

THE ASTROLOGER'S APPRENTICE

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“We shall show them our signs
upon the horizons and within themselves,
until they know that it is Truth.”



THE APPRENTICE NEEDS YOU!

Contributions to The Astrologer's Apprentice are welcomed.

Prospective contributors are advised to write or phone first with an outline of their projected article. They should bear in mind that The Apprentice's bias is towards sound traditional practice. Some charts have a crystalline beauty all their own; we would generally, however, prefer to see charts that illustrate or elucidate some particular point of technique.

We are especially keen to publish informed articles on the historical and intellectual background to astrology.

All submissions should be accompanied by an SAE; while due care will be taken, we cannot guarantee their return. Articles are submitted gratuitously.

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THE GOOD, THE BAD AND THE UGLY

Deep in the forests of endless night, far from the sparkling hub of glitter and civilization, lurk those mysterious denizens of darkness: Uranus, Neptune and dire Pluto. Safe in our warm armchair by the fire, we feel a delicious frisson of excitement as we contemplate the doings of these untamed entities.

Not even a Saturn return carries the astrological kudos of a natal outer-planet square. It stamps its victim as a man set apart from his fellows, an ubermensch, destined to wrestle brigands on the alpine precipices of the heart.

What is this irresistible romantic thrill? What black enchantress weaves her spells within these distant worlds, fascinating us and drawing us inescapably into her web? The Apprentice, himself a graduate of the Rider Haggard School of Astrology, ventures fearlessly into this world of darkness to explore and seek the truth.

Beyond the Fringe

On the computer print-out, all the planets shine just as bright. In the sky, this is not so. At magnitude 6, Uranus hovers on the threshold of visibility; Neptune and Pluto are always far beyond it. There are those who claim that Uranus was known to the ancient Chaldeans, though evidence for this is based largely on wishful thinking.

Saturn, the outermost of the traditional planets, is one of the brightest objects in the sky. Although Uranus would have easily been visible in the days before smog and light pollution, it is most unlikely that anyone would have noticed one dim star moving at a fraction of even Saturn's ponderous pace. Besides speculation, there is little to support the claim. We must be wary of the temptation to mythologise our past, or we shall end up thinking like the scientists. Case dismissed for lack of evidence.

It has been claimed - by, among others, Patrick Moore - that Galileo saw Neptune through his telescope when observing the moons of Jupiter in 1610, failing to realise that it was a new planet. As Jupiter and Neptune were two signs apart at the time, this is most unlikely; but at conjunction in 1613 Neptune would have been (visibly) as close to Jupiter as any of its moons. Although Galileo noted that the 'star' was moving, the recent discovery of moons around another planet was as much of a shock as the world was ready for: new planets were beyond his mental grasp. It is reminiscent of the Viking discovery of America, forgotten because, it has been said, Europe didn't need it yet.

Now that we have discovered these new planets, we have the problem of integrating them into our astrological scheme. The ancient system linking the planets to the signs they rule has a compelling elegance, and has served astrologers well for at least two thousand years. The Sun and Moon rule one sign each, Leo and Cancer, while the other planets each rule two signs, radiating outwards from the Sun and Moon, in their natural order.

Modern astrology regards this plan as redundant; but before we abandon it, it might be wise to find a new, superior system to replace it. This may well be possible; but all we have at present is the well-meaning attempt to impose ephemeral human

ideals of egalitarianism on the heavens by denying any planet the rulership of more than one sign. As there are not yet twelve known planets, it is necessary to invent some more to ensure that no planet is more equal than any other. As Phil Collins can own more than one house, it is hard to understand why Jupiter, who is probably more important in the cosmic scheme, cannot do the same.

The root of this system seems to be the belief that the new planets, rather than being merely newly discovered, are in fact man-made objects, which we can fashion to our whim. Evidence for this is lacking.

The more spiritually-minded astrologers see the new planets as being 'higher octaves' of the old ones. Confronted with the fact that they all seem to be more or less malefic, they explain this by the inability of stubborn mortality to cope with their higher vibrations.

Implicit in this view is the idea that mankind is now more sophisticated than it was in the benighted past, before these planets were discovered: we are now able to experience new orders of emotion, thought and spirituality. Surprisingly, the astrologers who hold this view would find themselves in close agreement with the scientists, who also see the last three hundred years as a dizzying ascent towards enlightenment. Not the least of the things they share is the ignorance of the old orders of emotion, thought and spirituality that is essential for the holding of such a belief. The most cursory knowledge of the pre-



Uranian past casts doubt on our apparent new-found sophistication.

The assigning of 'higher octaves' to the new planets involves the banishing of the old ones to the lower octaves. If we do not see the traditional planets as containing sufficient depth of meaning to encompass any octave we can experience, it is perhaps our understanding, rather than the planets themselves, that is limited. We do the old planets, and through them ourselves, a great disservice by restricting their meaning thus.

The Quest for Meaning

Having discovered these planets, we feel obliged to impose meaning on them: if they've come to our party, they are going to have to join in with the games. Here lies the secret of their fascination, for as we have shaped these new gods in our own image, we find, to our happy surprise, they look just like us, and are so much the more interesting for it. So my natal Sun-Pluto sesquiquadrate, at 6 degrees of separation, takes on an importance all its own.

To create their meaning, we take a jumble of mythology, carefully selecting those points that appeal to us, shake well and strain through a late twentieth-century consciousness. The planet may have existed since time immemorial, and will be there for millennia yet to come, but our contemporary small concerns are wide enough to span its meaning. Or we adopt the bizarre method of taking the date at which the planet was discovered, applying a knowledge of history taken from '1066 And

All That' - omitting, for example, any reference to the vast majority of humanity careless enough to live outside Europe or America, and whose history is evidently of no concern to the outer planets - and confirming our preconceptions of the planet's nature from there.

From our present viewpoint, our noses still pressed hard against these salient events that we have plucked from the history books, they



Astrologers in search of new planets —6—

appear as towering landmarks in the progress of the (western) world. We need only wonder how significant they will appear to the historian in one thousand, or ten thousand, years time, and how many more planets will have to be discovered to account for all the events of similar importance that are yet to come. Astrology c.10,000AD is going to be a complicated business.

Let us consider the case of that strange object, Chiron. When it was discovered, it was hijacked by a vociferous minority of astrologers who regard themselves as healers. Their wishful belief is that mankind is on the verge of a golden new age where each will heal his fellow. Having been discovered at the dawn of this new age, Chiron must be the planet of the healer; and as we have all had such dreadful childhoods, he is a wounded healer - the best sort, apparently.

A moment's reflection on even just our circumscribed western view of history casts doubt on this theory. Far more prominent at the time of Chiron's discovery than the dawning of a new age of healing was the rise of the yuppie, the materialist player of the markets. Yet the book that explains Chiron as a stockbroker, wounded or otherwise, has yet to be published.

Approaching the same problem from the other end, a second moment's reflection reminds us that healing (literally 'making whole') has been going on for centuries within the established religions. The Christian Mass, for example, is a highly effective ritual of healing for both the individual and the community: "Lord, I am not worthy to receive you, but only say the word and I shall be healed". The word in question being the Word made Flesh, which the communicant is about to receive in the host. That the focus of healing has moved from the church to the bookshop does not necessarily make this healing either more widespread or more efficacious.

This is not to deny that the outer planets do have their effects, albeit within very tight orbs - a couple of degrees at most, usually one or less. Neptune does appear to have associations with fogs, alcohol and deceit. When the favourite, a horse named after an alcoholic drink, failed to win a race in the chart for which Neptune had been the most prominent planet, the Apprentice was not totally surprised to learn that the race had been reduced to farce by a blanket of fog descending on the course. In horary questions, Neptune on an appropriate cusp often indicates duplicity or delusion in the affairs of that house. Pluto does appear to give an indication of self-inflicted injury, and, as Lee Lehman has shown, seems connected with space-flight. But there is no evidence that Saturn has noticeably cheered up since the 1930s, resigning his job as Lord of Death for an old age digging his allotment.

Patrick Curry tells of John Varley, noted watercolourist, friend to



Neptune

Blake, and also a dedicated astrologer with a high reputation for accuracy.¹ On the morning of June 21st, 1825, he sent his son to have his watch reset. He was, he explained, expecting some sudden and serious danger to himself or his property, from an aspect of Uranus that would come into effect shortly before noon.

As noon approached, Varley grew more and more worried, less from the possible danger than from the fear that his understanding of the nature of the newly discovered planet was wrong. Just before noon, however, there was a cry of "Fire!" from the street below. Varley and his son rushed outside, to find that their house was on fire. Despite his house and

its contents being destroyed, Varley was delighted: his methods and his understanding of Uranus had been confirmed. If only he had had access to a modern text-book of astrology: instead of his house burning down, he might just have had a television-set delivered.

I am not aware of any record of Varley's reasoning. A speculative attempt to recreate it gives a general period of danger from transiting Uranus applying retrograde to quincunx his natal Ascendant. At the previous lunation, Mars was conjunct his natal Uranus; by the day of the fire, Mars was conjunct his natal Moon; the exact timing would have been given by the moment at which Mars reached the Midheaven, carrying Uranus's malign influence onto the angle.

Uranus has a clear connection with divorce, and is often prominent in charts for terrorist bombings, with their unexpected violence. This gruesome chart is a horary for the question, "Was the TWA plane brought down by a bomb?" With such an afflicted seventh cusp, it must be noted that this was the astrologer's own question, so he would be shown by the first, rather than the seventh house (though, as Morinus pointed out, whatever afflicts the seventh also afflicts the first).

The plane is shown by Mercury, ruler of the ninth. It has just separated from opposition to retrograde Uranus, indicating that their opposition refers to something shortly before the chart was cast. The Moon has just moved from sextile mars, placed in the ninth house of the

¹ Patrick Curry, "A Confusion of Prophets", London, 1992. A very readable account of astrology and astrologers during the 19th and early 20th centuries.

aeroplane, to square the antiscion of Mercury, which falls at 25♄49, conjunct the violent malefic star Caput Algol, in the house of death, connecting Mars' explosive malice with the plane. Again, this is in the recent past, giving a clear picture of the disaster.

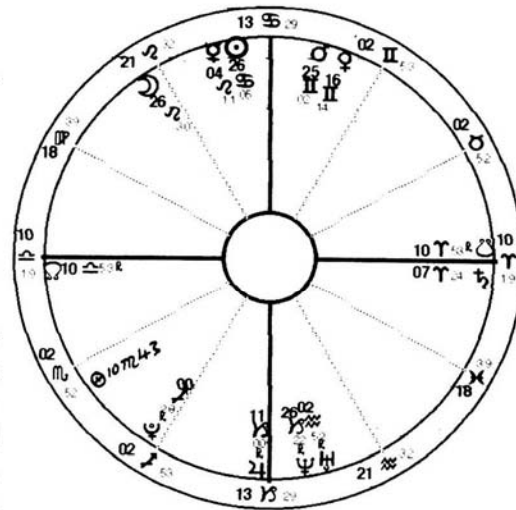
From event charts of bombings, this testimony inclines to support the idea of a bomb; it would not, however, be inconsistent with a less sinister explanation, such as an accidental explosion. Further indications support the idea of a terrorist attack. Venus rules the twelfth from the ninth - the house of the plane's secret enemies.

Venus' placement in the ninth suggests that a secret enemy was on board. Mercury is just separating from the Saturn/Pluto midpoint, associated by Ebertin with fanaticism and martyrdom.

The Part of Death (Asc+8th cusp-Moon=16♄+1) is conjunct Venus, the secret enemy, and falls on the Moon/Saturn midpoint. Mercury is on the Moon/MC midpoint, while its antiscion is on the Saturn/MC. As the Moon is the ubiquitous symbol of Islam, and Saturn rules the Jews, the motive seems as might be expected: the plane is torn between the two. Al Biruni gives Venus as ruler of Islam; her rulership of the turned twelfth house, with the Moon/Node and Moon/Ascendant midpoints falling on the cusp of the radical twelfth, suggests an Islamic bomber. With none of Mercury's major afflictions coming from water signs, there seems little to support the story of its being brought down by a navy missile.

The Title-Deeds to a Star

It is now possible to buy a star, though perhaps impossible to see exactly what you do with it once you have bought it, and who might have sufficient authority to sell it to you. Astrologers hardly need do anything so mundane as buy a star, however, for they seem to be able to make their own. Although even the Caesars used to wait until someone else would elevate them to the heavens, astrologers have seen fit to place themselves and all their dark and fascinating passions in the skies, and, like the Caesars, seem convinced that their sparkling images are far more important than the dowdy bunch we have made do with



Was it a bomb?
 July 18, 1996 11.13 AM GMT
 London

for so long.

Traditionally, astrology was ruled by Mercury. Now, we are told it is ruled by Uranus. It is a sad reflection on our present opinion of ourselves that where we once saw ourselves as thinkers, we are now just eccentrics. The application of a little more Mercury to the question of the outer planets is much to be desired.

The Way of the World

It is now being suggested that Kohoutek's Comet, far from appearing in the sky as the brilliant awe-inspiring prodigy foretold by most astronomers, may turn out to be a very feeble luminary indeed, scarcely visible to the naked eye.

Some astronomers (whether out of professional jealousy I cannot say) are even hinting that this comet may have already broken up and will therefore not be visible at all.

Let us hope that they are wrong. Meanwhile there are disquieting telepathic reports from the "Way of the World" space vehicle "Don Carlos and the Holy Alliance V," now on a routine tour of the solar system, that a bedraggled, dimly-lit celestial object claiming to be a comet of Czech nationality, was encountered yesterday near the Outermost Ring of Saturn.

It asked for political asylum and was taken on board to await instructions from columnar headquarters.

The message may turn out to have been garbled in transmission. But should this object turn out to be Kohoutek's Comet it will either have to be released at some distant point in space or brought back in due course to the column itself.

The trouble is that we already have several comets and it will not be easy for technical reasons to accommodate any more. There are complex orbital arrangements to be considered, for one thing.

I myself keep a small personal comet, a very beautiful one with a fine iridescent tail, in one of the drawers of my desk. I take it out and play with it sometimes when I am feeling depressed, allowing it to make several orbits of my study before returning it to its box of amethyst and jade.

I find this very soothing and can recommend it to sufferers from melancholia.

- Peter Simple.

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THE JOYS OF THE PLANETS

There is an ancient tradition, known as the *joys* of the planets, which is largely forgotten by even those writers whom we regard as classical authorities. William Lilly, for example, writing in the seventeenth century, mentions the joys, but rarely uses them. This tradition seems to be something he has come across in an old text-book, but has not been able to integrate into his own system, probably because the basis for the tradition had long been forgotten.

The tradition states that each planet is strengthened when accidentally placed in one or other of the houses: the house of its joy. It stems from the idea of planetary sect - the very basic division of the planets into nocturnal or diurnal. The three diurnal planets, Saturn, Jupiter and the Sun, have their joys above the horizon; the nocturnal planets, Mars, Venus and the Moon, joy in houses below the horizon; while Mercury, which can be included in either sect, joys in the Ascendant, on the horizon itself.

I suspect that the joys are related to the exaltations, though I cannot see how. They seem to come from the same tradition of astrology, one which has been partly subsumed and partly swept aside by the dominant tradition which is the one we follow today. In our system, exaltations are regarded as a kind of second-in-command over the signs; but the exaltations are in fact alternative rulers. They come from a completely different system, which, at some point around the time when the earliest astrology books were being written, was grafted onto the main stem, while its roots have been lost - at least to the Western tradition of astrology.

One of the curiosities about the system of planetary joys is that it accords perfectly with the Christian story. This does not, of course, mean either that the system of joys determined the form of Christianity, or that the system was invented by proto-Christians; but as both conform to the innate building structure of the Creation, each will echo the other, in the same way that each individual person and the planets move hand in hand.

As the gentle rain from heaven....

The Sun joys in the ninth house, known to the ancients as the house of God, and the Sun is, of course, the symbol of God. The ninth is the house of knowledge, of dreams and visions, of all searching for truth, for God is Truth, and the Sun is its most apparent symbol. It is also the house of long journeys, for all the mundane journeys we may

make on Earth are images of the longest journey we make, stretching beyond the boundaries of this world, to God.

The fifth is the house of children, so, as the ninth is the house of God, the fifth from the ninth should show us the Son of God. And indeed it does, for the first house is the joy of Mercury. The son of God is Christ - the Word (Mercury) made flesh by appearing in the Ascendant, the house of the body.



In likeness as a dove...

Mercury, the image of the perfected man, is the only planet whose glyph contains all three symbols - the cross, the circle and the crescent - fitting for the go-between of the human and the divine. The Ascendant, the eastern horizon, is where this meeting takes place. "Nobody cometh to the Father but by me," says Christ: the contact must be made through this point, for this is where the door is.

The fifth house from here, completing the grand trine, is the fifth, where Venus has her joy. The bird of Venus is the dove - the traditional symbol of the Holy Spirit, as can be seen in many churches and religious paintings, especially those of the baptism of Christ, when "the Holy Ghost descended on him in likeness as a dove." The great feast of the Holy Ghost is Pentecost, which remembers the descent of the Holy Spirit onto the apostles, giving them the ability to speak in tongues so that they could go forth and spread the gospel - to be evangelists (literally 'messengers') of the gospel. The fifth is traditionally the house of messengers and ambassadors.

This grand trine of ninth, first and fifth shows the divine energy pouring from God downwards into manifestation. It is made up of the Sun, Mercury and Venus, who are the physical embodiment of the Trinity, the mystery of three in one, as they circle closely around each other as a fixed unit, sometimes merging together, sometimes manifesting themselves separately, but never apart.

After these three, the planets of the Trinity, the next planet out is the Earth - man - and then the three outer planets. Man takes his traditional place at the border of the material and the divine.

The Yearning for God

Opposite the ninth, the joy of the Sun, is the third, the joy of the

Moon. This is the seventh from the ninth: God's wife, as it were. The traditional associations of Mary with the Moon are common in the iconography. When the Moon opposes the Sun, as it is when both are in their joy, it is full, filled with the grace of God: "Hail Mary, full of grace, the Lord is with thee." Mary is filled with the light of God, her own will is at one with His: "behold, the handmaid of the Lord."

From her position in the third, the Moon becomes the base of an upward facing grand trine, imaging mankind's movement towards God. The second point of this trine is the eleventh house, the joy of Jupiter. The eleventh was known as the house of good fortune. It is the house of the joy of life: all the things that make us think someone up there loves us after all, the bounty of the Great Benefic, Jupiter.

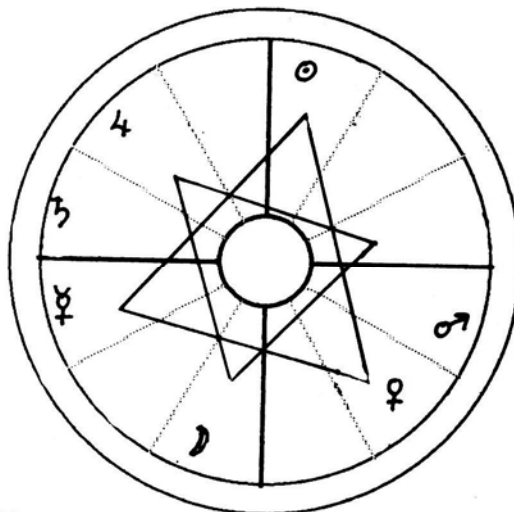
The third point of this upward moving trine is the seventh. But no planet has its joy here. It is an empty corner, because, according to Christian teaching, it remains for us to fill it. The seventh is the house opposite the first, which is the house of Christ; so this is the house of the Bride of Christ: the Church, of all of us, which is still being created. The contact between the top point of the divine trine and the root of the mundane trine was made first when God breathed into clay to create Adam, and re-established when God reached down to Mary. We have the possibility of confirming the contact across the trines, by becoming the Bride of Christ and filling our place in the seventh house. But that is up to us.

These two interlocking grand trines give the 'Star of David', the symbol of perfect balance between heaven and earth. This is in Hebrew *magen David*, the shield of David; but *magen* is also the Hebrew word for horoscope, and this is held to be the horoscope of King David, who, although a sinner, was still the most perfectly balanced of all men. Whether the planets were arranged in this way in his horoscope, I am unsure: I expect they were, and that the malefics too were in their joys.

And in the Blue Corner...

The malefics have no place in these grand trines. Saturn has its joy in the twelfth and Mars in the sixth, their opposition forming a grand cross with the line from the Sun to the Moon. Here is the devil: *dia-bolos* - literally 'one who throws himself across' - in this case, across God's plan. This is the cross on which Christ, and then ourselves, are crucified.

Paulus Alexandrinus called the



twelfth house 'evil divinity'. When looking at the twelfth, we are accustomed to use the word self-undoing, which is one of those words used on the assumption that everyone else probably knows what it means. Self-undoing is the true meaning of sin: that is, what we are doing by sinning is undoing ourselves, spoiling our own lives, as is most apparent with Adam and Eve, whose sin cost themselves - and us - a place in Eden.

That is the meaning of this malefic axis: in the twelfth, is sin - our doing wrong and harming ourselves. In the sixth, with Mars, are the slings and arrows of outrageous fortune: all the horrible things that happen to us in life, yet are apparently not our fault, such as work and illness, the traditional concerns of the sixth house. This is in contrast to Jupiter and the eleventh, benevolently providing all the nice things that befall us.

Vettius Valens called the sixth house 'injuries' and the twelfth 'suffering'. According to him, the particular malefic quality of Saturn is ignorance, ignorance of the true nature of necessity, ignorance of the fact that necessity is an illusion. That is, it shows our entrapment in the material at the expense of our relationship with the divine. The word Saturn has obvious similarities to the word Satan, yet we usually think of Satan as a very hot figure, radiating fire and brimstone: most un-Saturnine. But in the Divine Comedy is a truly saturnian image of Satan: a huge, shaggy figure, locked in ice at the very depths of Hell.

Satan is the Father of Lies. Saturn has his detriment in Leo and Cancer, the signs of the Sun and Moon, and so can also be taken to be debilitated in their houses, the third and the ninth. These are the two houses of communication: the ninth of communication from above - dreams, visions and the like - the third, of communication on our own level. Saturn also afflicts these houses by casting a square from the twelfth.

Communication may not be one of the more interesting parts of the horoscope: if there were a prize for most boring house, the third would probably win. In any natal reading, it is usually skated over, for lack of anything remotely interesting to say about it. But this does not mean that communication is insignificant; rather that we take it for granted. Each of Shakespeare's four great tragedies turns on something that is communicated. A simple statement is made - or, in the case of Lear, not made. In each one, each in its different way, there is something in the communication that leads the hero to destruction. And the hero is each of us. Saturn's blight on communication undermines us all.

This malefic axis also gives us the petitions of the Lord's Prayer. "Lead us not into temptation" concerns the twelfth house; "deliver us

from evil”, the sixth. “Don’t let us ruin ourselves, or ‘self-undo’ ourselves; and don’t let anything nasty happen to us, please.” Because these are the two things that pull us away from God: as in any Grand Cross, we see the two squares tugging at the central opposition.

“Lead us not into temptation”: keep us out of the muck inside our unconscious, to put it in psychological terms, because we can be trapped there forever, reduced to a Frederick West or Ian Brady. “Deliver us from evil,” not because it hurts, but because pain makes it difficult to believe. As concentration on the bountiful eleventh house - counting our blessings - leads us to the divine, too much concentration on the house of ill fortune leads us to agree with Stendhal that God’s only excuse is that he doesn’t exist.

This axis also shows the two curses given mankind on our expulsion from Eden. “In the sweat of thy brow shalt thou eat bread”: we must work for a living - sixth house. “In sorrow shalt thou bring forth children”: In traditional astrology, the house of childbirth is the twelfth.

Consideratio

The word that St Thomas and St Bernard of Clairvaux used for meditation, a specific stage in the life of prayer, was ‘consideratio’: literally, ‘studying the stars’. This is unlikely to have involved their followers in contemplating Russell Grant’s daily column; but the choice of word is significant. Studying the stars. Vast and all-embracing, the canopy of stars is the closest we get to the sight of God. “We shall show them our signs upon the horizons and within themselves, until it becomes clear to them that it is the Truth,” is said in the Koran. Upon the horizons and within ourselves: there can hardly be better way to describe astrology. I would suggest that if our consideratio, our study of the stars, doesn’t lead us to see the divinity beyond the stars, we are not really seeing the stars at all.



THE ASTROLOGY OF THE FALL

The reader is recommended to read the preceding article first.

The writer with whom this article deals is not one usually regarded as an astrological authority, largely because he never wrote anything about astrology. Despite this, when the Apprentice finds himself appointed Professor of Astrology at Cambridge University, an event which, with Pluto entering Sagittarius, is surely only moments away, his students will have a compulsory subsidiary course in the work of this man: John Milton.



Milton was a contemporary of the great astrologer, William Lilly - Lilly was six years older and survived him by seven years - and while Lilly was in London they lived not far from each other, though no one in the London of that time lived far from anyone else. Having broadly similar views on religion, they would undoubtedly have sat in the same churches, listening to the same sermons: taking in a good sermon was a major form of recreation at the time.

Through their publications and reputation, they would certainly have known of each other, and, as two of - if not the two - leading propagandists of the parliamentary cause, both moving in parliamentary circles at high level, it is unlikely that they

never bumped into each other. Then even more than now, the world of power was a small one. Milton obviously had a sound knowledge of astrology, rather more than that of the average lay person, which he must have learned from somewhere. It is tempting to think of him poring over a copy of Christian Astrology, and perhaps even picking Lilly's brains in person.

All of which is speculation, attractive, but proving nothing. What is clear is that they worked from a similar mental frame. So long as we

don't try to be too precise about it, the assumption that Lilly would have been in broad agreement with most of what Milton wrote in his poetry - his prose work is more idiosyncratic - will not lead us too far astray. Poetry and astrology take the same approach to truth, from different directions. These two unacknowledged legislators were busily occupied framing similar laws; the study of the one cannot but illumine the other.

At the very start of *Paradise Lost*, Milton sets out his aim: 'to justify the ways of God to man'. This is exactly what Lilly is doing in *Christian Astrology*: explaining the workings of God, as seen through the movements of the planets, and their effect on man.

Of all poets, Milton more than any worked within the concept of decorum. This idea has many facets, but basically means that what is written hangs together - it doesn't contradict itself, and if something is specifically mentioned, as, for example, a metaphor, it is mentioned for a reason and is consistent with the overall meaning of the work. So we can be absolutely certain that when Milton uses astrological terms, he is not putting in "Sagittarius" or "Aquarius" just because he thinks they sound nice and they happen to scan: he will be aware of their significance - if not in all its nuances, certainly enough to be sure that it follows his basic theme.

Paradise Lost

Not the least of the many jewels of *Paradise Lost* is Milton's creation of a completely coherent astronomy for the world before the fall. Astronomically, this world was static, with the Sun fixed at the vernal equinox, O Aries, while

'...Spring
Perpetual smiled on earth with vernal flowers'.

There was no astrology at this time, because the planets were not in motion relative to each other, so, despite the fact that it was spring, all the trees and plants were bringing forth fruit - they were not yet restricted to just one season when they could do this. This illustrates a theological commonplace: there was no astrology before the Fall. This led to the theory that it was only the fallen, sinful part of man that was subject to the influence of the stars, a useful idea that saved more than one astrologer from the Inquisition.

As soon as Adam and Eve taste the apple, God orders his angels to rearrange the cosmos. First, they push the Sun from O Aries and set it in motion, so the Earth feels for the first time

'...cold and heat
Scarce tolerable...'

Heat and cold, to which the Earth is now subject, are the foundation of all our astrological rules, as the Sun sets off

'...from the north to call
Decrepit winter, from the south to bring

Solstitial summer's heat."

The angels then set the planets in motion: "...To the blank moon
Her office they prescribed, to th'other five
Their planetary motions and aspects
In sextile, square, and trine, and opposite,
Of noxious efficacy, and when to join
In synod unbenign..."

Milton enjoys the word synod for malefic aspects: he loves priests almost as much as Lilly, who is apparently unable to mention the word without adding a couple of derogatory epithets.

The angels then set the fixed stars about their business:
'and taught the fixed
Their influence malignant when to shower."

These changes in the heavens produced gradually on Earth all the unpleasantnesses that had been absent from the Garden of Eden: contention, beast battenning on beast, tumult, illness, fear and pain.

Adam and Eve fall because Satan, to take revenge on God, decides to corrupt them. Leaving Hell, he makes his way to Earth, arriving, according to Milton, through the sign of Libra - where Saturn, of course, has his exaltation. Libra is ruled by Venus, and, as an air sign, is in the triplicity of Mercury when Satan arrives by night: this combination of Venus and Mercury gives Satan the seductive subtlety of tongue that enables him to overcome Eve's reservations about eating the fruit:

"...Pleasing was his shape,
And lovely, never since of serpent kind
Lovelier" is how he comes to Eve,
"...and his words replete with guile
Into her heart too easy entrance won."

Libra is also the fall of the Sun: the downfall of God. This choice of sign is not accidental.

Throughout *Paradise Lost*, Milton contrasts a mock trinity of Satan, Sin and Death with the true Trinity of Father, Son and Holy Ghost. The story is that Satan was sitting among the other angels in the assembly at Heaven, when he first conceived the idea of rivalling God, at which Sin was born spontaneously from his head, fully armed. Ravished by her beauty, Satan ravished her, from which she gave birth to the hideous, ever-hungry monster, Death.

This mock trinity lies in the grand trine of fourth, eighth and twelfth houses. Among the ancients, the fourth was known as *daemonium*, and was the abode of Saturn (as opposed to being his joy). It is innocuous enough in modern astrology, but in many ancient judgements it is clear that the fourth is to be avoided. The eighth is the house of death, and the twelfth, of sin. The difference between abode



and joy is that between the planet's natural home and where it has its function in relation to mankind - its place of work, almost. Christ enters into incarnation by taking on the role of the first house, though his home is with God. Satan, as we have just seen, joys in sin, although his abode, suitably at the base of the chart, is in the fourth.

The other three houses make up a fourth grand trine: the sixth, the house of ill fortune; the second, of money, the love of which is the root of all evil; and the tenth, the house of pride. The grand trine of the Holy Trinity reaches down to man, while the grand trine of man's aspiration to the divine reaches up to heaven. Striking across this is the dia-bolic scheme of the grand trine of evil influence reaching out for man, and the grand trine of man's imperfection reaching out to it. This completes the astrological picture of spiritual warfare, with man's holy aspirations and his evil inclinations squared to each other, tearing him apart.

The Darkest Hour

As soon as Adam and Eve have fallen, Sin and Death rush from their place at Hell-gate to Earth. As they go, they build a broad, permanent road to make it easy for us to make the same journey, in the other direction. They fasten the Earth-ward end of this road at the same place where Satan first arrived here, through Libra, again by night, so, ever since, this Venus/Mercury combination of nighttime Libra has been seducing us to sin: Sin is sweet, and Sin is persuasive.

As they arrive, they see Satan making his way home, his mission accomplished. They

“...behold
Satan in likeness of an angel bright
Betwixt the Centaur and the Scorpion steering
His zenith, while the Sun in Aries rose.”

We know the Sun is in Aries: it always was at this time, so if Milton reminds us, he does so for a reason. It is as if he is tugging our sleeve

and saying 'listen up'. He is also being specific about the Centaur and the Scorpion for a reason. The Centaur is Sagittarius, an idea that Milton is determined to include; but Sagittarius won't fit the verse. If it wasn't important, he could easily have used the name of some other constellation near Scorpio that did fit.

The Sun is rising, and is at 0 Aries. At this time, before the ecliptic was formed, all houses would have been 30 degrees, no matter what house-system was used. So the junction of Scorpio and Sagittarius would be the cusp of the ninth house, the house of God. The phrase 'steering his zenith' does not place him in the midheaven.

Milton places Satan in the ninth, because he has succeeded in supplanting God in the minds of Adam and Eve. When he first rebelled in Heaven, he had wished to take the place of God; he has now, apparently, done so. He had also opened this possibility to Eve when he offered her the apple: "your eyes shall be opened, and ye shall be as gods, knowing good and evil." He persuaded her that she and Adam could also supplant God in this ninth house - the house of knowledge.

Once, the ninth was the house of God and he alone was there; there was knowledge, but it was knowledge only of the Good. As Satan has entered the house of knowledge, knowledge is now of Good and Evil. Both Good and Evil are in that house. Man now has knowledge of duality, a plague for him ever since.

Our most pressing questions revolve around this idea of duality, the question of "What if?" "What if I were married to my secretary and not my wife? What if I'd ordered the steak and not the fish?" It all stems from this one initial act, whether we accept it literally or metaphorically. The eating of the fruit introduced the idea of the alternative: instead of naturally doing the will of God, which was also their own will, Adam and Eve realised other possibilities. The first thing they did after eating was to realise that they were naked: there was an alternative - naked or not naked - and it immediately confused them. The source of the confusion is this appearance of Satan in the house of God, an alternative at the level of knowledge.

The ninth is also the house of religion, and, like Lilly, Milton believed that all the paraphernalia and hierarchy of religion had been taken over by Satan. He would certainly have been aware of this meaning when placing Satan in the ninth, the house of 'idle and covetous priests' devoted to the pursuit of 'thumping great benefices', as Lilly has it.

These few lines, as Sin and Death see Satan flying off between the Centaur and the Scorpion, present the blackest moment of the poem, the moment when everything appears to be hopelessly in the power of evil. But all is not yet lost. Christ asks Satan in *Paradise Regained*,

“Know'st thou not that my rising is thy fall,
And my promotion will be thy destruction?”

When Mercury, Christ, is rising, in the house of its joy on the horizon, Satan is in the cadent twelfth house: he is literally falling from the angle. His position of influence over mankind is waning, as Christ supplants him as he had supplanted God.

Milton paints this blackest hour so simply, with the help of some very sophisticated astrological reasoning. Whether or not he knew Lilly, his work is permeated with astrology, as Lilly's is with the kind of spiritual thought that Milton provides in his great verse. To expand our understanding of the one through study of the other is time not unwisely spent.

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THE OPERATION

Paul had been advised to undergo major surgery to correct a congenital problem in his legs. His doctors advised breaking and resetting his left hip: an operation which he expected, from previous experience, to leave him unable to work for months, if not years.

Recently, the problem had improved by itself. Paul thought that a minor operation on his right knee might be all that was required - a far less gruelling experience. So he asked the horary question, "Should I have this operation?" I stress that this judgement was part of the decision-making process that anyone would go through before submitting to voluntary surgery; it was not a stand-alone diagnosis.



As the querent, Paul is shown by the ruler of the Ascendant, Saturn, and the Moon. His illness is shown by the ruler of the sixth, Mercury. The sixth house is often referred to as the house of health, but this is quite a different matter. In a medical chart, a weak sixth-ruler is generally favourable, as the chart can be seen as a trial of strength between the rulers of the first and sixth houses.

The position here is unpromising. Saturn is retrograde, peregrine and in the house of his fall. Mercury, on the other hand, is cazimi: so close to the Sun that he is strengthened. Such a weak Saturn signifying the querent pictures his chronic problem with bone structure. Neptune hovering immediately on the Ascendant suggests that Paul is not thinking clearly about his situation.

The natural ruler of surgery is Mars. He and Saturn are mutually separating from trine. We can almost see Saturn running away from the idea of surgery. The Sun, as dispositor of Mars, will show the doctors, the 'rulers of surgery', as it were: this is confirmed by its rulership of most of the seventh house - the house of the physician. The illness is running away from the doctors just as Paul is running from the surgery. Mars in the terms and face of Saturn, while Saturn is in the sign and face of Mars, is

a powerful mutual reception giving strong testimony that the proposed surgery would be in Paul's favour.

The Arabian Parts of Sickness and Surgery are reversals of each other, and both calculated from the malefics. At the time these Parts were first determined, surgery would have been even more traumatic an experience than it is today. The Part of Sickness (Asc + σ - ζ) falls at 25 \circ 40: this is conjunct both the most malefic fixed star, Caput Algol, and the antiscion of Mars, signifier of surgery. The exact seat of the illness, indeed, the root of the question, can be taken from Venus, the dispositor of the Part of Sickness.

Venus falls in Leo. Venus in Leo gives a range of the body from the breast to the bottom of the legs. The place of illness will be shown by the degree at which Venus falls, 0 degrees

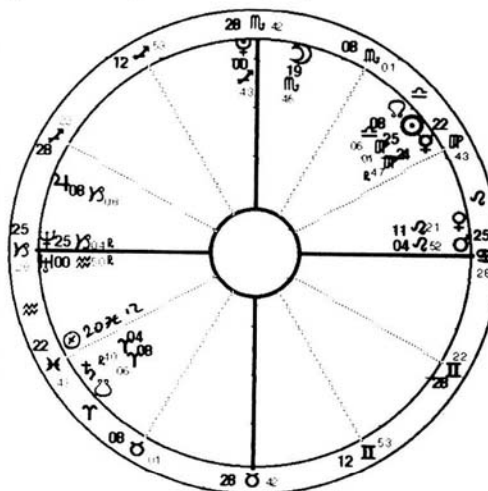
being at the top of this range, 30 degrees at the bottom. At 11 Leo, Venus is a third of the way down: over the range from breast to legs, this shows the hips, as opposed to the knees. This confirms the doctors' diagnosis, and reinforces Neptune's suggestion that Paul was mistaken.

At 25 \circ 16, the Part of Surgery (Asc + ζ - σ) is also cazimi. The Sun immediately applies to conjunction. The antiscion of Saturn, Paul's signifier, falls on this same point, bringing him, the doctors and surgery into the same place. This point is trine the Ascendant - Paul - and also trine the Part of Sickness Mars antiscion point. There is a second grand trine between Mars, Saturn and the antiscion of the Ascendant. Although this is a difficult chart, with weak and afflicted planets, these trines suggest that all will be well in the end.

The Sun moves from Mercury, the illness, to Surgery. The Moon, weak, but increasing in both light and speed, traces the same path: sextile Mercury, sextile Sun, sextile Surgery. It is by then within orb of its first aspect in its next sign - a trine to Saturn, confirming the favourable outcome.

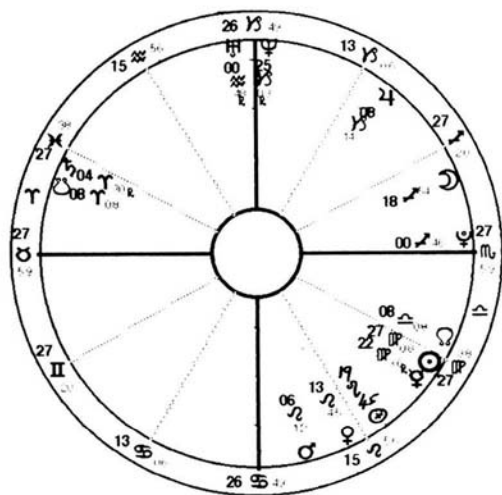
A second opinion

Not surprisingly, Paul was still not enthusiastic about having his hip broken. He asked a second question: "If I don't have this operation, will I continue to get better?" I would not normally handle so similar a



Have the operation?
 Sept 17, 1996 3.59 PM GMT
 London

question; but on such a major issue, I cast the chart to see what would come up.



Better without operation?
 Sept 19, 1996 8.00 PM GMT
 London

Cast only two days after the previous chart, the planetary positions are, of course, much the same. The position of the angles, however, has the same kind of relationship to those of the original chart that we are used to seeing in the natiivities of members of the same family. This is common in horaries for related questions.

Caput Algol right on the Ascendant warns immediately that Paul's intended course of action is not a good idea. The illness, as before, is signified by Mercury, Lord of the sixth and dispositor of the Part of Sickness, which is now at 29° 41'. Mercury is retrograde - the illness is in regression - and combust, rendering it weak. It will soon turn direct, however, in its own sign and free of the Sun's curbing influence: the illness will flare up again.

The Part of Surgery is now at 26° 17'. Again, there is the cloudy thinking shown by the close Neptune conjunction. It is also strongly angular: surgery isn't going to go away. The Moon now moves first to trine Fortuna - a positive sign - but then to square Mercury, square the Sun (still the doctors, on the same logic as before), and square the Part of Sickness. This is not promising: a judgement confirmed by the Moon's first aspect in her next sign - square to Saturn, dispositor of the Part of Surgery.

This second chart confirms the verdict of the first. Without surgery, the illness will regress for a while, but then return. Paul will then have to have the operation after all, but under much less favourable circumstances, as indicated by the square aspect to Saturn.



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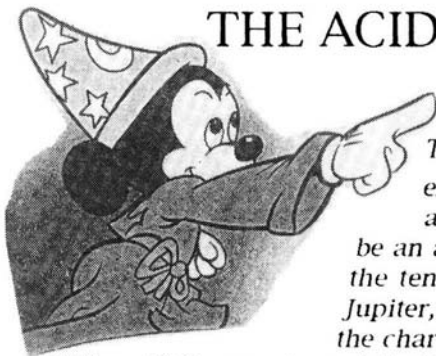
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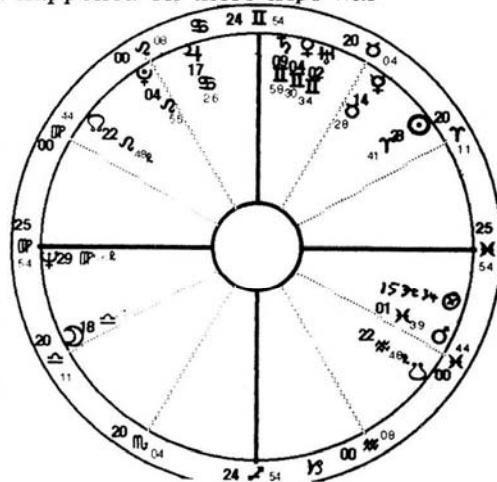
THE ACID TEST, part II

The story so far: in the first episode, we examined the charts of Albert Hofmann and his discovery of LSD. Mars proved to be an appropriate significator for acid, while the tension between Mercury, the mind, and Jupiter, the principle of expansion, dominated the charts. This was particularly evident in the 0 Virgo/0 Pisces axis, and the Mercury/Jupiter midpoint, which seems to embody the literal meaning of 'psychedelic': mind-manifesting. Will Rover the Wonderdog save the universe? Read on.....

California Sunshine

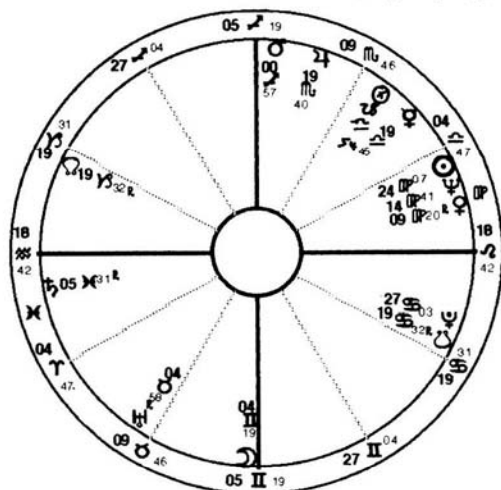
The two apostles of acid in the USA were very different men, seeming to exemplify the traditional rift between East and West Coast America. Ken Kesey was a product of the beat generation, arty, determinedly unconventional, very San Francisco. Timothy Leary was quite the opposite. This ex-West Pointer - though he had dropped out after nine months of nobody speaking to him and finding himself on charges of, for example, 'damaging government property' for cutting himself whilst shaving - was the rising star of the world of behavioural psychology. Behavioural psychologists are not people renowned for their wacky antics: very, very disciplined. Kesey's trips - both the chemical kind and the physical expedition of the Magic Bus were chaotic: with Leary, everything was done with scientific rigour, trips were programmed, and everything that happened on these trips was noted down.

Comparing their birth-charts, Mars, the significator of LSD, gives an immediate clue to their different approaches. Kesey's is in free-wheeling Sagittarius, Leary's in Capricorn: 'you can blow your mind, but it's got to be done in a controlled fashion'. The Lord of Leary's ninth, the Sun, is in the exaltation of Saturn, showing a desire for control over his trips or voyages. It is on his Venus:MC midpoint - vanity, expectation of adoration from others: his deliberate cultivation of guru-status,



The first trip: the birth-chart of LSD
April 19, 1943 3.20 PM GMT
Basle

based on the Sun, signifying, as Lord of the ninth, his acid adventures.



Ken Kesey
 Sept 17, 1935 11.24 PM GMT
 La Junta, Colorado

Mars itself rules Kesey's ninth house - trips, journeys, exploration - and is on his MC: what he is most famous for, writing 'One Flew Over the Cuckoo's Nest', is a direct result of his LSD experiences. His Mars is trine the same Virgo/Pisces axis that has occurred so often before, betraying a certain attraction for the substance. We can see just how much he owes to acid: his Part of Fortune is exactly opposed the Sun at Hofmann's first trip, the birth-chart for LSD, and is on the mid-point of his own Sun and Mars, which connects his ninth house of exploration with acid.

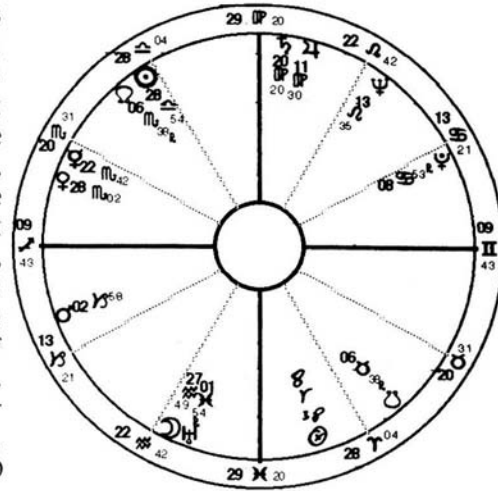
His Moon falls right on the Venus (ruler of the ninth) of the LSD birth-chart, so, with his Mars in Sagittarius, the idea of psychic voyaging will have a strong appeal. To point out but one more of the

many strong connection between these charts, Kesey's North Node conjuncts Hofmann's Sun, which, by antiscion, ties it in with the various significant synastries around Aldebaran, the 'strange mind'.

This North Node, in such close synastry with the LSD charts, is on the midpoint of his own Saturn MC: Ebertin gives this as 'sympathy and compassion'. It is as if this contact with the psychedelics awakened or expanded his feelings for his fellow man. Indeed, he said he would never have been able to write One Flew Over - the limited, although still significant, degree to which his message of compassion for the mentally ill has been heeded should not obscure the extent of his achievement in stating it - without LSD, as that was what had enabled him to understand the people he was writing about.

The tension between Mercury and Jupiter, the mind and the urge to expansion, has been a recurrent theme in these charts: here, they are in exact semi-sextile, with their midpoint opposing Uranus. Uranus on this psychedelic point fits the generally wacky behaviour which he and his cohorts cultivated, in stark contrast to Leary. He called his gang the Merry Pranksters (Merry = Jupiter; Pranksters = Mercury), and led them in ever more Uranian behaviour. This mid-point falls on the ninth cusp, pointing to the Magic Bus, the long, strange voyage across America, going always 'Further', as it said on the destination board, and also to the Acid Test - the great voyage inward.

Leary's chart, too, ties in closely with the acid charts. His Descendant is conjunct Aldebaran - the degree which has shown the flowering of Hofmann's scientific research, which Leary, as it were, has married. His MC is on the Neptune of the LSD birth chart, indicating the particular facet of the experience with which he most identified: "Turn on, tune in, drop out", an unmistakably Neptunian message; and his idealistic visions of LSD as the key to world peace (peace wasn't part of the Kesey trip at all - quite the reverse). Leary's Uranus falls on the familiar sensitive point at the start of Pisces, while his Sun is exactly opposed the LSD Sun.



Timothy Leary
 Oct 22, 1920 2.45 PM GMT
 Springfield, Mass.

After Kesey and the Merry Pranksters had driven all the way across America to visit him, Leary

refused do so much as come downstairs to meet them: Kesey's Sun is on Leary's Pluto/Ascendant, which Ebertin relates to striving for control and the position of dominance. Leary was seriously worried about being upstaged by the wild man from the West. This same point is also his Saturn MC midpoint, the weak spot in his ego. Kesey stepped right on it. The very image of the out-of-control - Leary's anathema - has suddenly turned up on his doorstep.

Kesey's Mars is on Leary's Sun/Mars. This too shows the wrestling for dominance, but it also points the contrast between the two men: Kesey's free, Jupitarian, Sagittarius Mars falling on the mid-point of Leary's Saturn-repressed Mars/Sun is as if Kesey was being what Leary was scared to be, doing what Leary kept preaching but never did - let go.

So the whole garish plethora of the Magic Bus, signified by Mars, Lord of Kesey's ninth, got Leary's Saturnine goat. The coup de grace is Kesey's Mercury

Jupiter, the psychedelic point, falling at 4° Scorpio - right on Leary's Ascendant MC: Kesey's



whole handling of the psychedelic adventure is a knife to Leary's very being.

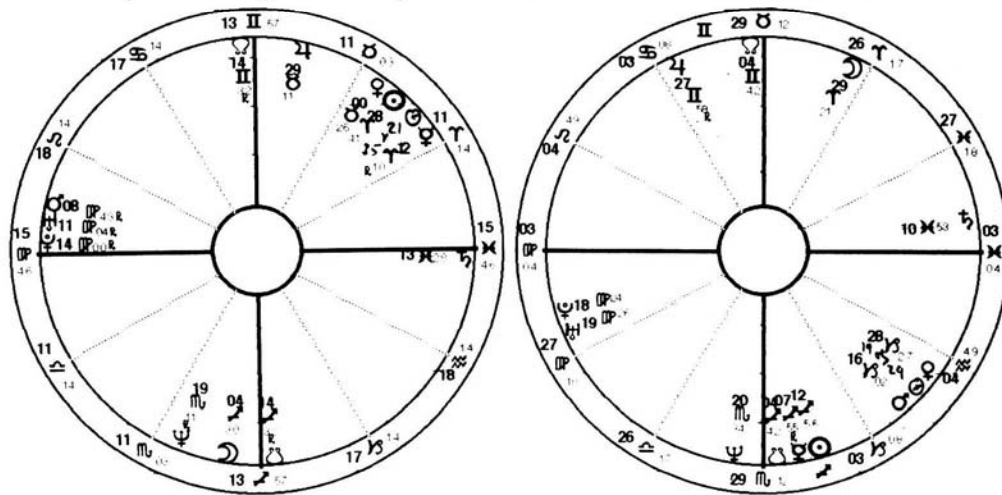
Leary's own psychedelic point is at 17 Libra, on his Node/MC: showing his adoption of psychedelia as a career. The driver of the Magic Bus, and, as such, symbolically Kesey's adopted persona for the duration of the voyage, was Neil Cassady - the Dean Moriarty of Kerouac's *On The Road* - the half-legendary god-man of beat America, whose embracing of near-suicidal danger on their behalf caused the most hardened Pranksters to blanch, yet drove them to still further exploration of the bizarre. This was not the first man poor Leary would have chosen to invite to tea. The effect, which could have been shattering, to who knows what benefit for ourselves, was carefully avoided.

The extent to which both Kesey and Leary are indebted to LSD is clearly shown in the composite charts between their own and the LSD birth-charts: in both of them, Jupiter falls right on the MC.

Can You Pass The Acid Test?

The Acid Test itself was half concert, half party, with Kesey and the Merry Pranksters doling out Electric Kool-Aid - lemonade spiked with LSD - to all who wanted it. Acid was still perfectly legal at this time. The 1965 solar return to the LSD birth-chart is crammed with potential: Pluto opposed Saturn square the Nodes is a fine recipe for upheaval. This chart is cast for San Jose, where the first acid test took place. The proximity of all this power to the angles shows the place where the potential would be realised, while the connections with Kesey's chart show the person involved.

This Pluto-Saturn/Node is on Kesey's Neptune: this was his vision, acid for the masses. The psychedelic point - the Mercury/Jupiter midpoint - is right on Kesey's Uranus, which is tied in with his own



LSD's Solar Return for 1965
San Jose

The Acid Test
Dec 5 1965 7.00 AM GMT
San Jose

The Captain



psychedelic point, so the same principle in the birth-charts of both Kesey and LSD are brought together at this time and place, through Kesey's Uranus - the wild and wacky. The Moon, which gives the drive to a Solar Return chart, is exactly opposed Kesey's natal Moon, which is on LSD's natal Venus - ruler of the ninth house of trips and of going out to the masses. This same point - 4 Gemini/Sagittarius - is also conjunct Jerry Garcia's Uranus. Garcia, known at the time as Captain Trips, was leader of the Grateful Dead. As the Acid Test was the first time the Dead played under that name, the chart for the event can also be taken as the band's birth-chart.

LSD's Solar Return gives strong indications of the place and a broad range of time. The chart for the preceding eclipse (which was also the preceding lunation) narrows the time-window further. This fell at 0 Sagittarius, conjunct Kesey's Mars - St Antony's Fire - with the Nodes (4 Gemini/Sagittarius) right on his Moon/MC axis.

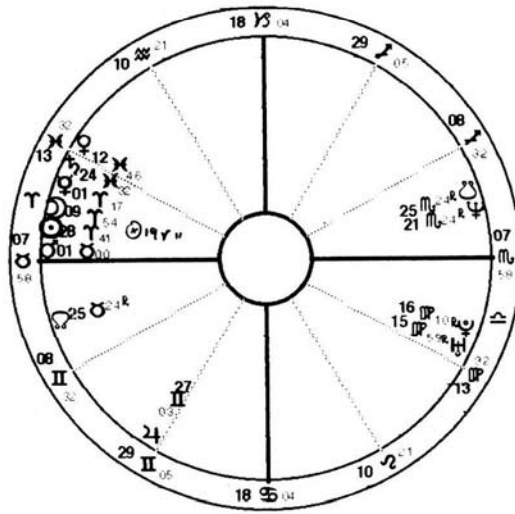
I have not been able to find an exact time for the Acid Test itself, just 'after the Rolling Stones concert'. Later Acid Tests started at midnight, so the same time is used here. The potential of the previous eclipse is touched off as the Moon reaches conjunction with LSD's Sun, which is also the antiscion of the sensitive 0 Virgo/Pisces axis. In this chart this is on the Mercury/Uranus midpoint: conjunct the Sun, according to Ebertin, this gives 'a surprise'. As this particular Sun is that of LSD, that is the surprise in question. It also indicates 'the stage of sudden cognition or perception in the mind'. With Uranus conjunct Pluto, there were probably a few people plumbing the mysteries of the universe that night. This conjunction of Pluto and Uranus is where the psychedelic Mercury/Jupiter point falls. So, remembering, that this is also the birth-chart of the Grateful Dead, it becomes clear why they sung 'What a long strange trip it's been.'

That old proto-hippy, Coleridge, by way of an excursion, who, apart from his exuberant opium-habit, had the curator of Kew Gardens sending him little parcels of marijuana, had his Sun at 28 Libra, exactly opposed the LSD Sun, and his Mercury/Jupiter midpoint on the fixed star Lesath, which, to quote from Robson, 'is connected with acid', suggesting a potential appreciation of a drop of Mr Owsley's finest. 'Acid', in the present sense, may be just a slang term and not quite what Robson meant, but slang terms don't arrive from nowhere. They encapsulate the essence, in the same way as astrological terms do. That is how we work in astrology, catching the truth of things by grasping their essence. Which is why it is perfectly valid to make these apparently tenuous connections.

The Moon in the Acid Test chart is just separating from square

Venus. Separating, so this Venus contact would show something that happened shortly before-hand - as part of the preparations, perhaps. Venus would rule light refreshment: cold and moist by nature, it is the ideal significator for Kool-Aid. It is in Capricorn. A planet that is exalted is said to be like an honoured guest in someone else's house: it doesn't actually belong there, but is none the less powerful. The planet that is exalted where Venus falls is Mars - LSD. It doesn't actually belong in the Kool-Aid, but it is very strong there.

The next year came the backlash. The chart for LSD's 1966 Solar Return is cast for Basle. A crammed twelfth house. Just a few days later, Sandoz suspended production, under pressure from the US government. Mars, ruler of the seventh, house of open enemies, is putting pressure on the Ascendant. But it is in its detriment: there is a limit to their power. The Mercury/Jupiter midpoint is at 14 Taurus, conjunct Menkar, bringing banishment. The dispositor of this point is Venus, sitting on the twelfth cusp, just going underground.



*LSD's Solar Return for 1966
Basle*

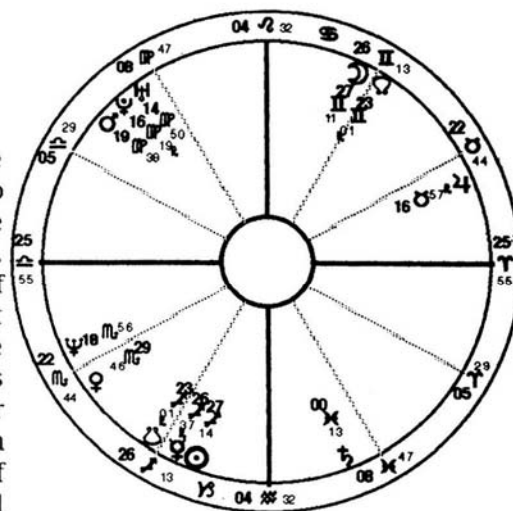
But Venus is in her exaltation. Owsley was just starting up his new laboratory, turning out acid much purer than the Sandoz had ever been - some 4 million hits during the mid-60s. Unfortunately, I do not have even a date of birth for Owsley²; his chart would be fascinating. His Mars must surely repay study: not only was he producing St Antony's Fire, going to obsessional lengths to improve its purity, but he also lived entirely on steaks, thinking vegetables were poisonous. Another elusive chart that might be of interest is that of the head of the San Francisco Health Department at this time, the man whose job it was to clean all the hippies out of Haight-Ashbury: the wonderfully named Ellis D Sox.

That same year, California made LSD illegal. The same Solar return, cast for San Francisco, LSD's spiritual home, has the South Node right on the Ascendant. Heavy vibes! Jupiter, with all its sense of freedom, in its detriment, is locked up in the eighth house: this is the end of the Merry-ness of the Merry Pranksters. From then on, tripping was inevitably more serious, as there was always the threat of arrest.

² If anyone does, the Apprentice would be glad to hear of it.

England swings like a pendulum do...

As the Acid Test was perhaps the salient point in the explosion of LSD into America, so the turning on of the Beatles had the same effect in Britain. There doesn't seem to be any record of the exact day when the Beatles first took LSD. This is the chart for the previous eclipse. The symbolism is perfect: Saturn falls on that familiar sensitive acid degree, 0 Pisces. Saturn rules beetles. This is - to 5 minutes of arc - the position of Hofmann's natal Saturn, so this eclipse is Hofmann's Saturn return. Saturn signified his scientific work³: this is a major stage in its growing up, its going out into the world.



*Eclipse before Beatles
first took LSD
Dec 19, 1964 2:37 AM GMT
London*

This 0 Pisces/0 Virgo axis is on John Lennon's Pluto/Neptune midpoint - a midpoint that would stay static more than any other, so enabling him to communicate anything he experienced through that point easily to many others born around the same time. According to Ebertin, this midpoint gives 'an intensified and purified soul-life, highly active imagination and fantasy (Imagine), a love of mysticism, self-knowledge...' and so on. This is what LSD touched off in Lennon, and what came through him to many of his listeners. It is as if Lennon is actually fulfilling the kind of priestly role through LSD that Leary liked to style himself as holding - the mediator of these experiences to his generation.

The eclipse itself is on Hofmann's Ascendant, with the Sun conjunct the Lord of Hofmann's fifth, his 'problem child'. It is close square the LSD Sun. The MC here is on the Pluto/Node midpoint, and also exactly conjunct Lennon's Pluto: it was what happened under this eclipse that turned him from being an entertainer - no longer the lovable mop-top - to someone who seemed to aspire to being, and was often regarded as, the 'voice of a generation'; someone who could delve, through LSD, into these murky Plutonian waters on our behalf. Without LSD he would still have been popular, but in a different way: like Presley or even McCartney - very popular, but no one has ever accused them of articulating anyone's deeper concerns.

The Jupiter Pluto midpoint in the eclipse chart, which is concerned with leading and influencing the masses, and also with

³ See Part 1 of this article, in previous issue.

spiritual redirection, falls on LSD's Jupiter, so the potential of this eclipse works through the widespread influence (Jupiter) of LSD. A family publication would never, of course, suggest that this was A Good Thing; but it did undoubtedly happen: through this eclipse, joining it to the Beatles, LSD received massive exposure and helped frame the world in which we live. The particular medium for this was Sgt Pepper: the Mercury/Jupiter midpoint - the psychedelic point - for the release of Sgt Pepper falls on this same degree. The psychedelic point of this eclipse, at 6 Pisces, is right on Lennon's Sun/Moon, perhaps the most sensitive of midpoints, showing how susceptible he would be to this experience.

The image of Lennon as the voice of a generation is repeated in his own nativity. He has a conjunction of Saturn and Jupiter. Close contacts between these two are a feature of people who manage to catch the feel of a particular time - Thatcher has the sextile, for example. At 13 Taurus, this is on the Jupiter/Mercury midpoint of the English people themselves, using the William 1 coronation chart. It is as if he is living out this psychedelic Mercury/Jupiter contact on our behalf, performing some vicarious mind-blowing. His conjunction is also trine the very centre of the English's own Jupiter/Saturn conjunction - and catching that conjunction is a key point if you want to be popular in England. Lennon's Part of Fame (12 Pisces) is exactly at the centre of that conjunction, showing how well he caught it, and of course is then trine his own Jupiter/Saturn conjunction, showing the drive that took him to fame. It probably helps having this conjunction on the fixed star Almach: 'honour, eminence and artistic ability'.

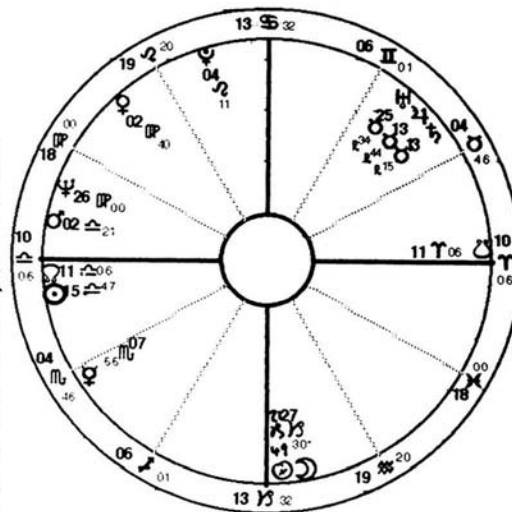
The great flowering of this connection between Lennon and the English - and, as his primary audience, for want of a better it seems valid to take the chart for the English as a chart for his audience as a whole - was with the release of Sgt Pepper. In the composite chart for Sgt Pepper and the English, which would describe the relationship between Pepper and its audience, the Sun and Moon are conjunct, at 25 Pisces - that is, on the Descendant of the LSD birth-chart. This is on the composite Pluto/Node midpoint - which is concerned with the wielding of a powerful psychic influence. It is also conjunct Lennon's Neptune: it

seems that the wielding of this influence was indeed his ideal, while Sgt Pepper's Part of Fame is on the psychedelic Mercury/Jupiter midpoint of the composite - this is the sound that launched a thousand trips.

The day Sgt Pepper was released, the Sun was conjunct Aldebaran. This



brings us right back to the first trip, highlighting Hofmann's scientific work and his 'strange mind', which is also the Part of Fame of Hofmann's pre-birth eclipse. So this event is bringing out the fruit of that eclipse: the release of Pepper was perhaps the greatest single act in the publicizing of LSD. By this time, Lennon's progressed Sun had reached 12 Scorpio, right on the English Mercury/Jupiter, the psychedelic midpoint. At the end of Pepper, Lennon is singing "I'd like to turn you on". It seems that he did.



John Lennon
Oct 9, 1940 6.00 AM GMT
Liverpool

THE CONSIDERATIONS BEFORE JUDGEMENT

When a patient walks into a doctor's surgery, the doctor will immediately notice certain things, even before he asks "What's the problem?" We have something similar in horary astrology. Once we have cast the chart, there are certain points we should check before we dive in to judging it. These are traditionally known as the *considerations before judgement*, and serve to protect the astrologer, warning him when he is likely to make a mistake.

In the doctor's surgery, obvious factors of the patient's age and sex will rule out possible diagnoses. However much the symptoms may suggest pregnancy, to give a simple example, if the patient is a man the doctor knows this is the wrong answer. There is something telling him 'be careful - think again.' He knows his diagnosis must fit the patient. Similarly, if the patient bounces into the room, glowing with health, the doctor may suspect he is just after a few days off work, and take what he says with a pinch of salt.

Once the patient starts telling his symptoms, other warning bells may sound in the doctor's head. "This is probably just mild indigestion," he thinks, "but I must be careful: it could be the deadly lurgi, and they're so easily confused." There will be times when he cannot make a



diagnosis, and there will be other times - even if the illness is only a cold - when he can make no cure. Factors in the chart give the astrologer the same kind of warnings: 'be careful here, you might get this one wrong.'

The Ascendant represents the person asking the question, and so is of major importance. If the Ascendant falls on a very early or very late degree of its sign, this is traditionally a serious warning. Less than 3 degrees rising suggests that it is too early to judge the question:

something has to happen before there is sufficient information, even in the chart. It is as if the question were not quite ripe. To continue the medical analogy, the patient may feel generally unwell, but it is not until he breaks out in spots that the doctor can tell what illness he has got.

With 27 or more degrees rising, it is said to be too late to judge: there is no longer anything that can be done about the issue, or it is out of the Querent's hands. If she is asking "Will I get the job?", for instance, it may already have been given to somebody else, or it may be one of those jobs that are advertised merely for form's sake, when the decision has long ago been made. This too-lateness often reflects the querent's opinion, rather than the true state of affairs.

These warnings about early and late degrees date from an age when it was far harder than today to be sure exactly which sign was rising. If the astrologer puts the Ascendant in the wrong sign, he is most unlikely to end up with a correct judgement: hence the advice to avoid judging charts around the point of change of signs. As Lilly says, at a comparatively late period of astrology's history, "many times the Sun is not then visible, and clocks may faile, it's possible you may be deceived and misse of a right Ascendant." With more accessible clocks and more accurate ephemerides, this is much less relevant today. That said, early degrees still carry the sense of unripeness, and late ones of desperation or the fait accompli.

These early or late degrees can also warn that the question may not be sincere, that it is asked with intent to trick the astrologer, or, in the words of William Lilly's pupil, Henry Coley, that the querent has

been 'tampering with others'. This is often so: these are the people who, when given judgement, will say, "Oh, but my psychic said..."

The ancient writers say that a chart with 27 or more degrees on the Ascendant is safely readable if the Querent is that many years old, or if when there are 3 or less degrees, the Querent is very young (not necessarily under three). These are examples of the chart fitting the circumstances, considered a criterion of radicality, though the ancient desire to find the physical description of the querent in the Ascendant and its ruler must be seen in the context of the working astrologer. This was his convincer - a way to impress the client with his wisdom before proceeding to judgement. The seemingly magical correlation between the number of degrees rising and his age may have been one way of inspiring awe in a client; it is no more relevant than the correlation between those degrees and the number of his house or the length of his cat's tail.

This painting of the picture is sometimes useful and can be impressive: the existence or otherwise of an apparent match between the Ascendant ruler and the querent cannot, however, be taken as a criterion for the validity of the chart. The Ascendant ruler signifies the querent because it rules the first house, not because it describes him or his situation. It is not up to us to decide whether the chart 'fits' and is therefore 'real': the chart is as much a part of reality as anything else. If we forget this, astrology becomes nonsense. Whether the Ascendant ruler appears to describe the querent or not, the chart is still radical.

The position of the Moon is important. If she is in, or about to enter, the *Via Combusta* - the burning path - from 15 Libra to 15 Scorpio, it is a sign that the astrologer's judgement will not be well received, and that events may be too turbulent for reliability. If the Moon will not make any aspects before leaving her present sign, it is a strong indication that nothing will happen. This may very well be an answer in itself, either for good or bad: "Will I get the job?" "Is my wife really going to leave me?" - both of these questions would be answered by "No - nothing will happen." In Cancer and Taurus, where the Moon is strong, or Pisces and Sagittarius, ruled by Jupiter, who is exalted in the Moon's sign of Cancer, this does not apply. This applies also if the Moon is Void of Course in the middle of a sign. It shows a period of stagnation. This will often last until the querent takes some action to break the deadlock - frequently an action implicit in the question, but which they have been avoiding.

Sometimes the Querent, although perfectly sincere, will not be asking the question that is really on their mind. They may, for instance, be worried about a relationship, but not want to ask about that in case they get an answer they don't like. So they may ask about their job

instead. The Moon's position will often show what they are really thinking about. This need not show that they are thinking of something completely different, but might just indicate their particular interest in the subject. If he asks "Will I marry this woman?" and the Moon is in the eighth house - the partner's money - it would suggest that, at the very least, the economic side of the marriage is important to him.

If the Moon is in the 12th, the house of secrets, it is clear that there is something deeper than the question asked, though the Querent may well not know what it is. Even the best answer to the question will leave them unsatisfied: it is as if they are gradually groping towards what it is they really want to know about. The question they do ask can be an important step in the right direction, if only by making them realise that it is not really that issue that is at the heart of the matter.

If the question is asked by someone else, the seventh house represents the astrologer. If Saturn is in the seventh, or the ruler of the seventh house is unfortunately placed, it warns of poor judgement. There will usually be a sound reason for this. Suppose the ruler of the seventh, showing the astrologer, is squared by Mars, ruler of the sixth house of illness: this could show the astrologer with a raging fever - he is not at his best, so his judgement will inevitably suffer. These afflictions to the seventh house can be ignored if the question itself is on seventh house matters - relationships, business partnerships or open enemies. In this case, the afflictions will be part of the situation the astrologer is judging. Morinus, however, pointed out that any planet afflicting the seventh house is also afflicting the first: he had no time for egotistical astrologers reading themselves into every question.

More than an afflicted seventh, warnings worth heeding seem to be afflictions of Mercury or of the lord of the third house, representing the client's communication with the astrologer. This can indicate that, not necessarily deliberately, false information has been given. It seems to be the nature of lost objects, for example, to be in whatever place the astrologer is assured they cannot possibly be.

Finally, if the ruler of the Ascendant is combust - within 8.5 degrees of the Sun - it is strong evidence that the Querent will not be guided: his sense of reason has been completely overwhelmed. Lilly inadvertently gives an example of this. He had the opportunity to buy some houses, in one of which he had lived and been happy as a young man. He cast a chart for the question "Shall I buy these houses?"

The Lord of the Ascendant, representing Lilly himself, was Venus - combust and, worse still, moving deeper into combustion. To an impartial eye, the chart clearly shows that buying the houses was not a good idea: they were in poor condition and the seller, seeing he had Lilly thoroughly hooked, was sticking out for an unreasonably high

price. In his judgement Lilly, usually so careful, twists every rule of astrology to try to come up with the answer he wants. Even so, he still can't manage it, so he ignores the chart and buys the houses anyway.

Writing up his judgement some thirteen years later for inclusion in *Christian Astrology*, he admits "I had a hard bargain", but claims not to regret it. It is a clear example of how the finest of astrologers can be deluded by their planet in combustion. The Sun in this chart represented the seller's daughter. Lilly convinced himself that she was taking his side in the negotiations, persuading her father not to sell to anyone else. It seems more likely that she was stringing Lilly along, the immediate cause of his stubborn misjudgement (all praise to Archie Dunlop for pointing this out).

Opinions differ as to how the astrologer should react to these considerations. Some refuse to handle any chart in which they apply: this seems akin to a doctor telling half his patients "Go away, you've got the wrong symptoms." They can be seen just as warnings, signs that we must be careful and make quite sure we are not overlooking anything. If we are so terrified of being wrong, we will never judge anything.

If in doubt, however, it is quite permissible for the astrologer to say "I don't know". There is a story about King Edward VII, asking his doctor what was wrong with him. When the doctor replied "I don't know," the King is said to have told him "You must know, you're the best doctor in England," to which the doctor answered "If I weren't so good a doctor, I would know."

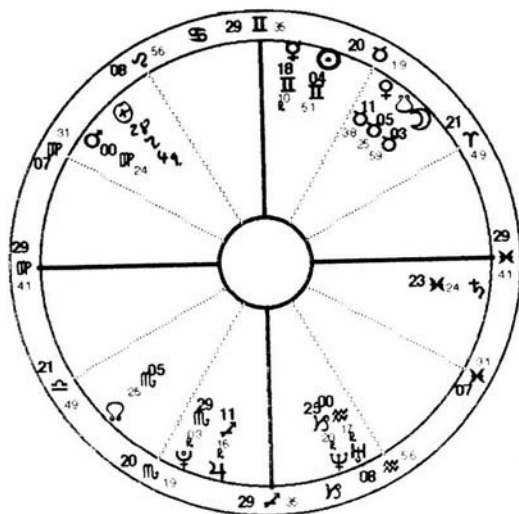
The question of the hour ruler and its relation to the ruler of the Ascendant will be considered in detail in a future issue.



Can I Go Back Home?

The Querent was a political exile. The government of his country had been tempting him back, saying he would come to no harm. He didn't trust them, and asked if it was safe for him to return.

Immediately, we notice the caution before judgement: such a late degree on the Ascendant. In this case, it accurately reflected his desperation. The Moon is in the eighth - the house of death - emphasising his worries. In a question like this, the South Node in that house is a very bad sign: he had plenty to worry about. The Moon is not



Is it safe to go home?
 May 26, 1995 1.44 PM GMT
 London

in the same sign as the eighth cusp, however, giving him a measure of safety. It is in Taurus, its exaltation, and is applying to conjunction with Venus, ruler of that sign. Venus rules the ninth house - long journeys. This association with the benefic Venus suggests that staying on a long journey, away from home, he will be safe.

The Querent's significator, Mercury, confirms this: there it is, in the ninth house, an appropriate place for a man in exile. It is in its own sign, confirming his safety, but it is retrograde and under the Sunbeams (within 17.5 degrees of the Sun). With Mercury in this state, he is not thinking clearly. It is going backwards - he is thinking about going

back - to opposition Jupiter, Lord of the fourth house, his homeland.

If the two significators meet by opposition, it shows the thing asked about happening, but regretted afterwards. In this situation, regrets could be too late. Fortunately, the aspect is never quite made. Mercury stops and turns back to forward motion just before it reaches the opposition. It is as if he comes to his senses and realises what is in store just in time.

The consequences of failing to do this could have been fatal. There are two different ways of working out the position of the Part of Death: either add the degrees on the eighth cusp to the degrees of Saturn and take away the degrees of the Moon, or add the degrees on the Ascendant to the degrees of the eighth cusp and, again, take away the Moon. The first of these gives 11.14 Pisces; Jupiter, ruler of his homeland, applies immediately by square. The second gives 17.31 Virgo. In this case, Mercury, the Querent himself, applies by square. In the context of the question, prospects are dire.

The judgement was clear: do not go home. Fortunately, Mercury was still some way from the Sun. If it had been combust, the Querent may have followed Lilly in ignoring the chart's warnings, with rather more serious consequences.

This shows the connection between free-will and predestination, one of the great stumbling blocks in astrology. They are not contradictory, but are two sides of the same coin. The Querent listened to the judgement on the chart and decided, of his free will, not to go home. This change of mind is shown in the chart: to that extent, we can

say that his free-will is predestined. But it is also true to say that his predetermined fate is a consequence of his free will. They are the same things, viewed from a different angle. I might say "If I am predestined to be a nuclear scientist, I can drop out of school." But if I drop out of school, I am not predestined to be a nuclear scientist. The logic cuts both ways; so, far from diminishing our free-will, prediction in fact increases our responsibility, by showing us the consequences of our actions in advance.

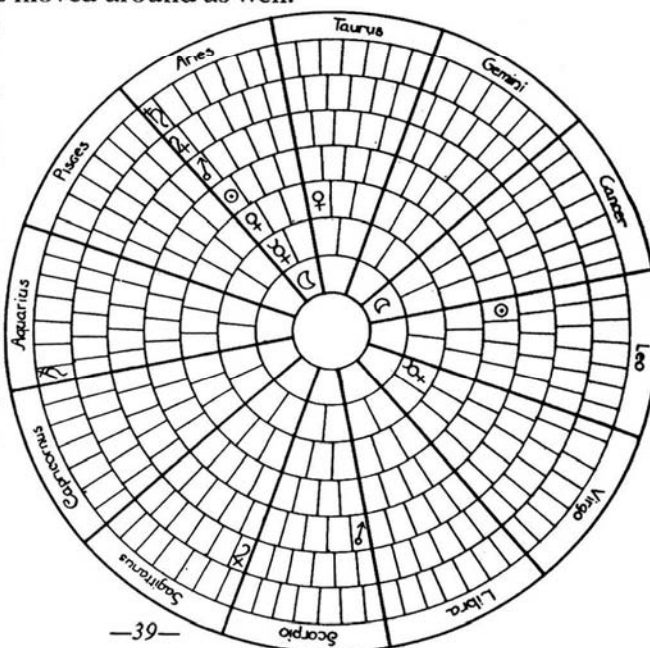
A CHRISTMAS TREAT

It's Christmas Day. You've eaten far too much, Santa didn't bring you a subscription to *The Astrologer's Apprentice*, and Great-aunt Gertrude shows no sign of going home. What can you do?

Fear not, gentle reader! Top up the old girl's sherry, break out the paper hats and settle down to *The Astrology Game*. Watch, as the hours run by on feathered heels.

This game is recorded by Alfonso the Wise of Castile, and is, apparently, of Moslem origin. It is given in H.J.R. Murray's *History of Chess*⁴. It is designed for seven players, who would draw lots to decide which planet should be theirs. With fewer players, the unclaimed planets should probably be moved around as well.

The planets start the game at 0 degrees of their respective signs: Moon in Cancer, Mercury in Virgo, Venus in Taurus, Sun in Leo, Mars in Scorpio, Jupiter in Sagittarius, Saturn in Aquarius. Play is by the throw of a die - originally a seven-sided one. When you move your piece into sextile with another, you take 24 points from that player; in trine, you take 36. If you



⁴ OUP 1913.

square another planet, you lose 36 points; if you oppose, you lose 72, and if you move into conjunction, you lose 12. There is no particular goal: play continues until Great-aunt Gertrude goes home or Tiny Tim throws a tantrum. Enjoy!

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John Frawley is a Qualified Horary Practitioner and member of the Association of Professional Astrologers. He is tutor on the Qualifying Horary Diploma Course, editor of *The Astrologer's Apprentice* and writes for several other astrological magazines. His fees are from £25 per question, and his phone number for consultations is

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THE HOUSE OF SELF-UNDOING

"Is this elephant friendly?" "Am I bewitched?" The modern horary astrologer does not often come across a twelfth house question. Here is one of those rarely sighted creatures.

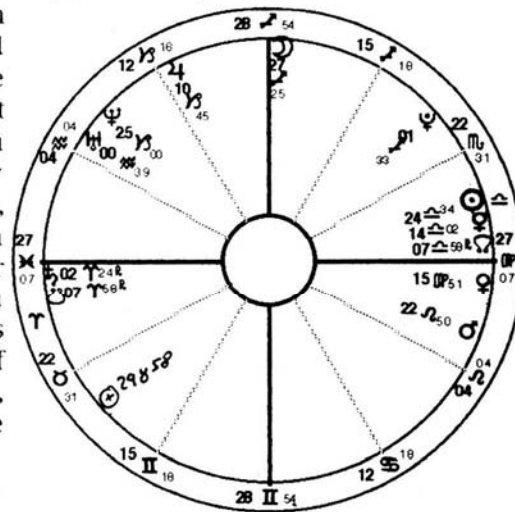
The querent had been through a long and serious bout of heavy drinking. She had then given up drink for a period, but was now, she said, drinking moderately. Her question was, "Can I continue to drink in moderation, or should I stop altogether?" Such a question could almost be answered without recourse to astrology; but it is not the astrologer's business to dispense worldly wisdom: it is his business to judge charts.

This is clearly a twelfth house matter: 'self-undoing'. A trip to the pub may be fifth house: alcohol abuse is not; while it would involve unnecessary preconceptions to judge this question from the sixth house of illness. The potential ill-effects might concern not the querent's health, but her finances, her job or her family, for example.

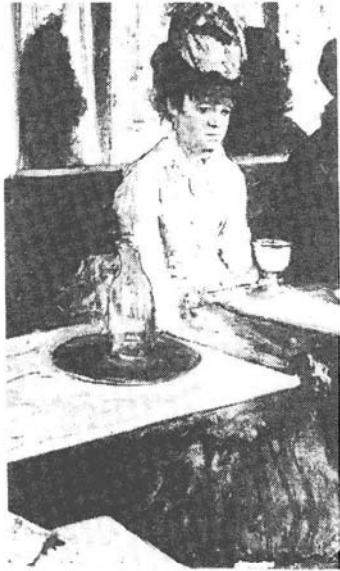
No one versed in modern astrology would be surprised to find Pisces on the Ascendant, signifying the querent. The late degree suggests that the matter may be more urgent than she has claimed. This is confirmed by the Moon, natural ruler of drunkenness, dominating the chart from its position on the MC. It is conjunct the fixed star Acumen, which, in conjunction with an afflicted luminary - the Moon is peregrine and square the antiscion of Saturn - gives blindness: blind drunk, and blind, perhaps, to the gravity of the situation.

Jupiter, ruling the Ascendant and so signifying the querent, is very weak: peregrine, in its fall (this image of the querent wandering about and falling over may not be inaccurate) and disposed by Saturn, Lord of the twelfth, the Master of self-undoing.

Saturn itself is seriously afflicted: also in its fall, retrograde, and peregrine. The more they are afflicted, the more malefic the malefics become, and Saturn here is conjunct the fixed star Difa: self-destruction through secret vices. Although Saturn is in the first house,



Should I stop drinking?
 Oct 17, 1996 4.10 PM GMT
 London

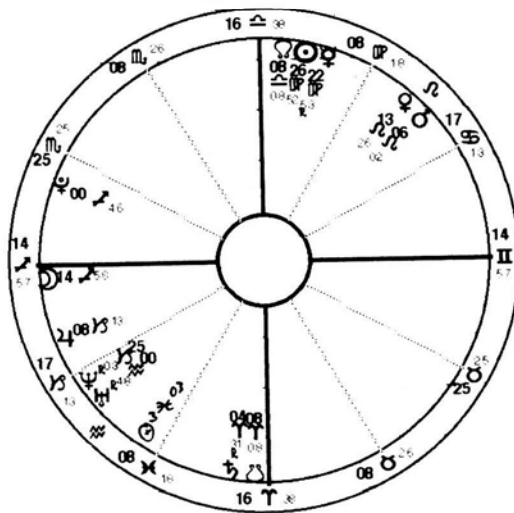


being in a different sign from the cusp gives the querent a good degree of insulation from his effects, so it may seem as if there is little to fear. Saturn's antiscion, however, falls at 27° 36', bringing this powerful, secret self-destruction into exact opposition to the Ascendant.

Further more minor testimonies confirm this picture. Fortuna is on the baleful star Alcyone, bringing weeping, while the Sun, ruler of both the sixth house of ill-health and the Part of Sickness (Asc + ♂ - ♄ : 17° 33') is in his fall, in Libra: the querent is damaging her kidneys. The judgement is clear: she would be advised to stop drinking as a matter of urgency.

THE SIMPLEST HORARY EVER?

For all its reputation as an impenetrable morass of arcane rules, horary is far simpler than natal astrology. After all, it is bound to be easier to answer one specific question than to unravel a lifetime of specific questions and their consequences. This chart illustrates just how straightforward horary can be.



Money in the post?
 Sept 19, 1996 1.07 PM GMT
 London

The postman was very late, so I wanted to know if I should wait for him to arrive before going to the bank. The question was "Will there be any money in the post today?"

As the querent, I am shown by the first house and its ruler, Jupiter. The subject of the question is money, not the post as such, so it is a second house matter. But I am not asking about my own money: I am asking about somebody else's money that I hope to receive - so it is not my own second house.

If I were expecting a cheque from my boss, it would be second from the tenth - the eleventh. If it were money

from my brother or sister, it would be second from the third - the fourth house. Here, it is money from some unknown other - 'any old person' - so it is shown by the eighth: the second from the seventh house of undesignated others.

The ruler of the eighth, and hence the significator of the money, is the Moon. Situated right on the Ascendant, it gives the clear answer "Yes, there will be money in the post, and very soon."

The Moon is in Sagittarius, a double-bodied sign, so there will be more than one item of money. But at 14 Sagittarius, the Moon is very weak: she has dignity only by face. There may be more than one item, but it won't amount to much.

The post arrived a few minutes after I had cast the chart. There were three cheques, for a total sum of £9.

FORTUNA IN CONTESTS

The Part of Fortune is one of the most significant factors in judging a contest chart. With the chart cast for the time and place of the start of the match, and the Ascendant representing the favourites and the Descendant the underdogs, Fortuna seems to signify the favourites' hopes of glory. In the context of these particular charts, it is indeed their 'treasure', as the masters suggest.

The position of Fortuna stays fairly static with reference to the Ascendant over the periods of time we are considering, and its placement by house or any aspect to it from the Ascendant has little effect. Fortuna falling just inside the Descendant or IC, for example, would put it under control of the underdogs, making this a strong testimony of the favourites' losing. If this were so, the favourites in every match taking place that evening would lose: this does not happen.

The *antiscion* of Fortuna, however, is much more sensitive to time, leaping about the chart as the Ascendant moves through the signs. Its position is often critical. Falling just inside the IC, or either just inside or just approaching the Descendant, it is one of the most powerful indicators of victory for the underdog. The closer it is, the more reliable its effects: 2-3 degrees seems to be the maximum.

Similarly, the Ascendant casting its trine or sextile to the antiscion of Fortuna is a mild indication of victory for the favourites, while its square is a reliable testimony of their defeat.

With aspects from the planets, however, both the antiscion and the Part itself must be considered. The Moon applying to oppose Fortuna is probably the single most powerful indication of the favourites' losing: worth, if not your shirt, at least your jacket. Her opposition to the antiscion shows the same, but can more easily be outweighed by other testimonies.



The wise player will wait for Jupiter to conjunct Fortuna before leaping into action.

Application of the Moon to conjunct Fortuna gives victory to the favourites. Trine or quincunx to the Part itself also shows the favourites winning; but, for reasons that are not immediately apparent, while her square to the Part is thoroughly untrustworthy, her square to the antiscion can be relied on to see the favourites lose.

The conjunction and opposition are the only aspects of the Lord of the Ascendant to the Part that can be followed with confidence: conjunction to win, opposition to lose. Otherwise, its aspects to the antiscion are more reliable. Surprisingly, its opposition to the antiscion seems to bring victory.

Aspects from Saturn, if he is not ruler of the Ascendant, are serious afflictions, as might be expected. Neither combustion, nor conjunction with even Caput Algol among the fixed stars, however, seems to make any difference.

Repeated experiment with these charts shows that Fortuna can be calculated as Ascendant+☽☾ whether by day or night. It seems reasonable that this would apply to a chart of any kind.

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NEPTUNIA REPLIES.....

Dear Neptunia,

Who can I turn to but you? I'm about to get married; but I've found that my boy-friend keeps treating squares as if they were trines, when they fall in signs of long ascension. I've asked him to stop smoking that stuff; but he swears that has nothing to do with it. How can I ever trust a man who does this sort of thing? Please help me,

Yours in desperation, Tracey.

Dear Tracey,

You've found out just in time! Lots of men have these habits, but this doesn't mean you have to go along with them. It can lead you only to a life of degradation and shame.

I expect your boy-friend (ex-boyfriend by now, I hope) picked up this idea from William Lilly. Now, I'm as big a fan of Lilly as anyone - many a night I've spent hanging around outside Stringfellow's just for a glimpse of his impish good looks - but we should always bear in mind Mr Culpeper's dictum, "Let every one, that desires to be called by the name of Artist, have his wits in his Head (for that's the place ordained for them) and not in his books."

Even at the comparatively early stage of his career at which he wrote Christian Astrology, Lilly had a depth of experience that few of us are likely ever to match. This made him a great astrologer; it did not make him infallible. If your boy-friend thinks it did, I suggest you subject his fourth house to some careful scrutiny. There are times when Lilly too seems to have been sampling the contents of Mr Culpeper's herb-garden: this is one of them.

The claim is, that in signs of long ascension (♄ to ♃) signs can be regarded as if they subtended more than 30 degrees. That is, we can regard 90 degrees in these signs as stretching as far as 120 degrees elsewhere, so a square can turn into a trine. Let us consider this.

First, if 90 degrees in signs of long ascension can be regarded as 120 degrees - an increase of one third - the 180 degrees from 0♄ to 0♃ must be taken as being 240. Lilly nowhere does this, for the obvious

reason that it is absurd. Moon oppose Sun would no longer give a full Moon (except at O♄ O♌). The North and South Nodes would no longer be opposite each other. The equinoxes would no longer be six months apart. And so on.

Second, and even more important, is the fact that this idea is in itself absurd. A trine is a harmonious aspect because it brings together planets that are in the same element - earth to earth, fire to fire, etc. Squares are inharmonious because they bring together planets in inharmonious elements, mixing earth and water with fire and air. If we have an aspect between a planet in a fire sign and a planet in an earth sign, we can call it a square, a trine or a fried fish: it will still be inharmonious.

This is why aspects do not work unless the signs in which the planets fall are themselves in aspect: an astrological fact forgotten by many modern astrologers. So, for example, 29♄ does not trine 1♌, not because there is some invisible barrier separating them, but because they are not in signs of the same element. When Neptunia was learning her astrology, more years ago than I care to remember, we were taught these basics before dealing with the intricacies of Pluto transits in our lunar returns.

We must not forget that Lilly was writing at a time when the empirical approach to knowledge was climbing to its present position of ascendancy. However incompatible this mode of thought may be with astrology, a body of knowledge derived from first principles, he could not help but be ensnared by it from time to time. This is one time.

If the aspect we find in the chart doesn't fit our idea of the situation, I would suggest that before we start changing the rules of the game, we devote some closer study to both the situation and the chart. Is your boy-friend quite sure he isn't just imposing his preconceptions of what ought to be happening? Has he really explored every corner of the maze of receptions that tell so much about what is going on? Only then would he be in a position to tell the chart whether its squares ought to be trines.

You're better off without this one, Tracey. He may think he's trined to you now, but this sort of man can form a trine with anyone if the mood takes him. Cancel that wedding immediately!

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