Bhakti-vaibhava - Essay Topics (SB 4.1-14)

(rev. 130823 edited to “%%%”)

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# PREFACE

For our essays we would like to look critically at the current Study Guide essay topics and then propose and, write on, our own individual topic as practical for our current Sankirtan. Hopefully others can take this as a useful example for their Sankirtan work also.

# ISV - SUGGESTED TOPICS

First, we HpSwami ASA, would like to suggest that the Students be advised that some weeks they may naturally be writing less than a page for their essays and other weeks they may be writing more. In general we have to write 100-pages of essays to satisfy the Bhakti-vaibhava requirements for the ISKCON Board of Examiners.

**[Current Study Guide]** CHAPTER 1: Genealogical Table of the Daughters of Manu

Write one page including the description of the events leading to the appearance and any specific glories of Dattatreya and Nara-Narayana Rsi.

**[HpS-ASA Suggested Topics] Explain how this chapter is a natural continuation of the previous canto and chapter, and how it fits into the general structure of the Bhagavatam. Discuss the personalities mentioned herein as you like but especially explain how this chapter leads to the next few chapters about Daksa, Siva et al.**

CHAPTER 2: Daksha Curses Lord Siva

Describe the dangers of anger and how it can influence even great personalities. Compare and contrast Daksha’s anger to Siva’s undisturbed mind.

**Make this into a contemporary story, eg. the Yajna is the Sunday Feast, Lord Siva is, Lord Brahma is, bringing out the good and bad character traits of all the people present and how we can relate to them in our current situation in ISKCON or other churches.**

CHAPTER 3: Talks Between Lord Śiva and Satī

Write one page including a brief summary of what happened in this Chapter. Explain some high level considerations of Sati and Siva on whether they should attend the sacrifice or not. Include any points of interest that attracted you on Lord Siva’s position.

**Again make this into a contemporary scene and describe the lessons in Varna-ashrama-dharma that we learn here.**

CHAPTER 4: Sati quits her body

What is the specific cause of Daksha blaspheming Lord Siva? If not properly addressed, do envy/grudges against other devotees can build over time in the heart and take form of offenses?

**Sati can be seen as an attached girl, a loving daughter and wife, and the Mother of the universe. In terms of these three perspectives, why is she going to the Yajna. Again describe this chapters events in contemporary terms.**

If a Vaishnava is being blasphemed, how would you react if the blasphemer is (a) another Vaishnva (b) a non-devotee?

CHAPTER 5: Frustration of the Sacrifice of Dakṣa

Give the summary of this chapter.

CHAPTER 6: Brahmā Satisfies Lord Śiva

Analyze the verses spoken by Lord Brahma glorifying Siva. Was Brahma praising him as Supreme Lord just to flatter him or is there more? **Why was Lord Brahma smiling as he approached Lord Siva?**

CHAPTER 7: The Sacrifice Performed by Dakṣa

Analyze the prayers offered to Lord Vishnu by various members of the sacrificial assembly. Write any common theme you see in them. Also pick any two prayers and explain the specific intent of the prayers.

OR

Write a summary of Lord Vishnu’s instructions to Daksa.

CHAPTER 8: Dhruva Mahārāja Leaves Home for the Forest

This chapter has many fascinating aspects. Two possible essay topics.

Explain the scene between Narada and Dhruva by giving the summary of Narada’s instructions and how he subsequently modified them seeing Dhruva’s determination.

OR

Summarize the various aspects of Bhakti yoga as instructed by Sri Narada and highlighted by SP in purports. These include various aspects such as chanting, Deity worship, initiation, places of pilgrimage, tulasi etc.

CHAPTER 9: Dhruva Mahārāja Returns Home

Write an essay analyzing Dhruva Maharaja’s prayers to Lord Vishnu and his repentance after the Lord’s darshan. Include aspects such as his realization and desires before and after seeing the Lord.

CHAPTER 10 and 11: Dhruva Mahārāja's Fight with the Yakṣas, Svāyambhuva Manu Advises Dhruva Mahārāja to Stop Fighting

Write a one page essay, based on both the chapters, analyzing Dhruva’s anger against the Yakshas. Include your reasons in supporting or not supporting his killing of Yaksas.

CHAPTER 12: Dhruva Mahārāja Goes Back to Godhead

Describe Dhruva’s kingly life and his glorious departure to the spiritual world. Include the descriptions of how he executed his duties according to dharma.

**Discuss the ideas of Guru-tattva come up when Dhruva is aboard the airship headed for Vaikuntha. Can ladies become Diksa gurus in ISKCON?**

CHAPTER 13: Description of the Descendants of Dhruva Mahārāja

Write one page essay reflecting the situation of King Anga mentioning his virtuous qualities, his desire for son and subsequent renunciation.

CHAPTER 14: The Story of King Vena

Describe the system of monarchy in an ideal Varnasrama setting focusing on the duties of a King and the brahmanas. Also include some points on how brahmanas can contribute in the modern democratic system.

# HPS ESSAY TOPICS.

1. For us, Professor Carl G. Jung, or for you someone you really need to write for, write an overview of this Semester and how it fits into the general development of the *Srimad Bhagavatam*. For example, what crucial questions did Maharaja Pariksit ask previously that have led us to the content of this Canto. We have characterized Cantos Three through Seven as based upon DAPUP, and now we characterize this Canto as DDPP. Do you agree? What do we mean by this acronym? How is it useful for navigating the organization of the SB? Then proceed to look at a few of the important aspects these chapters in detail.

# HpS’s Essay

## Perspectives

**Esteemed Professor Jung,** for a second time we read your “Tavistock Lectures”. We also read discussion of your works in *Dialectical Spiritualism* between Srila A. C. Bhaktivedanta Swami Prabhupada two of his scholarly disciples. This led us to next start reading your esteemed auto-biography, *Memories, Dreams and Reflections*.

“The story of a life begins somewhere, at some particular point we happen to remember; and even then it was already highly complex”, MDR (Vintage Books 1989) p.4.

So, let us also begin where we are in reading about your life and understandings, and in contrast, where we are in current readings of the Sanskrit literatures. Our effort is to build a bridge between the wisdom of the Sanskrit world and the profound details of the human psyche that you have revealed. Specifically we take our Vedic, Sanskrit, perspective from the best and essence of the Sanskrit literature, the *Bhagavatam-purana.*

“It *[sanskrita]* is, like Chinese, Arabic, Greek and Latin, one of the few languages which has been a carrier of a culture over a long period of time.

Thus, the variety of writings in it, and the quantity of those writings are staggering. … Indeed, a rough estimate of the works which will be listed in *The New Catalogus Catalogorum* yields a total of about 160,000 works… many so difficult that it would take years of study to properly understand them.

…Sanskrit does have its share of great writers: Kalidasa ranks with the greatest poets, Panini is without question the greatest pre-modern grammarian, the *Mahabharata* ranks with the *Iliad* and the *Odyssey*, and the *Bhagavata-purana* is among the finest works of devotion every written, being equaled in my opinion only by other works in Indian languages.”

Preface, *A Rapid Sanskrit Method,* George L. Harte, University of California, Motilal Banarsidass, Dehli, 1989

Our current recitation of the *Bhagavata* is on Canto Four.

“So purification means getting free gradually from sex desire, and this is attained by meditation on the person of the Lord as described herein, beginning from the feet. One should not try to go upwards artificially without seeing for himself how much he has been released from the sex desire. The smiling face of the Lord is the Tenth Canto of Śrīmad-Bhāgavatam… And as one gets free from the intoxication of sex indulgence by purification of intelligence, one should step forward for the next meditation, or in other words, the progress of meditation on the different limbs of the transcendental body of the Lord should be enhanced in proportion to the progress of purification of the heart. The conclusion is that those who are still entrapped by sex indulgence should never progress to meditation above the feet of the Lord; therefore recital of *Śrīmad-Bhāgavatam* by them should be restricted to the First and Second Cantos of the great literature. One must complete the purificatory process by assimilating the contents of the first nine cantos. Then one should be admitted into the realm of the Tenth Canto of *Śrīmad-Bhāgavatam*.” <http://vedabase.com/en/sb/2/2/12>

We can appreciate that now, at the beginning of the 21st century, Professor Jung and many of his followers may have naturally realized this requirement to discuss this Fourth Canto.

*āyudhānām ahaṁ vajraṁ  
 dhenūnām asmi kāma-dhuk  
prajanaś cāsmi kandarpaḥ  
 sarpāṇām asmi vāsukiḥ*

**Of weapons I am the thunderbolt; among cows I am the surabhi. Of causes for procreation I am Kandarpa, the god of love, and of serpents I am Vāsuki.**

Purport:

The thunderbolt, indeed a mighty weapon, represents Kṛṣṇa’s power.

In Kṛṣṇaloka in the spiritual sky there are cows which can be milked at any time, and they give as much milk as one likes. Of course such cows do not exist in this material world, but there is mention of them in Kṛṣṇaloka. The Lord keeps many such cows, which are called *surabhi.* It is stated that the Lord is engaged in herding the *surabhi* cows.

**Kandarpa is the sex desire for presenting good sons**; therefore Kandarpa is the representative of Kṛṣṇa. Sometimes sex is engaged in only for sense gratiﬁcation; such sex does not represent Kṛṣṇa. But sex for the generation of good children is called Kandarpa and represents Kṛṣṇa.” *Bhagavad-gita As It Is*, <http://vedabase.com/en/bg/10/28>

Besides these character qualifications of sexual control in terms of hearing the *Bhagavata* from a qualified source, we should mentions that we never had much physical contact with our preceptor, Srila A. C. Bhaktivedanta Swami, Prabhupada. However, our confidential assurance has always been that any desire for such contact was actually unnecessary and even irritating to him. Even meeting with him in dreams was unnecessary. He controls from the heart.

However, objectively, in 1975, when he visited the ISKCON center in Berkeley, California, a reporter asked him, “Swamiji, what will happen to your movement when you die”? Then we did hear directly from his own lips, “I will never die, I will live forever in my books”. We have experienced this presence both personally and through experiences of others as a tangible fact. He is personally present in his annotated edition of the *Bhagavata*.

Furthermore, we have certainly been graced by long-term physical association with a few of our senior god-brothers who did have this prolonged physical association with Srila Prabhupada. Very prominent are Jayananda Das, Hansadutta Swami and Bhakti-svarupa Damodara Swami. These were *cosmogonigal* personalities in their own right.

Hansadutta Swami once told us, that Srila Prabhupada told him, that every psychological circumstance you can encounter, you can encounter in *Srimad Bhagavatam*.

That seems to be very important in relation to the archetypes which make up so much of Professor Jung’s teachings.

Of course, a much more detailed understanding of the Bhagavata cosmology introduced in Cantos 1-3 is needed to give us a perfect ground for discussions of “archetypes” in Canto Four, but for now I think we can go ahead with a practical and very useful discussion of this Canto Four just as we are.

## General Content

The *Bhagavatam* is excellent not only in its philosophy, cosmology and poetry, but it is also arranged in an excellent didactic manner.

During the *Bhagavatam’s* heroic presentation of its cosmology the Manus are introduced. These are like the Officers of the Watch, or Duty Officers, that are responsible for managing a ship during different parts of the day. Generally speaking Lord Brahma is the Captain of the ship, this material cosmos, and there are fourteen Manus in each of day of Brahma. In the Third Canto the first Manu, Svayambhuva Manu, is introduced and then Cantos Three through Eight deal with different incarnations of God and their lessons as they occur during the administration by this first Manu’s different descendants. Specifically we have offered the acronym, **DAPUP**. This is: **D**evahuti, **A**kuti, **P**rasuti, **U**ttanapada and **P**riyavrata, the five children of Svayambhuva Manu. Cantos 3-8 are discussions of different great devotees and incarnations of the Supreme Lord as they occur in the family line indicated by this acronym.

First, in Canto Three, **D**evahuti married the great sage Kardama and the celebrated incarnation of God, Kapila, was their son. Then Canto Four begins with a description of the marriage and children of **A**kuti (and the marriages and significant offspring of the daughters of Devahuti and Kardama Muni).

Basically we feel we can catch the content of the Fourth Canto with this second acronym: **DDPP**. Which is to say, **D**aksa, **D**hruva, **P**rthu, **P**uranjana.

Starting in Canto Three, Chapter One, the great primordial demigod, Daksa, was married to the third daughter of Manu, **P**rasuti, and an intense debacle on a cosmic scale resulted from this. After this, in Chapters 8-13, the story of Manu’s son **U**ttanapada appears on stage and Uttanapada’s very famous son Dhruva. Prthu and Puranjana appear in the two remaining parts of the Fourth Canto as we look at the descendants of Dhruva Maharaja. This **DDPP**: **D**aksa, **D**hruva, **P**rthu, **P**uranjana.

Using these acronyms it will be very easy to fix a nice structural map of the *Bhagavata* in our mind. Then we can start to visit the different cinemas and libraries on these roads and lanes.

“This Bhāgavata Purāṇa is as brilliant as the sun, and it has arisen just after the departure of Lord Kṛṣṇa to His own abode, accompanied by religion, knowledge, etc. Persons who have lost their vision due to the dense darkness of ignorance in the Age of Kali shall get light from this Purāṇa.” *Srimad Bhagavatam* 1.3.43, <http://vedabase.com/en/sb/1/3/43>

## Summary Of The Content Of The Daksa And Dhruva Narrations

Before this point in the *Bhagavata* we see that most of the stories are filled with content about different people and their relation with God. Maybe this is because the earlier cantos deal with the creation of the cosmos by Maha-visnu, God, by Lord Brahma, the individual soul in charge of this universe, and by Manu. The Fourth Canto is called, Creation of the Fourth Order, and here we find all the work of the sons of Manu, and their social dealings with other human-like entities. Dhruva Maharaja’s great-grandfather is Maha-visnu, the form of God, Krsna, who creates all the universes, so we can’t exactly call Dhruva human like us. His pastimes are also taking place during the Satya-yuga, the Age of Gold, so they again are not exactly like our world now, during this Age of Iron. These are points of Bhagavata cosmology that we need to clarify from Cantos 1-3, but for now we think that Doctor Jung and his students can give conditional acceptance to them and proceed ahead directly with the evidence of the character content of this advanced Canto.

The archetypical form we would see centrally represented by Daksa is the conflict between father and son-in-law. Dhruva’s story contains the conflict between son and stepmother, but in the case of Dhruva the action of this relationship recedes very quickly to the background and the archetype of the child hero quickly moves to the forefront.

Dhruva approached God for a solution to his family conflicts, and then includes his union with God within his subsequent family relations. Daksa, however, is never conscious of the Godly aspect of his family conflict, and when he achieves a Godly result from his family relations, his family relationship is practically speaking totally erased from the narrative.

The story of Daksa starts when the primordial demigods, their priests and minions, are engaged in very technical fire-sacrifices, supposedly for the auspicious development of the subsequent aspects of the cosmos such as Zurich, London, Brussels, Los Angeles and Munich. It is interesting at this point that most of what we see in Professor Jung’s review of ancient myths involve sacrifices with immersion in water. This may be because he is looking at myths that generate from Africa, Europe and the Middle-east, and even from more recent times. Fire sacrifices were present in Jewish tradition, human and animal, but in the West they were stopped at the time of Abraham, no? In the East they were stopped mostly by Buddha. The idea being that they were too sophisticated for the populous to do properly as the world degraded and only violence in the name of religion was coming to pass.

In any case, Daksa was the leader of these fire sacrifices and the essence of his example is pride. Looking back over the previous three cantos we do not see that pride has been much of a focus. Pride can mean that I want exaggerated attention for my material body, intelligence, assets, abilities and so forth. That was Daksa’s exemplary problem.

We remember reading that Srila Prabhupada commented that attachment of father for daughter is the strongest attachment in the material world. Undoubtedly it is a sexual attachment, but it is subtle, and therefore so much the more binding. By nature’s way the father has to sacrifice this great sexual attachment to another man, a younger man. This of course is damning in itself. The younger man would be less competent to gratify his object of attachment than would be the father with his power and intelligence, but the younger man would also represent the diminishing potency of the father, debility in old age and his ultimate death. He can see in the son-in-law a challenge to his sexual potency as an all-powerful giver of sexual gratification.

This Bhagavata tradition proffers that the ultimate nature of the individual soul is service. In a healthy state this service, loving attitude, is reposed in Krsna, the supremely loveable, but in materialistic consciousness it is reposed in agitating the sense and then feeling like God when the sense show relative happiness.

Daksa daughter is named Sati and her husband, Daksa’s son-in-law, is the great demi-god, Siva. Siva is the functional material body of Krsna. Just like when we want to play with the dog, we engage in a tug of war with him with a piece of rope so as not to become contaminated with saliva etc. So, Siva is not Jiva, ordinary soul like us. He is almost God and to be angry toward him is a very intense action. Maybe destiny put Daksa, who is an ordinary being like us with specific potency, in this position of having Siva as a son-in-law so that Daksa’s natural archetypical anger could reach the edges of transcendence.

It did. Daksa insulted Lord Siva because Lord Siva displayed the symptoms of filth and poverty related to the class of entities who especially worship him: Drunks, fiends, ghosts. This is like making personal criticism of the surgeon for the filth on his gloves. The *Bhagavata* involves many people in this conflict. This is part of the richness of this text. It describes how the gross material elements work so that we can get music, architecture, medicine, but then starts to describe these interpersonal laws. Of course, our Western culture has made some astonishing advances in the manipulating the gross laws but our laws of inviolable psycho-social reality are very lacking. In Tavistock lectures you make this comment that we Westerners think that these old Chinese and Indian sages were fools, but you comment that they are not the fools, we are the fools, that they knew things that we are just beginning to understand. As your works reveal to us you were appreciating that we are connected on a psycho-social level. The *Bhagavata* teaches this in different archetypical stories such as the Daksa-yajna.

The conflict between father and son-in-law, who fortunately happens to be a great aspect of divinity, also involves Daksa’s daughter, his wife, his priestly technicians, his superior demigods and very, very, very remotely the Supreme Lord himself.

It seems to us that Daksa views God as the most known primordial cause of things, but he may be thinking that the laws of Karma are superior even to Him. Just as in the case of Dhruva, Daksa’s archetypical social conflicts get God involved which takes us to a level where the archetypes lead to the immortal personality. Maybe the same intensity of involvement would not have been possible if the family relations were happy. Hate is an extremely essential motivation in this world, no? It seems that maybe God is taking advantage of this archetypical psychic force to drive the soul the great distance to Himself.

Daksa insults Lord Siva during the sacrifice, something like grabbing hold of the wine chalice during the Holy Communion and denying the priest the right to offer the wine and host to Lord Siva while filling the room with cultured yet vicious criticisms of Lord Siva. Lord Siva just retreats peacefully but his followers, wife and the followers of Daksa get more and more involved in the turmoil. There are so many subtle nuances of all these relations that are displayed with the possibility of such dramatic intensity that they can easily penetrate our psyche so that we can be protected and stimulated by them for all time.

By the Fourth Canto we have the feeling that the reader is expected to have advanced enough that he will be able to enter into the pastimes. In Sanskrit this is called Bhava, or the feeling or perspective being presented by the story. Before, there was more concern with explaining things. From logical understanding we progress to contemplation and meditation, called *smaranam* in Sanskrit.

The plot becomes more complicated. Lord Siva’s wife, Daksa’s pet daughter, Sati, sees that her father is organizing another sacrifice and all the celestial ladies are flying their there with their husbands in beautiful flying craft. They are all well dressed and ornamented and have faces shinning with happiness. Another archetype is introduced. Sati, although the eternal transcendental consort of Lord Siva, is manifesting the character of a lady. What we see on the gross level, even amongst families of wolves, is just an echo of the same feelings as possessed at a primordial level. A daughter MUST dress herself and her husband nicely and go to her father’s house when there will be a party there with her father and mother and sisters and cousins with their husbands.

All the sentiments, father and son-in-law, wife and husband, bouncing off her father, are being presented, but the entire lesson is to bring us to Visnu, Sri Krsna. We won’t be lost in this drama, it will lead us to ultimate perfection, seeing the original being face to face and getting liberation from this material cosmos. Archetypical, mythological stories are interesting. They surpass mere sensuous ideas but in Canto One Narada made a criticism of them:

*naiṣkarmyam apy acyuta-bhāva-varjitaṁ  
 na śobhate jñānam alaṁ nirañjanam  
kutaḥ punaḥ śaśvad abhadram īśvare  
 na cārpitaṁ karma yad apy akāraṇam*

**Knowledge of self-realization, even though free from all material affinity, does not look well if devoid of a conception of the Infallible [God]. What, then, is the use of fruitive activities, which are naturally painful from the very beginning and transient by nature, if they are not utilized for the devotional service of the Lord?**

<http://vedabase.com/en/sb/1/5/12>

Here we see that the word *śobhate* is essential. Even if they are archetypical, stories but do not include an idea of *acyuta*, the Infallible, the Hero who never fails to protect His devotee, are they are not brilliant. They may even be true but they are not brilliant, and the soul, we, require that.

It is interesting that in the drama people take it forward by their actions, but Lord Siva, as an incarnation of Lord Visnu is the person who acts as the ultimate stimulus for Daksa’s loathing, anger and envy, for Sati’s pique and chastity, and ultimately it is he, Lord Siva, who shows supreme power and supreme mercy to correct things. Then Lord Visnu comes and reacts to the situation with simple instructions.

Going on in the story of Dhruva we find the young man, child, who wants to capture royal prizes reserved for adults. Dhuva wants to sit on his father’s lap. Where we are seated when we enter an assembly is a telling declaration of our worth. His step-mother enters and in front of her husband makes horrible verbal violence to the 5-year old. Devastated he goes to his mother, the King’s first wife, and she says that her husband is now completely under the control of the passionate attraction of his second wife and there is nothing she can do. She suggests he approach God for a solution. This is especially significant because the Bhagavata as we receive it from Srila Prabhupada has complete faith in the existence and inconceivable qualities of God. He is a person. He can make himself known to us by His power and relate to us in our current situation. Dhruva, even though a child, sets out to accept this solution and goes to the forest. This means risk of being eaten by tigers etc.

He meets his Guru, Narada Muni who then, after the usual challenge of, “You are just a little boy, go home and later try to achieve this great prize”, seeing his humility but intense determination, then gives him the necessary rituals to approach the Supreme Lord. We have only read Dr. Jung’s auto-biography to the moment when the doctor begins to formalize his deep introspective experiences, so we do not know his relation with a realized theology. The Bhagavata seems unique to us in the world because it is fixed on the goal of bringing the reader to a position of surpassing sensuous pleasure, pleasure from impersonal liberation, realization of God as simply wonderful, to more and more intimacy in actual friendship, parental and even conjugal affection.

In terms of these the stories of Daksa and Dhruva both have their perspectives on how an immediate material situation can hinder or help one to realize the Supreme Lord.

“…Therefore, the educational system in the human form of life should be so perfect that one will understand his intimate relationship with God, or Viṣṇu. Every living entity has an intimate relationship with God. One should therefore glorify the Lord in the adoration of *śānta-rasa* or revive his eternal relationship with Viṣṇu as a servant in *dāsya-rasa,*a friend in *sakhya-rasa,* a parent in *vātsalya-rasa* or a conjugal lover in *mādhurya-rasa.* All these relationships are on the platform of love. Viṣṇu is the center of love for everyone, and therefore the duty of everyone is to engage in the loving service of the Lord. As stated by the Supreme Personality of Godhead (*Bhāg.* 3.25.38), *yeṣām ahaṁ priya ātmā sutaś ca sakhā guruḥ suhṛdo daivam iṣṭam.* In any form of life, we are related with Viṣṇu, who is the most beloved, the Supersoul, son, friend and *guru.*Our eternal relationship with God can be revived in the human form of life, and that should be the goal of education. Indeed, that is the perfection of life and the perfection of education.” <http://vedabase.com/en/sb/7/6/2>

We may don’t know where this article will exactly lead, but one thing that keeps coming into our consciousness are the rituals that Dhruva’s guru gave him to approach God and how it was effective. These might be of special interest to the learned Doctor.

However, before we go to that we can comment that we have read “Memories, Dreams and Reflections” (MDR) to “The Tower”. Professor’s ideas and life are becoming more and more clear. We feel very humble to exist during the same century with him. Also, we gave a regular class on the *Bhagavatam* today and used our work on these topics as part of the presentation. We got positive response from everyone and one participant will send us some work she has also been doing on Archetypes and the Bhagavata. As we were discussing the first Canto we really had a strong response on the story of Uttara who is a girl whose husband died very heroically in combat and she is carrying his baby posthumously. We were discussing how a girl who has been through this can relate to it with intense personal absorption, but other girls who have not had children would find it more difficult and ordinarily a man would find it very difficult.

This brings up the point that the archetypical personalities that we see in the *Bhagavatam* and elsewhere in the Sanskrit literature are considered to be material phenomenon. Just as there are laws of gravity and complexes of laws that produce physical order, the *Bhagavata* also describes that the Varna-ashrama system, *Bhagavad-gita 4.13* [BG], is also a product of Krsna’s material potency. So far we cannot see how Doctors research into the Unconscious includes the Super-soul or Holy Spirit and these material, substantial personality complexes, but his work in developing the areas where he has gone is wonderful.

Let us go to the Rituals of Dhruva Maharaja now.

## The Rituals Of Dhruva Maharaja

**SB 4.8.40-62:** The great sage Nārada told Dhruva Mahārāja: The instruction given by your mother, Sunīti, to follow the path of devotional service to the Supreme Personality of Godhead, is just suitable for you. You should therefore completely absorb yourself in the devotional service of the Lord.

[HpS] – This term ‘devotional service’ is something that needs discussion. It is a term used repeatedly by Srila Prabhupada, and Doctor Jung, coming from a highly professional theological background may be shy of formal rituals that pass without content as ‘devotional service’. In our root text, the *Upadesamrta* (*The Nectar of Instruction*, <http://vedabase.com/en/noi>), Text Three, this is included as *niyama-agraha*, following rituals for some purpose other than to re-awaken love of God. It is declared to be an impediment to that goal. Pure devotional service is ultimately defined by Śrīla Rūpa Gosvāmī, in his *Bhakti-rasāmṛta-sindhu* (1.1.11) as:

*anyābhilāṣitā-śūnyaḿ*

*jñāna-karmādy-anāvṛtam*

*ānukūlyena kṛṣṇānu-*

*śīlanaḿ bhaktir uttamā*

[*Caitanya-caritamrta* 2.19.167, BBT]

"Uttamā bhakti, or unalloyed devotion unto the Supreme Personality of Godhead, Śrī Kṛṣṇa, involves the rendering of devotional service in a way that is favorable to the Lord. This devotional service should be free from any extraneous motive and devoid of fruitive karma, impersonal jñāna and all other selfish desires."

Let this be a preliminary indication. More needs to be discussed when we finish Doctor Jung’s MDR where we even see a chapter on life after death up ahead.

Any person who desires the fruits of the four principles religiosity, economic development, sense gratification and, at the end, liberation, should engage himself in the devotional service of the Supreme Personality of Godhead, for worship of His lotus feet yields the fulfillment of all of these.

So, his guru engaged him in these preliminary aspects of devotional service, religion, yoga, enquiry into the Un-conscious, possibly with the scientific knowledge that this would lead him to reawakening his spontaneous love of God.

*“Bhagavad-gītā As It Is 7.16*

*catur-vidhā bhajante māḿ*

*janāḥ sukṛtino 'rjuna*

*ārto jijñāsur arthārthī*

*jñānī ca bharatarṣabha*

TRANSLATION

O best among the Bhāratas, four kinds of pious men begin to render devotional service unto Me — the distressed, the desirer of wealth, the inquisitive, and he who is searching for knowledge of the Absolute.

PURPORT

Those who are always busy with fruitive activities come to the Lord in material distress and at that time associate with pure devotees and become, in their distress, devotees of the Lord. Those who are simply frustrated also come sometimes to associate with the pure devotees and become inquisitive to know about God. Similarly, when the dry philosophers are frustrated in every field of knowledge, they sometimes want to learn of God, and they come to the Supreme Lord to render devotional service and thus transcend knowledge of the impersonal Brahman and the localized Paramātmā and come to the personal conception of Godhead by the grace of the Supreme Lord or His pure devotee. On the whole, when the distressed, the inquisitive, the seekers of knowledge, and those who are in need of money are free from all material desires, and when they fully understand that material remuneration has nothing to do with spiritual improvement, they become pure devotees. As long as such a purified stage is not attained, devotees in transcendental service to the Lord are tainted with fruitive activities, the search for mundane knowledge, etc. So one has to transcend all this before one can come to the stage of pure devotional service.”

“…and the localized Paramātmā”, this we now feel may be the higher content of Doctor Jung’s realization. The archetypes can be a part of the Virat-rupa, Universal Form of the Lord, which in term rests on His Paramatma, or Holy Spirit, aspect. Of course, we want ultimately to actually this, not just hear it academically. Let us continue with this look at the ritual Narada Muni gave to Dhruva as a process to realize this. Originally Doctor Jung’s ritual, process, involved free-association tests and hypnosis, both of which were abandon for dream interpretation and expression of internal states of consciousness by art, especially mandala-drawing.

My dear boy, I therefore wish all good fortune for you. You should go to the bank of the Yamunā, where there is a virtuous forest named Madhuvana, and there be purified. Just by going there, one draws nearer to the Supreme Personality of Godhead, who always lives there.

We feel that Doctor Jung can no doubt agree that certain places have spiritual and psychic potency.

Nārada Muni instructed: My dear boy, in the waters of the Yamunā River, which is known as Kālindī, you should take three baths daily because the water is very auspicious, sacred and clear. After bathing, you should perform the necessary regulative principles for aṣṭāńga-yoga and then sit down on your āsana [sitting place] in a calm and quiet position.

After sitting on your seat, practice the three kinds of breathing exercises, and thus gradually control the life air, the mind and the senses. Completely free yourself from all material contamination, and with great patience begin to meditate on the Supreme Personality of Godhead.

[The form of the Lord is described herein.] The Lord's face is perpetually very beautiful and pleasing in attitude. To the devotees who see Him, He appears never to be displeased, and He is always prepared to award benedictions to them. His eyes, His nicely decorated eyebrows, His raised nose and His broad forehead are all very beautiful. He is more beautiful than all the demigods.

So far Doctor Jung may be in harmony with this process but we see a difference herein that the psychologist, guru, is giving description of the image that the aspirant will see. In our experience Doctor Jung prefers to never prime the student even though he may suspect what Archetypes the student will, and may need, to see.

Nārada Muni continued: The Lord's form is always youthful. Every limb and every part of His body is properly formed, free from defect. His eyes and lips are pinkish like the rising sun. He is always prepared to give shelter to the surrendered soul, and anyone so fortunate as to look upon Him feels all satisfaction. The Lord is always worthy to be the master of the surrendered soul, for He is the ocean of mercy.

The Lord is further described as having the mark of Śrīvatsa, or the sitting place of the goddess of fortune, and His bodily hue is deep bluish. The Lord is a person, He wears a garland of flowers, and He is eternally manifest with four hands, which hold [beginning from the lower left hand] a conchshell, wheel, club and lotus flower.

“…The Lord is a person…”, this point is essential. We see so far in Doctor Jung’s work that the original Collective Unconscious is impersonal, instinctual, and the Archetypes are impersonal. This kind of “instinctual-impersonalism” seems to be above mechanical impersonalism, and seems to be on the level of the Parama-atma or Holy Spirit as we have been discussing. This has been very well discussed before in the *Bhagavatam* in Cantos Two and Three. It is a natural stage of development in realizing God as a person.

The entire body of the Supreme Personality of Godhead, Vāsudeva, is decorated. He wears a valuable jeweled helmet, necklaces and bracelets, His neck is adorned with the Kaustubha jewel, and He is dressed in yellow silk garments.

The Lord is decorated with small golden bells around His waist, and His lotus feet are decorated with golden ankle bells. All His bodily features are very attractive and pleasing to the eyes. He is always peaceful, calm and quiet and very pleasing to the eyes and the mind.

Real yogīs meditate upon the transcendental form of the Lord as He stands on the whorl of the lotus of their hearts, the jewellike nails of His lotus feet glittering.

The Lord is always smiling, and the devotee should constantly see the Lord in this form, as He looks very mercifully toward the devotee. In this way the meditator should look toward the Supreme Personality of Godhead, the bestower of all benedictions.

One who meditates in this way, concentrating his mind upon the always auspicious form of the Lord, is very soon freed from all material contamination, and he does not come down from meditation upon the Lord.

O son of the King, now I shall speak unto you the mantra which is to be chanted with this process of meditation. One who carefully chants this mantra for seven nights can see the perfect human beings flying in the sky.

Oḿ namo bhagavate vāsudevāya. This is the twelve-syllable mantra for worshiping Lord Kṛṣṇa. One should install the physical forms of the Lord, and with the chanting of the mantra one should offer flowers and fruits and other varieties of foodstuffs exactly according to the rules and regulations prescribed by authorities. But this should be done in consideration of place, time, and attendant conveniences and inconveniences.

Here we have Mantra and a Statue that are part of the contemplation. The Mantra is repeated and in this way can become a focus for concentration just as a visual form can be an object of meditation. The meditation on an icon sound Mandala is subtler and more engaging than the visual form, although both are recommended.

One should worship the Lord by offering pure water, pure flower garlands, fruits, flowers and vegetables, which are available in the forest, or by collecting newly grown grasses, small buds of flowers or even the skins of trees, and if possible, by offering tulasī leaves, which are very dear to the Supreme Personality of Godhead.

It is possible to worship a form of the Lord made of physical elements such as earth, water, pulp, wood and metal. In the forest one can make a form with no more than earth and water and worship Him according to the above principles. A devotee who has full control over his self should be very sober and peaceful and must be satisfied simply with eating whatever fruits and vegetables are available in the forest.

My dear Dhruva, besides worshiping the Deity and chanting the mantra three times a day, you should meditate upon the transcendental activities of the Supreme Personality of Godhead in His different incarnations, as exhibited by His supreme will and personal potencies.

One should follow in the footsteps of previous devotees regarding how to worship the Supreme Lord with the prescribed paraphernalia, or one should offer worship within the heart by reciting the mantra to the Personality of Godhead, who is nondifferent from the mantra.

Anyone who thus engages in the devotional service of the Lord, seriously and sincerely, with his mind, words and body, and who is fixed in the activities of the prescribed devotional methods, is blessed by the Lord according to his desire. If a devotee desires material religiosity, economic development, sense gratification or liberation from the material world, he is awarded these results.

If one is very serious about liberation, he must stick to the process of transcendental loving service, engaging twenty-four hours a day in the highest stage of ecstasy, and he must certainly be aloof from all activities of sense gratification.

When Dhruva Mahārāja, the son of the King, was thus advised by the great sage Nārada, he circumambulated Nārada, his spiritual master, and offered him respectful obeisances. Then he started for Madhuvana, which is always imprinted with the lotus footprints of Lord Kṛṣṇa and which is therefore especially auspicious.

We see that Professor Jung was using drawing for connecting up, “religare”, religion, Yoga, the conscious self in its current condition with the “Unconscious” self. He had earlier rejected techniques of free-word-association and hypnosis. Our professors of this Bhagavata tradition also have a process of art and contemplation, but different than Professors, and Srila Prabhupada is certainly following the essence of the Yoga given by Narada Muni to Dhruva Maharaja in his prescription for the current time but he has adjusted the psycho-therapy.

In general we see that we have reached the limit of our writing space and we feel that this first effort at contrast with Professor Jung and Srila Prabhupada’s *Bhagavata* have been good. Now as we proceed to the second half of the Fourth Canto, the PP of the DDPP, then we can write this contrast as we actually go through the texts, not in summary afterwards.

Thank you.