iranian Monarch, who orders at once three of his Zoroastrian Wisemen called "Magi" to depart to the direction of the Star with his three gifts of gold, frankincense and myrrh to present them on his behalf to the newly born King saying: "Ahuramazda, the King of earthly kings and Overlord in heaven knows His spiritual course for the world".

6). Sanan in deep thought brings before his vision the face of his beloved and considering "Hope as the chief blessing of man" starts to drink heavily to her health in the next picture in "hope to win her soon as his better-half; but

Sanan's stupidity leads him to drink in excess to inebriety, which puts him in despair and grief giving a lesson: "Rule your passions, or they will rule you".

7) This is a heart-rending story in four scenes which shows fight between father and son — Rustom and Sohrab, unknown to each other, setting a lesson with raised hands Rustom: "Ignorance is a dangerous and spiritual poison, which all men ought to shun".

8). King Khosrow sees Shrin, a commoner taking bath in open after her ride. He falls in love at first sight and sends message with his courtiers that he is ready to marry her at his palace despite the absence of royal blood in her saying: "I want to marry her, because of her beauty".

9). The legend of Laila Majnoon is demonstrated in this picture. Majnoon fallen deeply in love with Laila is seen pining away and though reduced to a skeleton requests Laila to become his bride, the acceptance of which may restore in him health and happiness. This being not achieved for a long time, Majnoon forsaking all worldly pleasures lives a secluded life with wild animals as his best and near friends. Their silent sympathy and prayer for his welfare make Laila meet and wed. Majnoon Finally saying: "As gold is tried by fire, so is true love tried by pain".

10). Behram Goor is seen watching his consort lifting a cow on her shoulders and going up the stairs of their palace. Behram Goor asks, how she can carry such a heavy animal up and down the stairs? To this she answers: "Practice

makes a man perfect". From the day of the birth of that animal, she had been shouldering the calf daily. By adding continuously to her strength, she could in spite of being a woman, thereby stand ready at Behram Goor's side against his enemy, saying: "The most I can do for my husband, is to be his real friend in deed".

11). This is another picture of Behram Goor in his advanced age, when he, remembering and heartened by the above practical precept of his wife, goes to kill a dragon saying: "Let courage be as keen, but at the same time, as polished and sharp as your sword".

12). This story is illustrated in three scenes in which Nemrood sitting on a throne carried by four vultures towards the sky to satisfy his evil desire to challenge the power of God, decides to kill all fish with his arrow, but the arrow returns to him after striking only one fish. So, Nemrood comes to his senses to accept in shame the Omnipotent's protection for all His created lives everywhere. He then said: "Nature is a volume of which the Great Lord Ahuramazda is the author".

13). Once upon a time when Pooryae Vali was one of the Champion wrestlers and a great hero for saving lives of many besides being an expert in pulling and controlling several vicious dogs by his teeth, a poor but intelligent youth having fallen in love with a Princess, was asked by the King in his court to win his daughter by wrestling with Pooryae Vali. Seeing Princess also deeply in love with the youth, Pooryae Vali sacrificed

his championship. He allowed the youth to win his wrestling match and made him marry the Princess saying: "All wordly joys grow less to one joy of doing kindness". To this the youth answered "Sweet mercy is nobility's true badge".

14). Queen of Shiba is seen sitting on her throne, where a letter from Monarch Jamshid is delivered to her by a pigeon giving epitome as how to gain wisdom and justice, which may elevate her position and prestige among her own subjects saying: "The mind grows by what it

feeds on, because knowledge is the treasure, but judgment the treasure of a wise person".

15). This story is illustrated in two scenes, where riding on a horse-back Shirin, before her marriage to Khosrow, was loved desperately by Farhad — a stone cutter shown in upper picture engaged in carving mountain of Behistoon saying: "Where there's a will, there's a way, Ahuramazda has made every man free and fit for his choice and work".

Mr. Jehangirshah Badni, the donor of this beautiful Carpet was in Iran for 25 years working as an Engineer. He purchased it there on the recommendation of a Carpet dealer of repute. Mr. Badni is now settled in Canada. He decided to donate it to a Zoroastrian Institution in India in sacred memory of the deceased members of Badni family. Udwada was his first choice but it did not come off.

Shri Homi Taleyarkhan and Shri Boman-Behram prevailed upon Mr. Badni to give this in Bombay and the Trustees of Banaji Atash Behram agreed to accept it and fix it prominently in the entrance of the Atash Behram in a permanent frame, which cost the Trustees about Rs. 7,500/-

The Carpet is valued at Rs. 150,000/- to Rs. 200,000/- by people in the know of the Carpets and this valuation is confirmed by the assistant Curator of Prince of Wales Museum (Bombay) at Rs. 150,000 minimum.



Born 27-2-1875

Died 23-3-1969

Sir Jamshedji Behramji Kanga

by

P. B. Vatcha



IF I were asked to describe Sir Jamshedji Kanga's personality, character and legal career in a single word, I would say "straight" Straight as a stick physically even at the age of 90-95; he has been straight mentally, straightforward in his advocacy, so much so that successive generations of judges have relied implicitly on his statements of facts and law, secure that he would never mislead them.

With a straight, clear and lucid head and a large heart, he has dominated the Bombay Bar for over sixty years. In the beginning he was rather hesitant and unfluent, and often fumbled for the right word. But in course of time, he became master of a very effective and convincing forensic idiom, which carried great weight and enabled him to win his cases.

Intellectually straight and clear, he refrained from subtlety, and roundabout involved reasoning of some of his distinguished contemporaries, like Bhulabhai Desai and Vicaji Taraporwalla, who could argue a priori any point of law, and not infrequently puzzle and perplex the court.

Sir Thomas Strangman, while warmly commending and appreciating my "Judicial History of Bombay — 1661-1947", published in 1962, wrote from England, expressing his keen disappointment at my omitting to give a full-length portrait of Kanga, regarding it as a serious defect of the History. I also later felt that I made a mistake in not including Kanga in my pen-portraits of eminent advocates. Although at the time I had made it a principle to leave out all living and active practitioners, I could, and should have made an exception in favour of Sir Jamshedji. He had given up active practice; and although still in great demand for consultations, opinions and advice, in his Chamber, he was "civilly dead", and ought to have been included in the Chapter on Eminent Advocates, like Strangman, Marten and Beaumont who too were alive at the time.

Kanga has had a most distinguished legal career. After the departure of English stalwarts like Lowndes, Raikes, Strangman and Jardine, to the intense

distress of Sir Basil Scott C. J., Kanga and Desai dominated the High Court Bar and practically collared all the briefs on the Original Side. They reaped an unprecedented harvest of briefs, sometimes as many as 30 to 40 briefs in Commercial Causes, Short Causes, Chamber Summonses and Miscellaneous matters, during the hectic period of Sir Norman Macleod's precipitate, perfunctory, and slap-dash methods of disposing off suits and appeals.

Kanga has had a marvellous memory, both verbal and factual. He could remember and be ready with a judicial precedent for any point of law; and cases not merely of the Bombay High Court, but of all English and Indian Courts, and of the Judicial Committee of the Privy Council. No lawyer in my experience has had such a wonderful memory and mastery over case-law as Kanga.

Another very fine and really admirable feature of his character is his open mind, generous acknowledgment of any point or case suggested by his junior while a case was being argued. It is not uncommon even for some leading Counsels to appropriate the points or cases given by their juniors, as if they were their own discovery. Kanga disdained to earn such undeserved credit.

Chief Justice Scott had a warm regard for Kanga and encouraged him in his early appearances in the Appeal Court.

At the same time, Kanga was most reasonable and broadminded. He never prolonged litigation, was ever ready to settle a case, even when he was in a winning position. Nor did he ever take unfair advantage of the inexperience or incom-

petence of a junior opposed to him. He was altogether a rare and generous personality, with an exceptionally long and successful legal career, a charming and lovable character, devoid of the cunning, crookedness and avid ambition to win a case by any means and at all costs. In an Advocate as in a Judge, a generous, straightforward nature, personal probity and integrity, are more valuable and esteemable than mere intellectual power, or knowledge of law. It should be added that during his career on the Bench only two of his judgments were reversed by the Appeal Court; and both were approved and restored by the Privy Council.

As noted above, after the departure of great English Barristers between 1912-1917, Chief Justice Scott saw in this exodus, the end of the English Bar in India, which for half-a-century since the establishment of the High Court in 1862, had dominated the Bar.

To strengthen the English Bar, Scott brought Campbell from the Central Provinces, and persuaded Coltman to come to Bombay, leaving his practice before the Privy Council. Younger English Barristers who came to Bombay High Court made little headway. One noteworthy English aspirant who came to the Bombay Bar was a man named Shortt who was so Muddle-headed, that Old Chundulal, of Tyabi Dayabhai & Co, who was very experienced Solicitor, and understood Indian Books of Accounts, and method & usages of business policy better than any other Solicitor used to say: I prefer Strangman for strong cases and Shorth for doubtful cases. Shorth knew little and ex-

pressed less and confounded the Court; from that muddled situation something good could turn out to our advantage.

But on the Bench, Kanga like his distinguished predecessor Sir Dinshaw Davar, knew personally too much of solicitors & litigants to observe judicial detachment & reticence of a Judge. Nor was he above pulling the leg, or even playing a practical joke, ofcourse in a kindly spirit at the expense of some persons whom he really loved.

Born at Dastur Hall, Poona, on February 27, 1875, Mr. Kanga was educated at the Elphinstone High School and Wilson College, Bombay. He obtained his M.A. and LL.B. degrees and was **the first Indian to be enrolled as an Advocate (O.S.)** on November 23, 1903. He read in the chambers of the then Advocate-General of Bombay, Sir Basil Scott.

Mr. Kanga built up a large practice and was soon a leading member of the bar. His knowledge of case law was phenomenal.

In 1919, Mr. Kanga was elevated to the Bench as an additional judge of the High Court in Bombay. Three years later, however, he stepped down from the Bench to become the **first Indian Advocate-General of Bombay** (1922-35) following the retirement of Sir Thomas Strangman.

Income-tax Treatise

He retired at the age of 60 in 1935, but actively pursued his profession for long afterwards. From 1922 onwards he concentrated on income-tax law and the experience he thus gained enabled him to co-author with Mr. N. A. Palkhivala of a standard treatise on income-tax law.

Prior to the publication of this book the Treatise on Income Tax by Mr. Sundaram (a Madras Lawyer) held the field. Sundaram's book was completely ousted. He filed a suit against Palkhiwala and Kanga charging them with copying from his work. Palkhiwala defended the case in person and convinced the court that there was nothing original in the book and that both had quoted from a common source open to all. The case was dismissed. In the matter of the collaboration in this standard work Sir Jamshedji gave all the credit to Mr. Palkhiwala modestly saying "I have only lent my name".

Sir Jamshedji has been admitted by a number of brilliant and eminent lawyers as their Guru. His chamber has been a place of inspiration and a spur to life and has produced great chelas. Sir Jamshedji has left his foot-prints on the floor of Bombay High Court and time will not efface them.

Kanga represented the Government of India before a commission (1932) that was set up for division of military expenditure between the Governments of Britain and India. By his verdict the British Government was to pay Rs. two crores every year.

Kanga was a keen student of Persian literature and spoke fluent Persian. He had also a love for English literature.

A bachelor, Mr. Kanga was the youngest of 14 brothers and sisters his nearest relatives are two nieces, the daughters of his sisters.

He was a true Athravan and was proud of this status and appeared in the Court in his Athravan's paghdi as his usual headwear.

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CORRESPONDENCE

To the Editor,

Through your valued journal 'Parsiana' I would like to seek some clarification through your learned readers, the correct significance and meaning of the prefix 'Spitaman' placed before the name of our great prophet Zarathushtra.

The popular belief is that 'Spitaman' merely signifies his ancestral name i.e. of the family of Spitaman that once resided near Vehdaiti river in Rae in the province of Azebaizan and hence the correct evaluation of the word 'Spitaman' is lost.

A great prophet like Zarathushtra surely has a prefix before his name which signifies something more than his ancestral family name only; and **to my mind** 'Spita-

man' is directly derived from 'Spenta Mainyu' — 'Spenta', 'Spitama', 'Spitam'. Thus the word 'Spitaman' would rightly signify "the enlightened one" or **'the one who has attained to 'Spenta Mainyu' or 'one in whom 'the shining light of Spenta' is revealed.**

If my presumptions as a layman are correct then it is about time that the popular belief prevalent about the significance of the word 'Spitaman' should be duly corrected by our learned scholars and the right significance of the word 'Spitaman' placed before the name of our prophet Zarathushtra should be properly propounded.

Yours sincerely,

Noshir P. Mehta.

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Lt-Gen Manekshaw

Our next Army Chief

Courtesy—The Times of India.

On Jamshedi Navroz day (21-3-1969) the front page news in many newspapers was of the appointment of Lieut-General Manekshaw to the post of Army Chief. Jamshedi Navroz is really an auspicious day to announce the selection of the legendary figure whose chequered career in the army appears below :

Lt.-Gen. S. H. F. J. Manekshaw, GOC-in-C, of the Eastern Command, has been appointed the next Chief of the Army Staff in succession to Gen. P. P. Kumaramangalam, due to retire.

He will be the first Indian Commissioned Officer to become the Chief of the Army Staff 22 years after independence.

Gen. Kumaramangalam is the last of the King's Commissioned Officers in the Indian Army and with his retirement ends an era in its chequered history.



War Record

It was a neck-and-neck race between Lt.-Gen. "Sam" Manekshaw and Lt.-Gen. Harbaksh Singh, GOC-in-C of the Western Command, for the coveted post of Army Chief. Both are outstanding soldiers with excellent war records.

Though Gen. Manekshaw was commissioned from the Indian Military Academy in Dehra Dun about five months earlier than Gen. Harbaksh Singh in 1935, he became a Lt.-General a couple of weeks later during the 1962 Sino-Indian conflict.

But subsequently the Defence Ministry raised their respective seniority, on the recommendation of the then Chief of the Army Staff, Gen. J. N. Chaudhuri, who held that Gen. Manekshaw's promotion had been unfairly withheld earlier on political considerations.

30 years' service

This gave Gen. Manekshaw the necessary edge over Gen. Harbaksh Singh in

their closely contested race for the post of the Army Chief. And what weighed further in tilting the scales definitely in his favour was the fact that he had done a wide range of staff jobs both at the Army Headquarters and in the field during the last 30 years.

Gen. Harbakh Singh is the only army commander who had actually conducted a war against Pakistan in 1965. All other senior general in the Indian Army have not commanded more than a division—not even a corps—under active war conditions.

The normal procedure followed for the selection of a new Chief of the Army Staff is that the out-going Army Chief submits to the Defence Minister a detailed assessment of the experience, suitability and seniority of the army commanders who are eligible for the appointment, along with his recommendation about which one of them should in his view succeed him.

The Defence Minister then adds his own comments to the Army Chief's recommendation and forwards the papers to the Prime Minister, who makes the final selection.

But the out-going Army Chief's recommendation has not always been accepted by the Government. Nor has seniority been the sole consideration in making the selection for this key appointment. In the past the Government has not only overruled the out-going chief's recommendation on one or two occasions, but also ignored the seniority of some officers who were not considered fit enough for the top post in the army.

Legendary figure

The appointment of Gen. Manekshaw as the next Chief has been widely welcomed in army circles. He is immensely popular with officers and other ranks of the army and is by and large looked upon as a legendary figure.

By a strange coincidence, almost all other top commanders of the army will be retiring in an year after Gen. Manekshaw takes over as Army Chief.

Many changes likely

So in the next ten or 12 months there will be many changes at the top levels of the army leading to a chain of promotions in the field commands and the senior staff jobs at the Army headquarters.

At least five of the 15 Lt.-Generals in the army are expected to retire, another five will get promoted to senior commands and the rest will take their turn in the queue awaiting the next instalment of retirements. And this in turn will steadily bring forward the long line of Major-Generals and Brigadiers who have reasonable chances of promotion in the wake of these top changes.

A Bombay man, Gen. Manekshaw who is known to his friends as "Sam," is 54.

His initials S. H. F. J. stand for Sam Hormusji Framji Jamshedji (Manekshaw) He is conversant with six languages of men who form the main bulk of the Indian army. He knows English, Gujarati, Hindi, Pushtu, Punjabi and Gurkhali.

A graduate of the Imperial Defence College, U.K., he has displayed marked ability as an Infantry Officer.

He is an authority on tactical planning.

As Director of military operations at the Army Headquarters during the critical days of the Kashmir operations in 1948 he came into prominence.

His indomitable courage in the face of heavy odds came to light during the Burma campaign. In battling with the Japanese as they pushed towards Rangoon, he led his company with courage and tenacity despite several severe wounds in the abdomen. He still harbours a bullet in his body. His survival was such a pleasant surprise to the army men, who sportingly joked that Manekshaw had no stomach. When Major Gen. Cowen in command of the 17th army saw Manekshaw in a pool of blood looking lost he removed his own Military Cross, put it on Manekshaw and said "Recover my boy, a dead man can't be awarded a Military Cross."

Manekshaw was evacuated to India and hospitalised for six months. Military Cross was awarded to him with appropriate military ceremony subsequently.

Back again later his regiment (12 Frontier Force Rifles) joined the victorious

114th Army Troops under Gen. Slim and saw bitter action again against the retreating Japanese.

During the closing days of the war, Gen. Manekshaw was a Staff Officer to Gen. Daisy in Indo-China.

After the Japanese surrender, he helped in rehabilitation of over 10,000 prisoners-of-war.

His father, Capt. Manekshaw, was an officer in the Indian Medical Service and served in Mesopotamia during World War I.

To bring home to Australians Indian's war effort and the achievements of the Indian Armed Forces, he was sent on a six-month lecture tour to Australia in 1946.

He was awarded the Padma Bhushan in 1968.

In recent years, he planned and executed the operations in Nagaland and the Mizo districts of Assam against the rebel elements. His latest prize is the capture of the China-returned Naga underground army chief "Gen." Mowa Angami.

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લોપ થતું પુરાણું પારસી હસ્ત લિખિત સાહિત્ય

વ્યાખ્યાતા : એરવદ જમશેદ કાવસજી કાત્રક, ખી. એ.

જ્ઞાન પ્રસારક મંડળીમાં લાપણુ (૧૯૫૭)

એક દેશ, પ્રજા કે કોમની જાહેરાતો અને કાર્તિનો આધાર મુખ્યત્વે તેની સંસ્કૃતિ તથા સાહિત્ય ઉપર હોય છે. આગલા વખતમાં જ્યારે છાપાકળા ન હતી ત્યારે, પશ્ચિમમાં તેમજ પૂર્વમાં, ધાર્મિક અને બીજા પ્રકારના હસ્તલેખો ધર્મગુરુઓની લખાતા. સાહિત્યની બીજાવર્ણી અને જાળવણી ધર્મગુરુઓ કરતા.

ઇરાનમાં જરથોસ્તી શહેનશાહતા વખતથી, આપદાદેથી ઉતરી આવેલી દંતકથાઓ પારસી ધર્મગુરુઓ મોટે રાખતા. ધર્મશાસ્ત્રો, તેમજ ધાર્મિક સાહિત્ય તેઓ મોટે રાખતા, એટલું જ નહીં, પણ તેની હસ્તલિખિત પ્રતો કરતા. શીરદોસ્તી પોતાના અમર શાહનામાં, ઇરાનના પુરાણો ઈતિહાસના અનેક બનાવો લખતી વખતે, પ્રારંભમાં જણાવે છે કે “મને મોખેદ કહ્યું છે,” “મેં મોખેદથી સાંભળ્યું છે,” “તવારીખની જુની ચોપડીમાં આમ લખ્યું છે,” ઇત્યાદિ. સાસાની વંશનો સ્થાપક અરદશીર આખેગાન પોતે બોલતો કે “હું એક મોખેદ છું, તેમજ એક સંભ્રાટ છું.” તે વેળાના ધર્મગુરુઓની ધર્મપરાયણતા, વિદ્વતા, હડાપણ, ચારિત્ર, ઉંચ સદગુણો, તથા અવસ્તા, પહેલવી તેમજ પાઝંદ સાહિત્ય જાળવી રાખી તેના ઉંચ શિક્ષણો લોકોમાં ફેલાવવાની તેમની કાળજીને લીધે, સાસાની જરથોસ્તી શહેનશાહત જગતની સૌથી મહાન શહેનશાહત તરીકે પ્રખ્યાત થઈ હતી. આજના અપક્ષપાત ઇતિહાસકારો આ કથનની સત્યતાનો ખુલાં દીલથી સ્વીકાર કરે છે.

ઇરાનની પડતી પછી અરબ રાજકર્તાઓના વખતમાં હસ્તલિખિત પારસી સાહિત્યનો ભયંકર પ્રમાણમાં નાશ કરવામાં આવ્યો. સેવદે પોતાના જાનથી પ્યારા ધર્મની રક્ષા અર્થે મુઠીભર જરથોસ્તીઓ, પોતાની પ્યારી જન્મ-ભુમિને આંસુભરી આંખો વડે છેલ્લું નમન કરી, હિંદુસ્તાન

આવ્યા. ધન્ય છે તે વીર પૂર્વજોને, ધન્ય તેમની જનેતાઓને.

પારસી દેશમાં, પરાયા રાજમાં, અનેક વિપત્તિઓ વચ્ચે રહેવા છતાં, હિંદ આવેલા જરથોસ્તીઓ અને તેમના વંશજો પોતાની અનેકાનેક વિશિષ્ટતાઓને પરિણામે દેશની અન્ય જાતીઓ વચ્ચે મોખરે સ્થાન ધરાવતા થયા. દસ્તુરે, મોખેદો, એરવદો અવશ્ય કરીને ધાર્મિક સાહિત્યની નકલો કરી, જાળવણી કરીને જ બેસી રહેતા નહીં. તેઓ એ સાહિત્યનો અભ્યાસ પણ કરતા, અને નવું સાહિત્ય સર્જન પણ કરતા જતા. નેરીઓસંગ ધવલે કેટલાંક અવસ્તા તથા પેહેલવી પુસ્તકોનું સંસ્કૃતમાં ભાષાંતર કર્યું. અવસ્તાના અભ્યાસ માટે નેયોસંગનું ભાષાંતર, ધણીક વેળા માર્ગદર્શન આપે છે. કમનસીબે આ ભાષાંતરની, ખાસ કરીને ઇજશનીના ભાષાંતરની હસ્તલિખિત નકલો, યુરપ તથા હિંદની જાહેર લાયબ્રેરીઓમાં તેમજ પારસીઓના ખાનગી પુસ્તકખાનાઓમાં બહુ થોડી છે. કે. આર. કામા ઓરીએન્ટલ ઇન્ટરડીટ્યુટના રીસર્ચ સ્કોલર તરીકે, યુજરાતના શહેરો અને ગામોમાં વસ્તા જરથોસ્તીઓના ખાનગી પુસ્તકાલયોમાંના હસ્ત લેખોનું ૧૯૨૦-૨૧ માં સંશોધન કરતાં, મેં તપાસેલા કુલ એક હજાર હસ્તલેખોમાંથી, સંસ્કૃત યસ્નનો ફક્ત એક જ હસ્તલેખ મારા જોવામાં આવ્યો હતો, કે જે સુરત ખાતે પ્રખ્યાત ફરાંમજી અસ્પંદીઆરજીના કેતાખખાનામાં હતો. આ કીમતી હસ્તલેખ આજે કયાં હશે ? મારા તપાસવામાં આવેલાં, થોડાંક કીમતી કેતાખખાનાઓમાંનું આ એક હતું.

હસ્તલેખ લખનારાઓ, તે હસ્તલેખના આગલા નકલ-નવેશોની સંપૂર્ણ વિગતો, જેમ આગલા કોલોફોનેમાં આપેલી તેમ ધણીક વેળા ઉતારી લેતા. આવા કોલોફોને,

* કોલોફોને એટલે એક અભ્યાસી એક કેતાખ વાંચ્યા પછી તેની નીચે પોતાના નામ, કેકાણુ, તારીખ વાર સાથે જે વિગતો પોતે લખતા તે અને તેજ કેતાખ તેઓની પહેલાં વાંચી ગયેલાઓની વિગતો અને વિચારો વિષે ઉતારા કરતા તે.

અનેક અથોરનાન કુટુંબોની વંશાવલીઓ નકી કરવા માટે ઉપયોગી થઇ પડે છે. વળી જુના ઇતિહાસ ઉપર અજવાળુ પડે છે, આવો અવસ્તા પેહલવી યસ્નનો એક અમુલ્ય હસ્તલેખ ફરામજ રખાડીના હસ્તલેખોના સંગ્રહમાં હોતો. ફરામજએ પોતે તે ૧૪૯ વર્ષ પર લખેલો. ૧૬૨૧ ના સાલમાં તેના માલીક, કે ફરામજના પૌત્ર વધો વૃદ્ધ બનતા અરપંદીઆરજએ મને કહ્યું હતું

કે ૧૮૮૯ માં પ્રેક્ષિસર ડારમેસ્ટેટ જવનજ મોદી સાથે સુરત આવેલા ત્યારે તેવણે આ હસ્તલેખ તપાસી, બે હજાર રૂપા આપી તે ખરીદવાની માગણી કરી હતી, કે જે, ધણીએ સ્વીકારી નહી હતી. તે વેળાના રૂ. ૨૦૦૦) તે આજના ૨૦,૦૦૦) કહેવાય. આગલા જમાનાના અથોરનાન સાહેબોએ પોતા હસ્તકના હસ્તલેખોને એક ખજાનો ગણીને કેવી ઉત્તમ રીતે સાચવ્યા હતા, તેનો આ એક સુંદરમાં સુંદર નમુનો છે. આ હસ્તલેખના સાત કોલોફોનોની વીગત “શેઠ જેહાંગીર વામદલાલ યાદગારી ગ્રંથ”માં (પાને ૧૨૧-૧૩૦) એક અંગ્રેજ લેખમાં મેં આપી છે.

યુરોપિયન વિદ્વાનો જેમકે વેસ્ટરગાર્ડ, આંકટીલ, હાલિગ, ડારમેસ્ટેટ, મેના, જેકસન હિંદ આગ્યા અને અનેક કોમતી ગ્રંથો પારસીઓ, અથોરનાનો પાસેથી લઈ ગયા. અને આ હસ્તલેખો પાછલ તેઓએ વર્ષો સુધી સંશોધન કરી, સરકાર, કેળવણી ખાતાં તથા યુનીવર્સિટીઓની આર્થિક સહાયતાથી, કોમતી ગ્રંથો છપાવી તેઓએ પારસીઓની અને જરથોસ્તી સાહિત્યની ઉત્તમ સેવા બજાવી છે. અને યુરપની જાણીતી લાઇબ્રેરીઓમાં આ ઇરાન્યન હસ્તલેખો આજેથી સચવાયલા છે. આપણે ત્યાંની મુલ્લાં શીરોજ તથા કામા ઇનસ્ટીટ્યુટ લાઇબ્રેરીમાં પણ આવા પુરાણા હસ્ત લેખો સલામત છે, તેમજ નવસારીની મેડેરજ રાણા લાઇબ્રેરીમાં પણ અનેક કોમતી હસ્તલેખો તથા દસ્તાવેજો સલામત છે.

પણ અથોરનાનોના ખાનગી પુસ્તકાલયો-ખાના હસ્તલેખોનું શું? તે વિષે આપણને ચિંતા થાય છે. જુદે મારી પાસે અવસ્તા, પહેલવી, પાજદ, ફારસી, સંસ્કૃત, તેમજ ગુજરાતીમાં લખાયેલા ચાલીસ

હસ્તલેખો છે. જેમાના કેટલાક અતિ કોમતી હસ્તલેખો વિષે એલ ઇડીઆ ઓરીએન્ટલ કોનફરન્સની હૈદરાબાદ ખનારસ તથા મુંબઈ ખાતે મહેલી બેઠકોના ઇરાન્યન, કલાસીકલ સંસ્કૃત, ફારસી-અરબી, ગુજરાતી, તથા ભાષાશાસ્ત્ર વિભાગોમાં, તેમજ નવસારી ખાતે ૧૯૫૨ માં મહેલી ગુજરાતી સાહિત્ય પરિષદમાં મેં પેપરો વાંચ્યાં હતાં. આ મારા હસ્તલેખોને સાચવી, તે પાછળ વખત, મહેનત, પૈસાનો ભોગ આપી, તેઓમાંથી મેલવેલા જ્ઞાનનો લાભ વિદ્વાનોને તેમજ બહાર પ્રજાને મેં આપ્યો છે; પણ મારી પછી મારાં છોકરાંઓ આ મારા ખજાનો સાચવી રાખશે કે કેમ તે શંકાસ્પદ છે.

આજની ઉંચરતી આલાદને, લખાણો તથા ભાષણો મારફતે, પુરાણા હસ્તલેખો વિષે રસ લેતી કરવી, એ પહેલું કામ છે.

હસ્તલેખોની બળવણી સંબંધમાં અનેક વેળા, મારાં બહાર લખણોમાં તથા લખાણોમાં, મેં લાગતાવળગતા-ઓને, તથા પારસી કોમન વિનંતી કરી છે કે વખતના વહેવા સાથે પારસીઓના ખાનગી પુસ્તકાલયોમાના જુના હસ્તલેખોનો નાશ થવાનો સંભવ છે. તેથી તેમના ધણીઓ પાસેથી તે ભેટ તરીકે યા ખરીદીને એળવી લેઈ, કામા ઓરીએન્ટલ ઇનસ્ટીટ્યુટ જેવી એક મધ્યસ્થ સંસ્થામાં તે સચવાવા બેઠ્યો, જેથી અભ્યાસીઓ, વિદ્વાનો, સંશોધનકારો તેમનો લાભ લે, તેમાંથી ધણુંક નવું જાણવાનું મલે, અને જે વડે ઉપયોગી સાહિત્ય સર્જન કરી શકાય.

પ્રખ્યાત સ્કોલર મરહુમ એરવદ શહેરીઆરજ ભર્યાના ભત્રીજા એરવદ પેશુભાઈ રતનજીને ત્યાં ભર્ય ખાતે ૧૯૨૧ માં કેટલાક હસ્તલેખો મેં તપાસેલા. ૧૯૩૭ માં કંઈક કામસર મને ભર્ય જવું પડ્યું. આ તકનો લાભ લેઈ, પેશુભાઈ હસ્તકની પહેલવી-પાજદ શીકંદે ગુમાની વજરની એક Ms. માંથી Collate કરવા માટે, હું તેમને ઘેર ગયો. પેશુભાઈ ગુજરી ગયા હતા, અને મારી ભારે દીલગીરી વચ્ચે મેં ઘરના ખાનુઓથી સાંભલ્ય કે થોડાકજ મહીનાની વાત ઉપર પેશુભાઈના હસ્તલેખો નમંદા નદીમાં ફેંચી

દેવામાં આવ્યા હતા. આવી દશા તો કચકંઈ કેટાવ-
ખાનાઓની થઈ ગઈ હશે.

મેં તપાસેલા હસ્તલેખોના લખનારા નેવું ટકા ધર્મચુર
વર્ગના હતા. હસ્તલેખોનો એક ત્રતીઆંક ભાગ ફારસીમાં
લખાયેલો હતો. ધાર્મિક, ઇતિહાસિક, વૈજ્ઞાનિક, આઘા-
ત્મિક કે હરેક પ્રકારના જ્ઞાનને લગતા આ હસ્તલેખો હતા.
જેમ ઇરાનમાં તેમ હિંદમાં પારસી ધર્મચુરઓ-
એજ સાચવેલું સાહિત્ય, હસ્તલિખિત સાહિત્ય,
સાચવવાની આજના પારસીઓની પવિત્ર
ફરજ છે.

હસ્તલેખોની ભારે અગત્યતા આજે જગતના વિદ્વાનો
સ્વિકારે છે. એક દાખલો આપીશ. એલ ઇડીઆ
ઝોરીએન્ઝલ કોન્ફરંસની ૧૯૪૯ ની મુબઈની બેઠકનું
કામકાજ ખતમ થયા પછી, તેની કાઉનરલીઝ માટે, રાખેતા
મુજબ, સાઠ સભ્યોની ચુંટણી થાઈ. પારસી સભ્યોમાં
પ્રોફેસર કાપડીઆ તથા હું ચુંટી કઢાયા. હુમેએ એવો
ઠરાવ પસાર કીધો કે દેશભરના હસ્તલેખોને જળવવા તથા
નાશ થતો જાયાવવા અર્થે વડી સરકારે Archaeologi-
cal Survey of India જેમ Manuscripts Sur-
vey of India નામનું ખાતું સ્થાપવું જોઈએ. જે પ્રજાને
સહકાર ન હોય તો સરકાર શું કરી શકે?

ઘણાક વર્ષોની વાત ઉપર પુનાના ભંડારકર ઇનસ્ટીટ્યુટ
તરફથી અમુક વિદ્વાનોને દેશના જુદાં જુદાં સ્થળોએ
મોકલી, તેઓ મારફતે, ફારસી, સંસ્કૃત વગેરે ભાષાઓમાં
લખાયેલા હસ્તલેખો ખરીદવામાં આવ્યા હતા.

આજે આવું જ કામ અવરતા, પહેલવી, પાન્દ, ફારસી, યુજરાતી હસ્તલેખો સંબંધમાં, કામાં ઝોરીએન્ઝલ
ઇનસ્ટીટ્યુટ, કે કોઈ બીજી પારસી સંસ્થા કે વ્યક્તિએ,
ગમે એકલાએ કે સાથે મલીને, ઉપાડી લેવું બહુજ જરૂરનું
છે. તોજ ખાનગી માલીકીના હસ્તલેખોનો જાચાવ થશે.
આવાં કામમાં, આ નમ્ર સેવક પોતાથી બીજી શક્તી સઘળી
મદદ આપવા ખુશી થશે.

અવરતા, પહેલવી હસ્તલેખો જરીપુરાણા-
વાલાના હાથમાં ગયા છે. આ હસ્તલેખોના પાના
પડીકાં બાંધવામાં દુકાનદારોને ત્યાં વપરાયાં છે મેં પોતે
આ વસ્તુસ્થિતિ દુઃખી દીલે કોઈક વેળા નિહાળી છે.

હું માતું છું કે ૩૬) વર્ષ ઉપર કોઈ ખુલું તપાસવાનું
મેં બાકી રાખ્યું ન હતું. તે વેળાના આ હસ્તલેખોના
માલીકીમાંના ઘણાક ભલા, સાચા મોબેદ સાહેબો આજે

બહેશત મુકામ પામ્યા હશે. આજે યુજરાતની પારસી
વસ્તી કફોડા સંજોગોને લીધે, કેટલેક અંશે, મુબઈ
ધસડાઈ આવી છે. આ માલીકીના વંશજોએ પોતાના
પૂજ્ય વડીલો તરફથી વારસામાં મલેલો આ હસ્તલિખિત
ખજાનો સાચવ્યો હશે કે?

મેં તપાસેલા એજ હજાર હસ્તલેખોની સંખ્યા
વીગતો, ૧૯૪૧ માં છપાવેલી મારી ચોપડી
“Oriental Treasures” માં મેં આપી છે. મારી
તપાસ વેળા કેટલાક હસ્તલેખો, ખાસ કરીને સુરત, નાન-
પુરાવાલા મોબેદ પીરોજશાહ પાવરી હસ્તકના કેટલાક
હસ્તલેખો, મેં કામા ઇનસ્ટીટ્યુટને ભેટ અપાવ્યા હતા.

એક ઝવેરીજ હીરાની પરીક્ષા કરી શકે, તે આગલા
પવિત્ર પારસી પુર્વજો, આશ્રવનો, સાચેજ ઝવેરીઓ હતા,
ને ઝવેરો ધરાવતા. આપણે તેઓને પીછાણ્યા નહી,
તેઓની કદર કરી નહી. એ આપણીજ કમનસીબી છે.
કવિ એ કહે છે તેમ એવાં કંઈક પ્રકાશિત રત્નો સાગરની
તળેટીએ છુપાયેલાં પડ્યાં હશે.

પણ હજી મોડું થયું નથી, પરમેશ્વરની ઈચ્છા હશે તો
હવે કાંઈ પણ દીલે વિના, ઉલટ, ઉઘોગ અને સહકાર વડે
આપણે આ હસ્તલિખિત ખજાનો સાચવવા સામર્થવાન
થઈશું. તથાસ્તુ!

નોંધ: પારસીયાનાના માર્ચ માસના અંકમાં એક લેખ
લખાયો છે જેનો હેતુ જરથોસ્તી ધર્મનું જટલ ઉમદા
સાહિત્ય બચાવે છે તેને હંમેશ માટે ઉગારી લેવા માઇક્રો-
રીફમની નકલો કરાવી જળવી રાખવાની છે.

આ ઉમદા કાર્ય એરવદ ડો. મીનાચંદર કારખાના-
વાલાની કારસાજ વડે અને લેડી હિરાબાઈ
કાવસજ જહાંગીરની બાંહેધરી હેઠળ હાથ ધરાયું છે
જેને આખી કોમે એક આગળ પડતા દુરબંદેશ કામ તરીકે
વધાવી લેવું જોઈએ. આગળો લેખ અંગ્રેજીમાં લખાયેલો
હોવાથી આ અંકમાં એજ વિષે આપણા સાહિત્યના શાક્ષર
એરવદ જમશેદ કાન્ઠકના વિચારવંત લેખને ખાસ જગા
આપી છે કે આપણી કામના સાહિત્યને બરગરતે હાલત-
માંથી લોકોની લાપરવાઈના કારણથી થતા નાશમાંથી
જાચાવી લેવાય. જેઓ અંગ્રેજી નહિ જાણતા હોય તેઓએ
ગયે મહીનાના અંકમાંથી આ વિષય ઉપરનો લેખ બીજા
પાસે વંચાવી ધ્યાનમાં લેવો, દુનિયામાં જે લોકોને લાન
નથી તે નાશને પંથે ચઢી રહેલો છે. “People that
have no vision shall perish”

પાક આંવાં અરદવીસુર હમ પ્યારી

આરાધવાને લાયક ભારી, પવીત્ર પાક નેક પ્યારી—
અશોભની વૃદ્ધી કરનારી પાક આંવાં અરદવીસુર હમ પ્યારી

અરાં નાળાં તથાવે હર નદીઓને સમુદ્રે પર
હકુમત રાશત છે તારી પાક આંવાં અરદવીસુર હમ પ્યારી.

તારેથી ખેતીને વાડી, લીલા લહેરને હરીયાળી,
તરો તાઝી બક્ષનારી પાક આંવાં અરદવીસુર હમ પ્યારી.

નીરમળ એજમતી તુંજ નીર સુખેથી સાચવે હમ શરીર,
દીએ તન મન સુખકારી પાક આંવાં અરદવીસુર હમ પ્યારી.

ગ લીચી રોગ હરનારી, દહે દુખો કરનારી,
દુઃકાળોને વીદારનારી પાક આંવાં અરદવીસુર હમ પ્યારી.

મીઠી માવતરને નીહીષ યાળ તું બનેતી લીએ સમાલ,
માયાથી રક્ષણ કરનારી પાક આંવાં અરદવીસુર હમ પ્યારી.

રજકરોજ ને સુખ સંપત, વલુજ વ્યાપારમાં બહુ અરકત,
આપાદી યશ દેનારી પાક આંવાં અરદવીસુર હમ પ્યારી.

તારા પ્રતાપો બહુ ભારી, અખુટ તુંજ માયા મહેરયાની,
તને આભારી કુદયે જગત સારી, પાક આંવાં અરદવીસુર હમ પ્યારી.

—દ્વારાં પ્રીત્દર.

ચાંદી તથા જરમન સીલવરના ફ્રેન્સી નકસીના માલ

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૧૦૯ વરસનું વીશ્વાસુ ખાતું.

(રથાપી ૧૮૬૦)

રતનજી જેહાંગીર

રેલીફેન
૨૬૨૬૭૯

૬૬, બજારગેટ રટ્ટીદ,
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MOBED—Our Urgent Problem

આપણાં પ્રીય મોબેદ ટાણાની ઉન્નતી માટે મુંબઈની પારસી પંચાયતે ફંદ ખોલ્યું છે જેમા ફરેક જરથોસ્તીએ પોતાની ફરજ સમજી ફાળો મોકલતાજ રહેવું જોઈએ. તમારો ફાળો તુરતા તુરત મોકલવાની PARSIANA તમને યાદ દેવરાવે છે. જાનેવારી ૧૯૬૮ ના અંકમાં પૂરી વીગત વાંચશો.

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CULTS AND CULTURES

CULT OF THE WATERS - AVAN ARDUISUR

by

P. B. WARDEN

A cult is basically a worship arising from some religious belief. Cultivation was always preceded by some form of worship and the aggregate of such forms of worship resulted in a peculiar combination of beliefs with their wide spread impact on the life of the people forming their own **Culture**. Cultures thus differ because each one is an outcome of some accentuated system of beliefs and as beliefs travel across borders they mingle together and produce identical, similar or contrasting cults and legends in course of time. Rawlinson in his lecture series on Historic Evidences says "A myth is a pure and absolute imagination; a legend has a basis of fact, but amplifies, abridges, or modifies that basis at pleasure" of the narrator or chronicler or a simple recorder. One can thus notice distortions within generalised similarities in the comparative studies of the interactions of cults and the legends of different nations. Sir Jehangir C. Coyajee, Late Principal, Presidency College, Calcutta, in his learned work **Cults and Legends of Ancient Iran and China** says "I can confidently assert that a great harvest awaits accomplished scholars of Iranian and Chinese Archaeology, when they turn their attention to the scientific and systematic comparison of these two great spheres of beliefs and legends" and looks to the feudal age of China (two centuries before Christ) as the period likely to yield ample material.

Amongst his great many narrations we here select the **Cult of the waters** as in this April month runs Avan month (Shen-shahi Calendar). The following material comes as selections and extracts from the work of Sir J. C. Coyajee.

Sacrifices were offered to Avan Arduisur to secure Her help and she accepted or rejected them on their merits and demerits. Good desire was merit; bad desire was demerit as could be gathered from the reading (or translation) of AVAN YASHT. The corresponding Chinese deity is "Ping-i".

Iranian worshippers have certain holy rivers and mountains near which they offered sacrifices. The river described in Avan Yasht has a large number of branches fed by innumerable tributaries which would need a fleet horse forty days of riding across. Sacrifices could be offered anywhere along the banks of the River. But Hoshang offered sacrifices on Hara mountain, Yima on the height of Hukairiya and Kaikoos on Mount Erezifya.

The Chinese preferred the Lake of Tsong-ki or Mount Yang-yu. Lintsin was another great place for the worship of "the Yellow River". The Kings of China periodically offered WANG, a sacrificial ceremonial in honour of both mountains and rivers to avert floods and droughts. The explanation for the strangeness of

offering sacrifices to or on mountains to placate the Goddess of water is that rivers and mountains are both instrumental in producing and storing rain water. In Tir Yasht Vouruksha Lake is honoured for similar reason. According to Confucius beneficent influences of the spirit of mountains and rivers suffice to regulate the world as guardians of the earth and of harvests. Mountains and rivers are terrestrial delegates of high Heaven.

The cult of Tien-Fei, a goddess worshipped to avert ship-wreck, has no Avestan counterpart.

The water Goddess of China helped the Lords of Tsin in their fights and also in their vendettas. Even the enemies of the TSIN though at first reluctant to pay homage to the deity of the enemy at last worshipped her, as the enemies of Iran like Zohak and Afrashiab did worship Avan Arduisur.

In the sacrifices horses and oxen and lambs in hundreds and thousands were the principal victims. Great care was taken by priests or invokers of deity in selecting the victims. Victims were offered up by immersion. It is averred that **the numerical presentation of sacrificial figures does not actually mean the real total number of them** but suggests the equivalent in the effectiveness of the offering. An illustration to clarify that idea may be taken from the description of the energy out-put of a machine. When it is said to be ten Horse Power it does not mean that ten horses are actually harnessed to the engine. Likewise Dasturji Kharshedji Dabu had explained the quantity of Sandalwood offerings in terms of the willingness for sacrifice a devotee stood for. A five rupee

piece is the measure of man's willingness for sacrifice — but he cannot go and burn out a five rupee note or five one rupee notes. Sacrifice must please or satisfy the deity and because of this belief the best available is offered. It will be surprising to note that at one time the Chinese sacrificed as offering the best and the most beautiful girls to placate local God of the Yellow River. They were dressed in full bridal attire and set afloat on a couch to be drowned. (What a waste ?)

Avan Yasht mentions the deity driving forward her chariot with four horses (allegorically, wind, clouds, rain and hail) similarly a bas-relief in Chan-tong depicts a surface vehicle drawn over the water by fishes and escorted by armed aquatic beings.

Similarity extends also to Tir Yasht, in which Tistar Tir Yezd (the benevolent water-god dropping rain in abundance for ample crop to grow) takes the form of a benevolent WHITE HORSE. His opponent Apaosha (wanting to spread drought assumes the shape of a BLACK HORSE to fight the WHITE HORSE. The white horse loses the fight first but overcomes the black horse after the people at first unmindful of the boon from him offer prayers to him. There are yellow ox and black ox of benevolent and disturbing types in Chinese legends, the latter hiding under river beds causing floods. On detection the yellow ox overpowers the black ox into submission with promise to stop his destructive activities.

Bundahish (chapter XIX) describes several aquatic animals amongst them being a three legged ass in the ocean con-

stantly shaking the waters (ebb and tide). Darmesteter looks upon it as a meteorological myth. A Chinese legend describes a green bodied, hornless bull in the Eastern Sea. When it enters the water or emerges from it there follows a strong wind or rain. These are the poetic accounts of the normal changes in the seas.

This book of Sir J. C. Coyajee (published by Karani 1936) narrates identity in thought and images prevailing at a given point of time in the history of adjoining countries. It is but natural that it should be so. Setting aside the origins

of different races ethnologically the underlying possibility is a high probability that human race originated at only one place on Earth and Spread out by happily escaping from storms, strifes and natural calamities during migrations. Recently a couple of He-men successfully ventured to cross the ocean from European to American shore in an ordinary boat to prove the possibility that people in prehistoric period might have migrated similarly on rafts. Essentially humanity is everywhere alike (if not the same) as can be seen from its version in THE FAMILY OF MAN.



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