

THE ASTROLOGER'S APPRENTICE

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Issue 5.



THE ASTROLOGER'S APPRENTICE

WELCOMES CONTRIBUTIONS.

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.



The Astrologer's Apprentice is edited by John Frawley QHP
Write to: 85, Steeds Road, London N10 1JB
Phone: 0181.365.2553
E-mail: j@apprentice.demon.co.uk



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THE WILLIAM HILL ASTROLOGY AWARDS

Whenever we find ourselves lamenting the cruel fate that has born us into a world that has so little regard for the art that we practice, we would do well to remember that we are blessed with a patronage that our fellow craftsmen of past ages would have envied. For Mr William Hill, supported by Mr Ladbroke and Mr Joseph Coral, have founded an institution solely for the support of astrologers in their studies.

Their bursaries, which can be quite substantial, are provided on an on-going basis, with no restriction to the number of awards any one astrologer may win. Applications may be made at any time, and Mr Hill and his colleagues have thoughtfully opened shops in every high-street, just so that astrologers in throughout the land may have access to their largesse. All that the budding astrologer need do is to make a specific prediction, usually of some form of sporting event. Mr Hill will make his own estimate of the likelihood of this prediction coming true, and, if the astrologer is right, will make an award based on the unlikeliness of the prediction.

There are those among us who look askance on their brethren accepting this bounty, but the Apprentice believes it can play an important part in any astrologer's education, not least by encouraging him to put his money where his mouth is and make his predictions what they should always be - specific. After all, if we cannot predict the

outcome of a football match, what are we doing attempting to predict the fate of nations?

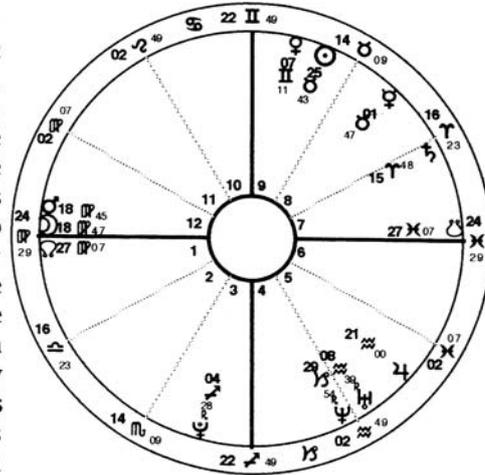
Will Chelsea Win the Cup?

The Final of the FA Cup this year was played by Chelsea and Middlesbrough. Chelsea were hot favourites, though the unprecedented number of foreign players involved in the match was held to give it an air of unpredictability, Johnny Foreigner being an unreliable



sort.

The question "Will Chelsea win?" was asked by a Chelsea fan, so Chelsea are given the Ascendant. Immediately, we are struck by the Moon applying to conjunct the Ascendant. As the Moon represents the course of action, its flowing to Chelsea is strong testimony of their victory. It is notable that, had the question been asked a short time earlier, the Moon would have been prohibited from this application by its conjunction with Mars; but this is now past. Lucien Windrich has suggested that the Moon going from Mars to the Ascendant might indicate an early goal - the previous record for fastest ever goal in a Cup Final was broken in this match.



Will Chelsea win the Cup?
May 16 1997 2.52 PM BST
London

The North Node just inside the Ascendant, and consequently the malefic South node just inside the seventh, the house of the open enemy - Middlesbrough - is a second strong testimony. The Moon's next aspect is to trine the Sun, which is generally a sign of good fortune, especially here, as the Sun is in Taurus, the Moon's exaltation.

In any contest horary, we need to weigh the respective strengths of the Ascendant and Descendant rulers. Jupiter, significator of Middlesbrough, has slightly more dignity, being in its own terms while Mercury is in only its own face, but Mercury is greatly strengthened by its mutual receptions with both Venus and the Moon - the more so as the Moon is so prominent in this chart. Mercury's placement in the eighth house is redeemed from its usual unfortunate consequences by his not being in the same sign as the house cusp. A planet in a house but in a different sign to the cusp is almost in limbo: the house placement has little effect. So Mercury's superior strength is a third testimony of Chelsea's success.

Saturn on Middlesbrough's second cusp is a serious affliction: they had two players, including their star striker, taken off injured early in the game, the second house representing the team's resources. The Part of Victory (Asc+Jupiter-Part of Spirit) falls at 14 Gemini, and so is dispossited by Mercury. Apart from its obvious significance, this gives added importance to the mutual reception between Mercury and the Moon, showing the Moon also taking victory to the Ascendant.

So we have a clear Chelsea win; but only the most partisan Middlesbrough fans really believed any other outcome was possible. The querent then asked for the score. I do not know a reliable method of determining the score from a chart: the best possibility seems to be based only on feel. Here, there is no positive indication at all for Middlesbrough, which is a fairly reliable pointer to their not scoring. Chelsea are obviously dominant, but dominance is not necessarily translated into goals.

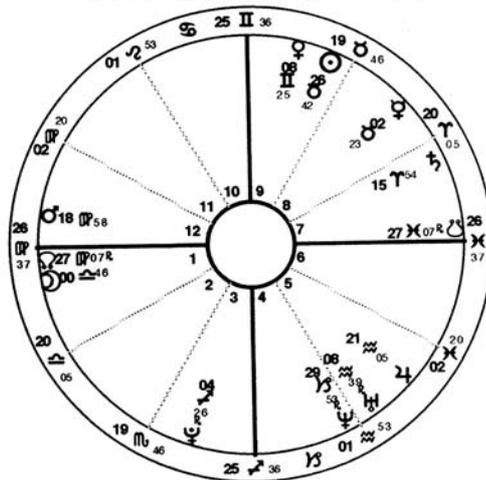
The Chelsea testimonies could be stronger, so they probably won't score a lot, but testimonies are sufficient for at least one goal. 2-0 seemed a reasonable option.

The Event Chart

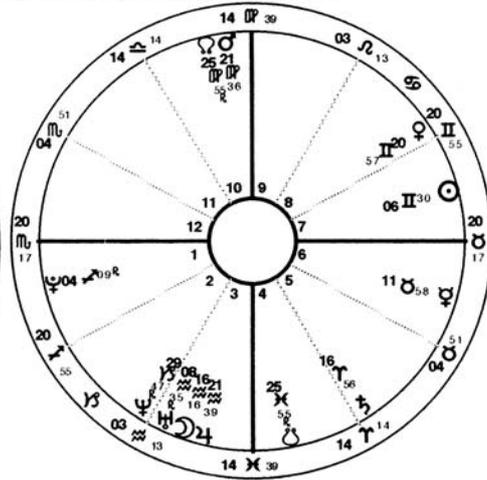
As we would expect, the chart for the match itself confirms the verdict of the horary. Horaries are just rather clearer and easier to use. The chart, set for Wembley, was cast just twenty-four hours and eight minutes after the horary, so is very similar.

The method of judging the event chart differs slightly from the horary. The Ascendant is given to the favourites - Chelsea - and the Descendant to their opponents. The position of the Nodes doesn't seem to be of importance, but the immediate aspects of the Moon are. The Moon applies to quincunx Mercury, ruler of the Ascendant, bringing victory to Chelsea. Any other aspect made by the Moon within about five degrees would also be relevant: here there is none.

The Ascendant itself applying to trine the Sun, Lord of the eleventh - that is, the turned fifth, house of sport - is a minor supporting testimony; there is nothing else of note. Again, we see



Cup Final: event chart
 May 17 1997 3.00 PM BST
 London



Scotland v Wales
 May 27 1997 8.00 PM BST
 Kilmarnock, Scotland

nothing positive for Middlesbrough, and moderately strong testimony for Chelsea. Again, 2-0 would fit, and was the prediction made (and recorded) before the event.

Chelsea won 2-0.

The Dragon Roars

If Chelsea were favourites to beat Middlesbrough, Scotland were regarded as certainties to beat Wales in their friendly match on May 27. Whoever was regarding them as certainties was clearly not an astrologer.

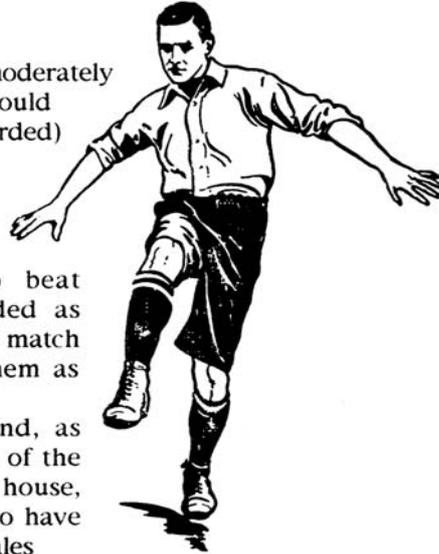
In the chart for kick-off, Scotland, as favourites, are shown by Mars, the Lord of the first. It may appear strong in the tenth house, but it is far too far off the MC for this to have any influence on the result. Venus, the Wales signifier, appears to be applying to square Mars, and as - by virtue of its mutual reception with Mercury - the stronger of the two, might be expected to overcome; but it will first make the trine with Jupiter. Venus has been applying to this aspect for some days: these long-term applications don't seem to have much significance. When we are dealing with ephemera, it is the ephemeral qualities in the chart that are of most importance.

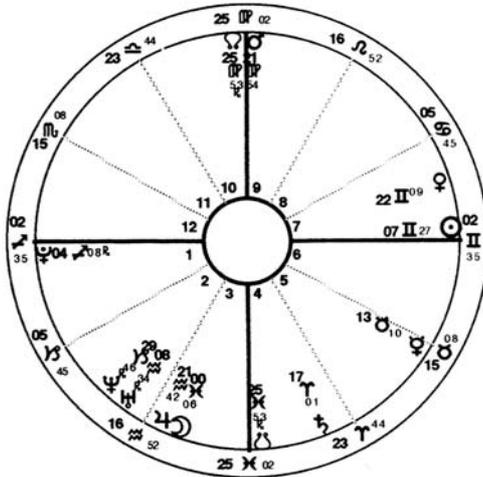
The Ascendant is applying to sextile Mars - a weak testimony in Scotland's favour - and to quincunx Venus - a rather stronger testimony to the same effect. But far more important is the movement of the Moon. She moves first to sextile Saturn, who, as Lord of the Third, isn't of much importance, then to trine Venus, signifier of Wales, and then to quincunx Mars: so far, so good for the Scots.

But it is the Moon's final aspect over a range of about five degrees that is the important one. Here, it is the conjunction with Jupiter, Lord of the Fourth house, or the turned tenth: the Welsh house of success. The Moon carries victory to Wales: they won 1-0, to the surprise of everyone except astrologers.

Pluto Signs for Dortmund!

In the first issue of *The Astrologer's Apprentice*, we saw how Pluto helped the Czech Republic reach the final of the European Football Championship. In a shock move just before the transfer deadline, Borussia Dortmund snapped up the out-of-contract player and stuck him straight into their forward line for the European Cup Final against Juventus.





*Juventus v Dortmund
May 28 1997 7.30 PM BST
Munich*

Juventus, the current holders of this trophy, World Club Champions, European Super-Cup holders and so on and so on were seen as inevitable winners; Dortmund, a team more noted for the remarkable colour of their strip than any cup-winning pedigree, were there only to give Juve someone to score goals against.

In the chart for kick-off, retrograde Pluto applies immediately to conjunct the Ascendant. Just as in the Czech matches, this brings defeat to the champions. A second strong testimony, the Lord of the Ascendant applying to oppose Fortuna, confirms the judgement -

so rather than scraping home as did the Czechs, Dortmund won quite decisively, 3-1, despite Juve controlling play for large portions of the match. The minor positive testimony of the Moon applying to sextile the antiscion of the Ascendant ruler probably accounts for the Juve goal.

Astrologers were well rewarded for judging this chart correctly. In past ages we would, like Kepler and Bonatus, have enjoyed the patronage of the powerful; now we have the beneficence of William Hill and his peers. The Lord has spread a table before us in the presence of our enemies: it would be churlish not to sit and eat.

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THE LAND OF THE RISING MOON

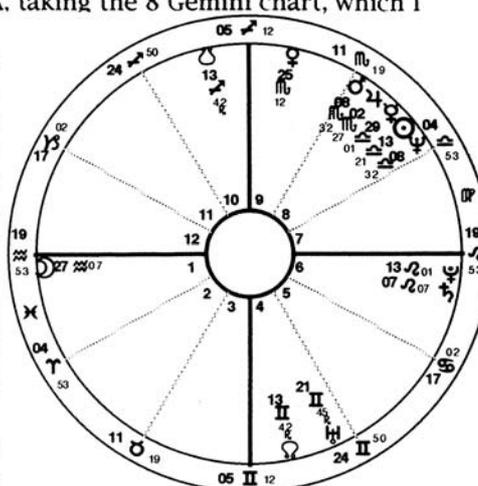
- notes on the chart for Japan, by Hideaki Shuseh Kokubu

Japan has a long history of at least two thousand years, so the moment of its foundation is unknown. Some inceptional charts are taken as substitutes for a foundation chart, the most recent being erected for the moment that the present constitution was passed by the Diet on October 7th, 1946. From interviews with members of parliament and some rectification, Ho-Seiju gives the moment as 2.53 pm JST¹.

Since the last war, Japan has become Americanized in so many ways. American forces occupied Japan for several years after the war, introducing American culture to our lives. But the cause of Japan's Americanization is also evident in our chart, becoming clearer when this chart is compared to that of the USA, taking the 8 Gemini chart, which I prefer.

There is a rumour, which I am uncertain whether to believe or not, that the moment of the present constitution was astrologically elected by the USA in order to inhibit Japan from war. The coincidence of the planetary positions is held as evidence for this rumour, as no election will be effective unless the planets in the elected chart connect with those in the radix - which in this case would be that of the USA.

The main aim of the occupation was to render Japan a peaceable and democratic country like the US - a very Cancerian aim. For an election, the Moon in the first is not held to be a good position; but having the natural significator of the people in Aquarius in the first house of people seems to fit the American purpose. If it was elected, the constitution must have been passed



Japan, new constitution
Oct 7 1946 2.53 PM JST
Tokyo

JAPAN		USA	
♃	21 II 46	♂	20 II 57
♁	03 III 39	♀	02 III 21
♂	07 II 08	♃	07 II 35
♁	13 III 22	♂	14 III 50
♁	19 III 54	♃	18 III 14

¹: Ho-Seiju: *Shakai Senseigaku*. Nihon Senseigaku Academy, 1985.



Tough cookies

a few minutes before 2.53pm, to bring the Japanese Ascendant and Fortuna closer to America's Moon and Venus.

The ruler of the second house, Mars, is strong both essentially and accidentally, being in its own sign and conjunct Jupiter. This has enabled Japan's economy to achieve such a high rate of growth since the war. And the people have gradually become better off, as shown by the Moon and Jupiter on each other's antiscion. Esther Gould has pointed out that Jupiter, which is here conjunct - and overwhelmed by - Mars, is Lord of America's eighth house of foreign money. If this were an

elected chart, this would be harming themselves. The coincidence of planetary positions may well show just that the constitution was written under strong American influence.

The Japanese, especially young women, have become bad-mannered, maybe because of the Moon square Venus. It is said that women and stockings became tough and strong after the war, as signified by Venus falling in the sign of Mars. America was unable to import silk from Japan after diplomatic relations were severed in the 1930s, so they invented nylon to make parachutes. They also made stockings from nylon and exported them to Japan after the war, and nylon is indeed tougher than silk.

It is said that the Japanese overwork themselves, though we are not aware of it. In my opinion, the Japanese are inefficient. Nonetheless, we are perfectionists, so we have to work for a long time to achieve our goals: the enterprises in Japan are efficient, but the individual workers are not. This is shown by the ruler of the Ascendant, Saturn, being in its detriment in the sixth house. Some workers pass away through overwork, which has recently become a growing social problem. The Sun in the eighth in mutual reception with Saturn by exaltation and sign seems to reflect this.

Astrologers in Europe and America usually regard Japan as Libran, probably because the Japanese are calm and seldom betray their feelings. Not only Westerners, but also other Asians, such as Chinese and Koreans, see the Japanese as cool and quiet. The language and manners of the Japanese are highly courteous because of the density of population: over one hundred and thirty million people live on these tiny islands. If we were not cool and quiet, quarrels and fights

would be constant, so we Japanese are considerate of others' thoughts and feelings and never assert ourselves strongly. This attitude has gradually produced a sense of interdependence as members of a group, a belief that being a member and obeying the rules brings a peaceful life, while self-assertion does not pay. So I regard Japan as Pisces, the sign where the ruler of Libra is exalted, because of people's sensitivity to the feelings of others and the withdrawn attitude and reticence - Pisces is, after all, a mute sign.

But Japan must originally be the country of Mars or Scorpio, for so many battles have been described in Japanese mythology, and traditionally the Japanese control their anger until it exceeds the limit, when it explodes suddenly. Once anger is expressed, people are never afraid of dying - witness the kamikaze pilots during the war. Now this courage is displayed on the economic front. In that it inhibited the Japanese from war, the rumour that the moment of the constitution was elected seems to be true. It has, however, bred the economic warfare that we see today.



BACK ISSUES

Don't miss out! Copies of previous issues are still available.

Issue 1 includes: The Astrology of LSD, part 1; The Battle to Own Truth - Swift, Partridge & John Keats; She Loves Me, She Loves Me Not - analysis of relationships; predicting sporting contests; The Malefic Sun.

Issue 2 includes: The Astrology of LSD, part 2; Christianity, Astrology and the Joys of the Planets; Medical Horaries: the Operation; the Considerations Before Judgement; Fortuna in Contest Charts.

Issue 3 includes: Warts and Witchcraft; The Changing Nature of Time; Astrology on the Barricades - Two Radical Astrologers; The Ethics of Prediction; It Really Works - Horary Predictions of Public Events.

Issue 4 includes: Lilly's rival George Wharton on Comets; 'High Noon', McCarthy and the Salem Witch-trials; Astrology and Magic; Medical Astrology: an Aortic Aneurism; Do Astrologers Need Professional Registration?

And much more, including, of course, the lovely Neptunia, the Apprentice's very own agony aunt.

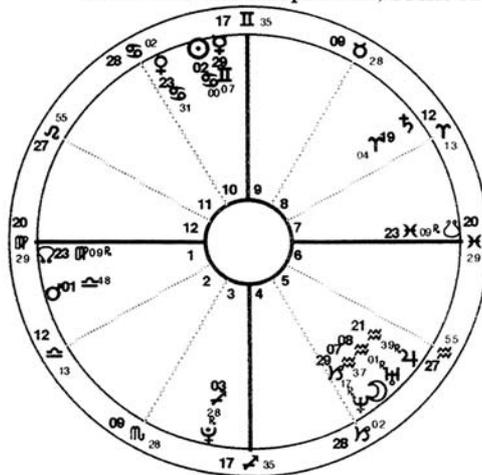
Send £3 (£4 outside EC - in Esterling only) to the address on the back cover.

NEPTUNE - THE SHORT VERSION

While we find that the idea of the outer planets ruling signs - or part-ruling signs, or 'being associated with' signs, or being nodding acquaintances of signs - betrays so vast an ignorance of the foundations of astrology that its bearers cannot be taken seriously, neither can we agree with those who would disregard them altogether. If we consider the possibility of an astrologer resident in Australia, undiscovered in Lilly's day, refusing to use Uranus in a chart because it was undiscovered in Lilly's day, we can begin to see the absurdity of this view.

The outer planets clearly have their functions within the chart: in previous issues we have convicted Uranus of the killing of Nicholas Culpeper's bride-to-be (Issue 3), and seen the dire effects of failure to placate Pluto on the Czech Republic's opponents in the European Football Championships (Issue 1). Neptune is a particular favourite of many astrologers: in recent discussions on the astrology of rock music that the Apprentice has attended, Neptune was assigned rulership of music, of drugs, of sex and of so many other things we can only conclude that the remaining planets were too stoned to do their jobs during the late 60s.

These two charts display one aspect of Neptune - that, as its name suggests, beyond all the ideas about confusion and duplicity which do, if used with circumspection, seem to hold, it is above all else wet.



*Wimbledon, start of tournament
Jun 23 1997 12.00 PM BST
Wimbledon, London*

Wimbledon

The chart for the start of the Wimbledon tennis tournament is cast for noon on June 23rd. Mercury, the Lord of the Ascendant, is currently in a hot, moist sign. It is about to enter a cold, moist one, but combustion will stop any rainfall that might promise.

As a sporting event, we are particularly concerned with the fifth house. The Lord of the fifth is Saturn, a cold, dry planet in a hot, dry sign: no rain there. Jupiter, the traditional ruler of rain, and the Moon, ruler of all things wet, are both in a hot, moist sign in the fifth;

but they are in a different sign from the cusp. This greatly lessens their effects on affairs of that house.

But the briefest glance at the chart, with Neptune retrograde immediately applying to the fifth cusp, is enough to predict rain, and plenty of it. As this article is written, at the end of the first week with even some first-round matches still unfinished (Moon applies to Uranus, planet of disruption) because of unremitting rain, it seems plain that the blame for this weather can be given to Neptune.



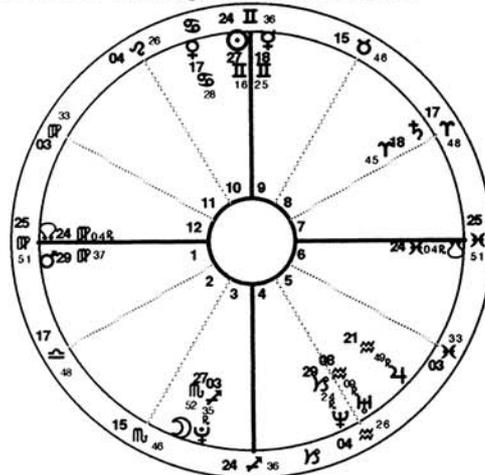
Which house should I choose?

The querent had agreed to rent a house, but had then come upon another which seemed even nicer than the first. Which should he choose?

He is shown by Mercury, Lord of the first, and the house by Jupiter, Lord of the fourth. Mercury, in its own sign and applying to the MC showing his control over the situation, in a double-bodied sign, showing him in two minds, and Jupiter are both applying - Jupiter being retrograde - to a trine: the querent takes the house. But which house is it?

The first thing the querent said about either of the houses was that the second one had very low headroom, he being 6 foot 4. The trine takes place in air signs: it cannot possibly represent that house (in earth signs, it would). He also said that his children would prefer the house he had originally chosen: Jupiter is in the fifth, mutually applying to sextile Saturn, Lord of the fifth. Technically, Saturn might be seen as a prohibition to the aspect between Mercury and Jupiter, but because they both apply to it, it collects their light, suggesting that the views of his children will be paramount.

In a chart about moving house, we cannot expect the angles to be fixed - especially as the tenancy will not be a long one - but the Moon and Jupiter (the house) are both in fixed signs, showing he



Which house to choose?
 June 18 1997 12.50 PM BST
 London

will not change. His decision is third house: Mars. If Mars moves, it enters Libra, the sign of its detriment: he should stick with the choice he has made.

As with any question about the desirability of change, we can also view it as a first house versus seventh house matter. If the Lord of the first is stronger, stay; if the Lord of the seventh, go. Here, Mercury, despite being under the sunbeams, is much stronger than Jupiter. If the Moon goes from benefics to malefics, stay; if from malefics to benefics, go. Here, the Moon has separated from a square to benefic Jupiter and applies to sextile malefic Mars. Both these testimonies tell him to stay with his original choice.

The final piece of description that confirms the judgement is given by Neptune. The fourth house shows the house that he will choose. The querent said that there was a spring just at the edge of the property - and there, just at the edge of the fourth house, is Neptune.

*
—————

THE PLANETARY GLYPHS

- by *H T Cannibal*

The glyphs are all comprised from the following three symbols:

○ = SPIRIT) = SOUL + = MATTER



The larger circle represents wholeness and the everlasting flow of energy. It contains a central point or seed, representing creation, the first spark of life. Resembling a diagram of a cell, atom or solar system. The seed suggests me, and the circle my aura, the idea of the self in the heart of everything.



These two half-circles of soul are joined to form a bowl shape or receptacle, which resembles the shape of a crescent Moon. It suggests an incomplete circle, striving for wholeness.



The half-circle of soul crowning the circle of spirit, mounted on the cross of matter: it resembles a manikin with pricked-up ears, or a caduceus. It suggests the spirit grounded in the material world, but seeking wholeness through the soul's intuition, or the soul guiding the spirit over matter.



The circle of spirit over the cross of matter in equal proportion, it resembles a hand-held mirror, and is the symbol of women. It suggests the spirit being supreme to the material world.

The cross of matter over the circle of spirit in equal proportion, now changed to the more phallic symbol of ♂ for men. It suggests the material world is supreme over material needs.



The semi-circle of soul rising from the cross of matter, this resembles a person holding a convex (wide-view) mirror. It suggests that wholeness is achieved by rising above the material and seeing in a broad scope.



The cross of matter rising from the semi-circle of soul, this resembles a man with a sickle, or a plough. It suggests the material world dominates the soul, that the soul is reflected by the anchoring in the material.



The cross of matter over the circle of spirit, with two semi-circles of soul facing outwards from the cross, this resembles a TV aerial on a globe. It is possible that the semi-circles act as receptors for new knowledge about the material, which is deemed of higher importance than the spirit.



The semi-circle of soul and a cross of matter impaled on each other, this can resemble a sea-god's trident. It suggests the material world pierces the need to achieve wholeness, or that the material world is suspended in the striving for wholeness.



The circle of spirit hovers above the semi-circle of soul, mounted on the cross of matter, resembling an atom undergoing alchemical processes. It suggests the need for wholeness over the material world is aimed at receiving the spirit, or the atom of creation being transformed by the soul's experience in the material world. Now often written as ♁.



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ZULU!

On January 22nd, 1879, at Isandhlwana, a British army suffered one of the worst defeats ever experienced by a modern army at the hands of a native force. At noon, it numbered around 950 Europeans and 850 Natal Kaffirs. By four o'clock, 55 Europeans and not more than 300 Kaffirs survived. It is this devastation that is seen at the start of the film *Zulu!*

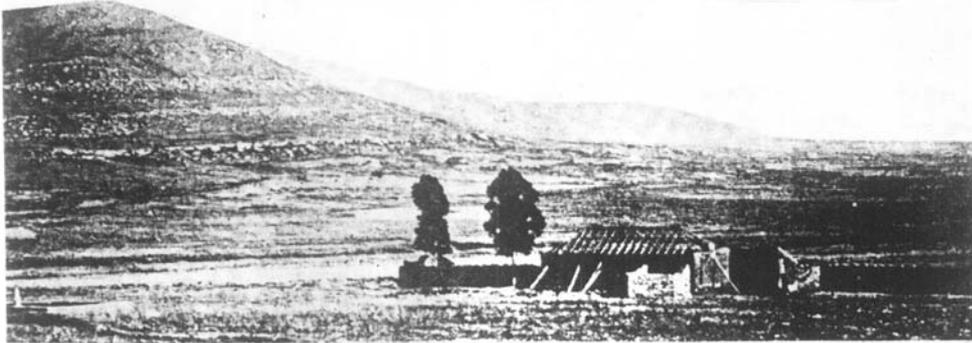
During the battle, there was an eclipse of the Sun of two-thirds totality. The Zulu fighting formation was as the head of a bull, with two horns extended to sweep behind and encircle the foe. Cattle are ruled by the Moon. The natural significator of British imperialism would be the Sun (the British Lion). A time when the Sun is obscured by the Moon is not a good moment for Britons to fight Zulus, as was made very apparent here. But there is more to the eclipse than just this.

The Sun is in its detriment in Aquarius, further weakening the British; but the Moon too is weak. Despite their victory, the Zulus lost even more men than their enemy: Chetshwayo, their king, said, "An assegai has been thrust into the belly of the nation. There are not enough tears to mourn for the dead." The eclipse took place on the fixed star Giedi, associated with unexpected losses and gains, but was given its tone by the Lord of the Eclipse, Saturn.

The lord of an eclipse or lunation is the planet ruling the sign in which it takes place, or, if it is an opposition, the sign of whichever luminary is above the horizon. Saturn's natural maleficence is exaggerated here by conjunction with the fixed star Scheat, traditionally associated with disaster and great loss of life - it was this star that was so significant in the charts for the Titanic, a tragedy which shares with Isandhlwana the theme of overreaching pride brought bloodily down to Earth. Worse still is that this Saturn/Scheat conjunction is on the midpoint of the eclipse and Pluto, which was rising at the site of the battle. Ebertin gives these midpoints as 'striving for power by physical strength' and 'common and tragic destiny shared with other persons.'

Pluto itself falls on Caput Algol, the most malefic star in the sky, 'piles of bodies' as it was known to the Chinese, and its malevolent nature is stressed still further both by its antiscion falling so close to the South Node and its retrogradation. On the midpoint of Jupiter and Uranus, its effects are concerned with a struggle for independence, the immediate cause of the battle being the unacceptable British ultimatum to Chetshwayo. Its rising in this chart pins the effects of the eclipse to a specific place.

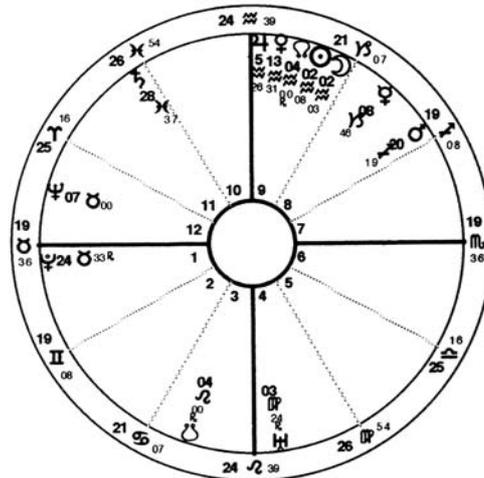
The mission station at Rorke's Drift two weeks after the battle. Despite the claims of the film, both the missionary, de Witt, and his wife had left the station before the start of the battle. De Witt later eked a living from lecturing on his experiences at the battles of Rorke's Drift and Isandhlwana - he wasn't there either.



But what were the British doing, dying in their hundreds so far from home? By antiscion, the eclipse falls on the Part of Victory of the 1066 chart for England (that is, the Part of Victory is being eclipsed). It is also conjunct the 1066 Part of Spirit. That the English Parts of Victory and Spirit are, by antiscion, conjunct is not insignificant. For a nation who has taken as its symbol the lion and devoted so much of its energy to seeking victory on battleground and playing-field, the juxtaposition is most appropriate.

The Lord of the eclipse opposes, by antiscion, the progressed 1066 Sun and is also exactly conjunct the progressed Sun of the 1801 chart. At 28 Pisces, it also conjuncts the 1066 Moon. The eclipse is bringing tragedy to the British. The Solar Returns of the British charts show where this tragedy will happen.

The 1066 Solar Return, cast for Isandhlwana, has the malefic South Node on the Ascendant and Pluto applying retrograde to conjunct the MC. The Moon, the prime mover of a solar return chart, applies immediately to conjunct retrograde Uranus. This accumulation of malice is exacerbated by the Ascendant itself falling on the 1066 Sun/Pluto midpoint: 'experiencing the ruthlessness of others'. No prisoners were taken and the dead were immediately disembowelled as part



Isandhlwana eclipse
Jan 22 1879 1.42 PM LMT
28S08 30E22

of the warrior's purification ritual; even a pet dog was slaughtered. This relocated Solar Return shows the exact location where this ruthlessness will be experienced. In confirmation, the 1801 Solar Return cast for Isandhlwana has Pluto applying to the Descendant.

The Battle

Although the main assault did not start until just after noon, first contact was made a few minutes before eight in the morning. A dispatch out from camp telling of the initial attack was timed at 8.05. Allowing time for a rider to reach the main camp from the outpost where the fighting was taking place, 7.55 seems a reasonable time to set the chart. On the basis of sporting contest charts, we can give the Ascendant to the favourites and the seventh house to their opponents.

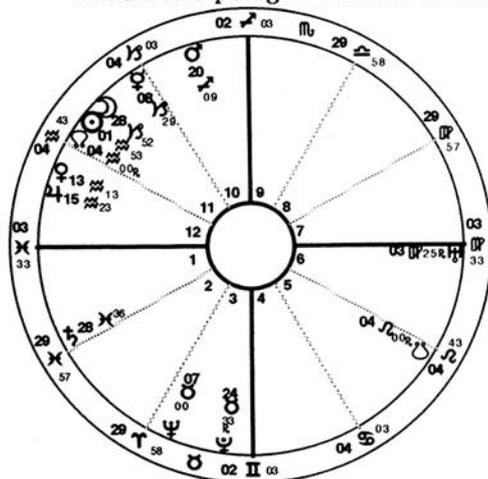
Lord Chelmsford had split his army into two parts (double-bodied sign rising), leaving one encamped at Isandhlwana while he rode off with the other. The British didn't know where the Zulu army was. It was believed to be well away from the camp, but neither of the two halves into which their force had been divided should have had any difficulty in defeating the Zulu impi unaided. The British had modern rifles, artillery, rockets and ammunition in plenty. The Zulus had spears and shields.

The main Zulu army was hiding close to the camp. If the camp were attacked, it was expected to be straightforward enough to form a defensive square, mowing down the Zulus with volleys of rifle-fire - as in *Zulu!* - until enormous casualties made the attackers lose heart.

The Lord of the Ascendant, Jupiter, will signify the favourites: the British. It is peregrine and in the twelfth house, the house of

entrapment and self-undoing. Retreat was not an option: the army should have been quite secure behind a wall of musketry. But Venus, ruler of all but the cusp of the eighth house of death, and stronger than Jupiter by virtue of being in her own terms, applies immediately to conjunction.

The chart makes plain the causes of defeat. Mercury, signifier of the Zulus, is stronger than Jupiter both by dignity and placement, but not outstandingly so. The Zulus couldn't win without some help. Jupiter weak in the



Isandhlwana: start of battle
 Jan 22 1879 7.55 AM LMT
 28S08 30E22

house of self-undoing shows the first self-inflicted wound: the Jupiterian expansiveness and (Pisces rising) scattering of energy. Rather than forming a compact defensive unit, sections were split off and sent to man outposts, where they were hopelessly outnumbered. The bulk of the troops were set to defend an unnecessarily vast area of useless land. Men who should have been standing shoulder to shoulder were six or seven feet apart, diluting the power of their fire.

Worse still was Saturn, afflicting the second cusp. The second house shows the resources of the first: the first is the British army; the second, therefore, is their ammunition. With Jupiter ruling the house cusp and Mars, ruler of most of the house and natural ruler of bullets, in Sagittarius, the chart shows that there was plenty of it. But Saturn, Lord of restriction, is in so strong a place, right on the cusp, that he cannot be denied. Being in mutual reception with Jupiter, Saturn's restrictions were self-imposed. The ammunition boxes could be opened only with the greatest of difficulty, and even when they had been smashed open, respect for the rule-book hindered distribution where it was most needed: good self-inflicted Saturnian wounds.

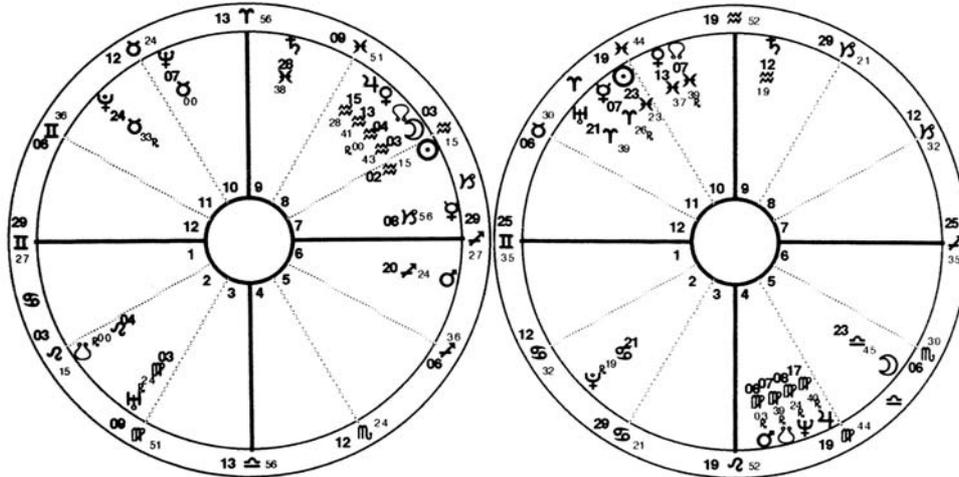
When the main assault began, the defenders were full of Jupiterian confidence, laughing and joking as their assailants tumbled under their fire. Despite the plentiful supplies, however, the men in the firing-line soon began running short of bullets. Saturn is in mutual reception with Venus: the ammunition boxes were held fast with copper screws, for which there were only two screw-drivers, and copper bands. Runners arriving at the 'wrong' ammunition-wagon, however desperate their plight, were sent on half-mile runs to the correct wagon for their regiment.

Runners from the Natal Kaffirs were often ignored altogether. By an oversight, the Kaffirs, underarmed and undertrained, had been left in the key point in the defensive line. Denied ammunition, they declined the attempt to keep a straight bat on an exceedingly sticky wicket, and fled, creating a breach in the line which proved, within minutes, fatal. South Node on the sixth cusp: suffering through ones employees.

If this chart is treated as a contest according to rules that



Chestwayo surrenders



Rorke's Drift: start of battle
 Jan 22 1879 4.45 PM LMT
 28S08 30E20

Michael Caine
 Mar 14 1933 10.03 AM GMT
 Rotherhithe, London

work well for sporting events, the result is obvious. The Moon applies immediately to square the antiscion of Fortuna. This is one of the most reliable testimonies of the favourite losing.

By the time the main attack started at 12.10, the Moon was applying immediately to the MC. The Sun was just inside the tenth house. This too is a strong position, but by virtue of its applying to the cusp, the Moon's is stronger. By 3.45, it was all over. Saturn, the Lord of the eclipse, wrecker of this destruction, was on the MC. Mars was setting in the west, a fitting sign of the end of a battle, but also, as it approached the Descendant, of the battle going to the non-favourites. The Part of Fame for the eclipse, cast for Isandhlwana, falls on the star Difad, 'self-destruction by brute force', and by antiscion exactly opposite the Saturn/Scheat conjunction, showing exactly for what this eclipse in this place is remembered.

Rorke's Drift

By about 4.45 that afternoon, another branch of the Zulu army, disobeying Chestawayo's orders by advancing into Natal, launched an attack on the mission station at Rorke's Drift. This battle is the subject of *Zulu!*

By then, however, the eclipse was over, and the Sun, though still weak from being in its detriment, was shining brightly. Viewing this as a contest chart, the Zulus would have been hot favourites, so this time they would be given the first house. With over 4000 of them attacking

140 defenders, of whom over thirty were seriously ill, rifles or no rifles the British seemed to have no chance. This was certainly the view of the few survivors from Isandhlwana who arrived there and rapidly passed on, as did a unit of the Natal Kaffirs, who thought one massacre a day quite sufficient.

The exact time for the chart is uncertain, but whether we take Mercury or the Moon as Ascendant ruler, and so as significator of the Zulus, their chances are not good. Mercury is in the seventh house. It is not in the same sign as the cusp, so it will not be beaten, but it is too much under the power of its opponents to win. The Moon - which is also the natural ruler of



Lieutenant Chard - played by Stanley Baker in Zulu! - wearing the Victoria Cross he won at Rorke's Drift. Eleven VCs were awarded - the greatest number ever won in a single action.

the Zulus - having left the eclipse is now combust, destroying any hopes it might have of victory, and probably just inside the eighth house, that is the turned second, emphasising its helplessness.

The second/eighth cusps are again crucial. The Moon just inside the eighth would reflect the Zulus subject to the British resources: over 20,000 rounds of ammunition were fired by the defenders. The malefic South Node afflicts the Zulus' second cusp: together with stout defending, the reason for their inability to take the station was their own lack of resources. By four o'clock next morning, when the Zulus abandoned their assault, they hadn't eaten for almost three days, had been on short rations for two days before that, had been continually on the march at the cracking 50-mile a day pace to which they were accustomed, and had fought a major battle. Their second house was exhausted.

What's It All About?

The film *Zulu!* was made in 1963. The previous eclipse was at 4 Aquarius, close to that of the eclipse at the time of the battle and actually conjunct its North Node. If the North Node is really connected with reincarnation, perhaps here we can see it in action.

The Lord of this eclipse is again, of course, Saturn, conjunct the Venus of the Rorke's Drift chart, which is ruler of the turned tenth and so significator of the British officers. It is also conjunct the natal Saturn

of Michael Caine². With Saturn ruling his MC, we have here his role playing Lt. Gonville Bromhead. This eclipse squares Caine's Part of Fame (4 Scorpio), which fell on the MC of his Solar Return for 1963. *Zulu!* was the film that made him internationally famous. Caine's Solar Return has 29 Sagittarius, the degree of the Descendant - the British - in the Rorke's Drift chart, rising, and as the Sun and Jupiter are conjunct his Part of Fame in that chart falls on this same degree.

By 1963, the Sun was finally going down on the Empire upon which the Sun never set; as the chart for Isandhlwana shows, even a Sun that never sets is capable of being temporarily eclipsed.

—————*—————

HELL FREEZES OVER!

Conclusive proof that hell has indeed frozen over can be deduced from the recent sighting of the Apprentice's ox-cart trundling onto the information super-highway. We now have a website at <http://www.apprentice.demon.co.uk> and an e-mail address of j@apprentice.demon.co.uk

Readers may be assured that this new development does not mean our usual stringent border controls have been relaxed. Entry visas are still required for outer planets (and their wives), asteroids are under no circumstances granted work permits, and semi-sextiles are still subject to six months quarantine. A family of quintiles discovered only this morning hiding out on our IC has been escorted to the ninth cusp and advised not to return.



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Full details on back cover.

²: Data from Frank Clifford's 'British Entertainers', reviewed elsewhere is in this issue.

THE MOST BEAUTIFUL MUSIC

Finn McCool and his companions were out riding one day, hunting the wild boar through the wooded hills of Ulster. While they rested at midday, lying eating in the sunlight of a forest glade, McCool posed the question, "What is the most beautiful music of all?"

The fearsome, one-eyed warrior Golla MacMorna spoke first: "It is the sound of battle," he opined. "The sound of sword on sword, of the spear in flight; the sound of fear and of victory."

Then spoke Diarmid, so beautiful that no woman could look on him and not lose her heart. "It is the sound of a soft voice calling from her chamber in the night; the sound of sweet words whispered in the dark; the faint trembling of lips as they hover for that first long waited kiss."

Then Fergus spoke, who told of the singing of the wind through the cornfields near his home; Connor, of the tympani of waves crashing on the shore; Conan, of the murmur of his child in sleep; and Oisin, Finn's own son, of the warmth and wisdom in a father's voice.

Each one answered, each with his differing view. Then, when all were quiet, Oisin asked, "And my father, Finn McCool: what say you is the most beautiful music of them all?"

"The music of what happens," said Finn McCool, "That is the most beautiful music of them all."

And that is what, as astrologers, we are privileged to study: the music of what happens, indeed the most beautiful of them all.

There are many ways in which man has attempted to make this music intelligible - to read the score, as it were. Some of these are inevitably more successful than others. The experimental methods of what is now, for some reason not immediately obvious, called 'science' seek not to read the score or hear the music, but to understand it purely by examining its effects on its listeners, the existent animate and inanimate entities of the world, so putting many levels of opaque reality between themselves and the composer. At the other extreme, the mystic attempts to comprehend by realising his oneness with the mind that is creating this music.

Of what might loosely be called the divinatory arts, though limiting astrology to this does her a great disservice, some attempt to predict by humming along with the tune until the operator, if skilled enough, can catch sufficient of its form to gauge where it is going next,

while some, of which astrology is the epitome, use the vestiges of true scientific method to objectively - or dis-involvedly - understand the nature of the forms from which the music is built: its notes and tempi, for example. From an understanding of these forms - the building blocks of the music of what happens - the astrologer can then proceed in two directions: to understand the music that is made from these blocks and predict its flow, and to understand the mind that created the blocks. The astrology that we have is, in this sense, a fragment of a structured, disciplined mystical science.

Plotinus says that if we establish the comprehensive principle of co-ordination behind all manifested phenomena 'we have a reasonable basis for the divination, not only by the stars, but also by birds and other animals, from which we derive guidance in our varied concerns.' That is, if we imagine all manifested phenomena as two dots on the surface of a balloon, these dots will move as the balloon is blown up. It is not until we realise that the balloon is being blown up and that this has an effect on the dots that their movement becomes comprehensible to us. Once we have grasped the basic coordinating principle of the balloon's expansion, a knowledge of the movement of one dot will enable us to determine the movement of the other. If one of the dots is me, it is of no matter whether the other dot is the planet Venus or what my cat had for breakfast: the understanding of the basic coordinating principle will still enable me to deduce things about my own position from observing it. Over the centuries, the position of the planet Venus has proved rather easier to tabulate.

In practice, of course, the position is rather more complex than the metaphor suggests, in that we have the familiar Aristotelian principle of balloons within balloons; but the idea remains the same.

It is the size and apparent regularity of orbit of the planets that has made them of so much more practical use than the movements of birds or animals, especially so for a sedentary race increasingly removed from contact with the natural world against which the movements of animals must be seen if they are to become comprehensible. In India, we are told³, the classical model of the astrologer at work has him seated in a clearing, making judgement from the surrounding world as well as from the chart itself: the weather, the direction from which the client comes, his clothing, movements of animals, the chart - all are used as one.

That we are a sedentary and, increasingly, an urban race has a profound effect on our choice of technique for grasping the coordinating principle. We judge from pieces of paper rather than the livers of newly-slaughtered sheep; but the form, too, of our astrology has been

³: By Louise Hutson, to whom thanks.

shaped by our culture.

Although this culture has become so universally embracing that we almost forget the existence of an alternative, one of the most fundamental divisions of humanity is into nomadic and sedentary peoples. In the account of creation in Genesis, only the divisions into man and woman and parent and child come before the division into Cains and Abels. Just as man and woman or parent and child, nomad and settler have profoundly different views of the world: a nomad is not just a settler who moves about from time to time. The nomad would find the concern of Scarlett O'Hara for Tara quite incomprehensible: indeed, in the friction between Rhett Butler and Scarlett, we can see something of the difference between nomadic and sedentary values, and the power of that perennial romantic attraction which the nomad holds for the settled soul.

For the settler, place remains fixed while time is ever moving. The arts of the sedentary cultures fix time in place, painting or sculpture being examples; cinema or TV being the most typical today. The settler's dream is to found a 'house', in literal or metaphoric sense, that will be passed on through generations. For the nomad, time is his static medium, one year being like the next with none of the gradual sense of growth with which the farmer is familiar, while place moves, the horizon moving always before him. The nomad's arts move through time: poetry, which has no place, but which starts at one time and finishes a certain time later, and song are his chosen media. The nomad's dream is to have a name that will be passed on through generations, to achieve a famous deed that will be recited by the bards. Note the opposition: the settler's dream is the fourth house; the nomad's the tenth.

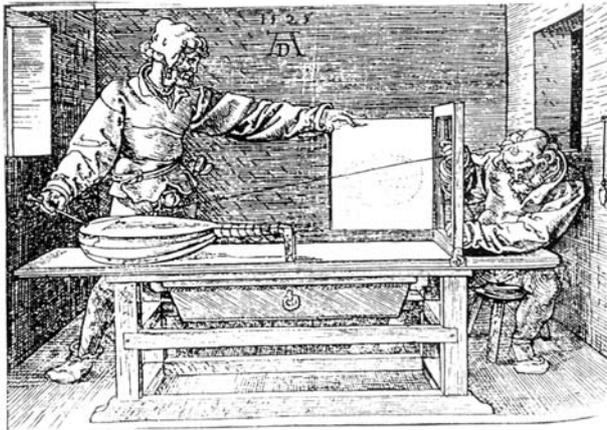
Note also the significance of which of these is above the horizon: the nomad's deed must be honourable, done in broad daylight, for all to see, for nothing is worse than to be remembered for the wrong reasons; but for the settler, whether his house is achieved in honourable or dishonourable ways is largely immaterial: in the darkness of the IC, the foundations of his house cannot be seen. Whatever dark deeds may have built his house, they will be washed away with time. This difference in value is the basis for much of our literature, cinema and, indeed, political thought.

Nomad and settler have their different astrologies. The chart is a mixture of time and place: a certain time, at a certain place. The nomad uses whole-sign houses, which throw the emphasis of the chart onto the time. The sedentary cultures have developed the myriad house-systems (the choice of the word 'house' for a section of the chart is not coincidental), stressing the place. The term 'whole-sign houses' is in fact

a settler's mistranslation of what the nomadic astrologer is doing, for he has, being a nomad, no houses: he does not think "If the Ascendant is in Gemini, the second house is Cancer," but simply "If the Ascendant is in Gemini, the second sign is Cancer - and the second sign is concerned with possessions."

Apart from anything else, whole-sign houses are simple to calculate while whipping ones sturdy little pony across the endless steppe. I have yet to come across anyone who can work out Regiomontanus cusps from scratch (no books of tables if you're a nomad!) in their head. The whole paraphernalia of our astrology is specific to our culture.

The colouring of astrology by culture did not stop with the split between nomadic and sedentary peoples. Far from existing in a world of intellectual purity, our astrology has been moulded by our changing social world (just as the modern pseudo-sciences of physics or biology). We could doubtless find a cultural concurrence to many of the astrological divisions: those who reverse Fortuna by night and those who don't, for example. The most obvious is that which occurred with the Renaissance.



The Renaissance, a gradual process extending over several hundred years rather than the sharp watershed that its name implies, saw a reversal of man's priorities just as total as the reversal in the model of the solar system which is regarded as one of the great achievements of that age. Our position, dwelling in the foothills of that mighty mountain, makes it

impossible for us to judge clearly its effects: its shadow falls across all our thought, however hard we may strive to escape it. But for all its pervasive influence, it is possible to see that it was not necessarily the unreservedly Good Thing that Whiggish history and the cult of St Leonardo assure us it was. Just because it brought us to here does not necessarily mean that here is the best place to be.

The discoveries of the Renaissance are manifold, from double-entry book-keeping to America, and, like all discoveries, they each reflect symbolically upon the age that made them: without the mental

or spiritual capacity to receive that discovery, the discovery will not be made - we might evince the Vikings stumbling across America as a discovery made before the capacity to receive it was formed. Perhaps the one that most clearly symbolises the spiritual transformation of that age was one of its favourites: that of linear perspective.

To us it is self-evident that a drawing made according to the rules of linear perspective looks 'real', while the typical product of a medieval artist does not. Yet it is only because we have lived through the Renaissance that we experience this: only because we have accepted the Renaissance reversal of values, selling our birthright for a mess of sweet-smelling but nutritionally empty pottage. That it bears a resemblance to the superficial form of an object does not make something look real; this is the error of our contemporary scientists, who are convinced that if you can measure something you understand it. As astrology teaches us, the reality of an object is in its essence, not in its form; throughout history, it is only cultures in their decadence that have produced superficially naturalistic art: cultures still in touch with their heart produce art that concerns itself with essences, with the spiritual core. Naturalistic art may look like the surface of a form; this is not the same as looking real.

The significant thing about linear perspective is that it is made to be viewed from one particular spot, unlike a medieval work depicting essential truth which looks 'real' from whatever viewpoint it is seen. That is, linear perspective prizes the



individual viewer in its abandonment of spiritual for mundane value. And because astrology is always coloured by the society in which it lives, this is exactly what happened to astrology at the same time.

The correlating change in astrology during the Renaissance was the switch in emphasis from horary and mundane astrology to natal (though, of course, natal existed before and horary since). The point of horary is that the artist is divining the Will of God on the particular issue under discussion. The form of the question is always, although rarely stated as such, "Is it the Will of God that X or Y...?" It is possible to treat a natal judgement as a divination of the Will of God for that life - in Vedic astrology, in particular, this approach is by no means extinct. But the way of the world being such as it is, natal astrology inevitably descended into what it is today: not a divination of the spiritual role of the life, but a revelling in the idiosyncrasies of personality, the very

things that draw us way from the spiritual.



Galileo

Apart from the contemporary role of astrological consultation as titillation, providing the otherwise rare opportunity to talk about nothing but ME for an hour or so, this difference in emphasis is perhaps clearest in the dramatic reversal of attitude towards death in the horoscope. To the ancients, when judging a nativity the first thing to do was to work out when the native would die: without this, any further judgement was clearly meaningless. But this was in an age where the spiritual verities were accorded more importance than today: in spiritual terms it is the moment of death that gives the life its meaning. In secular terms, the moment of death is the extinction of the ego, and so, as modern astrology exists solely for the amusement of that ego, all the textbooks now agree that one must never suggest to ones client that they might possibly be mortal.

It is this reversal of value between the spiritual and the profane, as total as the reversal in an electric current, if happening over a rather longer period of time, that explains the Galileo controversy. Contrary to what we are taught, this was not a matter of a true view superseding a false one: the victors write the histories, and this picture is born from the world which the Galilean view has created, a world whose unacknowledged legislators are the scientists whose conviction it is that man does live by bread alone.

The Galilean controversy was not a question of true versus false, but of which level of truth was to be regarded as of prime significance, the spiritual or the profane. It is this that caused the opposition of the Church to Galileo's teaching. Throughout the Middle Ages, the Church displayed a remarkable openness to new ideas: this catholic approach to knowledge was not suddenly abandoned without reason. The Church's opposition came from an astute awareness of the spiritual and moral dereliction that the Galilean model would inevitably draw in its train, being both product and cause of a turning from true to illusory value. It is its importance as a spiritual rather than purely intellectual phenomenon that caused the two-hundred year delay in this model being widely accepted: culture moves at a slow pace. (And so it will doubtless be another couple of hundred years before relativity becomes widely accepted as anything other than an intellectual abstraction. As

Gramsci pointed out, "One can think what would happen if in primary and secondary schools sciences were taught on the basis of Einsteinian relativity...the children would not understand anything at all and the clash between school teaching and family and popular life would be such that the school would become an object of ridicule and caricature." Such was the shift in commonplace value demanded by the Galilean model.)

And so our study of astrology has two possible levels, two perceptions of truth from which we must choose, which perceptions might almost be described as the pre- and post-Galilean. We may listen to the music of what happens, or we may listen to the raucous dance of the individual ego. Seen in this light, the refusal of the traditional schools to admit the outer planets to judgement is in perfect decorum, because in the cosmological model that is relevant for the perception of truth in spiritual sense, they do not exist.

That they have now been discovered does not make them any more relevant to our model than are Nintendos or barbecue-flavour crisps. They may be there, and they may be useful if our aim is the titillation of the ego, but they are not part of the model of an astrology that is a true science: a path to knowledge of the Composer of the most beautiful music of them all.



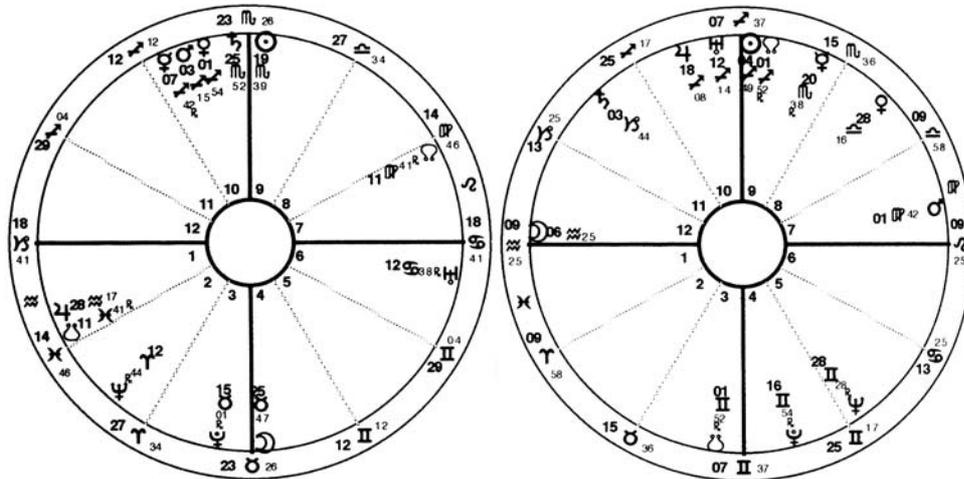
LABOUR DAY

"I cannot wonder that the Talents requisite for a great Statesman are so scarce in the world since so many of those who possess them are every month cut off in the prime of their Age at the Old-Baily." - John Gay

With all of five years from which to choose, John Major's selection of May 1st 1997 for the General Election was for the Tory Party, if not for the rest of us, perhaps the worst of all possibilities. So intent were the Tories in putting off the day of reckoning for as long as possible, in hope that some sudden upturn in national fortunes, or another war with Argentina, might ride to their rescue, that they ended up with a day on which the stars were all conspiring to their overthrow. Let us look at the astrology of that day to see why an astrologer would have warned John Major against it.

In the Blue Corner...

It is instructive to compare the birth-charts of the two main



*Tory Party
Nov 12 1867
London*

12.00 PM GMT

*Labour Party
Nov 27 1900
London*

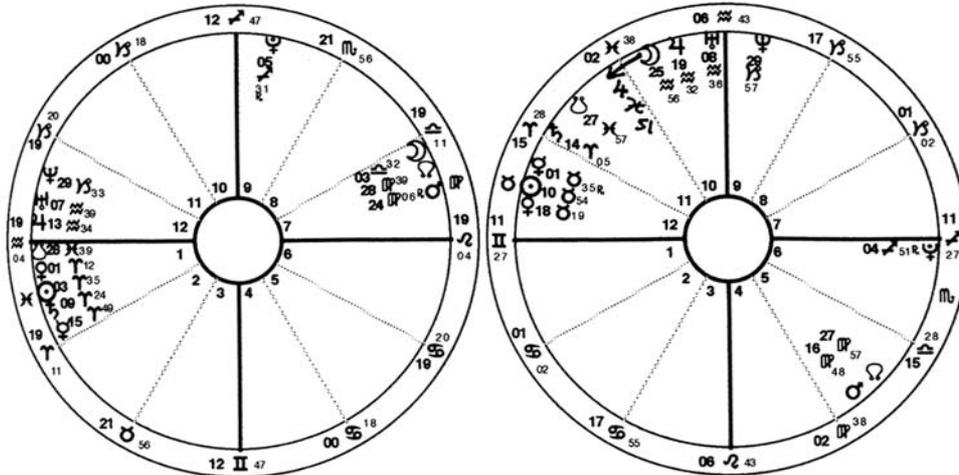
12.00 PM GMT

parties⁴. The Lord of the Ascendant will signify the party itself, so, taking the Conservatives first, Saturn, Lord of the first, just inside the MC shows clearly why they have become the natural party of power. This Saturn falls on the Sun/Mars midpoint, 'the desire to lead', according to Ebertin, which is, of course, why the party was established. It is worth noting that the Lord of the MC, that is, the leader of the party, falls on the Venus/Mars midpoint: a clear signature of the Iron Lady. It seems that the party may have been created for her to lead it.

The Moon is the natural significator of the people, so with its exact opposition to the Lord of the Ascendant from the very bottom of the chart it is perhaps not being overly partisan to see the nature of Conservative politics: grinding the people into the ground. But the Moon is in Taurus, the sign of its exaltation - that most fragile and overstated of dignities - and conjunct the malefic fixed star Caput Algol, connected with losing ones head. So despite their position at the bottom of the pile, the people will persist in thinking the Tories are doing them good and in returning them to power.

The transits for the day of the election are most unhelpful. The Moon squaring their natal Moon undermines the support they have come to expect from the people. Their natal Sun is squared by both Jupiter (Lord of the second and twelfth, and so signifying the continued financial scandals) and, by antiscion, the Sun itself. Worse still is the position of their Ascendant ruler: by progression, Saturn falls at 5.40

⁴: Thank you, Caroline Gerrard for the data.



Pre-election eclipse
 Mar 24 1997 4.39 AM GMT
 London

Polls Open
 May 1 1997 7.00 AM BST
 London

Sagittarius, conjunct transiting Pluto.

In their Solar Return, their Part of Dismissal (4.51 Pisces) is just on the Ascendant, while Mars, natural significator of Labour, is strongly angular, giving them great strength, and the Moon - the people - dominates the chart from just inside the MC, exactly the reverse of where the Tory chart likes the people to be. With Mercury, natural ruler of the press, opposing their Part of Vocation (29 Taurus) - this was the first election ever when the majority of newspapers had backed Labour - this is not a good year. With Pluto on the MC of the Lunar Return and Uranus on the Ascendant, it is not a good month either.

And in the Red Corner...

The position of the Moon in the Labour foundation chart is in total contrast to that in the Tories'. Right on the Ascendant, it gives the people a position of power, which is, at least, the theory. Ruling the sixth house, it shows that the people most in question are the workers. Saturn, again Lord of the Ascendant, is strong in the eleventh house - the unions - and its position on the Moon/Node midpoint emphasises the connection with the people.

Jupiter, the Lord of the MC, strong in its own house and sign augurs well; but there is a fatal flaw which shows that Labour will never be the natural party of power in the way that the Tories have become. If a chart is set for noon, the Sun will be on the MC; if Aquarius is rising, the Sun will be lord of the seventh, the house of open enemies,

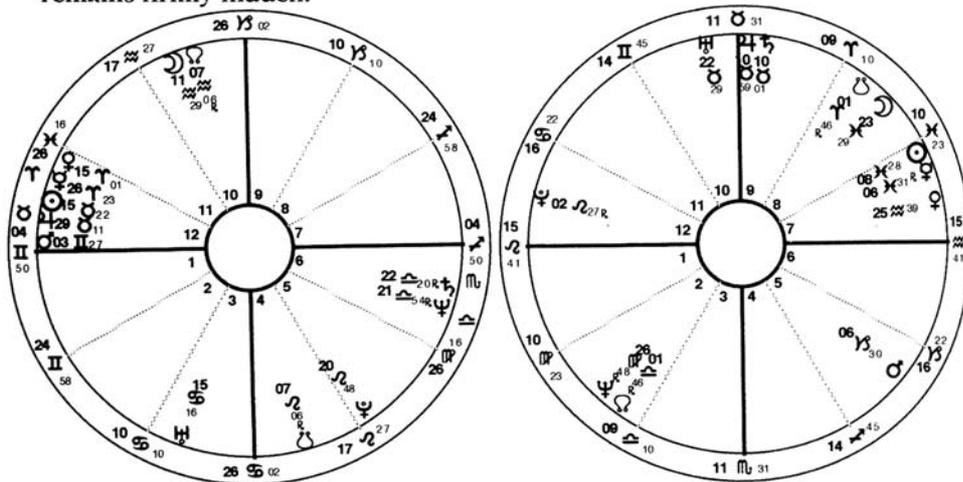
so such a chart gives the enemies power. It is testimony to the strength of this Jupiter that Labour have held power as often as they have.

Labour's Part of Victory (Asc+Jupiter-Part of Spirit) falls at 19.44 Aquarius. On the chart for the eclipse before the election, set for London, this falls right on the Ascendant, while transiting Jupiter on the day of the election conjuncts it - good omens indeed. It is notable that Labour's Part of Victory squares the Tories' Sun. On election day, Mars trines the part of Sudden Advancement (Asc+Fortuna-Saturn) at 16.42 Taurus, from conjunction to which Venus has just separated, while the Sun trines, by antiscion, the Part of Celebrity of Rank (Asc+Sun-Saturn).

Supporting these bountiful testimonies, Labour's last Solar Return chart shows further positive connections with these Arabic Parts, while in both the Solar Return and progressed charts, beneficent Jupiter is angular. The Solar Return has Saturn, Lord of the natal Ascendant, just about to enter its second station, an apt picture of a party about to return from the wilderness.

The Man of the Hour

Perhaps the most striking thing about Tony Blair's nativity is the strong echo of the USA chart, with Mars rising in Gemini, which for the chief proponent of the Ronald McDonald school of socialism is not inappropriate. We see the same triumph of form over content. Indeed, Blair's own 'content', Mercury, the Lord of his Ascendant, is locked away, along with so many other planets, in the twelfth. It is only the mutual reception with the rising Mars that lets it out: it is this that enables him to achieve in the world. But his Mercury, his own nature, remains firmly hidden.



Tony Blair
May 6 1953
Edinburgh
6.10 AM BST

Paddy Ashdown
Feb 27 1941
New Dehli
4.30 PM INT

Mars is exalted on his MC and opposes the MC by antiscion, showing that this drive will be directed towards his career. But both Saturn, Lord of his MC, and his Part of Vocation (MC+Moon-Sun) conjuncting Neptune, confirm the testimony of the twelfth-house Ascendant ruler that what we see is a highly polished veneer, with the true Mr Blair kept carefully out of sight.

The transits for polling day are auspicious. The Sun conjuncts his Part of Victory (9.43 Taurus), and although Saturn is close to conjunction with Venus, dispositor of Victory, its role as lord of his MC renders this favourable. Most significantly, both the Sun and, by antiscion, Jupiter square his natal Moon. As the Moon rules his fourth and the square is a difficult aspect, the message is clear: he will shortly be moving house, for



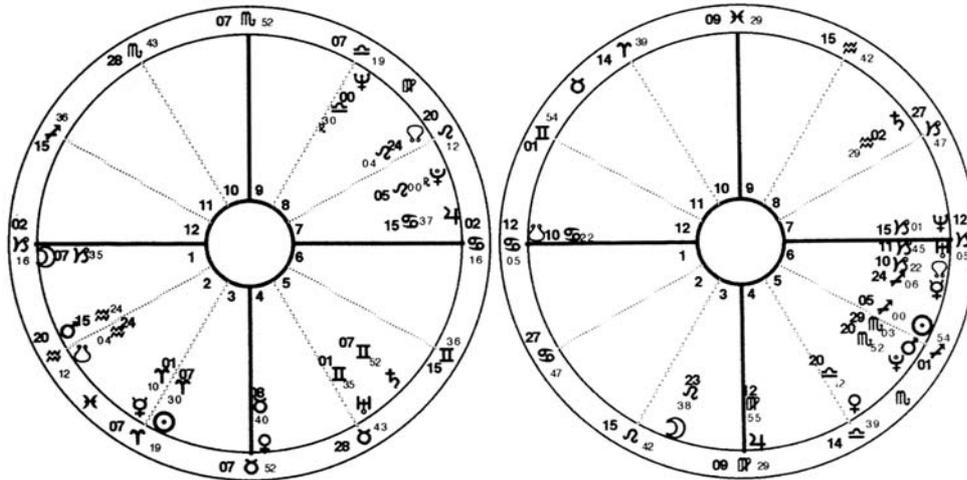
MOTHERS-VOTE LABOUR

the better (Jupiter) but stressfully (as moving always is, but also showing the dissatisfaction of his family with the usual accommodation at Number 10). Together with the movement of the Moon on election day, which we shall look at below, I regard this as the most conclusive of all the many testimonies of the Labour victory.

Having been born on May 6th, Tony Blair's Solar Return fell just after the election. The Sun is on the MC, while the Moon, the driving force of a Solar Return, applies immediately to the MC. He is coming to power. In contrast to this, his return for the previous year had Uranus on the MC and Neptune conjunct his natal Midheaven, showing a year of dreaming about the rise in station that he was certain to attain. Being Lord of his natal fourth, the Moon applying to the MC shows exactly what happened: his home is moving into the job. It is exactly square his natal Moon, yet more testimony of the same event. Indeed, moving house is far more strongly emphasised than the step up in career.

Three's a Crowd

The perennial gooseberry of British politics is Paddy Ashdown. The conjunction of Jupiter and Saturn on his MC would be a convincing sign of one born to hold power - but both planets are peregrine, as is the Lord of his Ascendant. This is not the chart of a man destined to rule. His Parts of both Victory and Vocation conjunct Caput Algol pull still further against what limited promise is offered by this weakened Midheaven conjunction.



*John Major
Mar 29 1943 3.00 AM BST
London*

*Major becomes Prime Minister
Nov 27 1991 6.20 PM GMT
London*

With the transiting Sun conjunct his Jupiter/Saturn/MC, the election bodes well, and Jupiter opposes his MC by antiscion. He is trapped within the weakness of his natal Jupiter, however, and the opposition shows this promise will prove empty (while a conjunction, perhaps, would have seen him playing a strong role after the election).

Cast for London, the previous eclipse chart ties in closely with Ashdown's nativity. His MC/IC axis falls by antiscion on the eclipse Asc/Desc, while the eclipse nodes, also by antiscion, conjunct his own. The eclipse falls across the Asc/Desc axis of both his Solar Return and progressed charts. This is as close to being the Man of Destiny as it gets for Paddy Ashdown; nothing can be given that is not contained in the nativity, and while the capacity for leadership is clearly present, it is on but a small scale: leading his soldiers, yes; leading his nation, never.

John Major

We do not have a definite birth-time for the outgoing Prime Minister, just a range of 2 to 4.30 am. From his appearance, we can limit this to some time after 3.00, as he is indisputably Saturn in Gemini rather than the far fleshier Jupiter in Cancer. Given a greater knowledge of his bodily marks and scars than the Apprentice has any wish to possess, we could no doubt refine this further⁵. This chart is cast for 3.00.

Whatever time is chosen, we find virtually nothing above the

⁵ : As discussed in Issue 3



horizon, in contrast to both Blair and Ashdown. This shows a reserved man, and also one who was put into power by others, rather than grasping it by himself, something all the more true after his fracas with John Redwood. This explains the general feeling of "John who?" when he arrived as Prime Minister. With the Lord of the Ascendant in the fifth, we do have a man who would far rather be watching the cricket.

Transiting Jupiter just separating from Mars, probably Lord of his tenth, and the transiting Sun just separating from Venus, probably Lord of his fourth, can be read in conjunction with Blair's transits to show Major too moving house and also changing job. With an uncertain Ascendant, one of the few Arabic Parts we can calculate is the Part of Dismissal (Saturn+Jupiter-Sun) at 15.59 Virgo. Transiting Mars, Lord of his tenth, went into its second station just short of this point just before the election.

Of more significance for a view of Major's career, and a chart for which we do have a time, is the moment when he became Prime Minister. This too has almost everything under the horizon, and with the Lords of both the Ascendant and MC weak, we have again the feeling of a grey man put into power by others. Uranus on the Descendant gives an interesting view of the eccentricity of his open enemies, especially John Redwood, who gives every indication of actually coming from Uranus.

The obvious transit to this chart is Pluto over the Sun. The Part of Dismissal here falls at 10.24 Scorpio, and so is opposed by the Sun on election day, while Mars squares the Part of Death (Asc+8th cusp-Moon: 16.14 Sagittarius). As this is a chart for his Premiership, the Part of Death relates, of course, to his tenure of office, not his person.

The evidence so far all points one way. The coup de grace is given by the chart for election day itself. With the Moon, symbol of change, in the tenth, we can expect a change of government. But while the chart for the opening of the polls is often examined, that for their closing is also worthy of attention. By then, the Moon had reached 4.51 Pisces. This is, to the minute, conjunct the Tory's Part of Dismissal. And that was that.

—————*—————

SHAKESPEARE'S GUIDE TO ASTROLOGY

- by Ruth Baker

Astrologers:	<i>We few, we happy few, we band of brothers. (Henry V)</i>
Astrology Books:	<i>No care, no stop! So senseless of expense. (Timon of Athens)</i>
Lectures:	<i>Well said, old mole! (Hamlet)</i>
Transits:	<i>For 'tis a chronicle of day by day. (Tempest)</i>
Saturn Return:	<i>Thou com'st in such a questionable shape. (Hamlet)</i>
Jupiter Return:	<i>I am giddy, expectation whirls me round. (Troilus & Cressida)</i>
Eclipses:	<i>Hence, horrible shadow! (Macbeth)</i>
Horary:	<i>And then he drew a dial from his poke. (As You Like It)</i>
Rectification:	<i>It shall be what o'clock I say it is. (Taming of the Shrew)</i>
Calculation:	<i>Here is more matter for a hot brain. (Winter's Tale)</i>
Difficult Client:	<i>I am a kind of burr; I shall stick. (Measure for Measure)</i>
Exams:	<i>Let me not burst in ignorance. (Hamlet)</i>
First Failure:	<i>Here are a few of the unpleasant'st words That ever blotted paper. (Merchant of Venice)</i>
Second Failure:	<i>Now cracks a noble heart. (Hamlet)</i>
On Gaining Diploma:	<i>O wonderful, wonderful, and most wonderful Wonderful! And yet again wonderful, and after that, Out of all whooping. (As You Like It)</i>

Would any of our readers care to add to this list? Writers from Jane Austen to the Beastie Boys have incorporated an astrological subtext, intelligible only to initiates: we should be pleased to publish examples.

IS MY TV REPAIRABLE?

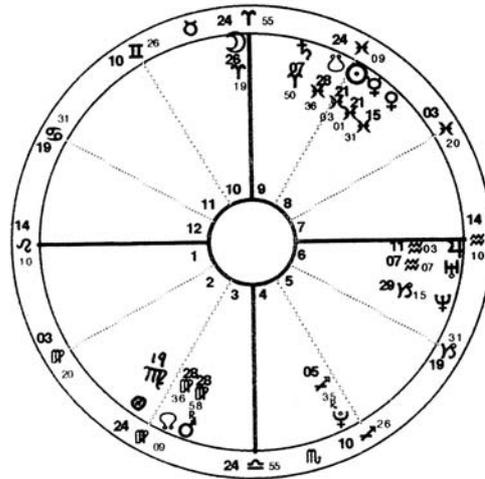
- a horary by Richard A Davies

I had knocked my portable TV off the table onto the floor, leaving it with black corners on the picture - not much use for the Astrocalc programme that I run through it. So I asked this horary to find out if it was repairable.

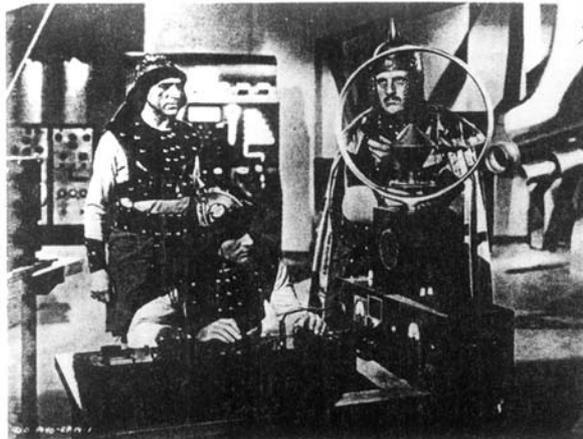
I am shown by the Ascendant ruler, the Sun, in its joy in the ninth house of learning. It is dispoited by Jupiter, which also rules the fifth house of speculation, learning and speculation being the reasons for which I need the Astrocalc. The TV is signified by my second house of possessions, ruled by Mercury, which is in its detriment and fall, accurately describing its state. Fortuna in the second, also dispoited by Mercury, also represents the TV. Despite its debilities, Mercury is cazimi, indicating the possibility of repair.

The TV repair-man (the doctor) is signified by the seventh house. Its ruler, Saturn, is applying retrograde to a sextile with Jupiter, part-ruler of the seventh. As Saturn is in its fall and Jupiter is on the cusp of the seventh, I took Jupiter to indicate the repairman.

It then occurred to me that the Moon was void of course, showing that, not being a TV engineer, I myself could not bring the question to perfection. But the antiscion of the Moon falling on the cusp of my second house is a second



Is My TV Repairable?
Mar 11 1997 2.29 PM GMT
53N19 3W27



Is this TV repairable?

encouraging testimony.

The ancients give the price of a first/seventh house deal as the tenth house. So the condition of its ruler, Mars, will show the amount. Mars is in its own terms, but weakened by being retrograde and cadent.

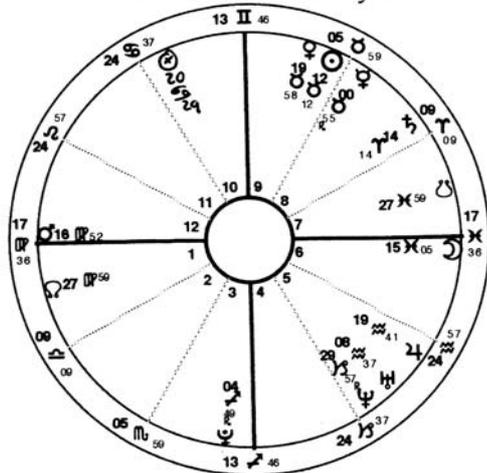
When I phoned the first repairman, a City and Guilds engineer, I was told that my set was obsolete and repairs would cost at least £60. So I tried another, who said that as he was not busy at the time, he would come to my home to inspect the set. When he arrived, this man of about 45-55 years old (Jupiter) quoted £15 for the repair. He took the set away, promising to bring it back on the Friday.

The repair must have taken place as the Moon changed into the sign of its exaltation, Taurus, and he returned the set, restored to health, at noon on Friday, March 14th - just as the Moon crossed the eleventh cusp of the horary: my hopes and wishes.

—————*—————

WHERE'S MY SHOOTIN' IRONS?

The querent was unable to find his pistols, a problem which immediately, of course, raises the questions of ethics and the safety of his granny discussed in our last issue. Although I find a heavy Sicilian accent difficult to understand, I am pretty certain he was assuring me he meant no harm to anyone.



Where are my pistols?
May 2 1997 3.08 PM BST
London

He had a strongroom in his house, which was where the pistols should have been, but he was unable to find them there. Usually, we would take the ruler of the second or the fourth to show the whereabouts of the lost object; but here, the chart itself shows the way to judgement. Mars so close to the Ascendant must be relevant. Mars is the natural ruler of guns, and is in Virgo, a double-bodied sign, so we have two guns; being ruled by Mercury, we have two, small guns: a close description of the missing items.

The significator of the object

angular is usually given as 'at home'. 'Where it ought to be' is perhaps a better definition. How close to where it ought to be is shown by the proximity of the planet to the angle: here, very close. This is confirmed by the Moon, natural ruler of lost objects, also in a double-bodied sign, applying immediately to the Descendant. The pistols



Where are the pistols?

are where they ought to be and the querent will soon find them.

The guns are his toys, so the strongroom will be shown by the fifth house. Neptune there may show confusion, although it is difficult to know how to judge it: does it mean he thought they were in the strongroom and was mistaken, or does it mean they were in the strongroom and he was unable to see them? The answer is given by the Lord of the fifth.

As signifier of a strongroom for keeping guns, Saturn in Aries in the eighth could not be bettered. Mars, the guns, is conjunct Saturn by antiscion: the guns are still in the strongroom. And so it proved.

—————*—————

THE LILLYGATE TAPES

Following his successful insertion of a bugging device into his master's consulting room, the Apprentice is pleased to announce the release of the first of *The Lillygate Tapes* : a recording of horary in action.

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REVIEWS

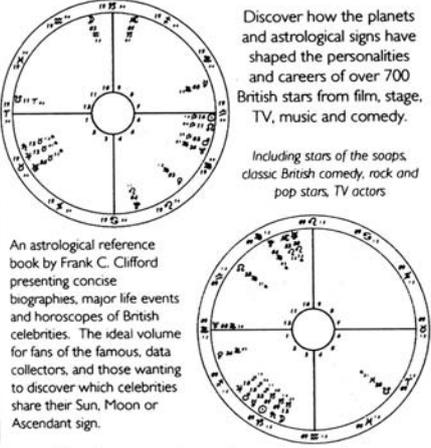
British Entertainers: the Astrological Profiles, by Frank C. Clifford

I could review this in three words: "Buy this book"; but I am more inclined to do it in four: "Buy this book now."

Frank Clifford is one of those strange beings who actually seem to enjoy tracking down and verifying birth data. He has assembled a comprehensive astro-guide to British entertainment and related figures from abroad (he finds room for Kylie, Jason and Helen Daniels). This Aladdin's cave contains gems from Pam Ayres to Jane Birkin, from Bono to Bernard Manning, and covering most points of interest along the way - including surprises such as the Bee Gees (born in the Isle of Man) and AC/DC (Scotland).

Even a brief glance turns up its wonders: yes, Richard Wilson (Victor Meldrew) does have Saturn rising; no, Kenneth Williams, who seems Mercury incarnate, has Mercury debilitated and unemphasised. Synastry fans will start with Goons, Pythons, Beatles and Bay City Rollers, before moving on to Barbara Windsor and Ronnie Knight, Bill Wyman and Mandy Smith and Peter Stringfellow and his own ego. This is a mine for those who like probing the strange symbiosis between personality and stage persona, or who, like the Apprentice, think that we can create an astrological critique of culture and history, just as we have, for instance, a Marxist one.

british entertainers
the astrological profiles



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The book is beautifully laid out, though - a minor quibble - the charts could be clearer, and Frank promises updates each year, to fill the inevitable omissions (Mary Whitehouse, please) and keep it current (this must be the only publication this year which doesn't mention the Spice Girls).

Not the least remarkable thing about this treasure-trove is its price: at £9.00 it is a gift. Obtainable from Flare Publications, PO Box 10126, London NW3 7WD. Add £1.50 p&p inside UK. Overseas orders: £17 inclusive.

Financial Cycles, by Tim Bost

This well-established newsletter - I have the 84th issue in front of me - is devoted to the

forecasting of movements in the stock market. Like horary and the prediction of sporting results, this is astrology at the sharp end: specific, verifiable predictions of events in the real world. As such, it must be applauded.

There is not a lot of it; but, like the food packs carried by astronauts and mountaineers, this newsletter's small size is belied by the amount of solid nutrition it contains. Mixed up with a handful of snow, a copy of "Financial Cycles" will take you a long way.

Strong on content, short on waffle, issues are based around a detailed look at one or two US stocks, a general overview of commodities and an introductory article on some aspect of financial astrology. It will appeal most to those who intend to recoup their investment by putting its principles into practice; but even those who lack any interest in the markets will find this full of excellent astrology: tight, rigorous and closely argued, embracing a range of techniques from traditional to heliocentric. Highly recommended.

"Financial Cycles" is available from Tim Bost at PO Box 1657, Sarasota, Florida 34230-1657 USA. \$55 for twelve monthly issues, plus \$24 per year postage outside the US.

THE THEOREM OF THE BRIDE

Pythagoras' theorem that the square on the hypotenuse equals the sum of the squares on the other two sides used to be known as The Theorem of the Bride. Initially, this name was applied to just one specific instance, that when the two shorter sides are of 3 and 4 units and the hypotenuse therefore of 5 units. The Egyptians regarded this as the most beautiful of triangles.

3 is the first odd number and is perfect; 4 is the square of 2, the first even number. These two represent the parents, male and female. 5 takes after both the father and the mother, being the sum of $3+2$. The hypotenuse is, obviously, the product of the two other sides, so completing the picture of father, mother and child. The name Theorem of the Bride was later extended from this one instance to the proposition generally.

This is something we have lost in our arithmetic, the feeling of number as being implicit with meaning, not just an empty notch on a yardstick. Even our modern works on numerology - inevitably, as they are largely written by and for those whose lives are lived with number as a purely quantitative entity - tend to portray the meaning of number as a mere code. Number was always regarded, however, as a qualitative factor. 3 is not merely bigger than 2 and smaller than 4: it is qualitatively different from either of them. Number is, as it were, three-dimensional: each number opens out onto a world of meaning in the same way as, for an astrologer, a planet.

The astronomer views a planet in - in these terms - a two-dimensional way. He says things about it - mass, density, chemical composition - which are strictly descriptive, in the same way that we can say things about 3: it is odd, it is a factor of 9 and 12, it is one more than 2, etc. These descriptions live on the surface: they do not have the effect of opening that door into the rose-garden familiar to astrologers when they think of a planet. We would do well not to forget that the numbers on which our art is built have this same function of doorways to a wider reality.

Indeed, implicit in the tradition of which astrology is a part is the awareness that everything has this same capacity to open unto a wider truth. If we accept - and, as astrologers, I do not see how we cannot - that all is created by the Divine, it is reasonable to assume that everything has meaning beyond its own immediate existence. By viewing number merely quantitatively, we keep one doorway to this wider world locked firmly shut. We can see how limited is the poor

astronomer who sees Venus or Mars merely as a lump of rock and gas; by seeing number in the way that we are taught we limit ourselves in the same way. If we are to re-enter a magical universe, a study of number in its true meaning might be a worthy place at which to start.

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YE MERRIE GAME OF ASTROPUBBE

After a meeting of any astrological group, tradition demands that those present adjourn to the fifth house. The novice may tag along in expectation of an evening of light-hearted banter and informative astrological chat. Little does he know he is about to enter a desperate struggle for survival, where only those with nerves of steel, the reflexes of a jungle cat, and an inoperative hearing-aid are likely to emerge alive.

In order that the novice may prepare himself for this ordeal, and that those who are used to it may hone their survival skills in preparation for the next fray, the Apprentice is proud to launch Ye Merrie Game of Astropubbe. Hours of fun for all the family.

Ye Rules

In any group of twenty astrologers, there will be three with whom one may have an enjoyable conversation; three who can induce life-threatening degrees of ennui merely by saying hello, and two who not only study other planets but give every indication of living on one of them. The remaining twelve are neutral.

In the game of Astropubbe, the board is modelled on a typical saloon bar and each move represents fifteen minutes of elapsed time. The players aim to manoeuvre their counters next to the pieces with whom they may enjoyably converse, while using the neutral pieces to shield themselves from the attentions of the boring and the insane.

If a player finds his piece within two places of one of these malevolent counters, he should move it away immediately. But the neutral pieces, who have so far been so useful in screening him from unwanted conversations, now become a barrier making it physically impossible for him to move quickly, or making comments that must, out of politeness, be answered, thus slowing his escape from peril.

If you are unable to move your counter out of range of a malevolent within two goes, you are considered to have died of



Astrologers off to the pub

boredom. Unfortunately, this does not mean you are out of the game: you just have to stay exactly where you are, in the grip of the unwanted conversationalist, with rigor mortis setting inexorably in, until eventually, after several aeons have passed, the landlord calls 'Time'. Suicide, however tempting, is not allowed.

By this stage of the game, the fortunate player will have acquired a "Powder Room" card. This is your only means of escape, enabling you to move your counter to the toilet square, a place of sanctuary ('bathroom square', in the American version - don't forget your towel). It may stay there for only one move, but you are then allowed to return it to the game at the place of your choice.

Even a Powder Room card may, however, be trumped by one of your opponents playing a "Nativity" card. This causes all the neutrals to simultaneously show you their birth-charts, demanding "What was I in a past life?" and "What is the significance of my natal Chiron/Pluto square?". At this, without any possible appeal, the game is most definitely over and you are out.

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**HORARY ASTROLOGY
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BY

OLIVIA BARCLAY.

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NEPTUNIA REPLIES...

Dear Neptunia,

I am so confused, no one can help me but you. I asked my boyfriend to cast a horary for the question "Will I find my engagement ring?" But rather than just tell me, "No, you've dropped it into the waste disposal," he asked me "What does the ring mean for you?"

He said this is 'psychological horary' and it is much better than giving people answers. I asked him if he still loves me and he cast a horary and asked "What does love mean for you?" I don't know where I stand anymore.

Yours in desperation, Tracey

Dear Tracey,

When I was rather younger - at about the time the Astrological Association Journal offered me £10,000 to pose for its centrefold, an offer that has, alas, expired rather more Saturn returns ago than I care to recall - I would, as has now become *de rigueur* among female astrologers, Spice Girls and other celebrities, walk out from time to time with young men employed as professional footballers. On one occasion, rather against my better judgement, I was prevailed upon by my current beau to attend a crucial World Cup contest between England and the Holy Roman Empire, in which he was to take part.

No decision having been reached by the end of proper time, and the usual resource of those days, that of having the centre-forward of each team plunge his hand into a cauldron of boiling water to ascertain which of the combatants was in the right, having had no clear outcome, the taking of penalty kicks was decided upon as a means of finding a winner. Kick after kick went home as each side revealed the equal excellence of its marksmanship, until it came to the turn of my young man to uphold his nation's honour.

After undertaking the usual sacrifices and ritual purifications, he stepped up to the penalty spot, where, despite a fervent cry of "For England, Harry and St. George!" he sent the ball soaring far over the goalposts, to the dismay of our partisans among the crowd and the delight of our country's opponents.

Apparently undaunted, "What does a goal mean to you?" he asked one young fan who was expressing his disapprobation, "This is psychological football." Despite this explanation, however, I could not but agree with the general consensus of supporters, who attributed his failure to convert the kick to a repetitive strain injury of the wrist, a suspicion the veracity of which he was, later that evening in the privacy

of our hotel suite, forced to concede.

I have heard much of ‘psychological horary’ and have concluded that ‘political horary’ would be a rather better name, as, like any politician, the astrologer studiously avoids doing anything so vulgar as giving a straight answer to a straight question, concentrating instead on hammering every ball firmly back into the querent’s court. If the querent didn’t know the answer when they arrived, they most certainly will be none the wiser when they leave.

During one of my previously mentioned romantic forays into the world of football, I had reason to consult an astrologer with the question “Can I allow this young man into my centre circle while leaving my goal unattended?” on which the astrologer wittily riposted “What does this young man mean to you?” When he came out of hospital, he was still unable to give me an answer; but I was younger then, and time and the elements had yet to soften the contours of my temper.

Horary gives us a beautiful set of cutting implements with which we can perform the most intricate surgery. Why, then, does your boyfriend want to perform surgery with a sponge? If all the querent wants is a wash, there are plenty of natal astrologers, trained in the modern schools, who will happily provide the same. To direct the tools of horary to this end, with querent and astrologer assiduously massaging each other’s egos, is almost blasphemous.

So, Tracey, if your boyfriend persists in believing that your asking a simple question like “Will I find my ring?” is an invitation for him to trample around in your unconscious, I would take him tenderly in intimate embrace before asking your next question, and counter any attempt he may make at returning the question with the reply “What do these mean to you?” It may concentrate his mind enough to get him back to some serious horary. Girl power, Tracey!

—————*—————

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