

Of Trusts and Distrusts

"There are some trusts where the trustees cannot carry out the work regularly because they don't meet. In another a corpus of 1.75 lakhs is locked up because the trustees are not willing to carry out their responsibilities. Educational trusts are paying taxes because the scholarship money is not distributed... in 61 such trusts the income exceeds the expenditure, the excess is 32 lakhs. Sixty trusts with a corpus of 2.64 crores earn an interest of only five percent when the minimum return available is nine percent...by investing the corpus of these trusts at only two percent more, an income of 5.28 lakhs can be generated."

These are some of the findings of a survey of community trusts conducted by Hormuzdyar S. Dalal for the Zoroastrian Community Development Institute (ZCDI) a project of the Havrashta Foundation founded by Dr. Jamshed Modi and others.

The ZCDI presented the main findings of the report 'What our forefathers have left for us - A study of Parsi Trusts

in Maharashtra' at a half day seminar on October 17 at Bombay's Taj Mahal Hotel.

In his introductory address, Modi noted, "today's complex community

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problems require the attention of dynamic professional people...the most important area is economic development of the community, hence as a first step we have endeavoured to take stock of our community's resources."

Dalal claims that the Institutes directory is more accurate than the *Directory of Public Trusts Registered under the Bombay Public Trusts Acts, 1950 Greater Bombay, Bombay Suburban District Volume One*, prepared by the Charity Commissioner's office, Maharashtra. However, he notes, "We must not jump to any hard and fast conclusions from the figures (arrived at by the study) ...studies of this sort seem to point to various conclusions...but these must be treated as tentative conclusions or working hypothesis, to be further investigated before they are adopted as true."

"Dalal had an up hill battle even when collecting the most innocuous, basic, non-confidential information", noted Modi. "Despite persistent efforts he has not succeeded in getting information on the 1,200 trusts of the Bombay Parsi Punchayet," he said.

The remark triggered off the second session of the seminar, which was a discussion amongst the handful of trustees of various trusts, present.

Trustees may withhold information, said Ms Nergish Palkhivala, for fear of complication and consequences. If the

Institute could reassure the trustees, that the information would not be misused, Dalal's task would be infinitely simplified, she added.

Jamshed Guzdar, a trustee of the Bombay Parsi Punchayet commented that "the ego is the main reason for not divulging the information. With flattery and some application of reason, the data can be acquired", he said. Guzdar assured the gathering that the BPP would extend cooperation.

Guzdar also noted that henceforth applications for housing would be computerized by the BPP to determine the most worthy candidate. Also all seven trustees would now be on the housing committee that allocates flats.

A detailed report of the project covering 566 trusts in Maharashtra excluding the 500 Baj-Rojgar trusts, is available in four typed volumes at the Institutes office at Bisni Building, Navabhai lane, Flora Fountain, Bombay 400023.

The Institute is considering computerization of the data gathered by Dalal.

Shiraz Bulsara



Modi : a first step



Dalal : minimum returns

The Parsi Punchayet Case

Petit vs Jeejeebhoy II

The Evidence of Soonabai

THE JUDGEMENT SO FAR

In 1903, R.D. Tata married according to Parsi rites, a French lady, after having her navjote performed. Tata claimed his wife "had become a Parsi professing the Zoroastrian religion and consequently she was entitled to participate in all the charitable and religious Funds and Institutions of the Parsis" including the right to enter fire temples and have her body consigned to the Towers of Silence.

Thus the scene was set for the historic court case of Petit vs Jeejeebhoy, also known as "The Parsi Punchayet Case."

The question before the two judges of the Bombay High Court, Justice Beaman and Justice Daver, was whether a person born in another faith but converted to Zoroastrianism was entitled to the benefits of certain community trusts.

The Plaintiffs (Sir Dinsha Manockji Petit, Tata and others) contended Zoroastrianism enjoins and practices conversion and that converts are entitled to all the benefits provided. The Defendants (Sir Jamsetji Jeejeebhoy and others) while admitting that Zoroastrianism permits conversion state that "ever since their (Parsis) advent into India (they) have not admitted a Juddin (person belonging to another religion) into their fold. They admit, however, that children born of a Zoroastrian father by an alien mother have been allowed to come into their fold by the performance of the Navjote ceremony."

The Plaintiffs called certain witness' to give some concrete instances of conversion of Juddins to Zoroastrianism.

Daver in the part of the judgement printed in the last issue of Parsiana discredited the evidence presented by the first witnesses.

The Plaintiffs attempted to prove that there was, at least, one instance known of an entire alien—a person born of both non-Zoroastrian parents—who was admitted into the Zoroastrian faith and enjoyed all the rights and privileges of a born Zoroastrian. They called five witnesses to prove this one instance. They examined Soonabai, a girl alleged to be born of Hindu father and mother; they called her husband Byramji; they called Furdoonji Hotelwalla, who arranged for her marriage with his wife's brother Byramji; they called Nowroji Lalina, one of the priests who performed her marriage; and lastly they called Dhunjishaw Motabhai Vakil, the gentleman who was supposed to have taken the Hindu girl when she was 3 or 4 and brought her up and converted her to Zoroastrianism. This witness Dhunjishaw is an Hospital Assistant, in the service of the Nawab of Cambay, getting only Rs. 140 a month. He has been in such service for sixteen years. Before that he was in charge of a hospital for five years in the Junagadh State. He says, while he was at Junagadh, a Bawa came to the hospital suffering from cough and fever. He was accompanied by his daughter 3 or 4 years old. Her name was Sunder. The Bawa told him that his wife had died on the way to Junagadh. The Bawa died in the hospital, and the hospital peon reported to him that there was no one to take care of the child and it was crying. Dhunjishaw says he gave orders that she should be made over to some man of the Hindu religion who would be willing to take charge of her. Then we have the astounding statement that, in a city like Junagadh, "none such was found," with the result that he took pity upon her and kept her in his own house.

This charitable gentleman undertakes the burden of taking over the child of a wandering Hindu Bawa, because no Hindu was found who would either take her or put her in some charitable Hindu

Institution. His salary is now Rs. 140. Twenty odd years ago, it was possibly smaller. He is burdened with a family of his own, but that does not deter him. He not only takes this little parentless Hindu waif, but he suddenly develops a wealth of affection for the child. He admits treating her as his own daughter. He brings her up with his own children, dresses her as his own children, teaches her Gujarati and the prayers of his own religion, and gets her to be admitted into the Zoroastrian faith by having her Navjote ceremony performed with that of his own children. The child is given a Parsi name and is trained to address him with the affectionate appellation of *bawaji* (father). His disinterested benevolence does not end here. He knew there were two Parvara families at Surat. He knew one Furdoonji, who belonged to one of these two families. He calls him all the way to Cambay from Surat, and asks him to find a suitable husband for this girl, who had by then grown up. Furdoonji arranges for the marriage of this girl with his wife's brother Byramji. The marriage is celebrated at the expense of Dhunjishaw, who gives the bride a small dowry and she is now settled in life at Surat.

Dhunjishaw was by no means a truthful witness. He was confronted with his own letters, written to Mr. Sheriarji Bharrucha and Mr. Jiwanji Mody. They are not straightforward letters, and contain a statement about the child's father and mother dying of cholera, which does not harmonise with his evidence in this case. He made an untruthful statement about the reply he got from Mr. Jiwanji Mody. His whole conduct towards this girl Soonabai, every action of his in connection with her, all the proved circumstances relating to this girl's life, point to her being something a great deal more to Dhunjishaw than Dhunjishaw is willing to admit. It is most difficult to believe that a Parsi living away from his native place, in a Native State, by no means in

Would the Hindu Mahajan of Junagadh allow the child of a Hindu Bawa to be brought up in a Parsi house?

affluent circumstances, should deliberately impose upon himself the burden of bringing up the child of a man who casually turns up in his hospital and dies. Surely there must have been plenty of Charitable Institutions and numbers of Hindus at Junagadh willing to rescue the child of a Bawa from want or starvation! Would the Hindu Mahajan of Junagadh allow a child of a Hindu Bawa to be brought up in a Parsi house and make no effort to rescue it from alien hands.

Soonabai herself says she has a recollection that before going to Dhunjishaw's house she used to live in the vicinity of his dispensary at Junagadh. She does not remember with whom she was living. This contradicts Dhunjishaw's story about the sick father bringing the child with him to the hospital. I am inclined to believe that this woman's recollection is correct. She probably lived with her mother in the vicinity of Dhunjishaw's dispensary, where Dhunjishaw kept her mother and visited her. The witnesses Byramji, Furdoonji, Nowroji and Soonabai herself can give no evidence as to the origin of this woman. Dhunjishaw alone knows the truth, and that truth it seems to me is that during his residence in the Native States he formed a liaison with some woman who gave birth to this child. he brought Soonabai up as his own daughter, because I believe Soonabai was, as a matter of fact, his own daughter. While on Furdoonji's evidence, I think I ought to set out here a passage in his evidence which throws a flood of light on the morality of the people of Surat and explains the conduct of the Plaintiffs in going to Surat in search of their evidence on this head of their case. After stating that his mother, who is still alive and living with him, is a Kharwa woman, he says "It is a common thing in Surat for Parsis to keep alien women as their mistresses. . . . Many people keep Dubris as mistresses at Surat. Even rich

people do that. People worth lacs of rupees are in the habit of doing this. Even if they have their wives they still keep mistresses. . . . For the last forty years, I have been settled at Surat. It has been a very common thing during the time I have been at Surat for rich Parsis to keep Dubri women as mistresses." I think that I ought not to pass on to the consideration of other evidence without noticing certain incidents which Soonabai has deposed to, incidents which, if true—and I have no doubt they are true—reflect no credit on the Plaintiffs' case. This woman Soonabai is a permanent resident of Surat now. She is 25 years of age. The last time she was in Bombay, before she came to give evidence in the case, was when she was 12 or 13 years old. The Plaintiffs bring her to Bombay for the purpose of giving evidence and put her up in Panday's Dharamsalla at Charni Road. In the course of her examination, she said:—"In Bombay I have attended Fire Temples. I have been into the Anjuman's Atash Behram, the newly-built one I have also been to the Wadiaji's Atash Behram. I have also been to the Kadmi Atash Behram, near the Railway line, opposite to Panday's Dharamsalla where I am now staying. No objection was made to my going in . . . I came to Bombay fifteen days ago. I came in obedience to a witness summons. Before that I came to Bombay with Dr. Dhunjishaw when I was a child 12 or 13 years old. Never came after that till now. I do not remember if I was ever taken to the Atash Behram then. That was my only visit to Bombay before this. The visits to the Atash Behrams that I spoke of were all after I was served with a subpoena

and after I came to Bombay this time. . . . On the Hamkara of Ardibehesht, I visited two Fire Temples, and next day I visited the Kadmi Atash Behram."

One of the questions before the Court is the right of a converted Juddin to enter Atash Behrams and Agiaries. That right is claimed in this suit in connection with a very modest Institution, the Godavra Agiary. This woman, according to the Plaintiffs, is wholly a Juddin, born of both non-Zoroastrian parents. This woman is made deliberately to visit all the three Atash Behrams in Bombay in the course of two days after she came to Bombay under a subpoena to give evidence in this case, and then the Plaintiffs instruct their Counsel to examine the woman on her visits. Each one of the Plaintiffs must have known perfectly well that such visits would be regarded by the great bulk of the Parsi community as a sacrilege, if she was an entire alien as they say. They must have known that such visits would wound the feelings of the major portion of the community. They must have known that if any one had known that this woman was born of Juddin parents, as they say she was, she would never have been allowed to enter the precincts of any one of these Fire Temples, in spite of the Navjote ceremony being performed on her and in spite of her putting on a Sudra and Kusti.

It would be idle to disguise the fact that this woman was made to go into the Fire Temples purely for the purpose of *creating* evidence in the case. It would be idle for the Plaintiffs to shirk their responsibility for the proceeding. They have lent their names to the case and they have entrusted the conduct of their case to responsible Solicitors, and their Counsel was deliberately instructed to examine the witness on these visits to the three most sacred Fire Temples in Bombay. I cannot sufficiently express my sense of disapprobation of tactics such as these.

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DANCE DRAMA

Aek Atmakatha is the autobiography of the late Dr Maneck Nusserwanji Dhalla, high priest of the Pakistan Parsis and a scholar of world repute. This is the 19th edited and condensed extract from the book "Dastur Dhalla - The Saga of a soul" - an English translation by Gool and Behram Rustomji of the original Gujarati, published by the Dastur Dhalla Memorial Institute, Karachi.

THE STORY SO FAR

Born to a poor Dastur family in Surat on 27 August 1875, Dhalla moved with his family to Karachi three years later. He was married to five-year-old Cooverbai when he was eight years old. After failing his matriculation, Dhalla sought employment while educating himself in religious matters. With the assistance of the Karachi Parsis, Dhalla studied Iranian languages in Bombay and then proceeded to Columbia University in New York, where he was awarded a Ph.D. in 1908. On his return to India, he was nominated high priest of Karachi Parsis in which capacity he tried to critically evaluate old religious beliefs and customs in the light of his broadened outlook.

Dhalla was active in forming a Zoroastrian Conference to study the problems of the community but his efforts met with severe criticism from orthodox groups. The conference floundered on the issue of religious controversy and in 1919 after the seventh session, closed down.

Due to their numerical strength and the support of the Press, the orthodox group forged ahead of the reformists.

Amid the controversy, the emotionally charged issue of performing the Navjote ceremony of non-Parsis arose, to be followed by controversies over individual rights and community mores.

From the time our forefathers settled in Iran, their contacts with the surrounding Semitic races strengthened and, under the influence of their culture, we adopted more of their customs and traditions.

Living midst the Hindus of Gujarat in India, our men and women used to chant their *raas* and *garbas*. Later we composed Parsi *garbis* and *garbas* and began to sing those. Our men also hummed the *khyals* and *kalgis* of the Muslims when they came to live in our midst. We drew upon the music of both these communities, but we remained distant spectators of their dance and drama.

The English brought with them their music, their plays and their dances. For quite some time, we were not lured by any of the three. On all festive occasions, it was the custom for every community to entertain their guests till late at night with songs and dances. Imitating the Hindus and the Muslims, the rich of our community also followed this practise.

From the beginning of the last century however, a new trend found its way amongst us. When a Viceroy or a Governor or a British business magnate was to retire, our wealthy *Sethias* arranged a farewell function at which, in place of local dancers, a western-style ball was organized.

In Bombay the first ball of this kind was given by Sir Jamshedji Jeejibhoy in 1824 to Remington Crawford. In Calcutta Seth Rustomji Cowasjee Banaji organized a ball at the inauguration ceremony of his newly-built residence in 1837. After that, ballroom dancing

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became a fashion with the aristocracy. Parsis did not participate in these dances because they were unfamiliar with this art; but even the Hindus, for whom dancing had formed a traditional part of their religion and culture, and the Muslims too, did not get involved in it.

The reason for this detachment was that the Hindu men and women who esteemed the art of dancing, always performed their distinctive dances individually, hence these western dances which necessitated the physical contact of the sexes did not meet with their approval.

Even in our community formerly a handful of men and women participated in these dances and communal newspapers branded their deeds as flippant and frivolous. Today in Bombay, Karachi and other cities, many are constantly enjoying the pleasure. In this respect Karachi seems more advanced than Bombay. Here approximately 200 men and women have taken to dancing. What Bombay has not yet started is already in vogue here and that is the introduction of dancing as part of the entertainment accompanying Navjote and marriage festivities.

On the soil that has produced renowned dramatists like Kalidas and Bhavbhuti, our forefathers may have been ardent admirers of the art, but we

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have no reference to their being drawn to dramatization or drama writing. We were attracted to it only towards the middle of the last century. In 1853 Dadabhoy Navroji and other educated Parsis founded the first dramatic society. They had performed the play 'Rustom and Sohrab' and a farce called 'Dhanji Garak'.

Kaikhushru Kabraji, the renowned reformist Editor of the '*Rast Goftar*', founded in 1868 the Victoria Dramatic Society, a committee of two Hindus and nine Parsis under the presidentship of a Hindu '*sethia*'. Under the auspices of this Society, many Shakespearean plays were enacted in Gujarati. The following year they staged the historical play of 'Bejon and Manijeh' in Persian costumes and in a Persian setting.

A love for acting increased in the community and under the directorship of Khurshedji Balivala a drama troupe travelled to different parts of India to perform their plays. Outside India, under the patronage of King Thebo it regaled the people of Burma and in 1855 at the time of the 'Indian and Colonial Exhibition' held in London, it performed its plays there with 22 Parsi actors. During the last 75 years we have created talented playwrights and actors who have produced many Persian, historical plays and later some depicting

Parsi social life.

Until the beginning of the last century songs and folk music composed by the Hindus and Muslims as well as by members of our community were chanted by us. Western music had already found its way into the country and it had been admitted initially into Parsi homes.

At first only our men-folk knew how to perform upon instruments, but later female education seemed incomplete without the accomplishment of music; and so the art of playing and singing was introduced in our families.

Since singing and dancing had been relegated to women of low standing in our country, ladies of every community still performed only before their own families and friends.

Our women sang for the first time before a mixed cosmopolitan audience in 1883. Kaikhushru Kabraji had translated the National Anthem of 'God Save the Queen' into Gujarati. Under the Chairmanship of Sir James Ferguson, the Governor of Bombay, a grand function had been organized by the various communities.

The first concert performed by Parsi ladies at the Town Hall in 1887 before the Governor of Bombay, Lord Ray and his wife and other prominent ladies and gentlemen, was also organized by Kabraji. Again in 1894, Mrs. (later Lady) Dhanbai Jehangir Readymoney organized a concert at the Town Hall in aid of the Parsi Hospital. Together with other Englishmen she personally participated in the singing on that occasion. After that, such concerts were performed frequently at Bombay, Karachi and other places.

At the end of the century, two Parsi ladies had ventured to take up acting as a profession in Bombay. This gave rise to a heated controversy which resulted at times in opposition against concerts

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also. In time, Karachi felt the effects of the disturbances at Bombay. The presence of non-Parsi leaders in concerts given by Parsi ladies was not uncommon in Karachi.

During the great World War of 1914 to 1918, various concerts and fancy

dress shows were organized under the patronage of the Commissioner or the General in aid of the soldiers wounded in war. Parsi ladies, together with others, took part in these functions. At a similar public gathering, Parsi ladies had performed before a crowded audience. Yet, only 14 years ago, Zarthosti Banu Mandal organized a successful communal concert in aid of Parsi charities.

Upon special request from prominent leaders of other communities to repeat the performance before a cosmopolitan audience and while arrangements were in progress, the Karachiites objected to it. Money was refunded to those non-Parsi guests who had purchased tickets for the function.

When young girls of respectable Hindu families perform before Parsi audiences from the Parsi platform of the YMZA itself, the conservatives and reformists alike enjoy the performances and applaud heartily. In spite of this, the step that was taken to stop the Banu Mandal from acceding to the noble request of performing before respectable members of sister communities was not only selfish but tantamount to degrading the Mandal and the community in the esteem of other communities.

Another excuse that was put forward by the leaders of the opposition for preventing the performance was that it would not be proper for our communal institutions to receive help from outsiders.

After this affair, I delivered two talks in reference to it wherein I stated that we valued our self-respect dearly and that everyone was equally anxious to see the community self-supporting and strong enough to stand on its own resources. Yet, under such circumstances, just as we continue to contribute towards the up-keep of other institutions, the gracious acceptance of their assistance at times is a token of respect and a sign of mutual comradeship.

To state that we can always give and never receive sounds arrogant at such times. Besides, history tells us that our forefathers did not find it improper to accept assistance from sister communities in their mutual dealings. When they established the first *Atashbehrum* at Sanjan, the gifts that were offered by the Hindu Raja were gratefully and gladly accepted by them.

Balajirao, the Gaikwar, had graciously exempted us from paying tax on the sandalwood that was consumed in the *Atashbehrum* at Udvada. The

Nizam's government pays an emolument to our dasturs. In 1807, Alexander Adams had the death anniversary

When the first *Atashbehrum* at Sanjan was established, gifts were offered by the Hindu Raja.

ceremony of our respected leader, Dadiseth, performed at his own expense and gave a dinner to the Parsis that night.

On such occasions it was not a question of cash but of fostering the friendship and good-will of other communities. Nearer home, I pointed out examples of Hindu and Muslim dramatic or circus troupes coming to Karachi. At times we request them to contribute the proceeds of some shows to our charitable institutions. There have been instances when they have not charged even for the expenses incurred on the night of the performance, or at most deducted the expenses, and have generously offered to contribute towards our funds and we have accepted their kind offer with deep gratitude.

Over and above that, on such occasions we reserve the highest seats for the Parsis and throw open the least expensive benches to other communities and add the income of such shows to our funds. The exhibition of articles made by the students of the Technical Classes of our Girls' School is open to all at a nominal entrance fee. The income from entrance plus the sale proceeds of the articles is credited to the Income Account of our institution.

Besides all this, from the time of the last World War, various societies such as the 'Linen League', which have been founded under the patronage of the Commissioner's wife, prepare household linen which is distributed to the city hospitals. We willingly accept the share that comes to our Maternity Home and our hospital. Through this graceful acceptance, we are cementing the bonds of goodwill and friendship in which lies our security and our self-esteem.

Fifty years ago we never heard of a Parsi beggar. Today, to our disgrace and dishonour, despite all the help rendered by our own community which exceeds that given to its poor by any other community, we find Parsi men and women begging for alms from all and sundry on the streets of Bombay. Utopian arrogance will serve no pur-

pose.

The stage has found a place in society since almost 2,000 years and from the outset men played the parts of both sexes. Even in the West, the custom of women playing their own roles commenced only from the turn of the last century. In our country, they made an appearance on the stage as recently as 50 years ago. The audience applauded, but society's disapproval of ladies performing in public, continued.

Meanwhile, at the beginning of this century, there was a move by women of our community to take up acting as a profession which was crushed by a strong wave of opposition. A decade ago it came to light that a highly educated young lady of a respectable family was to make a debut on the stage as an amateur together with other non-Parsi youths. She was prevented from doing so under threat of picketing. Such strong opposition has abated now.

This controversy was tinged with a new colour in 1935. The appearance of two Parsi ladies on the screen gave birth to a heated discussion in the community. Vehement protests appeared in the Press. All kinds of efforts were made to nip this new move in the bud.

With the mistaken idea that if such activities were forcefully quelled and conquered once and for all, they would never be reborn, some people offered the impracticable suggestion of buying over the film at a fantastic price in order to save the proprietors of the company from incurring a loss.

Guided by the quaint conception that the intervention of government could prohibit by law Parsi women appearing either on the stage or the screen, Bombay was considering sending to the government a memorandum with the signatures of the Zoroastrians of many places.

Whenever some controversial question is being discussed in Bombay, I lecture upon that subject in Karachi. Thus I talked on the challenge posed by society to appropriate individual freedom. I declared that mankind has freed itself after years of struggle, from the

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bondage of such narrow-minded thinking that the state and society are all-in-all but the individual is not - that the individual lives for the sake of society alone.

The progress of society is dependent upon the freedom of the individual. Living in an enlightened age, as an educated community, we are reared on lessons of freedom of thought, freedom of speech and freedom of conscience.

Giving due support to the argument

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that the morality of a woman appearing on the stage or the screen is endangered, I stated that such a fear is not unfounded; yet in countries of the West many respectable and talented ladies have managed to preserve their honour and have become famous in the art of acting.

In qualifying my statements, I reminded the audience of the event that had occurred in the community. The darkest chapter in the social life of a community, is the cheapening of its women's honour through the profession of prostitution. In 1870 when the law regarding contagious diseases was passed, two Parsi women of Bombay applied to the government for a licence to practice prostitution. The feelings of the community were sorely injured and a requisition was made to the Trustees of the *Anjuman* to take stern action against those women.

A meeting of the *Samast Anjuman* was called at Albless Baug where it was resolved that such women would be debarred from taking advantage of communal, charitable, institutions during their life-time and, in death, their corpses would not be placed in the Tower of Silence. In other words a resolution was passed that was tantamount to the ancient practice of excommunication that was exercised by the Panchayat against a wrong-doer.

Khurshedji Rustomji Cama and other reformists protested against this action taken by the *Anjuman* and the resolution was shelved. For the first time the community realized that it no longer enjoyed the privilege of preventing an individual from entering, of his or her own free will, into the cheapest and lowest of professions.

Up-to-date we have succeeded in preventing our women from pursuing acting as a profession, but it will no longer be possible to do so. It is wise to surrender serenely to the changes of time. Two reasons can attract our women towards this profession. One of these is that some who have been born with the natural gift of drama and dance will be guided by an irrepressible instinct to give expression to their hidden talent.

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Others will be drawn by the pious ideal of earning an honest and independent living through their innate art.

Strange and varied are the venues of man's capacity to earn through his intelligence. A Charlie Chaplin or a Greta Garbo or a boxer earns a much larger income than the President of the United States or a Professor Einstein. We cannot but relinquish the idea of forcibly debarring women who honestly believe that they will shine out on the screen from taking to that profession.

Before we talk about women losing their self-respect by joining the profession and thus degrading the community, it is necessary to ponder calmly over the fact that, as in all communities, all over the world, amongst us also immorality is now not a veiled evil but has made its shameful appearance in public.

Our ancient pride that public prostitution does not exist in the Parsi community does not hold ground any more. We have to live in a world of reality, not in a world of dreams and to direct the course of our lives in consonance with the change of times and circumstances.

OF TRUSTS AND DISTRUSTS

	Multi-Purpose Trusts	Educational Trusts	Medical Trusts	Housing Trusts	Total
Number of Trusts	316.00	133.00	55.00	62.00	566.00
Corpus in Crores	14.95	13.08	4.11	1.15	34.01
Income in Crores	2.02	1.51	1.30	1.848	5.01
Inoperative Trusts	18.00	6.00	9.00	8.00	41.00
Corpus of Inoperative Trusts	9.17	3.82	4.90	6.57	24.46
Trusts with Income in Excess of Expenditure	27.00	61.00	10.00	12.00	110.00
Surplus Per Annum in Lakhs	14.83	32.00	7.73	3.61	58.17
Trusts with Corpus Invested at 5% Average	161.00	61.00	24.00	12.00	257.00
Corpus Invested at 5% Average	3.07	.0264	.6584	.0731	4.60

ZCDI data on community trusts

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