

The Dawn of History: Zoroastrianism - Ideas and Impact

Dr. Shernaz Cama

Associate Professor, Lady Shri Ram College, University of Delhi

ABSTRACT

The need of the hour in a world facing war, disease and economic instability is the reiteration of a common humanity. From the beginning of time intercultural relationships created civilizations, particularly along the Silk Road. The Indo- Aryan and Indo- European worlds are bound together through linguistics, genes, trade as well as cultural norms. A key element which unites India and Iran both home to the Zoroastrian faith is the belief in the forces of harmony in Nature. *Asha* in the Avesta is equal to *Rta* in the Rig Veda. Therefore, from the Bronze Age through the next two thousand years, tangible and intangible links bring these two ancient traditions together. They have contributed much to the world that has been forgotten; from medicine to literature, music and architecture. Today, when the Central Asian world is looked at as a place of disharmony and poverty it is time to correct history and bring back the truths of the past. The primary battle between the forces of Life and Goodness versus Negativity and Evil are seen in the ancient ceremonies of the Zoroastrian *Yasna* and Vedic *Yagna*. These are examined in this paper along with their significance to creating harmony between Man and Creation, a role of vital importance in our times of climate change and environmental degradation. Ancient wisdom has much to teach the world today about how to live in harmony with ourselves as well as the world around us.

Keywords:- Intercultural, Harmony, Traditions, Yasna, Yagna

INTRODUCTION

Intercultural dialogues help us realize that cultures were never separately bounded entities. From the beginning of recorded time the human race has moved and intermingled beyond the borders of any area they called home. Ethnocentrism emphasizes pride in a group which values only its own cultural achievement and, rejecting the beliefs of others, leads to conflict. It is fortunate that the 'Cousin Cultures'¹ of India and Iran represent a world view linked by both geography and history, weaving together a tapestry of deep internal consistency.

The Indo - Iranian identity is a part of the human family linked by linguistic roots, history, myths and religions. It has shared trade not just along the Silk Route, but also through sea ports. The land route crossed the centre of the then known world, taking Indian cultural expansion westward, while waves of Persian influence extended into India through Malwa and Mathura up to Patliputra. This was not just through conquest, but by gentler means of marriage alliances and exchanges of science, medicine and tangible heritage such as architecture.

The shared tangible heritage is obvious. At Agra, Persian architecture of squinch and dome, decorated with Rajput chattris and the perforated grills of Indian temples, has created the Taj Mahal, the architectural emblem of the Indian subcontinent. A Punjabi architect of Persian origin Nadir al- A'sr Ustad Ahmad Lahori led the team which perfected the Indo- Islamic style of Mughal architecture. The artisans came from Turkey and Delhi, calligraphers from Shiraz, sculptors from Bukhara, jewel in-layers from South India, stone cutters from Baluchistan. Precious material included marble from Makrana, jade from China, amber from Burma, lapis from Badakshan and rare coral and Mother of Pearl from the Indian Ocean. Forty three types of gems from the high mountains of Central Asia to the depths of the Indian Ocean created this, our Wonder of the World.

To move from the visible to the auditory, the chanting of Gathic Avestan is uncannily similar to Rig Vedic Sanskrit, while India became the second home of the Persian language. Hindu spiritual themes combined with musical phrasing

of Persian and Central Asian notations to create great Indo-Islamic music. In the Arts, the Tree of Life can be seen ranging from the grotto of Takt-i-Bustan, through Kashmir, to cross the Deccan into Sri Lanka, while symbols of the Cypress, the Chinar and countless others, decorate textiles, carpets, laquer and metal work. We even share a heritage of blue and white pottery.

Across this region, the *Pairideza*, or gardens of Persia, became symbols of serenity and peace. At another level, the greatest of minds combined in mathematics to create syncretism in knowledge, while Avicenna's works on medicine, astronomy, mathematics, theology and logic were deeply interlinked with Indian thought. The world today seems to have forgotten the great debt it owes to the lasting legacy of this working together, which created the first hospitals. The great hospital at Jundi Shahpur grew on Persian foundations, but Indian medical practices prevailed, to create a methodology of treatment. The high ethical standards associated with the medical profession today, had been laid down as early as the Zoroastrian holy books, down to details even regulating fees.

When looking at literary links, a huge corpus emerges; the most important cultural linkage being perhaps the *Panchatantra*. Translated by the Persian physician Burzoya, these animal fables, metaphors on how to live a good life, have become the most widely travelled text in the world, moving eastward through China to Java and westward across the Middle East. In 1483, it became one of the earliest books after the Bible, to be printed in Europe at Gutenberg's Press.

These are all instances of tangible links. Yet, the exotic magnificence of gems and jewels fades in value before the humane spirit of these peoples and their rich legacy of humane thought. It is perhaps the joint belief in the truth of the Eternal Essence of Nature, that is one of the Indo - Iranians' greatest contributions to world thought. A desire to live in harmony with the cosmos, recognizing that human kind is a fraction of a much larger existence, is inherent in the philosophy of this region. Living in a geographical area which ranges from the snow covered plateaus of Central Asia to the hot plains of India, their symbolism is a felt response to the cycle of the seasons. A mythology leading to religious injunctions of the need to nurture creation forms the tapestry of the Indian and Iranian approach to life. This family of Indo-Aryans was a pastoral people when they moved into the Northern Iranian Plateau and later migrated into the Punjab. The hymns of the *Rig Veda* and Zarathushtra's *Gathas* or Songs which were composed around 1800-1600 BC, much earlier than 1000 BC,² celebrate a sacred geography with a joyous wonder about life:

Who was the First Father of Eternal Law?
What Being laid down Paths for Sun and Stars?
Who made the Moon to wax and wane betimes?

Ustavaiti Gatha 2-3, *Yasna* 44.³

These earliest questions and ideas about the Creator and creation are not a primitive animism but reflect a yearning to understand not only Creation, but man's role in keeping the balance of *Asha* or *Rta* and preserving cosmic order. Good and Evil are active forces in both Hindu philosophy and Zoroastrianism, reflected in the metaphor of darkness and light, flowing clear waters versus those that are unclean and the Laws which uphold the order of the Universe versus disorder and destruction. A key to the major cultural confluence of ideas can be seen in the tradition of the Zoroastrian Yasna ceremony and the Vedic Yagna and their web of influence across millennia. Both consist of a sacrifice to the Creator, bringing together all natural elements in a sacred space, with Fire, Water, Animals, Earth, Sky, Plants and Man working together to energize this world and protect it from destructive forces. It is a ceremony of universal purification, a ritual through which the sacrificers or priests transmit a holistic vision of life to their community. Here the Zoroastrian Yasna ceremony will be examined in detail, for it foregrounds a vision of creation celebrated for centuries without interruption. It is, with the Vedic Yagna, part of the intangible heritage of humanity going back to the earliest period of human history.

At the core of these Indo- Iranian ceremonies is the general idea that there is 'law in nature and there is war in nature', and because nature contains powers that work for good as well as evil, there is a struggle - nowhere more apparently than in the positive Creation warring with demons of drought and destruction.⁴ The good in Zoroastrianism was signified by Ahura Mazda, the force of Light and Wisdom. The opposite evil force was Angra Mainyu, darkness and negativity. The forces of Ahura Mazda, Mithra and the seven Amesha Spenta have their mirror image in Asura Varuna and the Adityas. The 33 Yazatas from the Avesta and the 33 Gods from the three regions bear a striking similarity in their number. The power of prayer - the Yasna incantations and the Suktas are all historical proof of the close association of these branches of Indo- Europeans, spread across Central Asia.

Agni or *Atar*, Fire, is primary to the Yasna ritual, but equal importance is given to water in this long ceremony. Fire is the purest of the elements, an intermediary between God and man. In the presence of these elements, haoma or soma (ephedra) juice is created to strengthen mankind, fight off negativity and keep the world in balance.

The preparation and offering of Soma-Haoma was an important part of Indo - Iranian worship. In both, the stalks were pressed and the juice mixed with milk. Both were said to grow on mountains, their mythical home being heaven, and both were regarded as mighty forces capable of giving immortality.⁵

There are no images in these rituals; the hymns of the entire ceremony are dedicated to natural elements and the powers residing in them. This 'act of worship', or sacrifice releases energies, strengthens the priests representing Man and re-enacts the quest for understanding. In a clear parallel to Zarathustra's *Gathas* is the Creation Hymn of the *Rig Veda*.

"Then even nothingness was not, nor existence.
There was nor air Then, nor the heavens beyond it.
What covered it? Where was it? In whose keeping?
Was there then cosmic water, in depths unfathomed?..."

But after all, who knows and who can say.
When it all came, and how creation happened."⁶

A spirit of inquiry forms a core basis to these rituals and in these faiths. This was a very early period of human history, the Bronze Age where 'matsyanyaya', literally 'where the big fish swallowed the little fish', or unbridled competition prevailed, in conditions of anarchy.⁷ Tribal communities were giving way to settlements and rulers had developed strong political ambitions. There was insecurity and uncertainty at this time of chaos. This was when philosophic seekers sought to challenge such violence and provide answers to fundamental questions of rule and righteous conduct. They would provide spiritual weapons to their peoples. In this situation these ceremonies provided a pattern both for human behaviour and for the universe.

Through the Yasna and the Yagna sacrifices, a philosophical blueprint of *Asha* or *Rta* was laid out which has enabled the Indo - Iranian people to embrace differences and diversity, create a humanistic approach of ethical behaviour towards not just man but all creation. *Asha* represents an order, social and moral, which enables life to be lived in harmony. It could simply also stand for Truth. In this regard the Zoroastrian Prayer the *Ashem Vohu* has to be taken into account. It is the earliest prayer taught to a child and is constantly repeated in daily acts of worship. It deals with *Asha* as Truth:

Ashem Vohu Vahishtem asti
Ushta asti; ushta ahmai
hyat Ashai vahishtai Ashem

Free translation:-

"Truth is the best of all that is good.
It is happiness, the radiant goal of life on earth.
It is attained by living righteously,
For the sake of Truth alone."

The rituals of the Yasna and Yagna are of particular relevance to our contemporary world facing ecological destruction, because these ancient ceremonies strive to inculcate in their followers a sense of responsibility towards nature and the environment. In the *Gathas* Yasna 29, Gaush Urva, the Soul of Creation, calls out in anguish for a Saviour. Zarathushtra comes to earth to ensure total justice and righteousness for all Creation. He preaches the divine Law of *Asha* or Cosmic Truth, in which every aspect of being must be treated with justice. Such justice ensures harmony and this can be possible when there is no exploitation or degradation of Creation. In the 21st century, we are still struggling to achieve Human Rights. In the Bronze Age, Zarathushtra spoke of the rights of plant and animal, mineral and water, of reverence and nurture of all Spenta (Bounteous) Creation.

"For when he [Man] commits sin against water with vegetation, even when it is committed against merely a single twig of it, and he has not atoned for it, when he departs from the world, the spirits of all the plants in the world stand up high in front of that man; and do not let him go to heaven."⁸

Zoroaster belonged to a family of priests, he was the *Ratu*, or enlightened guide, a *Manthran* (Ys.32:13, 50:6), the reciter of the *Manthra* or sacred word of power, whose teachings would lead all beings to salvation. His belief in a cosmic law led him to create a theology by which he ensured that his followers would treat nature with reverence.

The Avestan belief in a universal principle of order and truth is *Asha*, in Sanskrit it is *Rta*. This order comes about through the conscious efforts of each individual. Zoroastrianism places a great responsibility on man - in his actions lie not just his salvation but the perfecting of creation itself. The Zoroastrian must serve Ahura Mazda in daily actions by care and concern in his dealings with water and earth, plants and animals. Thrift in using nature's gifts and charity to all life is enshrined in the faith. For Zoroastrians, there is only one God, Ahura Mazda - all good is comprehended within Him. Division and evil only appeared because of the hostile Spirit Ahriman (Angra Mainyu). Evil is the disruption of the fundamental unity of *Asha* and because it negates, it destroys. Evil is the antithesis of good but the conflict between the two will end with the triumph of *Asha*, when evil shall ultimately perish. Wisdom for humanity lies in choosing correctly, in following the path of *Asha* or righteousness and thereby becoming part of the Unity and Goodness of the Universe.

Asha is then essential for the balance and well being of our world. Zoroastrian theology stresses the harmony of both the *Menok* and the *Getik*, the spiritual and material aspects of creation providing a holistic approach to life. When spiritual force operates upon matter the world comes into being. This coming together of the two states which constitutes the act of Creation is called in Pahlavi the '*Bundahishn*'. With the realization of the *Getik* stage, the battle with evil begins for material creation is vulnerable to attack. According to the Zoroastrian myths of the **Pahlavi Books**, Ahriman attacked God's good creation marring its perfection. He plunged through the waters, creating salt, and attacked the earth, forming deserts. He withered the Plant and attacked the first created beings, the Bull and the First man. The last of creation to be contaminated was fire, which was sullied by smoke. Evil thus marred Spenta or Bounteous Creation. To restore the world to its perfect state, Ahura Mazda needs the help of all beneficent beings and finally, this will culminate in the *Frashokereti* or Renewal of Existence, when all wounds heal and evil is destroyed. The rituals of the religion particularly the *Yasna*, are therefore concerned with the protection of creation and the need to preserve it from disharmony and evil. The *Yasna* is a priestly ritual, a turning inward and needs no audience. It creates great spiritual energies without which, it is believed the world would collapse into chaos.

All the seven creations are present in the *Yasna* in their physical form and are strengthened through being consecrated in a sacred space. But this act of worship fixes the thoughts of the priests, the *Zaotar* and the *Raspi* on inner spiritual forces. The priests represent Mankind. They remind the community that 'Life was to be lived with a sense of stewardship for the other creations, so that *Asha* might rule and the world continues from generation to generation'.⁹

The name *Yasna*, Sanskrit *Yagna* comes from the Avestan root, *Yaz*, Sanskrit *Yag*, meaning 'to invoke, worship, praise'. By this act, environmental consciousness of the Oneness of Creation is stressed, a belief that deeply influences the life and action of the Zoroastrians. Its antiquity is noted by the Greeks, for Herodotus and Strabo speak of this ceremony of sacrifice, when the sacrificial requisites were 'spread on a matting or bed of grass or myrtle and laurel branches', 'the Magians touch it with slender rods and chant an incantationHolding a bundle of slender rods of tamarisk'.¹⁰

Unlike the Hindu *Yagna*, the *Yasna* can only be performed between sunrise and noon. The ceremony is conducted by two highly qualified priests, in the part of the Fire Temple called the *Dar-i-Mihir*, or the Court of the Lord of Ritual. It requires the recitation of the 72 *Ha's* or chapters of the *Yasna* text. From this liturgy, the two parts of the Avesta which survive in Old Avestan are the *Gathas* and the *Yasna Haptanhaiti*, 'the worship of the seven sections', both of which along with brief manthras, were memorized and handed down to form the *Staota Yasna* 'words of praise and worship', which remain unchanged across centuries.

In it, the visible, material creation symbolized by physical elements meet the invisible, spiritual counterparts in a place of light and radiance. It is a ritual of affirmation, advancing the world of time towards infinite perfection. Early in the morning, before dawn, the priests draw well water from the temple well. This water or *Zor* is a regenerating, purifying agent. All the implements of the ceremony are in perpetual contact with water. Water is central to the efficacy of the ritual. Along with it the other natural items consecrated include the leaf of a date palm, the *Aiwyanghana*, the twig of a pomegranate tree or *Urvaram*, the fresh milk of a goat or *Jivam*, the Sacred bread or *Darun*, *Goshudo*, the clarified butter or *ghee* and *haoma*, the twig of the *haoma* plant. These with *Zor*, water and fire in the *Afarganiyu* or vase, fed with sandalwood and incense are essential for the ceremony. The use of water throughout the ceremony, reiterates that water is the first requirement for life and the holy water becomes symbolic of rain, through which creation receives the

gift of life. The ritual of pouring water over the other elements and the Barsam becomes a symbolic enactment of the plant world being fertilized by rain.

When the priests begin their prayers inside the *Pav Mahal* or sacred space they wear the *Padan* or cloth face mask which prevents their breath from polluting the implements. As each natural element is cleansed and purified, appropriate prayers are recited. These lead up to the sacrifice of Hoama, Vedic Soma, in which the plant is crushed and the Priest partakes of the juice, in an act of strengthening and the continuing of life after sacrifice. The crushing of the hoama is done in a metal or stone mortar where the hoama or ephedra twigs are pounded. Another important metallic implement is the *Mahrui* (moon - faced) stands. This pair of crescent Moon shaped stands is also called the Barsam dan since the Barsam twigs are placed upon them. The word Barsam is from the Avestan *Baresman*, Avesta root *barez*, Sanskrit *barh*, 'to grow'.¹¹

Originally twigs, these have been replaced since about a thousand years in India where they were not available, with metallic wires of brass or silver. The barsam is placed on the *Mahrui* as it is believed that the moon and its crescent aids growth of plant life and influences fertility. So Barsam will symbolically increase plant life. In the Yasna ceremony the Fire is constantly fed with recitations of praise, a strip of the date palm is used to tie the Barsam in a ritual of uniting all creation called the *aiwyaonghana*, a hair of the sacred albino (white bull) the *Varasyo* is tied onto a ring to again symbolize unity with animal life and man pays respect to Time and space which unite to make *Spenta* Creation.

When the haoma is pounded it is accompanied by the driving away of evil and the words '*Shekaste Ganamino*', 'May the evil spirit be broken'.¹² This haoma is then strained and, after a sip is drunk by the priest, is kept for the benefit of the whole community. It is used to strengthen the weakest - those infants who have just entered the world-and is still given to a dying person to ensure the immortality of the soul.

The consecration of the Sacred Bread or *Darun* with the butter follows, with the Priest finally eating a portion of this bread to strengthen life. All creation has thereby been invoked and sanctified with the declarations of faith. By the ringing of the mortar and pestle during the pounding ceremony, demons are exorcised. The sacred songs of the Prophet Zarathushtra, the *Gathas*, are recited and blessings of health and happiness or *Tandorosti* are recited in the Afringan ceremony. The water drawn from the well has now been consecrated; mixed with the haoma juice and *jivam* or milk it is poured over the Barsam. The priests praise Ahura Mazda and Zarathushtra as well as all Creation.

With the recitation of the 72nd chapter the Yasna is complete. The priests exchange a *Hamazor* or ritual hand clasp saying '*Hamazor hama asho bed*', 'May you be united in strength with all righteous ones'. After finally feeding the fire with sandalwood and Frankincense, the priests prepare for the dramatic climax of the long ritual. They both go back to the well from where they had drawn water at dawn, carrying the now consecrated water back to its source. As the Zaotar pours that water back into the well, he is giving back to nature, its own element in a purified and energized form. Thus the water strengthened by the prayers of man, poured back into its source aids all Creation daily to become stronger. This final ceremony called the *Zormelavvi*, or uniting of water and its source, also impresses upon the Zoroastrian the duty to keep water sources pure as well as symbolically to learn that it is man's duty to keep the mind, source of all action equally pure.

The Yasna ceremony has then reaffirmed the belief in *Asha*, the Law of Harmony, for all the good Creation has come together, material and spiritual worlds have been blessed and strengthened. This ceremony, once performed daily in the Atash Behram or Fires of the highest grade, but less frequently today, energizes both the physical environment and spiritual power so that they can work together to protect Bounteous, Spenta Creation. As long as man enacts the Yasna ritual with plants, animals and the elements, so long will cosmic order continue and the world move on its proper course. Man as the chief creation of Ahura Mazda has a position of responsibility - he is connected to all life and all creation shares the same purpose to build harmony, remove disharmony and decay, and after the *Frashokereti*, to conquer death itself.

In the *Rig Veda* *Rta* replaces *Asha* as the great cohesive force providing cosmic order. *Rta* both sustains the universe and regulates the conduct of men, for both are part of a single cosmic order. The root meaning of the word *Rta* is 'to go on'¹³. While *Rta* covers the scope of sacrifice, it extends more importantly to a code of conduct laid down for the well-being of society and harmony in creation. Just as we have the clash between Ahura Mazda and Ahriman, in the later *Samhitas* and *Brahmana* texts, the word *Rta* was interchanged with *Satya* (Truth) and juxtaposed against *Anrta*, falsehood. An act against *Rta* or law hurts not only the established social order but even the general cosmic order.¹⁴

Later *Rta* would culminate in the concept of Dharma from the root *dhri* 'to Uphold' or 'sustain'. So both Iranian and Indian traditions have a belief in an unyielding Law by which cosmic order is upheld. In the *Rig Veda* the Gods who uphold this law are Indra and Varuna, eulogized in many hymns.

The word Varuna is derived from the root '*vr*' - to cover or encompass and denotes the all encompassing sky. Ahura Mazda in his attributes links with Varuna, for he is all seeing, '*Varana*' literally, 'the all embracing sky', white, bright, with the heaven for his star spangled garment.¹⁵ Both are 'Lords', upholders of Order and in the Indian tradition too, offerings of sacrifice, accompanied by mantras or holy prayers give strength to the Gods. They being pleased, in turn, help human beings by sending timely rains and maintaining *Rta* on the cosmic level.

Unlike the Zoroastrian Yasna, the Vedic Yagna has been reinterpreted over time. The Yagna in India has today become a ritual done in front of *Agni*, the sacred fire and accompanied by the chanting of mantras. Unlike the interior world of the Iranian Yasna, the Yagna plays a central role in a Hindu's rites of passage, community celebrations, temple worship, but it continues to hold meaning as worship not only of the deities, but as an upholder of unity and care for the world. Unlike the Yasna which has retained its reference to a specific religious service, the Yagna has grown into a class of rituals. Vedic Shrauta Yagnas are typically performed by four priests; the hotar, the adhvaryu, the udgatar and the Brahmin¹⁶. The *samagri* or oblations offered to the Fire include *ghee*, or clarified butter, milk, grain and soma. The duration of the Yagna can vary - from a few minutes to a period extending over months. The blessings obtained can be personal - long life, health and prosperity, to release and liberation, *moksha* from this world. The most commonly witnessed Vedic Yagna is when *Agni* is the central witness to a Hindu wedding. The couple getting married walk around the Holy Fire and this Yagna fire is the witness to the vows they make, while walking around it, bound together by a sash or piece of clothing, signifying a new united life.

How do these pre- historic ceremonies fit into India and Central Asia today; are they relevant? Perhaps they are central once again to humanity. The issue of the environment is the most central issue of our generation and there is a realization across the world that all the benefits of modern industrial civilization do not count, when exploitation against nature has led to destruction and disharmony across the world. We are, particularly in Central Asia facing a huge influx of exploitative research. For over a century the world has sucked oil, minerals, gas and other materials from this region to keep 'developing'. But we, those who inhabit these regions need to stand back and ask about the costs involved, not the price.

Gaush Urva - the Soul of Creation-had called out for a saviour in Zarathushtra's *Gathas* and this wise Prophet had given the blueprint for a world in accord with *Asha* as a response to the plea made by Mother Earth. A human-centric ideology of utilitarianism and a progress judged only upon material accumulation has destroyed species and made even the air of our cities unfit to breathe. The Indo- Iranians built their civilization upon equilibrium and harmony, where the good of all Creation coincided with the Sacred. Perhaps it is time for the whole world to re - look at this notion of *Asha* and *Rta*. India and Iran can work together in reviving the notions of harmony in man and creation, so that the idea of the Central Asian region as chaotic, anarchic and dangerous is removed and concord between man and man, along with harmony between man and nature can once again become the bedrock of life and faith.

REFERENCES

-
- [1]. Prof. Lokesh Chandra "The Cousin Cultures of India and Iran", *Delhi Parsi Anjuman 75th Anniversary Celebration*, Delhi: 2000, pp.12 -17.
 - [2]. Romila Thapar Rig Veda, *A History of India Vol-1* Penguin: 1990 rpt. Harmondsworth. 1st pub. 1966- Gathas - Mary Boyce- *Zoroastrians: Their Religious Beliefs & Practices* London: Routledge, 1979, p-1.
 - [3]. Irach J.S. Taraporewala, *The Divine Songs of Zarathushtra: A Philological Study of the Gathas of Zarathushtra containing the Text with Literal Translation into English, A Free Rendering and Full Critical and Grammatical Notes, Metrical Index and Glossary*. Hukta Foundation, Bombay 1993 p. 466.
 - [4]. James Darmesteter quoted in A.B. Jamkhedkar "Indo-Iranian Connections" in *Zoroastrianism: From Antiquity to the Modern Period* ed. Murzban Jal in *History of Science, Philosophy and Culture in Indian Civilization* Vol. VII Part 8. Series Ed. D.P. Chattopadhyaya, Centre for Studies in Civilization: Delhi, 2012, p. 94.
 - [5]. Sindhu S. Dange "The Rgveda and the Avesta" in *Zoroastrianism: From Antiquity to the Modern Period* Vol. VII Part -8. Ed. Murzban Jal. p.111.
 - [6]. Rig Veda X, 129 trans, A.L. Basham. *The Wonder that was India*, pp 249-250. Fontana Books in association with Rupa & Co: India, 1975, First Pub 1954.
 - [7]. Romila Thapar, *A History of India*, Vol-1. p.46.

-
- [8]. *Shayast La- Shayast, Sacred Books of the East*, Vol 5. trans. E.W. West, Ed. F. Max Muller. Delhi: Motilal Banarasisidass,p.378.
- [9]. Mary Boyce, *Zoroastrianism : Its Antiquity and Constant Vigour*. Mazda Pub/ Bibliotheca Persica: Coasta Mesa, California, 1992, p.58.
- [10]. W. Sherwood Fox & R. E. Pemberton, *Passages in Greek and Latin Literature Relating to Zoroaster and Zoroastrianism*. K.R. Cama Oriental Institute, pub no. 4, Bombay: Taraporewala & Sons, 1927-28, pp. 4 & 37.
- [11]. J.J. Modi, *The Religious Customs and Ceremonies of the Parsees*. 1922. rpt Bombay: Society for the Promotion of Zoroastrian Religious Knowledge and Education, 1986, p.261.
- [12]. Ibid. pp.246-296. See also J.J. Modi 'Haoma' *Journal of the Bombay Anthropological Society*, Vol. VII, No.3, 1904.
- [13]. *The Rgveda and the Avesta*", Sindhu S. Dange, in Murzban Jal. *Zoroastrianism: From Antiquity to the Modern Period* Vol. VII, part 8, p.111.
- [14]. Sadashiv A. Dange, *Vedic Sacrifices - Early Nature* Vol.I , Introduction page xl, quoted Ibid. p. 112.
- [15]. Ibid. p.113.
- [16]. Mahendra Kulasrestha, *The Golden Book of the Upanishads*, Lotus, 2007, p.21.