

ALL GLORY TO SHRI GURU AND SHRI GAURANGA

THE ASTROLOGICAL NEWSLETTER

Mithuna Twiins Astrological Services
“Home of the Bhrigu Project”



-His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

“California Sankirtana”

Some devotees of the era wonder whether Shrila Prabhupada is “Mr. Tambourine Man”

**Hare Krishna Hare Krishna Krishna Krishna Hare Hare
Hare Rama Hare Rama Rama Rama Hare Hare**

4 February 2016 (#48) Sat-tila Ekadashi. Magha-masa krishna ekadashi, corresponding to the 11th day of the waning Moon in the Gaudiya month of Madhava.

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Read it in This Issue:

Manu in the Bible

Also: The Horoscope of Bob Dylan

The Astrological Newsletter (Please e-share it with your friends)

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Dear Prabhus,

Welcome to the issue.

Outside of the sphere of devotional service, few have exerted such an influence over the older devotees of the Hare Krishna Movement as Bob Dylan. This issue of the newsletter looks to Dylan’s horoscope and investigates the possibility of prophetic messages embedded within his anthem of a generation “Mr. Tambourine Man.”

Going way back into time, there is an article by Shrimati Abhaya Mudra Dasi with pertinent references to old scriptures of the *mlecchas* and Yavanas of the eastern Mediterranean (“Madhya-terra” or “middle of the earth”) region. From her we learn that the great flood of the Bible is really a description of the advent of the time of the Matsya Avatara incarnation. In

other words, the rough Biblical description of Noah and his ark refers to the great flood described in the 8th canto of the *Bhagavata*.

Thanks for reading.

Yours at the lotus feet of the servants of Shrila Prabhupada,

Patita Pavana dasa Adhikary, Ed.

Do Biblical era texts discuss the same events that the Puranas describe in greater detail? Abhaya Mudra Dasi shares her research from the Book of Enoch, which is ascribed by tradition to great-grandfather of Noah, and the Book of Jasher, mentioned in the Bible. From a broad perspective the books of Enoch and Yasher share startling similarities with certain Sanskrit literature...

Manu in the Bible and **The History of Mankind**

Abhaya Mudra Dasi

“The Manu named King Satyavrata formerly saved himself by tying the small boat of the entire world to the horn of the Matsya avatara, the fish incarnation. By the grace of the Matsya avatara, Manu saved himself from the great danger of the flood. May that same fish incarnation save us from the great and fearful danger caused by the son of Tvashta.”
(*Shrimad Bhagavatam* 6.9.23)

A single event of the ancient world has been covered by a number of scriptures—even though some of these old historical texts are not generally considered as Vedic. Elements of the history of Vaivasvata Manu, our current Manu, can be found as the story of “Noah and the Flood” both in the *Bible* and in the *Koran*. The great flood is also described in some other scriptures including the *Book of Enoch* and the *Book of Jasher*. The inundation is also described in the Sumerian epic poem *Gilgamesh*. Manu, who is the progenitor of humanity, has made a significant mark on history. Therefore it is natural that he has been discussed in numerous scriptures from different periods throughout millennia. It would appear that the Noah we read about in the *Bible* is none other than the current Vaivasvata Manu.

The *Book of Jasher*, which is an apocryphal work (and which is twice mentioned in the *Bible*) says the following in 4.13-14 about the birth of Manu:

“And the wife of Lamech conceived and bore him a son at that time, at the revolution of the year. And Metushelach called his name Noach, saying, ‘The ground was in his days at rest and free from corruption.’ And Lamech his father called his name Menachem (Manu), saying, ‘This one shall comfort us in our works and miserable toil from the ground, which YHWH (God) had cursed.’”

In the book of Enoch—an ancient Jewish religious work that is mostly preserved in its original form in Ethiopia—Noah is described as a follower of God’s rule (*dharma*). It is written there that he lived during a period that had become degraded due to the intermingling of the demigods with human women and that this intermingling had produced giants of demonic nature. In time practically all humankind became corrupted. Foolish people began to worship mere inhabitant of the Earth as gods ... a vice that continues till this day in our present Kali Yuga.



The different Manus are described in *Shrimad Bhagavatam* 8.13 and the flood is described later.

“O King Parikshit, at the end of the past millennium, at the end of Brahma’s day, because Lord Brahma sleeps during the night, annihilation took place and the three worlds became covered by the waters of the ocean. At the end of Brahma’s day, when Brahma felt sleepy and desired to lie down, the Vedas were emanating from his mouth, and the great demon named Hayagriva stole the Vedic knowledge. Understanding the acts of the great demon Hayagriva, the Supreme Personality of Godhead, Hari, who is full of all opulence, assumed the form of a fish and saved the Vedas by killing the demon.” (SB 8.24.7-9).

Shrila Prabhupada comments, “Because everything was inundated by water, to save the Vedas it was necessary for the Lord to assume the form of a fish.” (Note that this verse does not relate to the form of Matsya who saved Manu at the end of a certain millennia when only a partial annihilation takes place.)

At the end of each Manvantara (lit. “rule of one Manu”), and before the next progenitor of humankind Manu takes charge, a total dissolution of the Earth—a flood—occurs. This is obviously the same devastating flood that is also described in the *Bible*, in the *Book of Enoch* and in the *Book of Jasher*. As Noah was an enlightened personality, he was saved from the flood along

with other sages and his sons. It is said that his ark, or huge boat, remained atop the Malaya Mountain after the flood.



The Book of Jasher 5.13 discusses why Vaivasvata (Noah) was chosen as the present Manu:

And Noah was a just man, he was perfect in his generation, and YHWH chose him to raise up seed from his seed upon the face of all the earth.

The book describes the many long years during which the flood ravaged the Earth. It tells how all creatures had to endure being tossed from one side of the ark to the other. Despite the fear that Manu and the rest of the animals and sages endured in the boat, we know from *Shrimad Bhagavatam* that Lord Matsyadeva protected the ark throughout the flood's duration.

After the flood Manu and his sons populated the Earth. The sons of Manu are mentioned as being three in number in the *Book of Jasher*, but the Vedic literature mentions at least ten amongst whom Ikshvaku is prominent. Since the *Book of Jasher* was scribed in a *mleccha* tongue, it mentions only the facts that are considered more important for the people of that time and who spoke that language:

“And these are the names of the sons of Noah: Yafe (Ikshvaku), Ham and Shem; and children were born to them after the flood, for they had taken wives before the flood.”
(*Book of Jasher* 7.1)

It is interesting that in the line concerning Noah, the name of Rama appears along with the name of Kush in the same paragraph, possibly an indirect reference to Lord Shri Ramachandra:

“And these are the sons of Ham; Kush, Mitzraim, Put and Kanaan, four sons; and the sons of Kush were Seba, Havilah, Sabta, Raama and Satecha, and the sons of Raama were Sheba and Dedan.” (Book of Jasher 7.10)

After some years the children and descendants of Manu populated the entire Earth. Once again, in due course of time, the people again became irreligious. They built a city with the Tower of Babel that was supposed to reach for the heavens where they proposed to install human idols. According to the Bible, such misguided plans could not work and their skyscrapers were destroyed by the designs of the Lord. Assisted by His devotees (the demigods), the mouths of the inhabitants of the city were made to mispronounce their language, and thus Babel became the source of the English word “babble.” Since the citizens could no longer understand each other, conflicts arose and in this way they destroyed both the city and themselves. Thus different languages were created which now rendered the immoral citizens incapable of working together and considering competing with the demigods. Since this occurs at the end of Kali Yuga, we propose that this event this could have marked the end of another *chatura-yuga* cycle and the beginning of another Satya Yuga.

Manu is described in the *Bhagavata* as living for seventy-one *yuga* cycles. Our present Manu has already lived for twenty-eight *yuga* cycles. This means that already in his lifetime twenty-eight major destructions must have occurred with the onset of each consecutive Satya Yugas.

In the *Book of Jasher* the nations that were born from the sons of Manu are mentioned and some of them, like Turkey and Bulgaria, are still recognizable today:

“And the sons of Yafet the son of Noach went and built themselves cities in the places where they were scattered, and they called all their cities after their names, and the sons of Yafet were divided upon the face of the earth into many divisions and languages. And these are the names of all their families according to all their cities which were built to them in those days after the tower.” (10.6)

“And the children of Tugarma are ten families, and these are their names: Kuzar, Partzinak, Bulgar, Elikanus, Ragvina, Turki, Buz, Zabuk, Ongar and Tilmatz; all these spread and rested in the north and built themselves cities. And they called their cities after their names, those are they who abide by the rivers Hital and Altak unto this day. But [the families of] Angoli, Bulgar and Partzinak, they dwell by the great river Danuvi; and the names of their cities are also according to their names.” (10.10)

As those nations were directly founded by different sons of Manu, it is obvious that their history—and thus the history of the world—is much older

than the fairy tale that “historians” have been trying to wholesale us for the past many centuries. For example, Bulgaria has a modern history of around 1300 years which today’s so-called scholarship considers as one of the oldest nations. Bulgaria has preserved its name throughout the ages, and according to this ancient verse the histories of these areas are far, far more ancient. The Danuvi River mentioned is obviously the Danube which till today forms the northern bondary between Bulgaria and Romania.

All nations have one father and one culture which is the selfsame Vedic culture that is rooted in the worship of the Supreme Personality of Godhead Lord Shri Krishna. Today there is a demoniac policy of dividing the nations and erasing their united history. Such political foul play has only one goal, which is to keep the world chained to an ignorant babble that prevents people from seeking the real goal of life, or Krishna consciousness. ♪

Bob Dylan with Purports

Patita Pavana dasa Adhikary, Ed.



Bob Dylan, about 20, was still in his Mars period when this c. 1961 photo was taken

There are a few ISKCON old-timers, relics of the '60's—including me—who feel that Dylan was sort of planted into the wonderland of that era's counter culture by a guiding hand of destiny. Much of his influence was positive in directing the young people away from a stone-like social order that was on the verge of self-destruction with the Viet Nam War in full

swing and a giant Cold War overhead. His anti-establishment message has led us to consider that at least a few of his songs were prophetic. In this essay of **The Astrological Newsletter** we explore whether his “Mr. Tambourine Man” was a prophetic ode to Shrila Prabhupada.

Was Dylan empowered to sing of the coming of the Acharya of the Shri Chaitanya Mahaprabhu line of disciplic succession? If so, it was temporary because due to a major *raja-yoga-bhrashta* or *yoga-breaker* in his chart—*shunya tithi*—some of his later work has gone from boring to atrocious. Nonetheless, to at least some disciples it makes perfect sense that he could be the prophetic voice of a minstrel who was planted by the will of the Supreme Lord into the crowd of the day’s social rebels.

This article therefore puts forth the proposition that at least for a time, some unseen mystical power guided this musical mouthpiece of a generation in readying the world for the prophetic arrival of Shrila Prabhupada. After all, when the Supreme Lord’s empowered representative bravely marched onto American soil—alone and penniless—it makes sense that the Lord would arrange one or more Gandharvas here and there to sing of this great coming. As followers and disciples we know that the pure devotee receives the direct blessings of demi-gods and demi-goddesses in different features and manifestations. Lakshmi Devi was waiting for Shrila Prabhupada and therefore so was Saraswati. For it is very true that all the demi-gods wait in the dust of the feet of the pure devotee with hands folded in reverence. Lakshmi was showed her appreciation for Shrila Prabhupada in the form of great opulence for glorifying Lord Krishna. And Goddess Saraswati was also active by empowering voices to sing of his coming, and empower devotees to preach the eternal message.

Coming to Krishna

Sometime around ‘73 two Krishna devotees traveled with Dylan across USA on an immortal *dharma* bum adventure that led right to the Lotus Feet of Lord Rukmini-Dwarakadhisha at LA’s New Dwaraka Dham. Dylan’s cross country roll with these two devotees, Sheena and Pavanadeva, is the stuff of legends. The story goes beyond any on the road saga ever written by the likes of Ginsberg, Kerouac or Burroughs.



The *sankirtana* party at Boston Commons, 1970. Pavanadeva is in the back row on the right.

In a letter to me Shri Pavanadeva Prabhu himself puts the pieces of the puzzle together. This stuff is pure Dylan, and pure Krishna, too ...



1 January 2016

Dear Brother Patita Pavana dasa Prabhu,

I bow down before you. All glories to Shrila Prabhupada. Forgive me for not replying yet. I had told the whole Dylan story to Shrimati Arundhati Mataji but I couldn't find it to forward to you, so here it is again:

Sheena and I had been living in Manhattan in a loft belonging to wannabe folk singer David Peele. He had a bunch of guests over one evening, and boastfully held up his address book, and claimed to have everyone's phone number. So I said, ok, what's Bob Dylan's? He opened it, read a number, and I called it.

A woman answered, and I asked to speak to Bob Dylan. She said he wasn't there, could she take a message? I left my name and the number at that flat, and the next day, Dylan called, asked me what I had wanted. I said that I wanted to meet him. He asked me what for. I said, "for inspiration." He said he'd meet me on a certain corner in the Village in an hour. Sheena and I got a cab and went down there. We were standing on that corner for a few minutes, and Dylan drove up in a big, blue van.

We got in, he drove to a dock somewhere, parked with the back of the van facing the river, we opened the back doors, and sat there talking and passing Sheena's guitar back and forth, he'd play a song, then Sheena would. He talked about a desire he had to buy some land in California and start a commune. We said we hoped we could be some of the founding members. Eventually we parted and took another cab back to Peele's.

A few days later we had some kind of falling out with Peele and moved out. Sheena had a lot of stuff and the only one I knew with a van was Dylan. I called him up, asked if he could bail us out and take us and our stuff up to my mother's place in Middletown, and he said ok.

We loaded up his van and drove the 90 minutes to my Mom's. He sat in the kitchen with my artist-Mom, talking about painting, while she and I carried all our stuff up to the attic. When we were done, Dylan said "well, see ya later, I'm heading out to California." And we said, "Well, can we go with you, maybe help you get that commune started?" He said, "OK, let's go."

I actually did most of the driving, Dylan paid for all the gas. We talked about Krishna and Shrila Prabhupada, and stopped in at the Temple in Chicago to get Dylan some japa beads. We stopped at Dennis Hopper's in New Mexico.

We looked at land for sale in Oregon and down the coast in California, and eventually, he dropped us off at the Watseka Temple in Culver City.

Saw him once more when he came by, asking me if I'd help him with something. He took me to Malibu, to Debbie Reynold's house. She wasn't home, but had told him that if he dismantled the deck covering her swimming pool, he could have the wood, which he said he wanted for making a tree house for his son.

He took me back to the Temple, and the next time I saw him was at a concert he gave in Berkeley.

Sheena had further dealings with him in NYC after we broke up. That is the actual story, as I recall it, just to set things straight.

Hare Krishna.
Pavanadeva

Basu Ghosh dasa recalls: "I was at ISKCON Chicago, during July 1973 when the van with Pavanadeva, Sheena and Dylan pulled up and they got out. I was sending out parcels of Spiritual Sky incense via UPS, which was my service in those days, and I immediately recognized Dylan. Dylan was ushered into a meeting with the late Sudama Maharaja, who was visiting ISKCON Chicago. At the time the temple was located in Evanston, in the old African-American YMCA building that was the Chicago temple back then. Dylan spent 3 hours or so conversing with him. It was a thrill at the time to see Dylan in person and up close. I was just eighteen years old at the time."

When the threesome arrived in LA, Dylan showed up at the apartment of Arundhati dasi asking for Sheena. Arundhati recalls the meeting:

Dear Patita Pavana dasa Prabhu,

OK, here is what I remember. It was around 1972-3 and I was living in LA in one of the temple apts. Sheena was my old friend; we had actually met in camp when we were teenagers, and then we re-met as devotees. When Sheena arrived in LA, I offered her a place to stay in my apt. The day after their big arrival in LA, Sheena was out and I heard a knock on the door. It was Pavanadeva accompanied by Bob Dylan, his wife Sara and their son.

They were looking for Sheena and I invited them in thinking she'd be returning soon. They all came in and sat down. By the will of Krishna and the blessings of Shrila Prabhupada, I had made some cookie prasadam that morning—so I had some nice *prasadam* to offer them.

I had a guitar in my apt. Dylan played a song that I understood he had written on their travels along the way called "Come to Krishna." There were a few verses with a chorus after each verse. The first verse was something like,

"Well I was walking down the road,
And I looked up into a tree ...
And I saw a bird, and
This is what it said to me,
It said "Come to Krishna,
Come to Krishna,
Come to Krishna right now.
Come to Krishna. Hari bol!"

Please note that the song went something like this as I do not remember the exact words. So Bob Dylan sang something

like that on my guitar. I also had a portable electric organ. Then Dylan played that and we all went around in a circle chanting Hare Krishna to Shрила Prabhupada's melody.

We each took turns chanting it. Dylan looked his usual scruffy self and Sara looked very neat and tidy, every hair in place, perfect makeup—so there was quite a contrast in their appearance. Later someone told me they saw Dylan out on my balcony and he was wearing his top hat.

When word got out that Dylan was there in my apartment, some devotees brought him to see the temple and to have darshan of Shри Shри Rukmini-Dwarakadhisha. He may also have been shown some of the art department (but I didn't go along so I don't know for sure). Later that evening, someone found some jewels in the temple lying on the floor somewhere. We wondered if it was Dylan who left them. Pavana called Dylan and asked him if he had left the jewels, and Dylan answered, "Well maybe I did and maybe I didn't."

That is what I remember. I've told the story innumerable times over the years, as it was always so exciting and amazing to me that Bob Dylan, my hero for many years, had come to my apt. and actually chanted Hare Krishna, took prasadam and danced to Shрила Prabhupada's favorite *sankirtana* tune.

Your servant,
Arundhati dd

It is reported that on another occasion a devotee who was distributing literature at a Midwest mall was surprised to find Dylan sitting in a van in the parking lot. Dylan invited the devotee in and again performed a Krishna song to that audience of one.

Bob Dylan enjoyed many decades of friendship with George Harrison, the most famous "closet Krishna" among Prabhupada's followers. Harrison and Dylan appeared on stage together at the 1971 Concert for Bangladesh in NY (where Harrison chanted Hare Krishna and sang "My Sweet Lord") and Dylan sang his prophecy-laded "Blue Eyed Son." Dylan and Harrison, along with two other gigantic names, would later form the Traveling Wilburys. In George Harrison's last interview before succumbing to cancer, he admitted that he was Shрила Prabhupada's servant: <https://www.youtube.com/watch?v=WCub0xGonpU>. Tom Petty of the Wilburys would openly acknowledge that George was very open about Krishna—something he showed more by his example than direct

preaching. Therefore, Dylan by the Supreme will of Krishna must have had the benefit of *sadhu sanga* from his many encounters with George.

In a room conversation in Vrindavana in 1974 Shрила Prabhupada declared, “All the musicians, they're attracted to me. Big, big musicians. Another is ... Bob Dylan. He is as good as, or more than (this was an apparent reference to the Beatles) ... He has asked one of my students, ‘Ask Prabhupada, what can I do for him.’ He is reading my books.” ॐ

Is Shрила Prabhupada Mr. Tambourine Man?

Patita Pavana dasa, Ed.

The question is a serious one. But let’s go back a bit ... By ‘63 I was a total fan of Bob Dylan. Of the 5,000 copies of his legendary first album, one of them had landed in our house in Deer Park, Long Island, some fifty miles from Greenwich Village (where Dylan, barely out of his teens, was living and performing). We played the album continuously. This was still a couple of years before the hippie phenomenon which would erupt onto the landscape of America, and which became Shрила Prabhupada’s target market.

Early Dylan radiated a righteous disgust aimed at the corruption of military-industrial war mongers. But that would change. His chart shows that there are great interruptions of planetary *yogas* due to birth under a *shunya tithi* that causes periods of void.

Dylan had burst upon the scene like none ever before him. We shall call his colossal early rise to prominence his “empowered era.” His seemed to have a mission to encourage young thinkers to turn away from society’s unconscionable slide toward hell as business as usual. In his “Masters of War” he drew attention to the demonic standards of governments seeking enslavement of the world through endless conflict. He spoke of the dualities and hypocrisy of the times in “My Blue-Eyed Son.” By rapping “Subterranean Homesick Blues,” he basically created the entire rap genre decades in advance—except that Dylan’s words carried poetic weight, depth and philosophical meaning that would have far reaching social influence and consequence. In “It’s All Over Now Baby Blue” he prophesizes very grim times that even now are yet to manifest. It was Dylan alone who kept alive the memories of Hattie Carol and Medger Evers in his songs protesting racial inequality. His “Love Minus Zero No Limits” contains many hidden notes of *bhakti*.

He was a teen idol turned hippest-of-the-hip. His vast talents combining new melodies (and old ones), accompanied by his freight train harmonica and songs of the road struck a nerve. Musically, his talents were at the top of their game since he could speak with his music as well as his words. Like some unspoken and unseen mass hypnosis from '66 tens of thousands of young persons simply walked out of their homes, destination San Francisco. He was the pied piper with his perfect meter, rhyming sequences and multi-layered depths of meaning. Many agree that his early masterpieces could only be explained as divine gifts. No singer-songwriter had ever matched the likes of early Dylan. This Gandharva from the chorus of Chitraratha who had appeared in the Midwest made it all seem so easy, even though his work has never been duplicated except in the mind of a million posers.

Then a *shaktyavesha avatara* who was destined to change the entire world's concept of religion and understanding arrived in the midst of the 60's cacophony. Thus, by the time the world *acharya* Shrila Prabhupada boldly sauntered off the Jaladuta in September 1965, an inspired minstrel had already announced the coming of the leader of Krishna consciousness through his anthem of a generation "Mr. Tambourine Man." For as it is said, "Krishna—God—works in ways that appear strange to us."

It is well-known among his millions of followers that Shrila Prabhupada is none other than the divinely inspired representative of Lord Chaitanya Mahaprabhu, who is none other than Lord Krishna Himself. All devotees understand that His Divine Grace was spiritually empowered by the Supreme Absolute Truth Personified to inaugurate this mini-Satya Yuga now becoming manifest even in this Kali Yuga. Therefore, does it not sound reasonable that some singers would take to their instruments by the will of Saraswati, the goddess of poesy, in preparation for such an historical arrival? It is our understanding that the entire 1960's was arranged by Lord Krishna as a part of His plan for the coming westward of the Gaudiya *sampradaya* and *sankirtana*. Therefore, during an unprecedented era in history, it is not strange at all that He would empower certain voices here and there to announce it. Quite simply, we feel that Dylan was one of those voices.

Human society in Kali Yuga is about as organized as a fistful of iron filings thrown to the wind and scattered here and there. At the time of Prabhupada's advent in America, many social so-called leaders were basically drug-addicted mad men. Kali Yuga was going into extreme spin and Prabhupada had arrived to single-handedly reverse the entire downward trend.

Specifically in the sixties, the beatnik movement of NY's Lower East Side was just now giving way to the era of the hippies prevalent in San Francisco. Dylan spoke to both sides of the equation as did Shрила Prabhupada. The Jagat Guru was like a powerful magnet that passes above the iron filings. Just as the invisible power of the magnet straightens out the iron particles and points them into a single direction, so the call of the *acharya* made sense out of the chaos of Kali Yuga.

Mahaksha dasa Prabhu, himself a 60's musician was mystically drawn to Vrindavana and Prabhupada in the early 70's. He says, "Dylan is a writer with amazing channeling powers—which he seemed to have until his motorcycle accident (if that's what it was). This means Dylan was drawing down lyrics from the 'akashic records' as some people call it. It's the Universal language where we are all connected. Dylan was affected by Prabhupada's presence whether knowingly or not. There was an all pervading bliss permeating the atmosphere at that time mainly on account of the coming to the west of Vedic wisdom headed up by the Tambourine Man.

"Dylan must have seen or heard Prabhupada in all likelihood but I doubt he'd admit it. He is very private about where his lyrics come from. Even he does not know where his lyrics came from—he admits it in his *Chronicles*. His work is definitely not meaningless drivel ... Dylan did a deal with (who he calls) the Great Chief to receive all his empowered songs. They helped change and prepare a generation. Dylan is no way an ordinary man. He is a super power Archangel come to assist Universal redemption."

Sankarshan Das Adhikari, an initiating spiritual master in ISKCON has posted on FB: "Dylan's lyrics in "All Along the Watchtower": "There must be some way out of here—said the joker to the thief. There's too much confusion here, I can't get no relief ..." gave me faith that there was something beyond this material world and helped me come to Krishna consciousness. So I am indebted to Bob Dylan for that." ♪

Goddesses Lakshmi and Saraswati blessed the event ...

Appearance of Mr. Tambourine Man

Our comments are in italics:

Hey, Mr. Tambourine man, play a song for me,

Here the singer calls upon another singer. He will explain that his own song has not been sufficient. Now he surrenders his song and seeks the highest song (which will come along soon enough as Hare Krishna).

I'm not sleepy and there is no place I'm going to.

This is the disciple's surrender. Prabhupada often emphasized the ability to conquer sleep and taught us to revere Arjuna as Gudakesha. Shrila Prabhupada set this example in his own life and slept but little, so important were his many projects, especially his literary ones. By "no place I'm going to" Dylan displays the disciple's surrender. "Where Shri Guru Maharaja leads me, and to that place I gladly follow ..."

Hey, Mr. Tambourine man, play a song for me,

In the jingle jangle morning I'll come following you.

The key is following, since the genuine disciple is a follower and he follows every example in the lotus footprints of the acharya as best he can.

Though I know that evening's empire has returned into sand,

This is an example of Dylan's lovely poesy—ornate but not flowery. Here his expression equals Vedic analogies from the pens of great Sanskrit masters. Now the poet observes the passing of night to day—the opposing ends of Nature. It is as though the darkness of night has melted onto the water-touched beach revealing the glorious rays of brightness. It is a time to greet the sunrise as brahmanas do half-submerged in holy waters singing to the sun god Surya.

Vanished from my hand,

This is a joke that refers to the living entity who thinks that he can control Nature—which is in control ultimately by Lord Shri Krishna. It is also an ironic ecstatic expression of the poet's understanding of Who is Supreme and an acknowledgement of the Higher Powers of Nature.

Left me blindly here to stand but still not sleeping.

"Blind yet not asleep." The poet cracks the whip and makes a sudden shift in the anthem's tone (for this song would become an important anthem of a generation). When the guru decrees to the disciple, "you are blind" at that time the disciple must awaken himself. For as any sincere follower of his spiritual master knows, our perfection lies in becoming the blind follower of the previous acharya. And that means to accept as shastra everything that the spiritual master says unconditionally. We kneel before Shri Guru for it is he who has taken us out of the dark well of illusion. Thus we pray: om ajnana timirandasaya ...

My weariness amazes me, I'm branded on my feet,

He expresses weariness, i.e., dissatisfaction, with the material situation, though he is “branded on his feet” or entrenched in samsara and the bodily concept of life. The seeker expresses his desire for release

I have no one to meet,

“Let me now exchange the useless association of materialistic sense gratifiers for the association of Shri Guru and his acolytes ... which is today is a world wide devotional organization called ISKCON”

And the ancient empty street's too dead for dreaming.

This is a very pointed look at the “eighth house” aspects of life: the mysteries of forever dead past lives marked by ancient streets once trod in previous lifetimes. Here and now let me move beyond this dilemma of samsara, the cycle of birth and death, once and for all. Let me go to that place of eternal light and love.

Hey, Mr. Tambourine man, play a song for me

I'm not sleepy and there is no place I'm going to.

Hey, Mr. Tambourine man, play a song for me,

In the jingle jangle morning I'll come following you.

Take me on a trip upon your magic swirling ship.

Another semi-prophetic song of the early 60's was “Train to Jordan” by Curtis Mayfield and the Impressions (<https://www.youtube.com/watch?v=8fsS4rFMrKc>). Through his train analogy, he defined the era's distinct sense of a great deliverance that would come in the form of a massive vahana with room for everybody. This would prove to be Shrila Prabhupada's Back to Godhead Express. Movies like On the Waterfront, Wild One and The Misfits carried hauntingly prophetic ideas neatly buried in words signaling social change.

My senses have been stripped,

My hands can't feel to grip,

My toes too numb to step,

Wait only for my boot heels to be wandering.

Again, the poet expresses dissatisfaction with the places he has been to, and a desire to discover a new destination that only Mr. Tambourine Man can show him. He allegorically has gripped whatever karma has placed before him, he is tired of it and numb and wishes to proceed to the next plane.

I'm ready to go anywhere, I'm ready for to fade,

This is an expression of obedience and submission to Shri Guru whose instruction is equal to that of the order of the Supreme Lord.

Into my own parade,

He seeks to understand his own karma and to transcend it. He seeks to discover his own self—that is the eternal individuality of the atomic jivatma as opposed to the “parade” of materialistic association and values that seek to identify the body with the self.

Cast your dancing spell my way, I promise to go under it.

This can be nothing other than a direct reference to the great dance of sankirtana yagna of Shri Chaitanya Mahaprabhu, the Supreme Personality of Godhead. This is a spell that Shrila Prabhupada and no one else has cast upon the world. And since Dylan sang these prophetic words, that dancing spell has spread to every town and village of the earth, with millions blissfully having fallen under it.

**Hey, Mr. Tambourine man, play a song for me,
I'm not sleepy and there is no place I'm going to.
Hey, Mr. Tambourine man, play a song for me,
In the jingle jangle morning I'll come following you.**

Though you might hear laughing, spinning, swinging madly across the sun,
Here Dylan describes the dancing of group sankirtana. He invokes the worshipful Sun god who is a representative of Lord Krishna and is the symbol of enlightenment.

It's not aimed at anyone,
Who shall we blame for our problems but we ourselves, who are the creators of our own karmic reactions?

It's just a escaping on the run,
Dylan describes the great escape from the jaws of Kali and the stringent laws of material nature.

And but for the sky there are no fences facing.
The poet describes liberation by recognizing that even the material sky can pose limitations. (Therefore the devotee's destiny is the transcendental spiritual sky.)

**And if you hear vague traces of skipping reels of rhyme,
To your tambourine in time,
It's just a ragged clown behind,
I wouldn't pay it any mind,
It's just a shadow you're seeing that he's chasing.**
As a proper disciple, the poet describes himself in humble terms as a ragged clown following the Guru. He admits that he has been chasing the non-real or shadowy world of illusion thinking that it has some permanent substance.

**Hey, Mr. Tambourine man, play a song for me,
I'm not sleepy and there is no place I'm going to.
Hey, Mr. Tambourine man, play a song for me,
In the jingle jangle morning I'll come following you.**

And take me disappearing through the smoke rings of my mind,
Samsara, like a ring of smoke, is an endless but illusory cycle. And although it is called an illusory cycle it is also very real for it encompasses endless birth and death here in this material world. One remains trapped in this smoke ring of samsara eternally even though life here is but mere smoke and mirrors. As smoke is to the fire or shadow is to light, so are the smoke rings of Maya to the fire of Krishna consciousness. Therefore, here poet alludes to the real conundrum at hand, that of escaping from samsara—which is only possible through the grace of Shri Guru.

**Down the foggy ruins of time,
Far past the frozen leaves,
The haunted frightened trees,
Out to the windy bench,
Far from the twisted reach of crazy sorrow.**

These are more poetic descriptions of the world of samsara from which we must extricate ourselves in this lifetime. Since the spiritual kingdom of Lord Krishna is replete with sat-chit-ananda, it is “far from the twisted reach of crazy sorrow.” And indeed it is very true that feeling constant sorrow is crazy when the eternal nature of the soul is actually blissful.

Yes, to dance beneath the diamond sky

Looking beyond this world to the eternally effulgent diamond sky of Vaikuntha.

With one hand waving free,

Dancing in kirtan, the other playing the tambourine or drum ...

Silhouetted by the sea,

Shrila Prabhupada brought Shri Jagannatha Rathayatra to the West by taking the Deities of Shri Shri Jagannatha-Baladeva-Subhadra to Ocean Beach in San Francisco where They could watch the waters of the Pacific.

Circled by the circus sands,

The poet is on the beach, but he is comparing the sands of the beach to a circus, as though the world is a circus of mere sands, always something happening, but never very significant in its constant rounds. It is a meaningless whirligig of a staged show, one that is repeated ad infinitum as sands pour through the hourglass of samsara.

With all memory of fate,

Driven deep beneath the waves.

Here Dylan speaks of disassociating himself from past karmas. Let past karmas here in the world of meaningless names drown in the whirlpool of samsara.

Let me forget about today until tomorrow.

I shall submerge myself in the Holy Names of the Lord for now under the spell of your tambourine. But then I will also be realistic about my position and vow to face my own flaws and karmic dilemmas honestly.

Hey, Mr. Tambourine man, play a song for me,

I'm not sleepy and there is no place I'm going to.

Hey, Mr. Tambourine man, play a song for me,

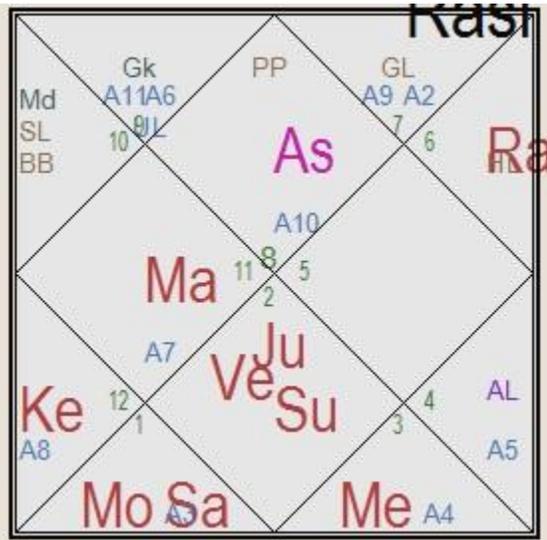
In the jingle jangle morning I'll come following you. ♪

Dylan is no ordinary entertainer. Indeed he is considered by many as far and away the greatest singer-songwriter of the 20th century—and he is the

only one to snag a Pulitzer. Like George Harrison, Dylan has shown himself to a “closet Krishna” on a number of specific occasions. These are his stars.

Horoscope of Bob Dylan

We have obtained Bob Dylan’s birth information from the list of Lois Rodden who has given the accuracy of the information her very high AA rating: 24 May 1941, 9:05 PM, Duluth, MN. Subtracting Lahiri’s *ayanamsha* this places 27°18' Scorpio on the horizon. The date corresponds to the 14th day of the waning Moon of Jyeshtha, or Trivikrama *krishna chaturdashi*, a serious *rikta* (void) *tithi* which voids good *yogas* over certain periods in the life. The *nakshatra* quarter was the rare first *pada* of Krittika.



within Mesha. Krittika is a bridge star with one *pada* in Mesha and three in Vrishabha. Hence the Vrishabha-Krittika is mathematically three times more common than the Mesha-Krittika. However, our studies find that the latter *pada* is quite rare, as Dylan is also a rare personality.

Many of Dylan’s songs carry the “cutting” quality of Krittika *nakshatra*. Since Krittika is ruled by the Sun planet and his sign is in fiery Aries, he could himself reflect his own “fire in the Sun” analogy he

gives in his “Baby Blue.” As Bhishma declares to Sahadeva in *Mahabharata*, “Krittika gave birth to the sword.” As stated in *Brihat Jataka* of Varahamihira (16.2): “A person born when the Moon passes through the asterism of Krittika ... has a bright appearance and his fame is wide-spread.”

Dylan’s lunar *rashi* is Mars-ruled Mesha (Aries) the ram—the premier, primal and most spirited of all signs of the Zodiac. Moon in the sign of movable fire is famous for the person being light years ahead of his time. Dylan’s chart glows with a superb *adhi yoga* composed of all four benefics in the 6th, 7th and 8th houses from *lagna*. Pucca combination like Dylan’s four-planet *adhi yoga* are rare. From Dylan’s life spent before the eyes of the world we can see the effects of a really powerful one in granting fame and

fortune. It is significant that in Dylan's chart Mercury changed signs from Taurus to Gemini just 29 minutes before his appearance. This quick change of Mercury would help to explain Dylan's swift appearances (and disappearances only to re-appear again transformed) over the years.

He was born during the years of the Second World War when Saturn was in the sign of the warrior Mars. The position of his Mars in the 4th house soundly cancels the debility of Saturn in Aries as does the position of Sun in the 7th. This creates powerful Shani *nicha-bhanga raja yoga*. Mars in the house of happiness from where he aspects the house of marriage also makes Dylan Mangalika, a feature of the chart that is evident from some of his early works dealing with the frustration of romantic disappointments in songs such as "Ballad in Plain D" or "Girl from the North Country."

Shani's conjunction with the Moon forms *nishturabhashi yoga* for "harsh speech." No one before Dylan, for example, had ever recorded a rock and roll song with an opening line that sneered, "You've got a lot of nerve ..." (from his first big hit "Positively 4th St."). The *voshi yoga* caused by debilitated Saturn in the hidden 12th from the Sun's position shows that there is much more grit and harsh truth to Dylan than meets the eye. The combination of Mercury as the lord of the 8th in the 8th is *sharala viparita raja yoga* for an "easy" life; therefore things have come almost unasked. As a person of destiny his ability to influence a world was laid out before him.

Then there is Dylan's powerful Malavya Yoga caused by Venus in his own sign of Taurus in the 7th *jayastan*. This combination assures longevity, wealth, creativity, great influence, etc. Malavya Yoga means a gentleman from the fabulous kingdom of Malwa of King Vikramaditya. Dylan's is remarkably similar to a similar combination that is found in the charts of several leading *sannyasis* of ISKCON. The aspect of *swa-rashi* Shukra to his Vrischika *lagna*) could be an excellent stimulus for devotion given the right *sadhu* association.

As the Supreme Personality of Godhead Lord Shri Krishna states in the *Gita* (10.37) regarding Ushana or Shukracharya (Venus): "... among great thinkers (*kavis*) I am Ushana." The modern Kavi-Acharya Shrila Prabhupada comments on the Supreme Lord Shri Krishna's words *kavinam ushana kavih*: "Among the *kavis*, Ushana was the spiritual master of the demons; he was extremely intelligent, far-seeing, political and spiritual in every way. Thus Ushana is another representative of the opulence of Krishna."

Dylan's variety of Malavya Yoga makes for wonderful poets, authors, artists and showmen who stay in the public eye. The three planets in his 7th *jayastan* consist of two *kendra* lords (7th and 10th) and a *trikona* lord (5th). This creates a very significant *raja yoga* which affects his house of partners via occupation and his house of self or *atmastan* via aspect. Notice that Jupiter, the lord of the 2nd house ruling speech, is in *raja yoga* with the lord of the 7th house of partners in his own fixed earth sign. And we find in the Surya-Guru-Shukra Yoga that has also contributed to *adhi yoga*, that he would find great fortune in a musical career. And since Jupiter is also the lord of the 5th house of *vidya*, therefore there is a strong element of learning and devotion mixed into the combination. Note that the three benefics in the 7th are in the 4th position as counted from 1st lord Mars. This combination offers all the blessings of Brahma Yoga.

In his chart the seven principle planets (not counting Rahu and Ketu) are assembled in three signs. This is *shula yoga* which can cause the person to be "like a spear" on occasion.

In less than a year of this writing, Dylan will walk out of a 19-year period of debilitated Saturn, and enter into his Budha *dasha*. Before Saturn he enjoyed a materially rewarding 16-year Jupiter period. None of the material he produced during his Guru and Shani *dashas* is considered anywhere as memorable as the remarkable songs of his late Mars and early Rahu *dashas*. Even before the end of his Rahu *dasha*, his early fans were feeling a sense of abandonment caused by his birth under a *rikta tithi*. Apparently the "void" or "hollow" phase under which Dylan was born effectively dismantled certain effects of good *yogas* for many decades. Not only was his music more commercial, but he jumped from various religious beliefs that lacked any genuine substance or defined transcendental goals.

During the period of his *nicha* Shani, some of the *rakshasa-gana* qualities of his Krittika star became more apparent. It was as if Dylan was daring his die-hard fans that he could do anything and still win accolades. As we see in his video from 2001 "The Night We Called it a Day," some of his stunts were more embarrassment than entertainment, including an ad for ladies undergarments.



As devotees we are not interested in the entertainer Dylan, but in seeing Dylan make his move to Krishna now that he is approaching the final period (Mercury *dasha*) of an extremely productive life. Our desire is only to see Dylan fall under the spell of Mr. Tambourine Man—Shrila Prabhupada and the sankirtana movement—and go back to Godhead at the end of this lifetime. In the beginning of August 2016 he will enter into Budha *dasha*. Mercury is in the 8th in Gemini, his own sign, aspected by Shanideva, the planet of old age. Mercury is said by Parashara to represent Lord Vishnu among planets. We pray that the sparks of Krishna consciousness that Dylan touched decades ago through Prabhus Pavanadeva, Sheena, Arundhati and George will flare as his own fire in the Sun. May he burn all residual *karmas*—both so-called good and bad—and become fully Krishna conscious. Mercury’s aspects his 2nd house of speech and arts, gives us hope that we will indeed see another side of Bob Dylan.

Here are Dylan’s *mahadasha* dates which Dylanologists can historically relate to:

From birth till 31 July 1946: **Sun**

Till 31 July 1956: **Moon**

Till 31 July 1963: **Mars**

Till 31 July 1981: **Rahu**

Till 31 July 1997: **Jupiter**

Till 1 August 2016: **Saturn**

The final act: **Mercury**: His Mercury in the 8th house as the lord of the 8th house is *sharala yoga* which gives an easy life, an easy going temperament and a quick, easy death. He will disappear from the public eye as quickly as he appeared.

Since the early 70’s when Dylan sang “Come to Krishna” the words to the full song remain a mystery. We close with the hope that he will come forward to sing this song to Krishna for the world to hear.

Karma and Reincarnation



“According to his last *karma*, or action, one gets this body to enjoy, or to suffer. That is the process of birth and death. And after finishing this life, again one dies, and again one enters into the womb of some mother. Another type of body then comes out. This is the process of reincarnation.” –Shrila Prabhupada: *Krishna the Reservoir of Pleasure*.

Need some proof of reincarnation? Check this out:
<https://www.youtube.com/watch?v=nDc9X1ip2xc>



Letters to the Editor

(Edited for brevity)

Blessed Wedding Muhurta

Hare Krsna!

Please accept our humble obeisances. All glories to Srila Prabhupada. The wedding ceremony was absolutely wonderful. All our friends and family were deeply moved, and those who were visiting a Hare Krsna temple for the first time said it was the most meaningful wedding they had ever participated in. Everything went smoothly and on schedule. We really felt the mercy of the Lord and the Vaisnavas. Many devotees were able to attend and several stayed for the all-night sankirtan yajna we had organized. A dozen of my family members even came in the evening to dance in the kirtan, and some of them were singing along with the mantra. It was such a blessing. We cannot sufficiently express our gratitude to you and Mother Abhaya Mudra for your counsel and encouragement. Your support was vital to bringing us together, and now we both feel stable and happy in our relationship.

We are interested in having an astro-cartography reading to determine our next steps.

With gratitude,

Your aspiring servants,

L & M

“Incredible Experience in Krishna Conscious Jyotisha”

Hare Krishna, Prabhu! Thank You very much for Your quick reply! You have incredible experience in studying *jyotish* in Krishna Consciousness way, which makes You different from other astrologers. Thank You for Your service!

NG (Latvia)

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