

THE ASTROLOGER'S APPRENTICE

THE TRADITION AS IT LIVES

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THE APPRENTICE IS BACK!

THE ASTROLOGER'S APPRENTICE

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.

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JOHNNY B. ACCIDENTALLY DIGNIFIED

Being a studious bunch here in the workshop, we have turned our attention in this issue to America's greatest philosopher, Chuck Berry. As a family magazine, we shall eschew such vulgar considerations as what he may or may not have been doing with his 'ding-a-ling', and ponder instead the mystery of his birth-place. Berry was born in St Louis; but when he came to write his autobiographical piece 'Johnny B. Goode' he relocated his birth down-river to New Orleans.¹ Why? The astrology, as we might expect, provides an answer.

The planets, of course, remain in the same places, and none of them shifts houses between the two locations. The significant difference is in the degree of the Ascendant. In St Louis, Berry has Leo rising; by taking the chart to New Orleans he has gone just far enough to swap this for a Cancer Ascendant. So the reason for the change is probably hidden here.

Our immediate thought might be that the proto-rock star would prefer to have a Leo Ascendant; not, however, with the Sun placed as it is here - in its fall and as far under the earth as it can be. The Moon is much the better option. Indeed, 'his mother told him... one day your name will be up in lights', which is just what we see in the chart: his name (Lord Asc: the Moon) is full of light (separating from the Sun, past trine) and high in the sky. Nor would he have received such maternal encouragement had he stayed in St Louis. His mother (Mars, Lord 10) has no interest in the Sun, but it exalts the Moon; so the move was necessary to obtain this inspiringly elevated opinion. As the song shows, his mother does exalt him, promising him that

People will be coming from miles around

To hear you play your music when the Sun goes down.

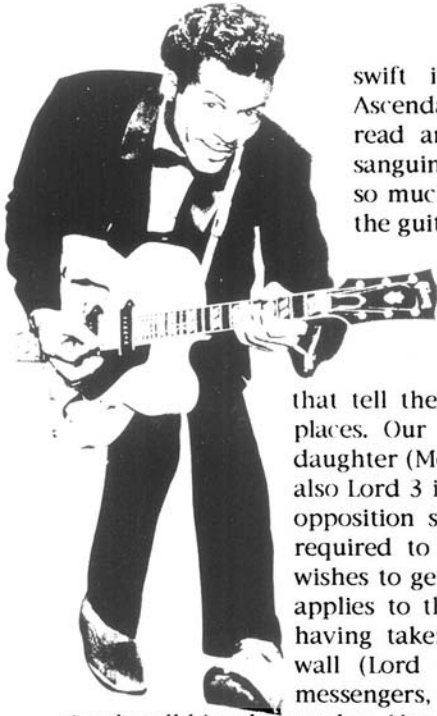
Nor would young Master Goode have received the approbation of others even had he found a convenient tree to sit beneath in St Louis. The passers-by (Saturn in either chart, Lord 7, the house of other people), are keen to be entertained (on fifth cusp). But they cannot behold - and so, presumably, cannot hear - the Sun. They are in trine to the Moon, so

The people passing by used to stop and say

'Oh my, how that little country boy can play'.

Which he could, as the Moon is in its hayz, has plenty of light, is very

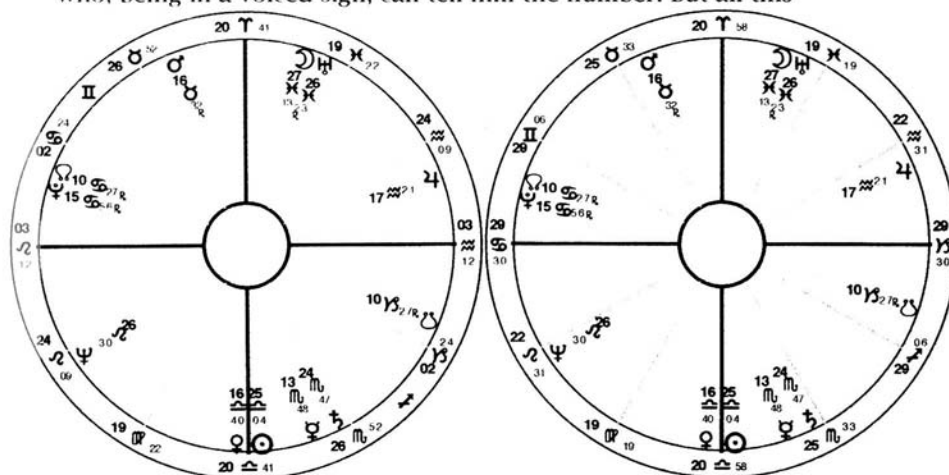
¹ To be precise, it was his youthful residence, and not necessarily his birth-place, that was way down in Louisiana, close to New Orleans; but this is splitting hairs



swift in motion and closely aspects the Ascendant. So while 'he never ever learned to read and write so well', having traded the sanguine Sun for the phlegmatic Moon, he has so much accidental strength that 'he can play the guitar just like ringing a bell.'

The differences between the nativity in St Louis and a relocation to Memphis, Tennessee are negligible, the salient points

that tell the story remaining in exactly the same places. Our Chuck is having trouble phoning his daughter (Mercury, natural ruler of phone-calls and also Lord 3 in mute sign applies to oppose Lord 5 - opposition showing the extreme amount of effort required to make the contact). His daughter too wishes to get in touch (being retrograde, Mars also applies to the aspect), as is evinced by his uncle having taken the message and written it on the wall (Lord 6 is on cusp of 5th, the house of messengers, and is also mute, so the uncle cannot simply tell him the number. Note that Fortuna, the querent's treasure, is just inside the sixth house.). All is not lost, however, as Mercury conjuncts by antiscion long-distance (Lord 9) information (in air sign), who, being in a voiced sign, can tell him the number. But all this



Chuck Berry
Oct 18 1926 11.30 pm CST
St Louis

Chuck Berry
Way down in Louisiana
close to New Orleans

rigmarole was necessary only because 'her mom would not agree' (Lord 7 does not behold Lord 1) and 'tore apart our happy home in Memphis, Tennessee' (Lord 7 receives Lord 4 into its detriment; Lord 4 is a benefic in its own sign, showing the happiness of the home. Lord 1 ruled by Lord 4 shows the importance Berry places on this home, while Lords of both 1 and 4 exalting Lord 7 shows the power that his ex has to wreak such destruction). Whoever thought that someone could teach astrology while duck-walking?

WHAT GOES AROUND...

It was a quiet day in our workshop, and life was unfolding in the leisurely fashion it assumes at such peaceful times. The stable-lads were lounging about admiring a peculiarly large wart which had been left behind by that morning's only client. Two of the journeymen were attempting to confuse the Sagittarius by asking if it was vegetarian or not. This always offers an amusing way of passing the odd half-hour, as whenever the front end says 'No' the back end kicks it. The Master,



Preparing the day's feed for the workshop's antiscia

meanwhile, had been called away by Hodge, who had been changing the straw in the antiscia pens. Carelessly leaving the door open, Hodge had turned to see a covey of the little creatures flying past him to where they were now ensconced in the branches of the silver birch that stands at the corner of the yard, trulling at each other in the way that they do when confused. The Master is the only one in the yard who can speak to them in their own language, and can be relied upon to tempt them back down with promises of a tasty supper.

Old Amos, as is his wont if given half a chance - or even no chance at all - was rehearsing his stories about the days of his youth, when he, our Master and

William Lilly were first setting foot upon the high road of astrology. He recalled how all three of them had been among that crowd of some 200,000 that had assembled to see Thomas Wentworth, Earl of Strafford, separated from his head on Tower Hill in 1641, and mused

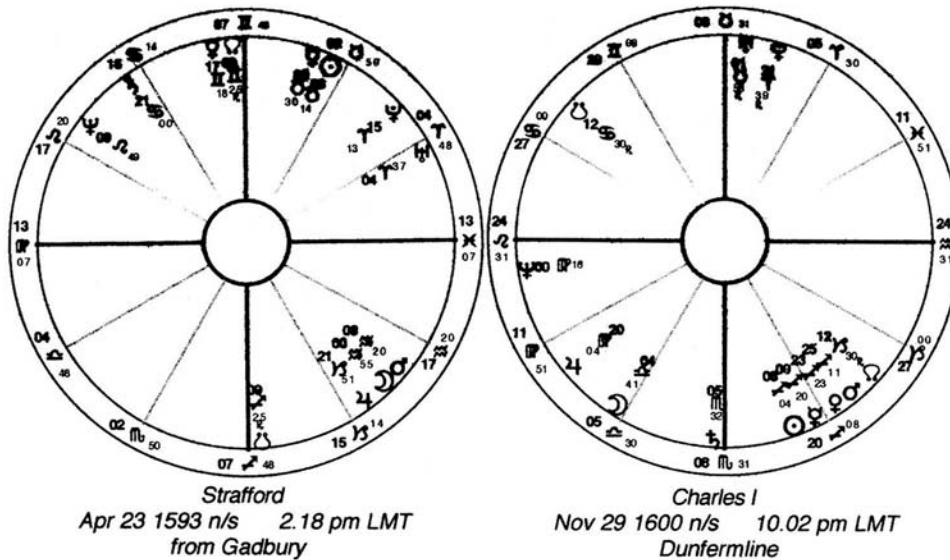
over King Charles' statement, as he prepared for his own execution eight years later, that his own death by unjust sentence was fit punishment for having consented to the execution of his most fervent supporter.

Strafford had for a while the reputation as 'the most feared man in England'. He was an ardent champion of the king's right to personal rule - a right he himself acquired (at least *de facto*) over Ireland and exercised with an arbitrary and bloody disregard for the niceties of law. Like the king whom he served, he had a notable talent for grabbing short-term solutions that created long-term hatred that could not but rebound upon him.

By 1640, relations between king and parliament were in a parlous state. Strafford was suspected of plotting to bring his Irish army to England to restore rule by the king's own person, with the presumed consequence of returning the country to Rome. His first step was to be the impeachment of parliament's leaders for treason; but they got in first and did the same to him.

However plain Strafford's intentions, hard evidence of treason was lacking. So rather than fail with an impeachment, a bill of attainder was pushed through the House of Commons. Rumour was piling upon rumour, and growing popular panic helped ease the bill through the Lords. Charles had recently promised his servant that he would not suffer either in person, honour or fortune; yet as the mob turned its attentions to the royal palace at Whitehall, fears for his family led him to change his mind. Strafford was duly thrown to the wolves - a milestone of some significance on the road to the king's own execution.

So what do the stars have to say on these events? Let us begin with some of the relevant points from Strafford's nativity. Immediately notable is the Lord of the Ascendant (Strafford himself) cazimi, a dignity which, Ben Ezra tells us, 'is like a person who sits with the king on his throne'. Mercury is also Lord 10, adding emphasis to this as a career-path. Not everyone, of course, who has Lord 1 cazimi will literally sit beside the king; the condition of the native's birth must be taken into account, as well as, here, numerous other testimonies of favour. The same Mercury/Sun conjunction is repeated in Charles' nativity. Here the Sun is Lord 1, so Charles. There is an important difference, however: close though this conjunction is, it is no longer cazimi, but combust. For Charles, the relationship is dispensable. Note also that Strafford's conjunction is separating and is at the limits of cazimi. The great caveat with cazimi is that it does not last long: getting close to the king is a risky business, as one's hour in the sun is likely to come to an abrupt end. Those who wish for a quiet life are better off in



their field than sharing the throne. The Sun is also Stafford's Lord 12: he would be most unwise to place much faith in it.

Aldebaran holds the Midheaven: 'his commands will be carried out just like the commands of a king. But he will be under the hands of a king, and he will be put in charge of the management of embassies and in charge of the people, doing good or evil to them, and he will attain elevation and very great power' (Al-Khayyat). But for all the 'honour and preferment', 'benefits seldom prove lasting' (Robson). With the North Node just inside the tenth, accompanied by Venus ('joy from kings and princes': Al-K.), we have powerful accumulating testimonies of honour.

Both Fortuna and Lord 2 are in the tenth, repeating the indications of dealing with kings and princes. Lord 2 is in mutual reception by sign with the cazimi Lord 1&10: that is, the career is very strong, on the throne of the king, and so helps (mutual reception) the pocket. The Part of Fame, or of 'Work to be Done', is disposed by Venus, and so underlines the same testimonies. At 21 Taurus, however, it is on Caput Algol ('decapitation... mob violence... a dogged and violent nature that causes death to the native or others,' - Robson.): we could read the whole story in the placement of this one Arabian Part.

There are further shadows on this glow of glory. The Sun/Mercury conjunction that brings king and servant together is on the malefic star Hamal ('violence, brutishness, cruelty and premeditated crime', a judgment with which many of his contemporaries would

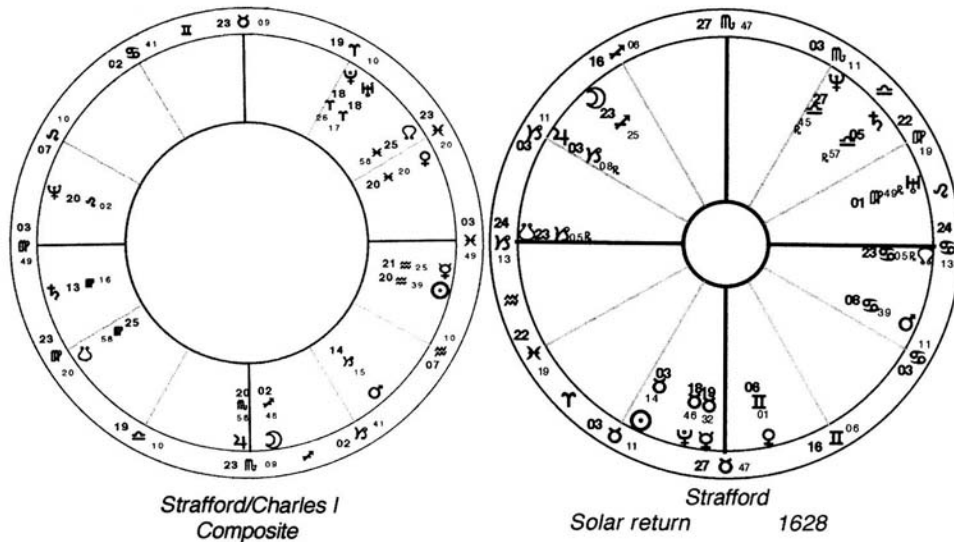
wholeheartedly have agreed). The malevolent opposition of Jupiter and Saturn, both seriously debilitated, is difficult enough as it is; by antiscion it falls just on the nodal axis. The opposition is so much the more unfortunate as both planets are on malefic stars, the Little Dog, on which Saturn stands, being a particularly nasty customer. Its indication of 'the bite of a mad dog' is often seen in charts of those destroyed by the many-headed beast - which adds significance to the mutual reception of detrimented Saturn and the Moon, to which we shall return.



*Thomas Wentworth,
Earl of Strafford*

There are ominous indications around the Mercury/Sun conjunction which carried him to greatness. There is an exact square from Mars. This is unpleasant enough; the more so as Mars is Lord 8. That Lord 8 afflicts both Strafford and the King with the same aspect is a strong indication of their entwined fates. If mutual reception with Lord 8 is a general aid in avoiding death (not indefinitely, of course!) the negative mutual reception between the Sun and Mars is so strong that it must attract it. The chart shows exactly how it happened. If the Sun is the king, the Moon is the people. With square aspect, we see them having a falling-out; but it is only a square: there could be a conciliation. As both are in fixed signs, this is unlikely, as neither will bend towards the other. The people don't think much of the king (in his detriment), but have power over him (Sun exalts Moon). The sequence of aspects shows the differences between people and king (Moon square Sun) leading to the people picking up Mars (Lord 8) and translating its light to Mercury (Strafford). So Strafford dies as a consequence of the political struggle. How does he die? Mars is in a violent sign; as it is an air sign death (Mars) will be by 'falls from on high, beheading, strangling, hanging'. Not only beheading but also 'falls from on high' is appropriate here. Note that Mars is conjunct the Moon: death will be public. The crowd that attended Strafford's execution was said to have been the largest ever assembled in England.

We now move on to see how Charles's chart affects Strafford's. Gadbury's chart is far more convincing, both in the radix and by direction, than the supposedly correct time of 11.15 pm. Saturn, Charles's open enemies (Lord 7), opposes Strafford's Mercury/Sun. More than that, it collects their light, thus repeating the same story but in different language. Strafford's Saturn opposes the King's Sun/Mercury



by antiscion. Whichever way we look at it, this relationship was not favoured. The King's conjunction falls on Strafford's South Node. If the South Node shows where the native will be hurt, he will be hurt through his dispensable relationship with the King. By antiscion, Strafford's Venus and Fortuna are on the King's South Node: his advancement (Venus is Lord 2 and disposes both the Part of Fame and the Sun/Mercury conjunction) was to his master's detriment.

The composite of their two charts - that is, the chart for their relationship - is suitably graphic. Caput Algol on the Midheaven results in both of them losing their heads. The Nodes on the 8th axis shows the direction of the relationship. Lord 8 as the most angular planet, sitting on the IC (the end of the matter) underlines this. It exactly squares the composite's Sun/Mercury (King/servant) conjunction. This conjunction opposes Charles' MC by antiscion: the relationship covertly (antiscion) undermines his career. Venus (Lord 10, in exaltation) shows the exalted public face of the relationship disappearing into the eighth house of death; it is received into its detriment by Lord 8. It is poor Strafford who gets the rough end, however: the composite's Great Malefic falls just on his Ascendant. As the Ascendant is specifically the head, the fatal geography is exact.

Prior to 1628, Strafford had been a leading proponent of the powers of parliament. As his progressed Sun came to first the MC and then the North Node, however, he seemed to realise on which side his

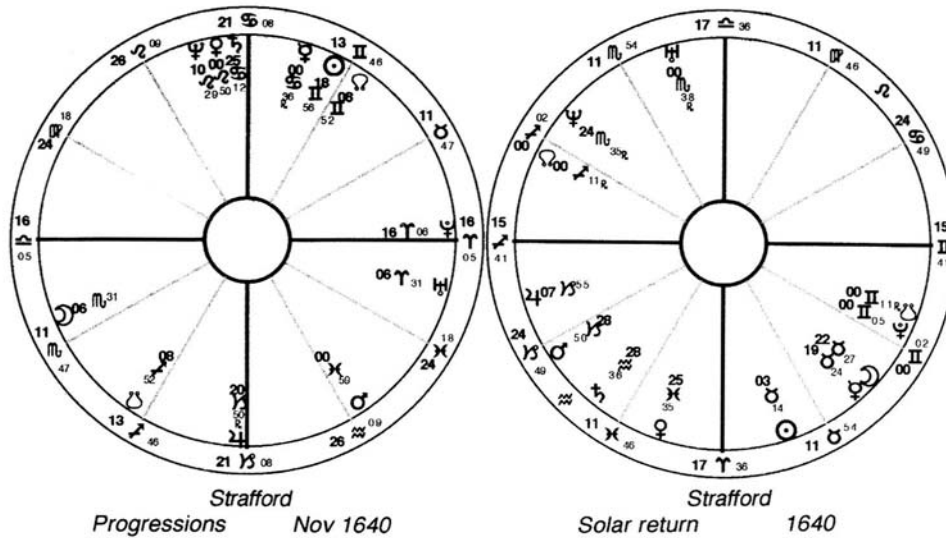
bread was buttered and promptly changed his allegiance. As Lilly tells, Sun onto MC brings (in nativities that are, as we have seen his is, so framed) 'honourable employments from the King or Magistrate above the condition of his birth;' while its reaching the North Node 'shows the native shall be acceptable to princes, by whose means and assistance he shall be promoted to several places of trust in the Commonwealth.' And so it proved. Lord 9 conjuncted detrimented Saturn at the same time: this would be a typical indicator of apostasy (in any belief; but it must be remembered here that shifting to the King's party would have involved a significant shift in religious views.). Mercury, meanwhile (Lord 1 and 10) is leaving its own sign: he is no longer making his own way in the world, but is hitching his star to another.

These indications are, as we would expect, repeated in the Revolution for that year. The nodal axis lies on the Asc/Desc, with the South Node on the Asc. This is a potent stimulus to change. We may read it just as a horary for 'should I say or should I go?': first house bad; seventh good: go! Go where? Lord 7 conjuncts Charles' Venus, his Lord 10. Go to advocate the personal rule of the King.

Lord 9 is in its fall in a cardinal sign, while the Sun opposes the ninth cusp: further indicators of apostasy. Jupiter, meanwhile, the natural ruler of faith, is in its fall, retrograde and on the cusp of the twelfth house in a cardinal sign. Lord 1 is retrograde and cardinal, and in strong negative mutual reception with Lord 9. Constancy of faith was not a priority that year.

Strafford's execution of his offices (and of no small number of those whom these offices concerned) was marked by a singular ruthlessness - he was compared unfavourably with the Spanish Inquisition and the Grand Turk - most notably in Ireland, where he achieved the considerable feat of alienating every section of the population from both himself and the Crown. The mutual reception between Lords 1 and 9, both of which are weak, shows his conscience even more bendable to the demands of his ego than is the norm (note that it is Lord 9 that is mutable, while Lord 1 is fixed). Mars too is fixed in its weakness, and afflicts the Moon, thus doing for any remaining traces of finer feelings.

But we shall fast-forward though the gory details of his career in order to concentrate on its end. When Parliament met on November 3rd, 1640 it was with a real fear that Strafford was about to transport his Irish army to England to stage what amounted to a *coup d'etat*, quashing Parliament in favour of an autocratic monarch. It acted quickly, impeaching Strafford and consigning him to the Tower, from which he would emerge only to his death a few months later.



His Ascendant ruler, Mercury, had progressed into retrogradation by 1636, suggesting that the tide in the affairs of this man was turning against him, while the progressed Ascendant opposes its natal position by antiscion, which is as near as our life-span allows to a progressed Ascendant opposition. To put this another way, the progressed Descendant conjuncts the Ascendant. Extrapolating from similar testimony in return charts, this must indicate 'many contentions and brawlings'.

Against this background, by the time of the movement to impeach, his MC had just progressed onto his natal Saturn. Lilly tells that this 'stirs up the wrath and indignation of Princes (this was soon to come), Magistrates, Officers, and great men against the Native; it subverts the Native's honour, his commands, the favours and Offices of trust he formerly had with and under the King or People... sometimes death happens by the sentence of a Judge.' This is just any old Saturn: Strafford's is debilitated and conjunct the Little Dog, which carries quite sufficient malice of its own.²

The Sun, meanwhile, is moving onto one of the nastiest of fixed stars, Al Hecka. Our readers have seen this prominent time and again when considering death in the nativities we have considered. More specifically, when conjunct the Sun it shows 'aptitude for military enterprise and stratagems but danger of deceit and ambushes'(Robson) - which is exactly what happened here: his own plans for military action

² It is, of course, possible that Lilly might have had Strafford's progressions in mind when writing this, although the general indications are from first principles.

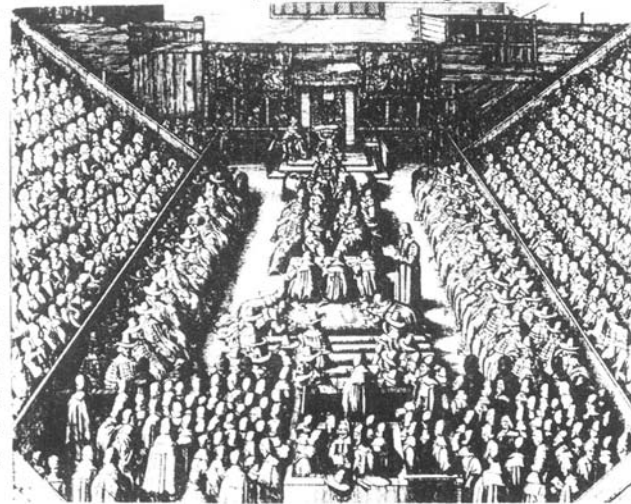
being ambushed by Parliament's leaders.

The Solar Return for 1640, prior to his impeachment, has the degree of the progressed Ascendant on the MC. That is, the progressed Ascendant that indicates 'many contentions and brawlings' now dominates the chart from the Midheaven, pointing the area of life in which these contentions are to arise (that is, he is not about to fall out with his wife). The Lord of the Ascendant, main significator of Strafford himself, is in both its fall and first station. Things are going to get a whole lot worse, 'like a man taking to his sick bed'. In natal charts, retrograde planets can often be taken as showing faculties that are acting against the native. So what is acting against the native here? The Ascendant ruler: himself. How? By (Jupiter debilitated) overreaching himself. Repeating this warning, at 4 Capricorn, Fortuna is about to be afflicted by retrograding Jupiter - a debilitated benefic being a powerful affliction. Fortuna's dispositor, Saturn, is about to tumble from high dignity to none at all as it leaves, albeit briefly, Aquarius.

The North Node must be noted, falling just on the twelfth cusp: 'many enemies, an increase in evil things', says Al-Khayyat, while the Moon, though strong, is on Algol: 'violent death or extreme sickness' (Robson). 'But,' cries Strafford, gazing hopefully at this chart, 'I can ignore all this: look at Venus, my glittering career!'

Venus, the ruler of the tenth, is indeed admirably placed. Strafford has spotted that it is just minutes away from its exaltation degree: dignity can hardly come higher. We must in passing note the error prevalent among both astrologers and scientists (and the tiresome debaters on the date of the Millennium!) when discussing number in old texts.

Our ancestors thought mainly in ordinal, not cardinal, numbers; so in tables of astrological dignities '1, 2, 3, etc' should be read as 'first, second, third, etc'. The exaltation degree of Venus, then, is the 27th degree of Pisces, which

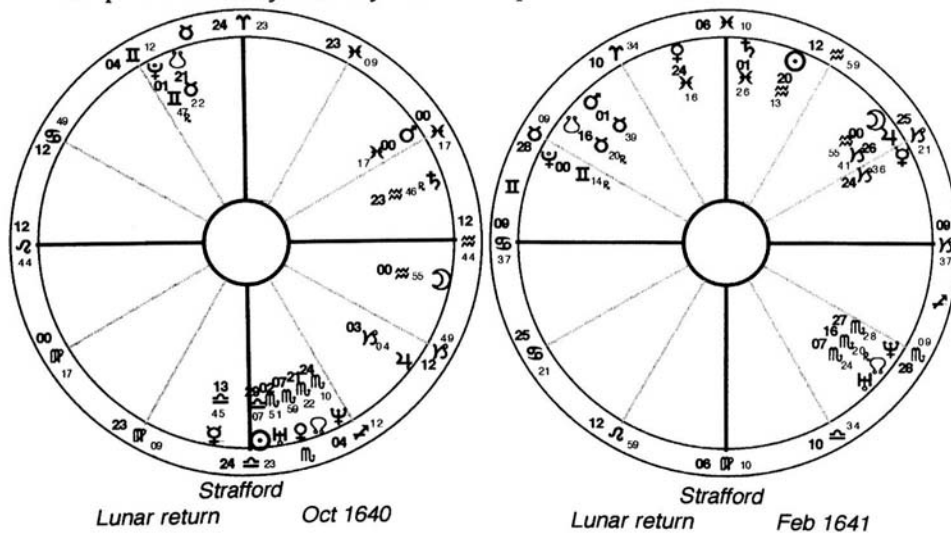


Strafford's trial

is 26.00-26.59, not 27.00-27.59. This is why, *pace* Mr Hand, the terms and faces in these tables run to 30, not 29. It is the same difference as between being in one's twenty-first year and being twenty-one years old.

So Venus has reached the height of its power. But as the common traditional image of the Wheel of Fortune reminds us, having reached the top there is only one way to go. Especially if the top is so close to the end of a mutable sign. If Venus were dispoised by a Lord Asc that was strong and fixed, things might be different - or, at least, less precipitous. But it is dispoised by a Lord Asc that is in its fall and about to turn retrograde. The exaltation repeats the indication of overweening ambition; the state of the dispoisor shows how this ambition will fall out, as Venus hastens from exaltation into its detriment. Venus applies immediately to sextile Mars, which is dispoisor of the Part of Resignation and Dismissal. That this Part is 'live' in this chart is shown by its exact opposition to the Sun. Strafford's relief at spotting Venus is but short-lived.

The Lunar return is clear, starting from the proximity of its Ascendant to the natal twelfth cusp, entirely congruent with the coming imprisonment. The Ascendant ruler in its fall and right at the foot of the chart - not a happy placement for the Sun - repeats the testimony. The ruler of the Midheaven - his career - is entering the house of death. That the Sun is in the last degree of Libra might give hopes that (cardinal sign) the fall will be but brief. Again, hopes are quickly dashed: when it changes sign its new dispoisor is Mars on the eighth cusp. There is only one way out of this prison. That Lords 1 and 10 are



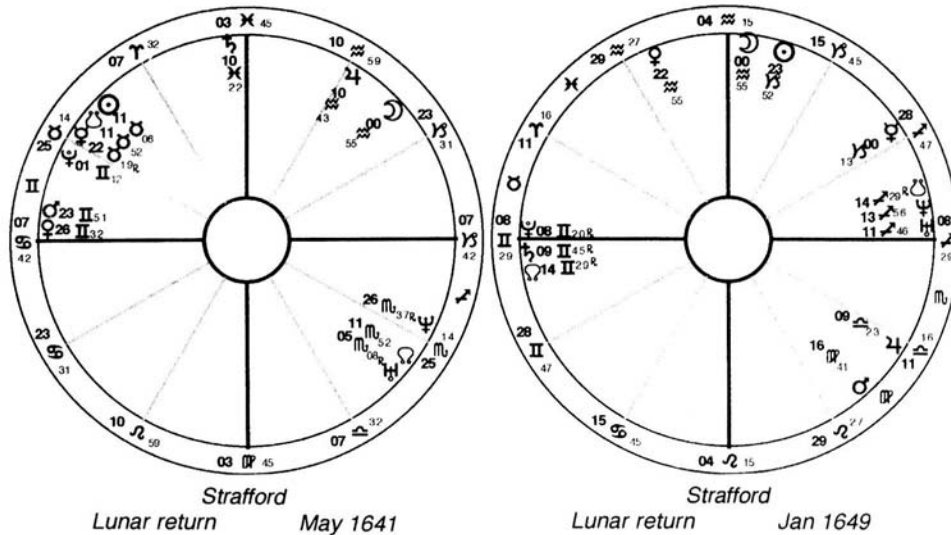
conjunct by antiscion might suggest the hidden entanglement of his fate with that of his monarch.

Proceedings against Strafford plodded forward, while others of Charles' ministers disappeared into exile (some had entered negotiations with Rome for financial and military support in crushing the King's internal enemies, although proof of this - which would quite possibly have have lopped several years off Charles' life did not emerge until far later). As the trial unfolded, it became clear that a charge of treason was most unlikely to stick: no matter how deep-dyed a baddie Strafford might have been, he was as thoroughly teflonned as any modern politician, so proving any breach of an existing law seemed impossible. The more so as what might be proven in the Commons had then to be demonstrated in the Lords. A widespread outbreak of amnesia was sweeping the country, striking down everyone with whom Strafford had ever spoken. Some of the lunar returns of this period are, considering the circumstances, quite chirpy - an illustration of the undesirability of selecting just one return and judging that in isolation, supposedly to give a view of that month of the life (or that six months, for that matter): if we do not know the story so far, we cannot make reliable sense out of a chapter opened at random.

Just when he might have anticipated release, events ran ahead of him. Rumours of a plot involving disaffected sections of the army and certain courtiers close to the Queen (and hence of Romish inclination), fuelled by the King's customary talent for inflaming any crisis, led to a general panic. A more radical group under Hesilrige seized control of the legal proceedings, replacing the attempt at impeachment with a bill of attainder, which demanded far less evidence. Fearing a coup at any moment, the Commons rushed the bill through; even the Lords were sufficiently influenced by the change in the wind to accept it without undue fuss. With a mob besieging the royal palace, its venom directed principally against the Queen, Charles signed the death warrant.

The Lunar return is a far more useful instrument since the arrival of the computer; in the workshop we rely heavily upon it for timings from the nativity, as the computer allows us to flick through a pile of such charts in search of the obvious, something that our predecessors could not have done without an unrealistic amount of calculation. Doing this, we see how the charts run in patterns. We might, for instance, find the same degrees repeated on the angles, or reversed, through a series of charts; or the Ascendant ruler in the same place. These indications manifest in much the same way as the repeated transits of a retrograde planet: we see the various stages in the development of a situation, then its denouement.

So it is no surprise to find the Ascendant in the Lunar return of



May 1st (n/s), which contains the end of the trial, repeating the Ascendant in that of Feb 8th, which showed its beginning. That Mercury, the natal Ascendant ruler, is entering the eighth house at the trial's start gives us the outcome. A mutual reception with Lord 8 will almost always save from death: here Lord 8 receives Mercury into both its detriment and fall. If we see a positive mutual reception as showing Death friendly disposed towards our native, and so ready to allow him to sneak away while his back is turned, here Death is in a most hostile mood, and will do our native no favours. Mercury does receive a sextile from exalted Venus, which could, in principle, save him. Venus, however, is an accidental malefic as ruling the twelfth, is on Scheat ('suffering through own acts, danger of imprisonment or restraint': Robson) and receives Mercury into its detriment and fall. She brings the promise of succour, but no more than that.

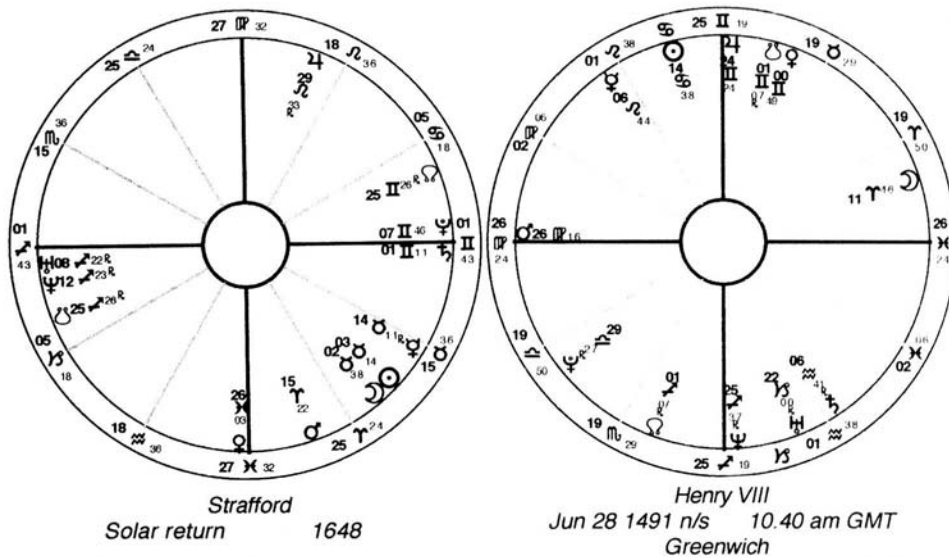
As in the return before the arrest, Lord 10 is just inside the eighth cusp (another example of the repetitions typical of lunar returns). Here it is in its fall. If we take Lord 10 as the King, this shows his worsening position. But he does have a positive mutual reception with Death; he has nothing to fear, as yet. Saturn, meanwhile, apart from signifying Death is also Stafford's open enemies. Approaching the MC: they have the upper hand. Dispositing the Ascendant ruler of both the radix and the return: there is nothing he can do about it. Note also the severely debilitated, and so thoroughly malign, Mars applying to conjunct the natal Sun/Mercury conjunction.

By May, Saturn, the open enemies, still holds the MC and is now opposing the natal Ascendant. With the Moon, of course, holding the same position and the cusps so close to the previous chart, the movement of Saturn allows for the fine-tuning of the placement of the Part of Death (8th cusp+Saturn-Moon). It is now exactly on the Midheaven. The natal Lord Asc applies retrograde immediately onto Caput Algol: losing his head indeed. With this Mercury and Lord 10 opposing by antiscion, he might well feel that the King has sold him down the river. This feeling is shown also by the Sun: if the South Node shows where the native will be hurt, the conjunction with the Sun shows him hurt through the King. Mars afflicts the return Ascendant by antiscion.

By 1649, the stars show that, even though he was dead, Strafford's fate was once more bound with that of the King. In his progressions the Mercury cazimi that appears in both nativities has returned. Progressed Fortuna exactly opposes the Sun/Mercury conjunction in the King's nativity: bearing in mind the significance of Fortuna, it is almost as if Strafford has come back as a vengeful ghost to haunt the scene of his glory. This same degree is picked up by the lunar return, where it holds the Descendant. That is, the Sun/Mercury conjunction that shows the relationship between Strafford and the King in Charles' radix is just setting in Strafford's lunar return at the King's execution. It is now opposed by retrograde Saturn, which rules the eighth from the tenth in the radix: the King's death. Or, to approach this testimony from a different direction, the lunar return has Strafford's tenth cusp - his monarch - on its Ascendant, afflicted by Saturn, which being retrograde is a fine indicator of retribution.

Note the mutual reception between Mercury, the Ascendant ruler, just inside the eighth house and Saturn, Lord of the MC, just inside the Ascendant: a tie beyond death between favourite and monarch. That Mercury is in the eighth is, of course, pertinent: dead already he may be, but it is his death that was his significance at this time.

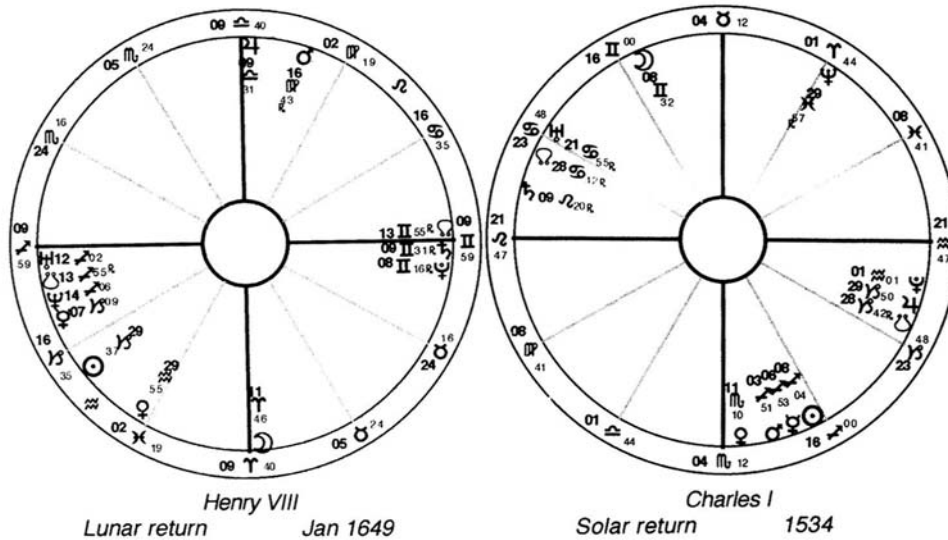
The solar return of April 1648 of which this lunar return is, as it were, a chapter makes the point just as clearly. The Moon, which rules the eighth and so signifies death, applies immediately to conjunct the Sun (the King) in the eighth from the tenth (the King's house of death). What sort of death? The Moon is in its exaltation degree: a very public and famous death. Again, Saturn is exactly angular. We might note Pluto - which we suggest is best viewed as a malefic fixed star - exactly on Strafford's natal tenth cusp (his monarch). Mercury (Lord 10: the King) and Mars (Lord 8 from 10) apply immediately to antiscial trine. Jupiter, meanwhile, gives us a picture of Strafford returning, like Shakespeare's



Old Mole, to claim his due. As Ascendant ruler it signifies Strafford. Having entered its detriment, it then turned retrograde and came back. Its task now nearing completion, it stands in second station, ready to proceed on its way. By antiscion it lies at 0 Taurus. So the Moon (Death) is translating light from dead Strafford to the King. That the Jupiter part of this should be by antiscion and the Sun part bodily is, of course, quite fitting, as Strafford was no longer there in body. He haunts the King's twelfth house: his self-undoing - indeed the fellow in the cellarage.

But if Strafford was sitting on one of Charles' shoulders as they bade farewell to his head, Henry VIII was on the other - burden indeed! As the sins of the fathers are vested in the sons, so the road that took Henry from Rome led directly to Charles' scaffold in Whitehall. We should expect to find this in the charts.

Henry's Lunar Return for the time of Charles' execution yells its significance, the Asc/Desc axis being the reversal of Strafford's for the same time, placing it on Charles' Sun/Mercury and having retrograde Saturn afflicting from the Descendant. The natural ruler of kings is on the point of entering its detriment (yes, so this shows only that the return was on January 19th n/s; but that the return was then in the nativity of one who had Henry's particular influence of Charles' life is of the utmost significance). Venus also is on the point of changing signs, in this case into its exaltation. Venus is the natal significator of Henry's apostasy, for which Charles was suffering the consequence, the death of



kings being its natural and unavoidable result and the interregnum exactly reflecting this planet's arrival in the position of exaggerated power that is exaltation.

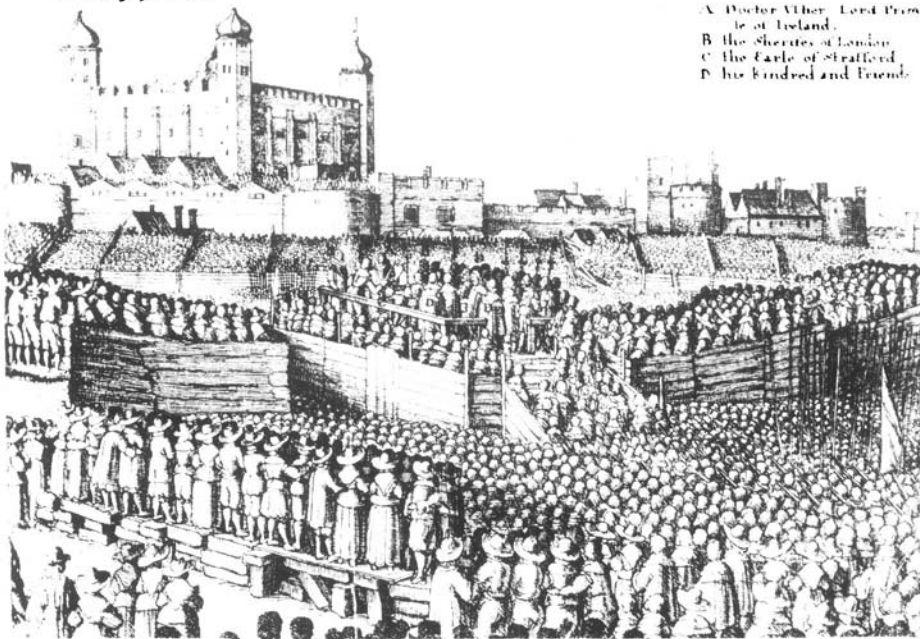
Let us consider Henry's faith, drawing our references from Lilly who, it must be noted, firmly believed that Henry had done a Good Thing and was presumably fully familiar with his nativity. Jupiter, the natural ruler of faith, dominates the nativity from the Midheaven; in the sign of its detriment it shows 'most pernicious sectaries'. Not, of course, everyone with Jupiter in Gemini can thus be described; but so emphatic a placement stresses the planet's importance in the chart, rendering it less likely to be outweighed by positive testimonies elsewhere; so while not conclusive it is not a good start. This is to say nothing of its tight square from accidentally strong but essentially weak (i.e. nasty but powerful) Mars, which receives Jupiter into its detriment.

The South Node in the ninth, the house of faith, in a mutable sign, allied with so weak and afflicted a Jupiter argues 'the native will not be constant in one religion'. Venus in the ninth in 'a bicorporeal sign imports the native to be variable in his opinions'. Venus is ruler of the ninth and has just left its own sign, where it was fixed and strong, for Gemini, where it is peregrine and mutable. It is conjunct the South Node, corrupter of faith, and conjunct Prima Hyadum, indicating blindness in this area of the life. The ninth cusp is on Caput Algol.

Progressing - or, rather, regressing - Charles' nativity to the period of Henry's split with Rome sees the Sun entering the sign of its

fall. That the Sun changes signs on a regular basis may disguise the importance of this: in royal charts this major loss of dignity in the natural significator of kingship is testimony of the utmost weight. (We shall be examining this in depth in a future issue.) At the same time, Venus, which is Charles' Lord 10, leaves its fall and enters its own sign. This perfectly reflects the reality of Henry's actions and hence of his fatal legacy to Charles. Lord 10 - that is, Charles' job - gained in power as Henry rejected Rome. Arguably the prime motive in the breasts of most princes who switched faiths was the increase offered in their personal power. But at the same moment, true kingship fell.

Charles' Solar 'Return' for November 1534, during which period Henry appointed himself Supreme Head on earth of the Church, shows the consequences. The Moon is full, showing the people (Moon) opposing the King (Sun). The end of the matter (Lord 4) is warlike Mars on the equally warlike Rival of Mars, Antares. The fourth also contains the Lord of the tenth, in its detriment. So here too is shown - as also by the regressed, fallen, Sun reaching the exact point it held on St Lambert's Day, when Richard effectively abdicated his kingship - the inevitability, after grasping the immediately expedient at the expense of truth, of kingship coming down, 'like glist'ring Phaethon, Wanting the manage of unruly jades'.



A. Doctor Alhier, Lord Prov.
of Ireland.
B. the Sheriffe of London.
C. the Earle of Strafford.
D. his Hundred and Friends.

Strafford's execution. Amos is in the middle, third from the left.

*"I came upon a child of God,
he was walking along the road"
to the...*

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LET'S GET THIS STRAIGHT

Fixity and angularity

As various points of technique show us, the fixed signs equate with the angular houses. In timing of horary predictions, angular houses and fixed signs both show a slow time-unit. In questions of truth, angular houses and fixed signs both carry the sense of solidity that we want in order to judge something true. This equation is puzzling, as the angular houses 'ought' to equate with the cardinal signs.

Our understanding is not helped by the modern chart-wheel. This naturally inclines us to see the houses in a progression from first to twelfth, with the result that we see the cadent houses as tagging along behind the succedents rather than in their true position as falling away from the angles. In a structural sense, as Morinus emphasises, the chart is built from four groups of three houses, each group being centred on an angle. The succedent house follows the angle and the cadent house falls away from it. The traditional square chart makes this much clearer.

That this is the structural reality of the chart does not in any way negate the truth of the pattern, particularly important in medical astrology, of signs through houses which does locate the cardinal signs in the angular houses. The sense of solidity that gives us slow timing and reliability in statements is as real as is the same sense of solidity in the main beams of a roof, and in our chart this is located in the angular houses and the fixed signs.

Although the traditional manner of calling both signs and houses 'houses' can lead to confusion, we lose much by our exaggerated distinction between the two. It is well to remember that they are indeed both 'houses': celestial houses and mundane houses. It is well also to remember that our perception of reality is based in the mundane houses. As such, it is at best only partially true.

We might consider a king, who points to one of his courtiers and says: 'Go ye and discover new lands.' This is the initiating impulse, corresponding to the cardinal modality. The exploratory impulse, corresponding to the fixed modality, is when said courtier leaps ashore and claims this land in the name of the king. The mutable, double-bodied, modality, combining the results of the cardinal and the fixed, is when the courtier returns home laden with gold, silver and potatoes. This is the 'true story': the story from the perspective of the celestial houses (the signs).

From our fallen, mundane perspective, however, things are different. From our point of view, the initiating - cardinal - impulse is

when a strangely attired chappie turns up on the beach, shouting unintelligibly and acting as if he owns the place. This is the start of the cycle in the mundane sphere: the first house. We see nothing of the true initiating impulse. The mundane cardinal, then, (first house) equates with the celestial fixed.

Wedding bells

The house of marriage? - the seventh, of course. But not so fast! The tenth has much to do with marriage and should not be ignored. The further back in our authorities we go, the more marriage swings towards the tenth. This reveals the distinction between the two houses'



The stable-lads debate the merits of various house-systems.

significance in matrimonial affairs: the seventh is the relationship between two people; the tenth is the social and cultural institution. For this reason, the tenth house is usually emphasised in charts for questions asked by Asian women wondering when they will find a husband. The querent here is looking for husband, with whom she hopes to build a successful relationship; the typical western woman is looking for a relationship, which may lead to marriage.

We see the same distinction between the Part of Marriage (Asc+Desc-Venus), which tells us how the two people will get along and is useful whether or not there is a marriage as such, and the Part of Marriage of Women (Asc+Saturn-Venus, Rx for men, Rx by night), which is solely about marriage as an institution.

Where's the air in Aquarius?

A source of confusion for all beginners in astrology, and often a puzzle for those who have learned more, is the mystery of why the only one of the twelve signs with any visible water in it is not a water sign. The distinction is in the quality of the water: this is sweet, while that inhabited by crabs and fishes is salt.

The importance is emphasised by the familiar image of the water-bearer. These images are not pieces of random creativity, but are carefully constructed symbols which repay study. The water-bearer is not merely carrying, but pouring out, his water from a pitcher that is balanced on his shoulder and is thus on the same level as his head. The water flowing from this level indicates the sweetness of reason -

something far different from the passional medium in which crabs and fishes dwell, and befitting Aquarius' nature as the most humane of signs.

A similar example of the language of symbolism is found in the Elizabethan dances with which films will have familiarised our reader. The partners hold hands at head height, symbolising the rational (in the finest sense of the word, as that which distinguishes man from beast) nature of their attachment.

It Don't Add Up!

OK: you can add up. This is very clever; but you do not need to demonstrate this talent on every possible occasion. So stop it!

There is a veritable obsession with adding things up in the world of modern traditional astrology, fuelled by the software writers who lose no opportunity for showing off their arithmetical prowess whenever confronted with more than one number on a piece of paper or computer screen. The question of whether there is any meaning behind this barrage of arithmetic seems never to have occurred to anyone. We even see such statements as 'its strength is 6' or 'Jupiter is 5': statements which mean absolutely nothing.

Mr Lilly has a lot to answer for, putting those numbers in his lists of dignities and debilities! But, it should be noted, nowhere does he describe the condition of a planet by saying 'its strength is 7'. These numbers are a rough guide to the relative importance of the various dignities and debilities. That and that only. Yes, Lilly does add these numbers when discussing nativities; but we must remember that Lilly stands at the juncture between the real world and the modern world. On the plus side, this having one foot in our world is why he speaks so clearly to us; on the minus side, it does make him prone to many of our modern errors. Lilly, for all his greatness, is rather less traditional than we think.

These numbers cannot be meaningfully added together for the following reasons:

1. things can be added only if they are the same. 2 cats + 2 cats = 4 cats.



Mistress Betty Ford helps two apprentices with their arithmetic fixation.

But 2 cats + 2 tables = 2 cats + 2 tables (and 2 dogs + 2 sausages = 2 dogs). In the world in which we live, besotted as it is with quantity, it is forgotten that we cannot add things that are different in their quality. The various dignities and debilities differ in their quality; that is why they are various. They are not just stronger or weaker than each other, but sensibly different in their effects.

It is true to say that whatever their qualitative differences the dignities all strengthen to some extent and the debilities all weaken. But this still does not mean that they can be added (i.e. in the same way that we can add cats and dogs, if we call them both 'animals'). If, for instance, malaria is 5 of an affliction, and a cold is 2 of an affliction, having a cold and malaria at the same time does not render me 7 afflicted. Or if braces keep my trousers up 3 strong and a belt keeps them up 3 strong, having both does not mean they are kept up any better than just having one.

If, for instance, I am cazimi I can do what I want. Being swift in motion, sextile Venus or increasing in north latitude does not affect this one jot. It will alter the way in which I express this ability to act, but does not give me any greater ability. So also if I am combust: this is as bad as it gets - being slow in motion is neither here nor there. It tells me I am likely to be combust for longer, but does not weaken me any further. And so with whatever other examples we may choose.

2. Most of the various terms are themselves variable - yet our maths fiends ignore this in their dash to the abacus. Lilly rates combustion as -5, meaning that it is a major affliction. But there is a world of difference between a planet that is one degree from the Sun and getting closer and one that is seven degrees from the Sun and separating. To class them both as '-5' contradicts any claim we might make to subtlety of judgment.

3. Lumping together essential and accidental dignities is only a special case of point 1, but a particularly parlous one. Anyone caught doing it in the workshop gets to clean out the cattle stalls for the next month: an object lesson in accidental debility if ever there were one!

When handling the dignities and debilities we have two options. We can carefully analyse the effects of each individual dignity, assessing how that planet works. Most of the time, this is not necessary: we pick out one or two qualities when considering the planet and ignore the rest (just as if I want my friend's opinion on something I will ignore the fact that he has a broken leg as it is not pertinent; if I want him to run an errand for me, it is very pertinent indeed). Or we can give a broad assessment of the planet's condition. This should rely on the traditional technical terms 'good', 'middling' and 'yuk'. If we think we achieve greater precision than this by arithmetic, we are mistaken.

WHERE DID I GO WRONG?

We received a visit from a distraught astrologer, wondering why his judgment on a particular horary chart had been proved wrong, so we took him into the refectory, where we offered him a glass of elderflower cordial to calm his nerves. We must make clear from the outset that we in the workshop are fully in favour of astrologers getting things wrong, preferably as often as possible: it is a great teacher of humility. But it is nonetheless reassuring when the reasons for such errors can be located in the chart.

The Master being busy, old Josiah took it upon himself to locate and explain the error. Josiah had been the victim of a terrible accident while young, attempting to straighten out an opposition between two peregrine malefics. As a result of this, his whole body is twisted with the result that he looks always backwards. We have found that the wisdom consequent upon this makes him peculiarly adept at spotting the faults in apprentice's work.

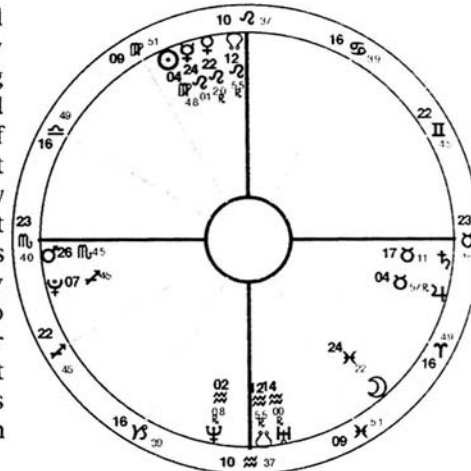
The querent in this chart had applied to study for a higher degree, and had asked if she would be accepted. There was to be a four-part examination for entry to the course.

The chart is beautifully straightforward, allowing, for once, the 'instant' judgment of which Lilly writes. The querent is shown by Mars; the degree (Lord 9) is shown by the Moon; Moon makes immediate trine to Mars from the fifth, which is a perfectly acceptable house. Mars has good essential and accidental dignities - so good that we might expect that the querent could do whatever she wanted. Clear judgment: the querent will be accepted. This is, however, the wrong answer.

What Josiah's analysis of the chart made plain was the overemphasis that our study of horary places on aspects. This overemphasis we find in Lilly, and it is exaggerated in modern practice. Lilly does frequently add the rider 'from good planets in good houses', but does little more than that in restraining our assumption that an aspect gives a result. While it is true to say that the absence of an aspect almost invariably gives no result, it is not at all true to claim the reverse. An aspect shows the occasion when something might happen; but the mere existence of the occasion does not mean that the event will take place. There's many a slip!

Let us consider an aspect, an aspect being the verb in our astrological sentence: 'X hits Y'. What this tells us is the simple fact that X's hand comes into contact with Y; nothing more than this. For us to determine what happens, it is first of the utmost importance that we

know whether X is Arnold Schwarzenegger and Y Danny DeVito or vice versa. Having established that X is Arnold Schwarzenegger, it is then of importance that we determine what sort of mood he is in and how strong he is: if he is in a benevolent mood, or stricken with illness, it is unlikely that his punch will carry much weight. We then need to know what is his opinion of Mr DeVito: he might be in the foulest mood imaginable, but if he likes DeVito he still probably won't harm him.



Can I take higher degree?
Data withheld

This is our basic analysis. We might then look further to see if DeVito has availed himself of a suit of armour, or has his good friend Michael Corleone standing by his side. There is far more to this than just the aspect.

Returning to our horary, we must first qualify our judgment that the querent has so much strength that she can do whatever she wants. Mars is just inside her own house: she is staying home. All the more so as it is in a fixed sign: she is *definitely* staying home. We see this more often when reversed, putting Lord 7 just inside the 7th in a relationship question. It does not matter how favourable an aspect we might have between Lord 1 and Lord 7, this placement shows that the loved one is not about to come out and play.

It is quite possible that this fixed, first-house Mars would alone be sufficient to give a negative answer; the receptions, however, are conclusive. The Moon is in the triplicity, term and face of Mars. This is a powerful combination: the course likes the querent a lot. Depending on how competitive the entry were, this liking might well be enough. It is not, however, as good as exaltation would be (even though triplicity+term+face technically outweighs exaltation): the course is not going to bend any rules to accommodate our querent. So far, so good.

But Mars is in the fall of Lord 9: our querent does not like the course. If Mars were in strong dignities of the Moon, we would see that the querent loved, or valued, the course. If the querent loves the course, she will do all that she can to be near it. Here, the querent does not love the course at all, so she will not put herself out to be near it. What does she love? Mars is in the sign and triplicity of Mars. She loves herself. So

- emphasised because Mars is in a fixed sign - her attitude is 'Here I am: take it or leave it.' She failed on a language paper (Mars in mute sign); had she valued the course, we must assume that she would have made sufficient preparation not to have done so.

Josiah also pointed out that the Moon's dispositor, Jupiter, is in the detriment of Mars and close to its square by antiscion. If the Moon is the course, its dispositor would be the ruler of the course, presumably the university body. It does not like Mars at all; they are in opposing fixed signs. The querent's attitude was probably apparent at interview. So while in many ways the querent satisfied the requirements of the course (Moon in Mars dignities) she had not inclined the authorities to extend her any favours.

———— * ————

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THE ASSESSMENT OF TEMPERAMENT

The calculation of temperament is the vital first step in analysis of the nativity. Skipping this stage leaves us ignorant of the nature of the beast with which we are dealing. No matter what the other indications in the chart may tell us about the nature, omitting this initial step leaves us ignorant of whether the nature in question is that of a tiger, a gibbon, a bull or a giant sloth. This is a distinction of no small significance. Most of what we read from the chart, and certainly all that we read from it on the psychological and physical levels, must be read in the light of this initial distinction (if we decide that our native is a bad-tempered tiger we have more cause to worry than if he is a bad-tempered sloth!). Yet our ability to perform this calculation is hampered by the texts - and by the modern obsession with performing arithmetic at every conceivable opportunity.

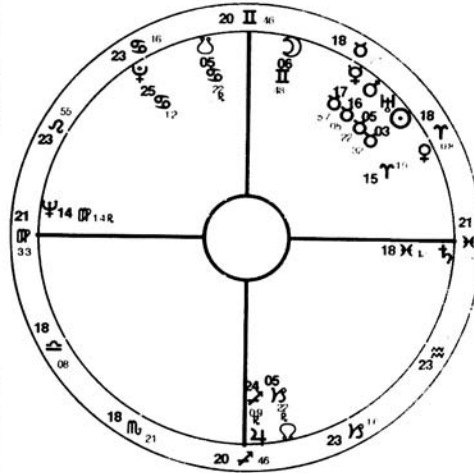


Lilly's worked example of the method in *Christian Astrology* is badly misleading. Even Lilly admits that he couldn't get the answer right, as having carefully worked out the temperament to find that hot and dry (choleric) predominate, he abandons this conclusion and announces that the native is sanguine melancholic, conjuring up unlikely testimonies to cobble together the answer that he knew to be true.

The error is in the way the various testimonies are weighted. Among the human flotsam that has been washed up in our yard over the years and to which our Master, being a kindly soul, affords a home, is a tattered old sea-dog called Harry Stottel. He claims to have been helmsman of the good ship *Reason*, which floundered with disastrous loss of life after a collision with a pirate raider, *The Enlightenment*, sailing at full speed in the opposite direction, at some time towards the end of the Eighteenth Century. (Incredible as it may be after so devastating a collision, those who have seen *The Enlightenment* recently say that it bears not the

Lilly's worked example of the method in *Christian Astrology* is badly misleading. Even Lilly admits that he couldn't get the answer right, as having carefully worked out the temperament to find that hot and dry (choleric) predominate, he abandons this conclusion and announces that the native is





Roy Orbison
Apr 23 1936 3.50 pm CST
Vernon, Texas

slightest sign of ever having been in contact with the Reason.) Harry now slumbers his twilight years away before the refectory fire, except when awakened by the stable-lads lighting tapers placed between his sleeping toes.

On one of these brief excursions into consciousness, he muttered something about nature and accident that clarifies our present task. "Let us take a noun - 'man', for example. We may qualify this noun by the addition of adjectives. But no matter how many adjectives we might add, the noun remains the same. We may say the man is womanly, but no matter how strongly this description may qualify his nature, he remains a man who happens to be effeminate; he does not become a woman." At this point one of the stable lads giggled something about 'California' - whatever that might be - but he was promptly carried off and doused under the yard pump to restore him to his senses.

Lilly's error is to weight adjectives as strongly as nouns. For example: suppose one of our testimonies is a hot, dry planet. This is our noun. It is in a cold, moist sign. This is our adjective. So our planet will have trouble being as hot and dry as it wishes to be: the cold and moisture of the sign diminish the heat and dryness of the planet. But they cannot completely obliterate this heat and dryness, nor can they change them into coldness and moisture. *The adjectives qualify the noun; they do not alter its fundamental nature.*

The Method

There are four factors to be judged in determining the complexion or temperament:

- * The Ascendant and its ruler
- * The Moon
- * The Sun
- * The Lord of the Geniture

The qualities of the planets are:

♈	oriental	cold & moist	
	occidental	dry	
♉	oriental	hot & moist	
	occidental	moist	
♊	oriental	hot & dry	
	occidental	dry	
♋	oriental	hot & moist	
	occidental	moist	
♌	oriental	hot	
	occidental	dry	
♍	first quarter: not & moist	second quarter: hot & dry	
	third quarter: cold & dry	last quarter: cold & moist	
♎	Spring (♈♉♊): hot & moist	Summer (♌♍♎): hot & dry	
	Autumn (♏♐♑): cold & dry	Winter (♒♓♈): cold & moist	
♏	as Jupiter	♏	as Saturn

Note that the seasons of the Sun repeat the phases of the Moon. Occidentality removes temperature from the planets' gift: if the planet precedes the Sun it has the chance to warm or cool as it pleases; if it rises into the sunlit sky, it can do neither.

The first and most important rule in assessing temperament is to abandon all thoughts of nicety of detail. Grab the Virgo in your being and find it something else to do, or you will be old before your time. This is rough-work: we do not use tools built for micro-surgery. Don't worry: you won't go wrong!

For our worked example we shall use the nativity of Roy Orbison.

First point: The Ascendant and its ruler.

Asc is Virgo: cold and dry. This must now be qualified by any planets in the first house. There is none. In practice, we can safely ignore anything that is in the first but in a different sign to the Ascendant, and anything that is more than, say, 4-5 degrees from the Ascendant.

Now qualify by planets in close aspect to the Asc. 3-4 degrees is our

limit here.

Saturn opposes. Saturn oriental: cold & moist. In a cold, moist sign: very cold and very moist. This will add to Virgo's coldness and diminish its dryness. If Virgo is CD, we now have C+ D-.

Those of you who have not followed our advice by finding other occupation for your Virgo nature will want to qualify Saturn's influence further by factoring in its own aspects (sextile Mars & Mercury). Don't: we'll be here for ever, with no tangible increase in accuracy.

Jupiter squares. Jupiter oriental: hot & moist. In a hot, dry sign: very hot and only slightly moist. This will reduce Virgo's coldness and further diminish its dryness. So we now have C D--.

NB: in nativities we must pay attention to aspects *in mundo* as well as *in caelo*. That is, a planet on the MC or IC squares the Asc regardless of whether the angle between them is 90 degrees. So if Jupiter were on the IC and the IC were at 5 Sagittarius, Jupiter would still be square the Ascendant.

Mercury trines. At just under 4 degrees, this is as distant as we need consider. We would not usually bother with Mars here (too distant), but as he is keeping company with Mercury we must involve him too. Mercury occidental: dry. In a cold, dry sign: cold and very dry. Mars occidental: dry. In a cold, dry sign: cold and very dry. So the pair cools and dries the Asc. So our C D-- now becomes C+ D-.

We would also include antiscia, but there is none.

Now for the Ascendant ruler. Back to Mercury again: cold and very dry. Cooled and dried further by the conjunction with Mars. So C+ D++

Sextile Saturn. As we have seen, this is very cold and very moist. So we now have C++ D+

So Ascendant and its ruler are extremely cold and very dry. So far, our native is melancholic.

Second point: The Moon.

NB: we do not count the Moon as being cold and moist, or the Sun as being hot and dry, as these are givens in every nature.

Moon is in its first quarter: hot and moist. In a hot, moist sign: very hot and very moist. No aspects. So H+ M+. For one famous for *Crying*, we had to find some moisture somewhere, and here it is!

Third point: The Sun.

It is in a Spring sign, so hot & moist, qualified by the nature of the sign itself, which is cold & dry. So slightly hot and slightly moist. H- M-. (Had it been in Gemini, for instance, it would have been even hotter and even moister.) No aspects.

Fourth point: The Lord of the Geniture.

The Lord of the Geniture is the planet with most essential dignities, with the rider that an essentially weaker planet with accidental strength

may be preferred to an essentially stronger planet in a difficult position (so we would choose a planet in its own triplicity that is on the MC over a planet in its own sign that is in the twelfth house).

There is no doubt here: Jupiter. As we have seen, it is very hot and slightly moist. No aspects. Had the Moon been where Saturn is here, we might just have considered that, as the Moon moves so fast and is applying, while Jupiter retrogrades to meet it. So H+ M-.

In Total.

The four points have produced:

- * The Ascendant and its ruler C+++D++
- * The Moon H+ M+
- * The Sun H- M-
- * The Lord of the Geniture H+ M-

Sanguine (hot & moist) wins. So the temperament is predominantly sanguine. There is a powerful melancholic streak, however, and this must be borne in mind. Certain authorities would resolve all these distinctions into one coherent whole, but this sacrifices finesse: the fact that there is a dissenting voice in here is important, and considering the place from which that voice comes will tell us much about the nature. Our four points of judgment are not just different slices from the same cake, but are on different levels of the being. Suppose, for instance, that the first three points gave phlegm (cold and moist) while the Lord of the Geniture was melancholic: we might have evidence of someone with the potential to struggle against his powerful desire nature (phlegm) by striving to develop his contemplative faculties (melancholy).

In Orbison's case - briefly and broadly - we have someone with the potential to rise above what threatens to be a destructive melancholy through the rational (in the strict sense) faculties. How well and in what manner these rational faculties will function is a question beyond the scope of the consideration of temperament; this we can discover as we look deeper into the chart.

Each of the temperaments has its associated planets, the condition of which will tell us much about how that temperament will function. Saturn, being itself cold and dry, is the planet of melancholy. Mercury (cold and dry) can also lend a hand. A melancholic nature with Saturn strong in the cold, dry sign of Capricorn, well placed in the chart, might be a great contemplative. A melancholic nature with Saturn in fall in Aries, opposing the Ascendant, might well forget the canon 'gainst self-slaughter. Orbison's Saturn is peregrine and does oppose the Ascendant, hence the difficulties. Things could be a whole lot worse, but this testimony is entirely congruent with someone who became famous singing about how miserable other people (Saturn on 7th) made him.

The sanguine temperament needs Jupiter (hot and moist) or

Mercury (by natural association) working well. Here, Orbison is blessed: Jupiter in its own sign and angular; so there is good cause to think - at this early stage in the judgment - that he will be able to rise above the destructive melancholy. Without such buoyancy to lift the melancholia the tragedies of his personal life might well have overwhelmed him. Even the Jupiter is retrograde, however: he was noted not for his rendition of *Zippedy Doo Dah!* but for a collection of mournful ballads.

We may return to this chart later; but even this brief look at the temperamental balance should reveal how invaluable is this knowledge for accurate judgement of the character.

———— * ————

GOING DOWN?

A question was posed about the fate of the querent's two sons, who were about to stand trial in separate criminal cases. She asked: 'Will they go to prison?'

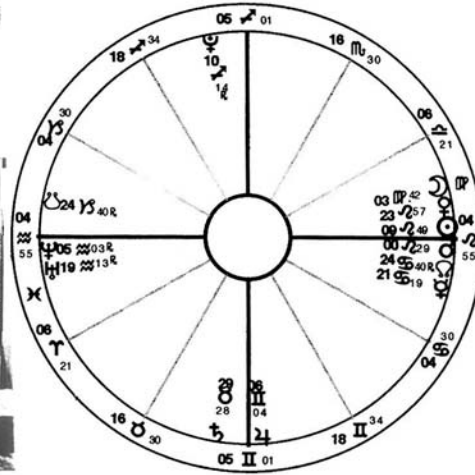
Before we begin, we must perform the only real 'consideration before judgment', which is to decide how we shall approach the chart. A good part of the ability to judge horaries consists not in astrological technique, but in the simple - though by no means easy - matter of working out exactly what is being asked. Correspondingly, a high proportion of student errors are made through answering the wrong question. This usually arises through mistaking the packaging of the question for its contents, and therefore leaping on what is really an irrelevant detail as the factor which determines the house of the quesited. Wrong house: wrong judgment. As so often in practical astrology, we are not required to think deeply; we are required to think clearly.

There are two points of possible confusion here. The first is that Lilly's discussion of court cases covers only civil actions. He deals with questions of 'will I beat so-and-so in court?' which are more or less the same as 'will I beat so-and-so at chess?': a straight contest between two equal parties, the only difference about this sort of contest being that in court there is a judge, who decides who wins and who loses. A criminal action is not like this. It is a case between two unequal parties: in Britain, the Queen herself is fighting the accused (*Regina versus X*). It is not, then, usually appropriate to judge such charts in the first house versus seventh house manner of civil actions.

It is true that once in court, both the accused and the Queen are on even terms; but while the seventh house is usually relevant,



Lord 10 in the 12th?



Sons go to prison?
 Aug 1 2000 8.30 pm BST
 London

signifying the wronged party, the only significance of the wronged party is to help us peer into the past to find out whether or not the accused is guilty (which bears no connection with whether he shall be found so). The trial is not - and this must be stressed - a contest between the accused and his supposed victim, so we do not weigh the first and seventh to find out if he will be found guilty. For that, we need to consider what happens to the accused when he comes into contact with the court, and to examine any imminent changes in the condition of his planet: a sudden loss of dignity is testimony of conviction.

The second point is the exact wording of the question. We are not asked if the boys will win or lose, but if they will go to jail. It is quite possible for them to lose the case, yet walk free; it is, although unlikely, quite feasible that they might win and yet be imprisoned - for contempt of court, perhaps.

With our first glance at the chart we are given so clear a message that it is tempting to treat this as one of those horaries where we do, as William Lilly says, find the judgment instantly. Remembering that the chart is a map of the sky, in which the Descendant stands for the western horizon, we see that the Sun is going down. It is probably stretching technique a little too far to take this as answer in itself - but not by much. Experience leads us more and more to see the chart as having a message that it wishes to reveal to us. Its means of doing so can be surprisingly direct. We are most unwise to dismiss anything in the chart as too literal; while the 'going down' is, in one way or another

(entering fall is a frequent one), a common method of indicating imprisonment, perhaps the Sun/son homophone is just too much.

We have two boys fighting separate cases, so we shall probably need two significators. The sign on the fifth cusp is double-bodied, but its ruler, Mercury, is not in a double-bodied sign. The double-bodied signs indicate duality, so had Mercury been in one we might have taken it to signify both the lads. It isn't, so we shall take that for the elder of the two. The second son is the brother of the first, so the third house from the fifth: the seventh (not - common error - the fifth from the fifth: he is his brother, not his son!). This does give us the Sun as his signifier, and we do now have a definite judgment: he is indeed going down. Not only is the Sun going down by primary motion, but it is entering the turned twelfth house (imprisonment), which is a cadent (lit: falling) house - and if you are falling you are going down. So the younger boy is going to prison.

Now for the elder, signified by Mercury. This judgment is not so instantaneous. The authorities are the tenth house, so Jupiter. Jupiter is in its detriment, so they are not well shown. Mercury is peregrine, so not much better. The appalling state of Jupiter is sufficient to cast doubt on the conduct of the boys in blue. Jupiter does have dignity by face, which is another term that can often be taken quite literally: this trivial dignity suggests there is a facade of rectitude in their approach, but that is all. With Jupiter opposing its own cusp, their methods may be so far out of line that they prejudice their own case.

There is a strong mutual reception between Mercury and Jupiter. The two planets apply to conjunction by antiscion, so the boy and the authorities come together covertly. He may be offered a deal, but (Mercury in a mute sign) he won't talk. Mercury's next and final aspect is to Saturn, lord of the radical twelfth. He too is going to prison. Yes, Saturn is also the querent, his mother; but we must give priority to its role as Lord 12. Mum is not directly involved in the question. Saturn does retain a secondary significance as representative of the querent, however. It is on the malefic star Alcyone, indicative of weeping: further testimony for the boys' imprisonment.

As a final testimony, we can cast the Arabian Parts of Captivity. When turning the chart, we must always cast the Parts from the turned cusp (if, for instance, I ask about my daughter's vocation it is no use my looking at the radical Part of Vocation: that is mine, not hers). But when turning the chart the sixth, eighth and twelfth house matters must be read from both the radical and turned houses. So also with the relevant Parts. Both the radical and the younger boy's Parts of Captivity (Asc+Fortuna-Saturn) fall at 4 Scorpio. The elder boy's is at 1 Leo. Both their dispositors afflict the Ascendant (Mum) by opposition.

BOOK REVIEWS

Astrology in the Year Zero, by Garry Phillipson

True as the Stars Above, by Neil Spencer

Both these books in their different manners aim at an even-handed overview of what astrology is at the dawn of the new millennium. We previewed Garry Phillipson's in our last issue. The finished product has surpassed our expectations, as while we had expected a series of separate interviews with astrological luminaries, Garry has interwoven these interviews to produce conversations on various significant themes. The result highlights both shared assumptions and gulfs of dissimilarity among a wide variety of astrological practitioners - and a selection of those who claim to be sceptics. The book will undoubtedly provoke its readers to serious reflection on issues that they may have taken for granted.

Neil Spencer's is a much lighter piece: unlikely to stretch anyone's intellect, yet entertaining enough for that. It can best, perhaps, be seen as a modern-day version of Patrick Curry's *A Confusion of Prophets*, its author's journalistic background rendering it still more anecdotal. Spencer's style is one of a jaded sympathy - much what a reasonable man might write if a reasonable man could direct his attention towards astrology - carefully picking a middle way between all extremes of opinion.

There is a brief tour first of astrology's history, then of the basic tools with which it works, followed by a series of chapters on topics relating astrology to the modern world - such as financial astrology, synastry, Lady Di, musicians and poets. The initial tour is far better than we might expect in a light-weight book such as this. Spencer covers a lot of ground concisely and handles important cruxes that the usual lay-person's guide would omit, pointing out most of the major fences and skilfully demonstrating the various positions in which each



*Our reviewers consider
'Astrology in the Year Zero'*

of them may be sat upon.

The topical section is weaker, resembling a coach tour of a city: we are shown the galleries and told that there is a Rembrandt inside, but rarely allowed to go in to look for ourselves. If sometimes the assurance that there is a Rembrandt inside is less than convincing (Hendrix's planetary references, for instance, owe far more to Mr Hofmann than to Mr Leo) these chapters do contain sufficient nuggets to merit a quick read.

Such dwellers on the high places of knowledge as are our readers will not learn much here; but this a train-journey book: as readable as chocolate is eatable. It may not contain much nourishment; but those in search of nutrition will surely look elsewhere. So if you are going on a train-journey, or planning to come down with the flu, *True As the Stars Above* will keep you happily occupied.

It behoves us to point out that from the traditional perspective, these books share a major flaw, which is the very even-handedness that is an integral part of their theses. It is the most pernicious of modern myths that the even-handed presentation of truth and falsehood is even-handed. It is not: the very presentation of both weighs the scales against truth, just as a drop of vinegar turns a barrel of wine. Truth is truth and falsity is falsity, and we have a duty not to present them both as if they were valid alternatives, but to distinguish between them. As Aquinas advises, 'Just as it belongs to a wise man to meditate and disseminate truth... so does it belong to him to refute contrary falsehood.' For which reason Messrs. Spencer and Phillipson have both recently been burned at the workshop stake, and are now much the better for the experience.

Astrology in the Year Zero, by Garry Phillipson. Flare Publications, London. 288 pp, £15.99. Flare are at 29 Dolben Street, London SE1 0UQ Tel: 020-7922-1123; www.flareuk.com

For more information, see Garry's website: www.astrozero.btinternet.co.uk
Astrology in the Year Zero is also available from Apprentice Towers: address on back cover. Add £3 postage in UK & Europe; £6 elsewhere.

True As the Stars Above, by Neil Spencer. Gollancz, London. 276pp. £10.99

Be Ye Warned!

- we have suffered so you don't have to.

With the great majority of books purporting to be about astrology being unreadable dross, lack of space and a surfeit of better things with which to occupy ourselves make it our policy not to review unless we can find something positive to say. Most of these books, however, reveal their lack of worth all too plainly. There is yet the occasional wolf in sheep's clothing by which we at Apprentice Towers have been duped;

so, to save our readers time, money and - most regrettable of all - the raising of hope at a joyous prospect with disillusion following swiftly upon its heels, we shall point out the occasional title of which to beware.



The great French astrologer, Morinus, is lamentably under-represented in English. His *Cabal of the Twelve Houses*, translated by Lilly's bitter rival, George Wharton - or 'No-worth', as he was more commonly known - is interesting, yet considerably shorter than an issue of *The Astrologer's Apprentice*. There is an elusive translation of one section of his monumental *Astrologia Gallica*, but of one of the less interesting sections at that. So it was with delight that we discovered *Cornerstones of Astrology*, by Schwickert and Weiss, which 'explains Morin's method in detail'.

Suffice to say that *Mickey's Christmas Carol* has a closer connection with the work of Morinus than this. We were, however, intrigued at the references to the great man's *Gaelic Astrology* (sic). There is a whole chapter in astrology's history here that remains to be written! Avoid at all costs.

Raphael's Ephemeris 2001:

Hands up all those who haven't noticed that *Raphael's* now gives planetary positions and ST for midnight, not noon. This most significant change is indicated only with a surreptitiousness more appropriate to dubious sales contracts. We understand that the publishers are suitably apologetic, and intend to revert to noon times in 2002 - which should confuse matters still further.

The Real Astrology, by John Frawley

We had considered following the usual practice of kidnapping someone's wife and children and holding them to ransom until a suitably glowing review had been written, but decided instead to heed Samuel Butler's wise words that flattery is so much more satisfying when applied by oneself, as one knows exactly where to apply it and just how thick to spread it on, and so to write this review ourselves. This will also enable us to share in a favourite astrological occupation by

threatening ourselves with legal action for whatever odd phrases in the review fail to reach the desired pitch of hysterical acclaim: we look forward to passing a long and vituperative series of letters from our left hand to our right and back again, and may well eventually decide to take ourselves to court.

We shall not dwell on the remarkable manner in which this work manages to leave its readers five pounds thinner while killing ninety-nine per cent of all household germs, nor join the tabloid speculation on whether it will be Brad Pitt or Mel Gibson who stars in the all-action Hollywood dramatisation for which George Lucas and Stephen Spielberg are currently wrestling for the rights (it is rumoured that the Iraq oil embargo will shortly be lifted under the necessity of finding sufficient fuel for all the explosions!). We shall instead merely promise that whatever you find of worth in *The Astrologer's Apprentice*, you will find to far greater degree in *The Real Astrology*, and agree with the sage conclusion of *The Astrological Association Journal*: 'Buy it!' Signed copies are available from Apprentice Towers.

The Real Astrology is the Apprentice's first venture into book publishing; further titles are planned: original works, text-books and translations of significant texts, all to a high standard of production with quality paper and bindings that are built to last. Don't touch that dial! *The Real Astrology*, by John Frawley, Apprentice Books, London. 200 pp, £18.99. From the usual outlets (ISBN: 0.9539774.0.4) or signed copies from Apprentice Towers: add £3 postage in UK & Europe; £6 elsewhere.

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A COUNTERBLASTE TO TOBACCO.

We do not often find clients asking "Can you elect a time for me to mess up my life?" - at least, not in so many words; so it is not often that we find ourselves electing charts for the twelfth house. This client shared the common experience that "Giving up smoking is easy: I've done it a thousand times," but wished the thousand and first to be the last. Our aim must be to find a chart that shows the Lord of the Ascendant, which signifies the person, shaking herself free of the influence of the ruler of the twelfth house, which signifies her 'self-undoing'. Then we want some way of fixing the decision so that it lasts.

The nativity was unhelpful: neither Jupiter nor Saturn, the twelfth and first house rulers, were doing anything at all cooperative within a reasonable time for the election. So the best that could be done was to identify a good giving-up smoking moment in the general

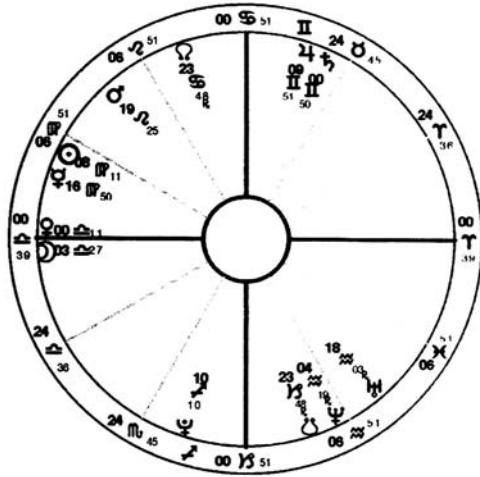


Our client waits while the election is done

sense, checking that no conflicting testimonies in the nativity undermined this for the individual client.

In most charts, working with Placidus cusps, the twelfth and first houses will be ruled by adjacent signs. To fulfil the first of our criteria, then, we need to find a planet that is moving out of the sign immediately before its own. If we can do this, we can put the sign that it is leaving on the twelfth cusp, and its own sign on the Ascendant.

At the end of August, Venus moves out of Virgo into its own sign of Libra. This fits the bill perfectly. While it is in Virgo, Venus is in a mixed condition. It has dignity by triplicity, but is also in its fall. If Venus signifies our client and Virgo shows her bad habit, this gives a good picture of what is happening. She likes the cigarettes (Venus in its own triplicity), but they are harming her (Venus in fall). This means that our elected chart must have Libra rising and Virgo on the twelfth cusp. We want a time as soon as possible after Venus has left Virgo, to signify the fresh start. This has dramatically narrowed down the possibilities for timing the chart, making our task far more manageable.



*Election to stop smoking
Aug 31 2000 8.25 am BST
London*

use at all. We could wait till she goes into Aquarius; but that means too long a delay: by then, Venus will be much too deep inside Libra to give the sense of change that we require.

So we still need some astrological Nicorette to strengthen our client's resolve. With Venus at 0 Libra, both Venus and the Ascendant can be in exact trine with Saturn. This should help: bearing in mind Saturn's natural rulerships, it would give her some 'backbone'. Saturn is in its own triplicity, so it has some strength to offer, and it is exalted by both Venus and the Ascendant. As so often in elections, it is not perfect; but it will do very nicely.

Fine-tuning this time, we can put the Part of Fortune on the strongly benefic Spica, placing them just on the second cusp. The second house rules the throat, and also anything that goes into our mouths. This is fortunate. Mercury, ruler of the twelfth, is unpleasantly strong. But that is only to be expected. It will soon change signs, going itself into Libra, where it will be under the control of our client. As a final point, the Sun is soon to leave the twelfth house by primary motion - that is, by its natural movement up and across the sky. It then enters the eleventh, the house of freedom.

Most importantly, the chart we have elected ties in well with the the client's natal chart. It is not ideal; but until we can rearrange the planets to suit our whim, what we regard as perfection is beyond us. It is certainly enough to provide powerful support for our client's intention.

Even better would have been the moment when Venus left Aries, the sign of its detriment, and moved into Taurus, its own sign. Taurus has the great advantage of giving us the fixity that is our second requirement. But this would mean waiting another six months, which is unacceptable for an election like this. Libra rising has its compensations: it is an air sign, and we are dealing with the quality of her air intake.

As we are unable to provide fixity from either the angles or the main significator, we can try to fix the Moon. The Moon enters Scorpio soon after Venus leaves Virgo - but then she is in her fall, which is no

IN SEARCH OF THE LILLY PAD

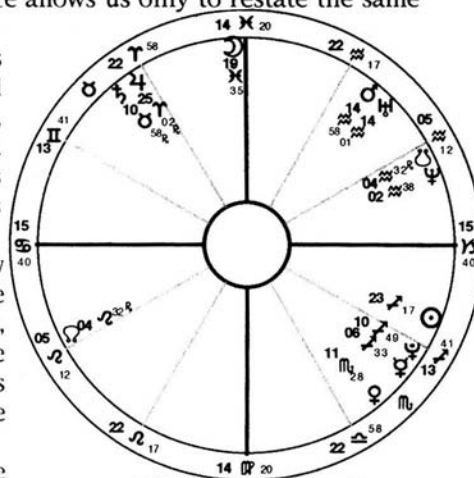
Our intrepid sleuth, Tony Demetris, is still hunting the exact location of Lilly's dwelling, the 'corner house over against Strand-bridge'. Searching the parish records has drawn a blank, as while it is possible to link residents to houses from the rolls, no one knows how the houses in the rolls relate to pieces of ground in the world. Without knowing that, the historical evidence allows us only to restate the same problem in different terms.

So Tony has gone back to his trusty charts. Readers may recall that there is a choice of two sites, one of which is now occupied by a disused underground station. This horary asks which of these sites is that of Lilly's house.

With most horaries we know more or less for what we are looking. This is one of the others, with which we must approach the chart with our eyes and minds open, confident that somehow the answer will be there. And so it is.

We are enquiring about the whereabouts of a house, so we can start with the fourth. Lord 4,

Mercury, is in its detriment and under the earth, which describes the present condition of the property well enough! It is ruled by Jupiter. Something that rules a thing is on top of it, so Jupiter should describe what currently occupies the site. Jupiter is in station: we have our answer. Such literal statements by the chart - as seen also in the article on court cases in this issue - must not be overlooked: they are of the utmost reliability. The astrological evidence is that the site of Lilly's house is that of the station.



Which is Lilly's house?

Dec 15 1999 5.27 pm GMT

London

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NEPTUNIA REPLIES...

Dear Neptunia, I am so confused; I know only you can help me. My boyfriend has always has a bad temper: he says it is because he has Mars in his first house. But I have learned to live with that. Just the other night, we were going to the pictures and he didn't turn up. He said it was Saturn transiting his third cusp, so he was unable to go anywhere. What should I do? *Yours despairingly, Tracey*

Dear Tracey, How I sympathise with you; I hear this kind of thing all too often. Indeed, in the wild days of my youth, when I had yet to don the garb of staid conformity, I had recourse to such odd logic more than once. I remember a particular occasion, when in my flame-red Ferrari I had been flagged down by a member of the constabulary. My explanation that I must drive fast as Mars rules my house of short journeys cut ice neither with him nor with the magistrates next morning.

What your boyfriend fails to realise, Tracey dear, is that saying 'I am furious because my Mars is such-and-such' is not different to saying 'I am furious because je suis furieux': it merely repeats the same statement in two different languages. So for him to blame Saturn for his standing you up is to blame his standing you up for standing you up. Would you turn a tolerant ear if he were to tell you, 'I didn't turn up because I didn't turn up'? I think not.

Such a logic disregards the basic tenet of astrology: as above, so below. In only four words there should be little scope for confusion. They mean what they say: what is below is as what is above. They do not mean 'What is above controls and takes responsibility for what is below'. My good friend of many years standing, Mr Trismegistus, has wit enough to have said that if that were what he had meant.

The planets in our charts are not external operatives, exercising their whims on our lives; they are within us as much as they are up above us in the sky. Mars does not control my anger: Mars is my anger. Saturn does not control my restrictions: Saturn is my restrictions. So when whichever planet transits a point in my chart, it is not an external entity dropping bombs on my life, but the unfolding of my innate - in the most literal sense - tendencies. *This* is when my anger explodes: *that* is when I fail to turn up.

So, Tracey, I suggest that the next time he comes out with such nonsense, you direct your own Mars to both ends of his anatomy, to demonstrate to him that what is above and what is below are united by a third force which controls them both. *Your caring, Neptunia*

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