

THE ASTROLOGER'S APPRENTICE

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**Stars & Drugs & Rock & Roll:
we investigate**



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.

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



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RICHARD DAWKINS PROVES ASTROLOGY

“Once again the apostles of science are found to lack the scientific credentials for their faith. This is not an indictment of science; it only shows again that the choice of science over other forms of life is not a scientific choice.” - Paul Feyerabend

Richard Dawkins, well-known alumnus of the Ian Paisley Academy of Reasoned Argument (“sonorissimus semper verissimus”), has made a reputation for himself with articles on astrology for which he has devoted whole seconds to research and almost as long to careful thought. With all the open-mindedness by which modern science is so characterised,¹ he has condemned astrology to the dustbin and those who practise it to the stake. But does he really disbelieve it? The Apprentice has found that he himself argues eloquently in favour of its truth, if not in his written work, at least through his chart. The Apprentice has no wish to pry into Mr Dawkins’ life, so is not going to unravel the secrets of his nativity; the comparison between that chart and certain others, however, is of some interest.

The Charlie Brown Professor of Popular Science, as *The Impractical Astrologer* has so memorably titled him, is not without his critics within the scientific world: notably those who have remarked upon his inability to conduct any discussion without a megaphone, and his cutting his arguments to match this style. That Dawkins’ Oxford chair even exists is noteworthy, and probably not unconnected to the existence of an education system built on the belief that a little knowledge is a dangerous thing, so it is the state’s paternal duty to keep its citizens safely away from it. Dawkins is the man elected to go out after dinner to tell the plantation hands stories to keep them from being scared of the dark.

His ideas are those of the stringent

¹ See Alfred de Grazia, “The Velikovsky Affair” for an interesting discussion on this theme.

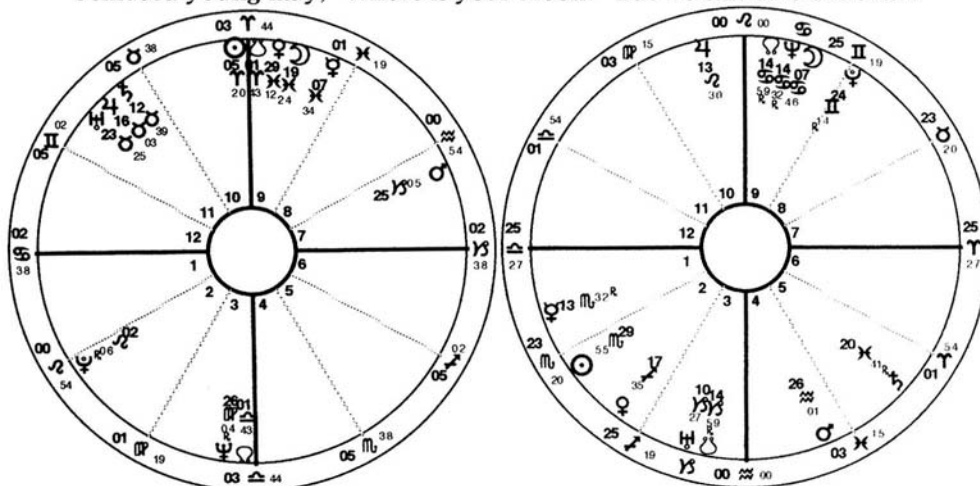


rationalist, so the Apprentice would never dare suggest that his background among those shouldering the White Man's Burden in Kenya has coloured his approach to the relationship between knowledge and the masses, or that the stories he tells us have a subtext implying the urgent necessity of our toting that extra bale and not questioning Massa's place in the big house and ours in the shanty. Despite the philosophers of science stating quite clearly that what is regarded as scientific truth is at best an ephemerally tenable approximation sired by the prevailing politics out of the prevailing culture, the popular scientists persist in presenting it to the world as indisputable and eternal dogma. With his Sun in Aries and Mercury in both detriment and fall, Dawkins is well-suited to this role: we might well suspect that the bearer of such a nativity has a mind more favoured by its attachment to a loud voice than by any power or discrimination of its own.

But let us not concern ourselves with his birth-chart: it is not the man, but his social function in which we are interested. Most particularly, we are concerned with his role as defender of the rather ramshackle walls of the City of Science against the barbarian hordes of which we are privileged to be a part.

The Chart for Astrology

We do not, of course, possess a birth-chart for astrology - that magic moment in ancient Sumeria when someone first asked a rather bemused young lady, "Where is your Moon?" But we can take the chart



Richard Dawkins
March 26 1941 Noon chart
Kenya

Cornelius' Astrology Chart
Nov 23 1907 8.59 AM GMT
New York

for any significant moment in the life to stand for that life, as do those astrologers who work from consultation, or indeed, horary charts - the most significant moment in any life being that when its owner decides to give an astrologer some money. In his book "The Moment of Astrology"² Geoffrey Cornelius gives the chart used in the pseudo-scientists' attack on astrology published in the Humanist. Those who wish more detail on his interpretation of this chart will refer back to his book, but, briefly, Cornelius assigns the following significations, based on traditional method:

Mercury, ruler of the ninth house, signifies astrology; Venus, ruler of the Ascendant, signifies the humanists; Mars, as Lord of the Descendant, is a secondary significator of astrology; Jupiter, natural ruler of judges, shows the 'scientists'; the Moon shows popular astrology, and Uranus the pointless but intriguing pseudo-science of astronomy.

That Dawkins might be excited by the prospect of taking to horse and pursuing Reynard the Astrologer across hill and dale is clearly shown. His exalted Mars, dispositor of his Sun, is exactly on the midpoint of the Cornelius chart's Ascendant/Descendant. Here we have the fearless knight errant, who will sort out this argument once and for all by dispatching the forces of darkness. The Cornelius Ascendant ruler, however, significator of both the humanists and of the issue as a whole, is on Dawkins' Mercury/Neptune midpoint: "wrong thinking, faulty judgement, confused ideas", Ebertin suggests - this midpoint acting in its negative sense because of Mercury's debility. His Mars falls on the Cornelius Sun/Saturn, the midpoint of light and darkness: Dawkins really does see himself as the cosmic arbiter in this fight, a point emphasised as this is also the midpoint of the Moon and Jupiter, that is the scientists (Jupiter) and popular astrology. We shall pass over the tight grand trine formed by this Mars with Uranus and retrograde, and therefore negative, Neptune, without comment.

We note in passing that it is only with popular astrology that the scientists' attacks ever engage, they having, it appears, no comprehension of the concept of quality. "We asked 50 - or 500 - astrologers," they say, "and only three of them knew what day of the week it was." In thirty years of astrological study, the Apprentice has not encountered fifty astrologers he would trust to guide him across a busy road; unless the scientists have a programme for breeding competent astrologers in their laboratories, we are puzzled how they find them so easily.

By antiscion, Dawkins' Mars falls on his own Sun/Pluto. Were this the chart of one who is not a scientist, we might suggest that Ebertin's "fanatical aspirations or tendencies, over-estimation of self, arrogance"

² Penguin Arkana, 1994



Scientists at work

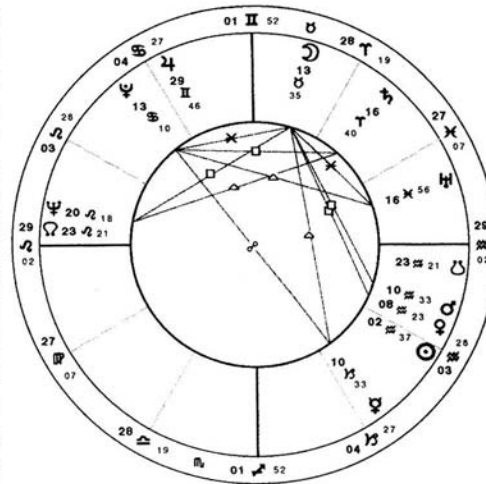
might be appropriate; but Ebertin is clearly quite wrong. If we recall the extreme tone of Dawkins' diatribes, however, and their appeals to the nation to cast out the astrological worm within its midst, we might feel that "a vigorous or active intervention in ones environment, the inclination to becoming physically violent" is not so wide of the mark: this is Mars by antiscion on the Cornelius Uranus/Ascendant, hence describing Dawkins' entry to the fray.

Dawkins' Mercury exactly trine the Cornelius Moon (popular astrology) shows the subject attracting his interest. Although the trine is a harmonious aspect, we must remember that the Mercury is severely debilitated, and in the suspicion aroused in many a breast that this is one scientist who doth protest rather too much, we might see it overwhelmed by so strong a Moon. "When Mercury is afflicted at birth" (as here), Ron Davison suggests on Mercury/Moon contacts in synastry, he may be "scathing in his treatment of the Moon's seemingly irrational moods (and) may appear to the Moon too ready to pick holes in her way of doing things, and unable to comprehend her feelings³." Interestingly, Mercury is conjunct Skat, traditionally bestowing occult interests - do we have a conversion in the offing?

It is his Jupiter/Saturn conjunction that most closely ties him into the Cornelius chart. The conflict is shown by the exact square between Mercury (astrology) and Jupiter (the scientists). Dawkins' conjunction exactly opposes the Mercury and squares the Jupiter. By antiscion, his Jupiter is exactly conjunct the Cornelius Jupiter, showing which side he is set to take. The conjunction ties in by antiscion with the midpoint of

³ : Ron Davison, *Synastry*, Aurora Press, 1983

his Mercury and Mars, the two planets whose significance we have already seen, which, with its indication of verbal aggression, it is no surprise to find falling by antiscion exactly on the Cornelius Mercury (astrology). The conjunction falls on the midpoints both of Mars (astrology) and the MC (the judges) and of Saturn (Lord of the fourth, the verdict) and both the Moon (popular astrology) and Uranus (astronomy). Cometh the hour, cometh the man. On the opposition between Saturn and Mercury (astrology), which is almost exact, Davison has “Mercury may find that it is hard work trying to convince Saturn, who sometimes appears to be rather slow on the uptake.” With that razor-sharp Pisces Mercury of his, surely not.



Composite
Richard Dawkins/Cornelius' Astrology

We may recall the public conflict between Jonathan Swift and the astrologer John Partridge which we discussed in the first issue of *The Astrologer's Apprentice*. The Cornelius Mercury conjuncts Swift's Sun/Mars midpoint, providing a focus for his aggression, while Swift's Mercury opposes the Cornelius Moon, it being Partridge's popularity as an almanac-maker which seemed particularly irksome to Swift. His Mars, too, ties in closely with this chart, falling on the midpoint of the Moon (popular astrology) and Uranus (astronomy), and also of Venus (the humanists) and the MC (the judges), proclaiming his sharing Dawkins' belief that he was qualified to decide the issue.

The composite of Dawkins' and the Cornelius chart has a close conjunction of Venus and Mars, giving a passionate intensity to the relationship, even when there is enmity. As this conjunction squares, by antiscion, the Neptune, we might see it as passion over ideals, or as a quite delusional passion, for Dawkins' image of astrology is indeed a strange one. Rob Hand's comments on Mars square Neptune in composite are of interest:

"The problem is that you each view the other's successful self-expression as a threat. One of you may fear that the other may dominate and extinguish your individuality. But this is fear more than actual fact. Also, the relationship may present both of you with issues that you do not know how to face at this time.

“The only way to deal with this aspect is to stop playing ego games, which is easier said than done, because such games are usually played out unconsciously. Neither partner is aware of what is going on.”⁴

Hand suggests that the Mercury/Pluto opposition in the composite “will create very intense conflicts between you if you make no effort to enlarge your consciousness of this relationship,” and continues with an apposite description of how one party “tries to force the other into his or her own ways of thinking” until “the victim of this procedure will strike back and make a break for freedom, even though this seems to violate ‘common sense’ as the other partner sees it” - of which ‘striking back’ the words you are now reading are doubtless an example, though we may prefer to regard them as an attempt to ‘enlarge our consciousness of this relationship’. This testimony of intense conflict falls on the Moon/Uranus opposition (popular astrology/astronomy) in the Cornelius chart, and also the opposition between that Moon and Swift’s Mercury.

When Dawkins’ major article was published in *The Sunday Independent* on New Year’s Eve 1995, the transiting Mercury/Mars midpoint was exactly on his natal Mars, emphasising the underlying transiting influence of Mars and Neptune on the same point, and the Sun tying in with both the composite and Swift’s nativity.

Transiting Jupiter conjunct his natal Venus suggests, according again to Rob Hand, that “you may be the centre of attention for some reason (an article of unprecedented length for an unprovoked assault on astrology, and massive public reaction), and you will enjoy basking in the limelight,⁵” while his progressed Mars on his natal Mars/Uranus provokes “an argumentative disposition...a lack of balance, intolerance” (Ebertin). His progressed Sun, conjunct Jupiter, approaches opposition to the Cornelius’ chart Sun, while transiting Mercury picks up this point by trine.

Upstairs, Downstairs

Dawkins’ strident view is that astrologers are undermining the intellectual fabric of our society and so should be burned at the stake. It is, of course, only too readily apparent that the scientists, by a deft sleight of mind that David Copperfield might envy, have managed to disappear an intellectual structure far superior to any they have managed to shackle together, and it is, indeed, only the awareness of the shortcomings of their own system haunting them like Banquo’s ghost that brings such passion to their diatribes against true knowledge. Life is too short to attempt a detailed critique of the fatuity of modern

⁴ Robert Hand, *Planets in Composite*, Whitford Press, 1975

⁵ *Planets in Transit*, Whitford Press, 1976

scientific thought; we shall, however, spare a passing glance at a theme particularly apposite in any discussion of Dawkins and his attitudes towards astrology: that of forbidden knowledge.

The seminal work on the subject is Carlo Ginzburg's *High and Low: Forbidden Knowledge in the Sixteenth and Seventeenth Centuries*.⁶ Considering his theme within the Western exoteric tradition, Ginzburg traces the birth of what has been a long and passionate debate to the Vulgate. In Romans xi. 20, St Paul is warning his audience not to despise others who had not accepted the New Dispensation. He advises them 'noli altum sapere, sed time'. With its tendency to reflect from language to language, rather than truly translate, Ginzburg suggests, the Vulgate changed what was intended as a caution against the arrogance of believing themselves the only chosen ones into a warning against learning - a misunderstanding that became more entrenched as the meaning of the verb sapere changed over the centuries from moral wisdom to intellectual knowledge. "In this way," he says, "St Paul's warning against moral pride became a warning against intellectual curiosity."

Erasmus may have pointed out that "what is concerned here is neither learning nor foolishness, but arrogance and modesty;" but his was an arrow in the gale. Other translations of the Bible followed further down the Vulgate's mistaken track with, for example, "do not seek to know high things."

This misunderstood text proved a fine implement for beating astrologers about the head: in the most literal sense, the highest of things to be known are the stars. The fear of knowledge has been a recognisable strand throughout the history of Christianity, varying in its intensity from place to place and time to time. It is traceable, if not always directly to this text, certainly to the attitude it manifests. Only ephemerally has the Christian Church managed to make the accommodation with Reason that is more apparent within Islam: that is, that learning is a Good Thing if it expands our awareness of the Divine, and is utterly unacceptable if it does not. Our current problems are largely attributable to the acceptance of Reason on its own terms, when Reason is, of course, quite incapable of having terms of its own (we must remember that reason is Mercury, totally amoral, taking his nature from any planet with whom he comes into contact).

Ginzburg, being a contemporary intellectual, accepts without question the Romantic myth of the thinker as hero, no matter what that thinker may be thinking. He equates heresy with political dissidence, reading into the past an anachronistic picture of the heretic as the fearless seeker after truth. This view quite fails to understand the

⁶ Past and Present No 73, OUP 1976



Icarus as hero

Icarus, as shown in the various emblem-books that were once so popular. Icarus was once seen as the image of foolish pride, stretching above himself with justly disastrous consequence. He was transformed into the image of daring, his flight being compared, for example, to Columbus' voyage and he himself becoming the model for the adventurous mariner. Exactly why any mariner in his right mind should take Icarus as an example, rather than boring old Daedalus, who actually got where he wanted to go, is something of a mystery. But this Icarean model is very much that of our scientists. They have let their intellectual dog off his lead, followed him as he chases strange scents into the undergrowth, and then decided that because they are Here, Here must be a fine place to be and the way that brought them Here the best. We boring old astrologers are still plodding along the path - but, like Daedalus, will no doubt get where we are going.

Daedalus knew; Icarus thought: the change in attitude that has made the one a model rather than the other is all-pervasive. Walking contentedly along the path of true knowledge is somehow inadequate; we should be heroically hacking our way through the brambles, cutting our own path that leads nowhere. The area of knowledge that is forbidden to us has been totally reversed over time. The utterly inexorable justice of the universe is that if we are rooted in the material we will die with the material; if we are rooted in essence we will live with the essence. The knowledge from which we were once restrained was the careless prying into the material at the expense of our understanding of the essential - it is this understanding, for instance, that was behind the Church's suggestion that Galileo exercise a little discretion when opening his mouth. Now, the gospel of St Dawkins insists that we study only the material: the awareness of the essential has been abolished and, within the terms of this gospel, it is therefore

nature of heresy, which is, within a context of faith, the most grievous of sins. This is a truth upon which, as astrologers, we should do well to reflect: in the intellectual desert, he who poisons the well is not a good man. What is lacking is the concept of discipline, decorum, discrimination: the idea that our reason, as much as our emotions, needs to be kept on a short lead if anything of value is to be achieved.

He illustrates his thesis with the change in attitude toward

absurd that anyone should study it, as it doesn't exist. So, even if our inclinations are to the absurd, we should be constrained from following them.

That science has made certain technological advances is hardly a vindication of its approach: we hear the voice of Icarus calling down to us "Look how high I can fly, Dad." As Paul Feyerabend has pointed out, "the efficiency of science is determined by criteria that belong to the scientific tradition and thus cannot be regarded as objective judges. (For example, science does not save souls.)" As is so obvious in our society, knowledge without wisdom is inevitably pernicious. Knowledge with wisdom cannot be so. Unfortunate is it indeed that it is wisdom, rather than knowledge, that is now forbidden us.

The 'scientific' attack on astrology forgets that we cannot validly use reasoning based on one set of assumptions to criticise reasoning based on a different set of assumptions - from within our set of assumptions, any disparate set must be equally valid or equally invalid, so a supposedly rational criticism of arguments made from a different set is no more valid than a claim that "I am right because I can punch you on the nose." We cannot validly use reasoning based on one set of assumptions to criticise reasoning based on a different set of assumptions - unless, that is, the second set is contained within and is therefore comprehensible by the first. In this case, of course, the second set cannot simultaneously contain and comprehend the first. The assumptions of the modern scientific world-view are contained within the traditional world-view. There cannot, therefore, be validity in any claim that the scientific world-view is capable of criticising the traditional world-view - or any product of that world-view, no matter how insignificant. But we have sold ourselves into the slavery of this scientific view, allowing its proponents to forbid us the knowledge of what lies beyond - knowledge in the light of which, of course, the nakedness of the emperor that is modern science becomes only too apparent.



*Engrossed in things above,
the astrologer stumbles*

Dawkins' great predecessor as propagator of untenable theories is his

hero, Charles Darwin. Darwin it was whose definition that “science consists in grouping facts so that general laws or conclusions may be drawn from them” is exactly as far from a definition of true science as it is possible to be. But in common with so many of his peers, Dawkins is so busy running with the ball that Darwin has thrown him that he has not stopped to discover either the whereabouts of the goal or, indeed, what particular game it is that he is playing.

Contemporary science seems capable of existing in a vacuum quite removed from any contact with either its history or its philosophy - subjects a knowledge of which, as a mere ignorant layman, one might imagine necessary to provide a context for whatever it claims to be achieving. “It is still,” Mary Hesse has written⁷, “something like bad form in philosophical contexts in the English-speaking world to draw the conclusion that the concepts of truth and knowledge which science began to exploit in the seventeenth century are the source of the trouble, and are not necessary and perennial concepts of truth and knowledge.” As Dawkins mans the thin red line against us fuzzy-wuzzies, ‘bad form’ seems indeed an appropriate phrase for his refusal to look within.

Modern science is, in its essence, empirical; that is, it is based solely in the world of matter and has no knowledge of essence. “No amount of empirical investigation can guarantee the truth of a theory, since this always goes beyond the limits of observable experience in size or time or place. And since the truth of theory can never be guaranteed, there is always a multiplicity of theories that will fit the facts more or less well, whose credentials will rise and fall with culturally accepted norms as well as with experimental developments” (Mary Hesse). This is an uncomfortable truth that the burning apostles of scientism prefer to ignore.

If our science is to be based on empiricism it will, by logical necessity, be based also on probability. Yet the popular idea of probability is a complete misunderstanding of the concept. We see probability at work in Darwinism: if an amoeba tosses its genetic coin often enough it will, according to the ‘law’ of probability, eventually string together a sufficiently long run of heads for it to turn into a human being. Clearly, the level of this probability is minuscule, so Darwin had to avail himself of previously undreamed-of periods of available time to make the possibility of this transformation at all plausible.

Our idea of probability is that if I toss a coin there is a 50% chance that it will fall as heads and a 50% chance that it will fall as tails. Astrology knows that this is fallacious: there is a 100% chance that it

⁷ *Revolutions and Reconstructions in the History of Science*

will fall as it will and a 0% chance that it will do otherwise; I just don't know whether falling as it will involves heads or tails. It is not reality that is uncertain, it is my predictive method that is imperfect. The idea of probability removes the necessity of my refining my predictive method by claiming that nature is, in individual instance, unpredictable.

This faulted concept of probability is the major foundation of modern science. If we are to have a purely material universe, it is - so far as we are currently aware - only by using this concept over periods of time that are stretchable as far as we may need in order to suit our purpose that we are able to build a superficially plausible structure. It intrudes everywhere - even when the scientists, through some peculiar grace, are enabled to come up with an idea of such staggering beauty, truth and elegance as the photon theory of light, they find it necessary to introduce the quite unnecessary concept of probability into it, for otherwise it would, like the one perfect enunciation of Om, shatter their little universe.

But where did this concept of probability arise? An empirical science cannot exist without it; but it was with Darwin that it was locked into our intellectual world. It is worth recalling that when Darwin was cooking up his theory, he was in a state of emotional devastation following the death of his favourite daughter. In Ancient Greece, anyone who had recently suffered a personal tragedy was excluded from the Mysteries; far from sending Darwin off to some twelfth house for a suitable period of recovery, we have not only admitted him to the rite but made him prophet of our new faith. This was not necessarily a wise move. In a kind of cosmic sulk with God for bereaving him of his daughter, Darwin built a model of the universe based on his distorted understanding of probability, an understanding that may have given him the promise of some comfort in his grief but is not a sound axis for our intellectual world.

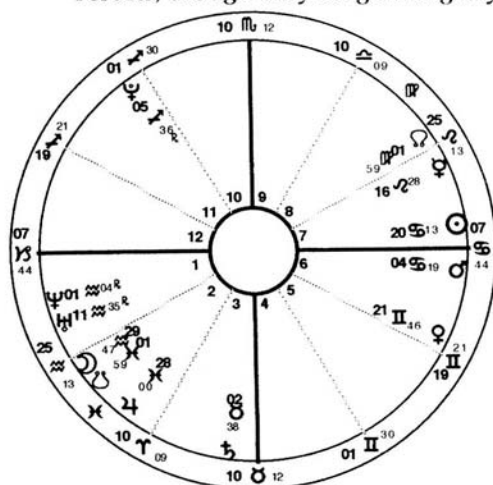
If Dawkins really wants fit subject for his rather dubious critique, he would do better to turn his gaze in towards the world of modern science than out towards the world of astrology, which is one of the few outposts of tenable thought that still holds out against the barbarians. Like candle-lit monks treasuring knowledge in the windswept monasteries of a darkened world, we astrologers have a duty to preserve what has been passed down to us. We need to realise the true value of that with which we have been entrusted. One of the most important consequences of this is that we must stop attempting to either remake or explain astrology in the terms of modern science. Science, by its very nature, cannot comprehend astrology; that it cannot is its failing, not ours.

WORLD CUP FEVER

With the World Cup only months away, astrologers throughout the land are already in hard training for the laborious task of carrying sacks of money away from the poor bookie. Particularly in the later stages, matches in the major tournaments have the greatest potential as targets for prediction: there is but the one game starting at any one time; they are the focus of world-wide attention; and there is no such thing as a draw - someone must win in order to reach the next round. In Issue 1 of *The Astrologer's Apprentice*, we examined the effect Pluto had in over-turning the form-book in the European Football Championships; we eagerly await whatever lessons in astrological technique the World Cup has prepared for us - and if that nice Mr William Hill insists on paying us while we learn, so be it.

We understand that the final of the World Cup will kick off at 8pm BST on July 12th, at the Stade de France in Paris, though we have as yet been unable to confirm this time, experience showing that the press is a less than reliable informant. Assuming that this is correct, however, we have this chart for the match.

The favourites will be shown by the Ascendant ruler, Saturn, and their opponents by the Lord of the seventh, the Moon. We have not found dignities or receptions to be of much importance in judging results, though they do gain slightly in importance in more prominent



World Cup Final
July 12 1998 8.00 PM BST
Paris

games, like this one. Both planets are weak, Saturn being peregrine and the Moon having dignity only by face. They are in mutual reception, the Moon being in the sign of Saturn and Saturn in the exaltation of the Moon: as Lilly says, in charts concerning battles and contests, exaltation is a stronger dignity than sign rulership. We might liken this to the way a cat puffs itself up before fighting: it isn't really any stronger, it just looks it; but this may well be enough to frighten its opponent away.

So far, then, by dignity the Moon has a slight edge. The Moon is

also in the triplicity of Saturn; but by the end of the match the Sun will have set, putting her into the triplicity of Mercury, while Saturn will now be in the triplicity of the Moon: the underdogs gaining control towards the end of the game. Being in his terms, the Moon is in mutual reception



with Mars, which is applying to conjunct the Descendant. Saturn is in mutual reception with Venus, which is in both the triplicity and terms of Saturn. Venus may appear to be swanning harmlessly around in the sixth house, but her antiscion falls just inside the Descendant. Both these testimonies favour the underdogs, though only mildly.

We must consider, however, the roles of Mars and Venus in the chart: they rule the tenth and the turned tenth, the houses of success for each team. The ruler of the MC applying to the Descendant is a strong testimony for the favourites, although three and a half degrees is a long way, while the antiscion of the IC ruler just inside the Descendant slightly favours the underdogs.

The Moon's position just inside the second house might look bad, but four degrees is too great a distance for this to have a noticeable effect. Even the two degrees by which the antiscion of Saturn falls inside the eighth is too far. The Moon is separated from the potentially disastrous conjunction with the South Node by the sign boundary, so this too can be discounted.

By now, we have a mild but unconvincing advantage for the underdogs. As so often, Fortuna proves crucial. Mercury, Lord of the fifth, applies immediately to conjunct Fortuna, which would favour the favourites, though not strongly. The dispositor of Fortuna, the Sun, is in the seventh, but much too far from the cusp to be of interest to us. The antiscion of Fortuna falls at 12.32 Taurus, just inside the IC. With the absence of any serious conflicting testimony, this is conclusive: the underdogs will win. The application of Mercury to Fortuna is probably enough to give the favourites at least one goal, so from what the dignities have shown us, we can expect the favourites to score first, with their opponents equalising in the second half and winning late in the match, quite possibly in extra time, as the general absence of strong testimony suggests a draw is likely.

So, given that our time is correct, we suggest the underdogs winning, with 2-1 a likely score. You read it here first!

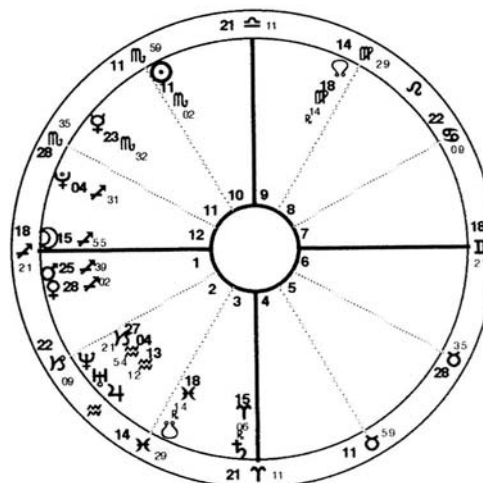
Will I Make a Profit?

A curious horary, on our perennial concern with the granting of William Hill Awards. The match in question was between West Ham and Crystal Palace: will I profit by backing Crystal Palace?

The Moon rules the eighth house, and so represents 'the other person's money', which is what I am hoping to receive. It applies immediately to conjunct the Ascendant, that is, me. This is exactly what I want to see in the chart: the other person's money is coming straight to me. So far so good.

The Moon, however, is just separating from trine Saturn, ruler of the second house and so significator of my money. It is transferring light from Saturn to the Ascendant, carrying my money to me. This is puzzling: either my money goes to the bookie, or the bookie's money comes to me. What the chart is showing, the bookie's money carrying my money back to me, makes no sense.

Ever the optimist (Jupiter rules the Ascendant, after all), I thought it worth a shot. The match was abandoned two-thirds of the way through; all bets were declared void and the stake-money returned. The puzzle in the chart was solved.



Will I Make a Profit?
Nov 3 1997 10.28 AM GMT
London

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SANTA: THE BIRTH-CHART

Rectifying horoscopes is something we undertake with some trepidation in our workshop. When it cannot be avoided, the Master calls in Matthew, a man he has known since his youth but whom now, for reasons which are unfortunately only too obvious, he prefers to avoid. "He was once a great astrologer," the Master tells us, with a faraway look in his eyes, "Perhaps the greatest of them all. But then he began rectifying charts and it quite turned his head."



"Rectification, anyone?"

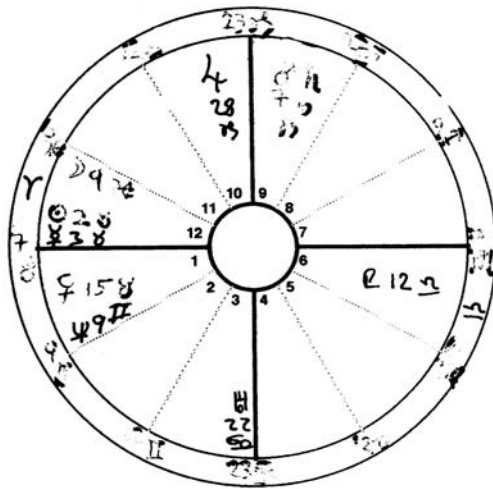
Matthew arrives and immediately drags the chart in question off to a secluded corner of the yard, where he sets to work, pounding and thumping with an enormous mallet and a selection of tools that have every appearance of coming from the Sheriff of Nottingham's torture-chamber. He can be heard grunting and cursing in a language quite unlike any mortal man ever spoke, of which the younger lads pick up odd words and phrases which they use to scare each other around the fire on dark winter evenings, while as Matthew works the chart squeals like a pig being gelded - a sound that makes all the other charts in the yard gather their planets into their twelfth houses, where they fondly imagine they cannot be found.

Matthew's work, it must be confessed, is somewhat patchy. After one of his visits, we regularly find disoriented planets wandering around the yard, having been taken out of a chart and not put back; we are forever tripping over odd degrees that he has left lying around, and you can imagine the scenes when the stable-lads stumbled upon a whole fifth house that he had somehow omitted: work in the yard that day was brought to a total halt and there were sore heads indeed next morning. But Matthew does come cheap: the coins the Master forces upon him for his labours he just flings aside, and even when once he was persuaded to take a lump of cheese he could be seen arguing with it in that infernal tongue of his as he made his way down the lane away from our workshop.

It is most unlike the Master to entertain so slapdash a worker, so we wonder why he does. A sense of pity for an old comrade fallen on

hard times, perhaps; but the mischievous glint in the Master's eye seems to say "If you want a chart rectified, I might as well get the yard cat to do it."

Here is an example of Matthew's handiwork, which he produced shortly before Christmas: a rectified birth-chart for Santa Claus himself.



S Claus: rectified chart

He has clearly decided that having both the Sun and the Ascendant in Taurus is the only possible explanation for someone who manages to eat 56 million biscuits and drink 23 million mugs of hot chocolate in the course of one night. Venus in the first house, strong in its own sign, shows us why he does just eight hours work a year, yet still manages to delegate most of that to other people's fathers. We note that Saturn, Lord of the fourth house from the seventh and hence signifier of other people's fathers is conjunct the malefic Mars, which, as co-ruler of the twelfth, shows them hard at work and in disguise.

With Neptune on the second cusp, there is considerable mystery over just how Santa manages to finance his operation, or, indeed, support not only himself but also elves, reindeer and assorted other staff. Exactly what Mr Barclay had been smoking when he approved Santa's business plan remains the subject of much uninformed speculation.

With Gemini on the third cusp, Santa receives a great deal of mail; but Mercury, its ruler, combust and in the twelfth house shows just how much attention he pays to most of it. Uranus on the fourth explains his rather eccentric choice of dwelling-place, though we must agree that only by living at the North Pole could he possibly maintain his ridiculously benevolent attitude towards humankind.

The Moon, ruler of the fourth, in the twelfth suggests the secluded nature of his residence, while its waning is no doubt an inauspicious indication of increased global warming to come. The Moon in Pisces is a sound indicator of someone who is partial to the odd half-million glasses of sherry, which, it being in the twelfth, he prefers to drink secretly while no one is looking.

The twelfth is also the house of large animals, those 'larger than a goat', we are told, so Jupiter, ruler of the twelfth, in the tenth shows the involvement of large animals with his work. As Pisces, a double-bodied sign, is on the cusp, there will be more than one of them, and with Jupiter as their significator we see why they have names like Donner and Blitzen. Saturn, ruler of the tenth house of profession, in the ninth reinforces the testimony of Lord of the ninth house in the tenth that there is a strong involvement with travel in his work, while Saturn's conjunction with Mars, ruler of Aries which is incepted in the twelfth is presumably an indication of his working with Rudolph the Red-nosed Reindeer.

The ruler of the fifth house peregrine in the twelfth explains his puzzling inability to see just how awful other people's children really are, while Pluto in the sixth - the second from the fifth, so the house of children's possessions - shows exactly what happens to most of his gifts within an hour or so of their being opened. Mercury, ruler of the sixth house of servants and employees, being the natural ruler of small people, is an appropriate significator for his elves. This is in the twelfth house of stealth and secrets and, being combust, cannot be seen: we have here the extensive industrial espionage on which his elves engage in order that his workshop may turn out perfect copies of Nintendos, Barbie dolls, Scalextric and whatever else this year's craze might be.

The Moon, we should note, is also natural ruler of the people. In the twelfth house and exactly sextile Neptune, planet of illusion, we can see the bafflement with which the world regards Santa Claus. But, as always, Neptune is difficult to judge. What *is* the illusion: that he exists, or that he doesn't? Suffice to say that the stable-lads were not disappointed when they awoke this Christmas morning.

TAKE A DETENTION

The Apprentice has erred! In our last issue, Chart 2 in the article on early Japanese astrology was given for PM instead of AM. Eagle-eyed readers have doubtless been wondering exactly how the Japanese managed to manoeuvre Regulus into Aquarius.

I will check data before publication.

I will check data before publication.

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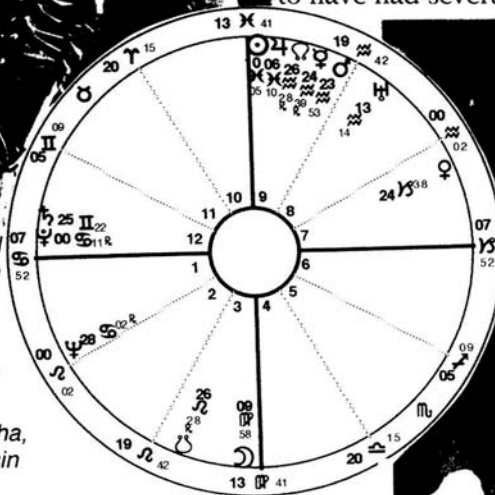
STARS AND DRUGS AND ROCK 'N' ROLL



And on the eighth day, He plugged a Les Paul guitar into a Marshall amplifier, turned the volume to rather more than the amp could bear and He heard that it was very good indeed. We may debate the exact moment of the birth of rock until the Stones stop touring and yet not reach agreement, but in the warehouse of Cool that is the Apprentice's workshop it is self-evident that it was when Eric Clapton, who was at the time, as the graffiti informed us, God, discovered that an overloaded Les Paul produced sounds of which Django had never dreamed.

The electric guitar is the sine qua non of rock. As happens so often, it seems to have had several more or less

Les Paul
Pre-birth
eclipse
March 1
1915
6.19 PM
GMT
Waukesha,
Wisconsin

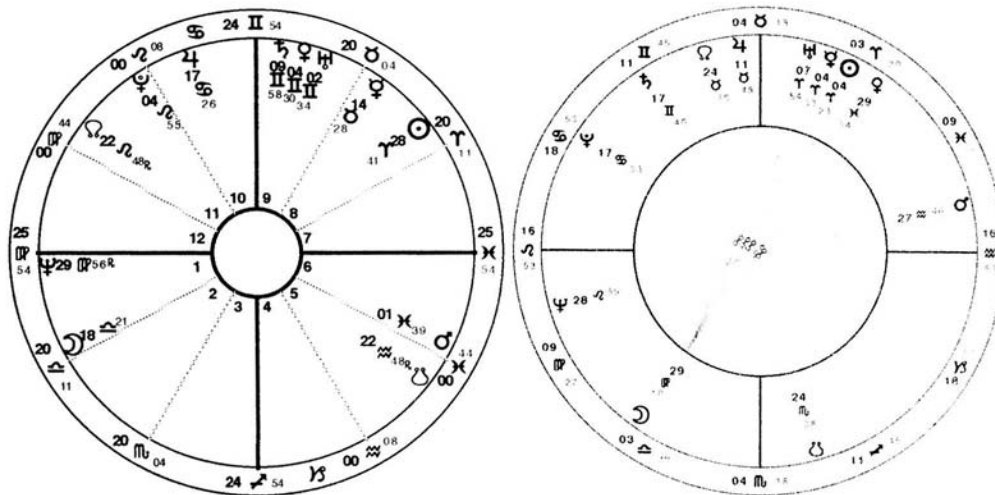


Les Paul,
playing a Les Paul

contemporary independent inventors, Les Paul and Mr Rickenbacker, with his 'frying pan', being the main claimants. In the best tradition of inventions that will change the world, Paul was told there was no future in his design and sent away with a flea in his ear, only to be apologetically recalled some years later when a rival brand was already doing hot business. More even than the Fender Stratocaster, the guitar that bears Paul's name has become the image of rock music, so the eclipse that preceded its inventor's birth seems an appropriate candidate for the birth-chart of rock.

Although the 'rock' in rock 'n' roll was originally a verb of motion rather than a noun of anything but, once standing alone it assumed an obvious Saturn signification. As the outermost of the spheres, Saturn is that through which all things must pass on their way into manifestation, hence its association with weight, form and walls, for as things pass into the world they become heavier, acquire form and by the acquisition of form are divided one from another, being, like the fallen angels, each chained to his rock alone: our general state, chained to the rock of form. It is the nature of Saturn that through time (Saturn) all things become more heavy and more disparate. Electrifying the guitar may be fun, but does show that the devil (Saturn - the principle of weight) really does have the best tunes. Popular music relies increasingly on a physical effect on the viscera rather than an aural effect on the mind and heart, and the invention of the electric guitar - and hence also the electric bass - was a long step down the primrose path of sin. Rock is, indeed, for this reason and not for any of its silly lyrics truly the devil's music - though we must admit that it is only the hope that Les Paul may have got there first with an amp and some pickups that makes the prospect of unremitting harp-playing in heaven anything other than daunting.

We would expect to find Saturn prominent in the birth-chart of rock, and so it is, but before we consider it, other points grab our attention. The luminary above the horizon is the Sun in Pisces, making Jupiter, god of thunder, Lord of the Eclipse. This falls on the Node/MC midpoint, which, apart from emphasising the importance of this eclipse in this place also shows, according to Ebertin "a love of jolly parties and entertainment". The star Alhena is rising, of Mercury/Venus nature, which might suggest the application of ingenuity to music, and traditionally bestowing eminence in art (Paul himself was a virtuoso country guitar picker). It is associated with the fatal wound in Achilles' heel, which, unfortunately, is close to what a sober view might see of the relationship between rock music and our society. The close trine between the Ascendant and the Lord of the Eclipse, which is exalted there, shows how powerful an effect will have this eclipse in this place, and bringing us back, of course, to the jolly parties and entertainment.



LSD Birth-chart
 April 19 1943 4.20 PM MET
 Basle

Composite
 Les Paul eclipse/LSD birth

The Part of Fame (Asc+Jupiter-Sun=4Cancer56), showing us for what this eclipse will be remembered, conjuncts the star Dirah, also of Mercury/Venus nature and giving energy and power - as if the God of Thunder needed more - and falls exactly on the antiscion of Saturn: rock is born!

By antiscion, the Moon, showing us the emotional nature of rock, falls on the Saturn/Uranus midpoint, which emphasises rebellious conduct and provocative gestures, 'kicking against tutelage', while it also conjuncts Zosma, a star of Saturn/Venus nature - that is, introducing the saturnian qualities into music - whose description according to Robson is almost a recipe to bake your own rock-star: "It causes benefit by disgrace, selfishness, egotism, immorality, meanness, melancholy, unhappiness of mind and fear of poison, and gives an unreasonable, shameless and egotistical nature." Just add water and mix.

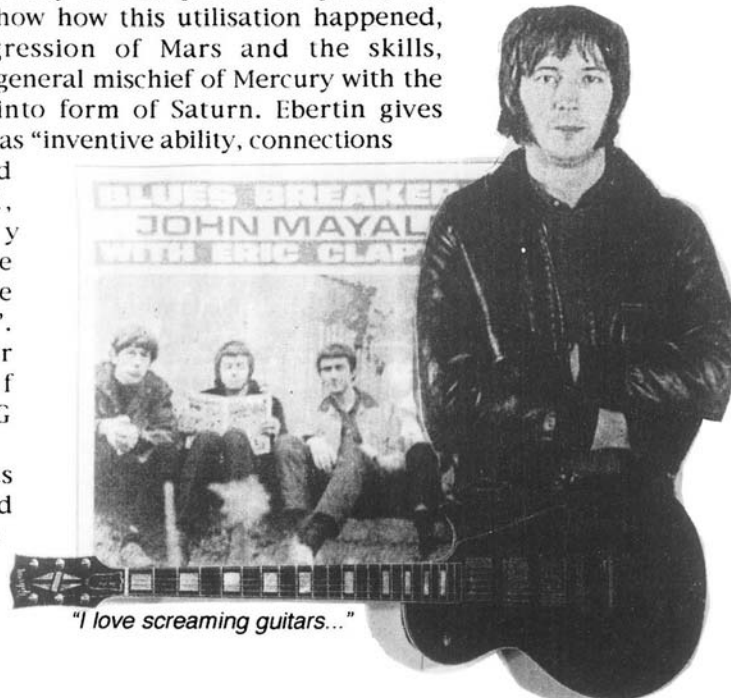
Venus itself falls on Terebellum, again of Venus/Saturn nature, giving "a fortune but with regret and disgrace" and also repulsiveness, which has always been in the eye of many of rock's more aged or less stoned beholders. The Venus/Saturn qualities are emphasised by the tight applying quincunx between these planets in the chart. Saturn is also in close applying aspect with Mercury and Mars, and disposes all three of these planets. It has powerful mutual receptions with both Mercury and Mars. We see here aggression, ingenuity, sexuality, music and much more, grounded in Saturn, the dominating party in all these aspects.

Mercury and Mars fall on the midpoint of Jupiter and Uranus - thunder and electricity - and also no doubt giving rock its inclination to subtlety and understatement. By antiscion, they link with the midpoints of Pluto and the Sun and Moon, drawing in meanings of arrogance and being "torn between a fanatical striving for the attainment of desired objectives and a soft-hearted sentimentality" (Ebertin).

The aspect between Mars and Saturn is of particular interest, as signifier of the over-stated male sexuality of rock music. The closeness of the aspect shows how vital an ingredient of rock that sexuality is, yet Mars is peregrine, without any power other than that which it receives from Saturn by mutual reception (Saturn is in the terms of Mars). It is clear that the sexiness of the rock god is not something inherent, but something he is given by his position as rock musician: the lad who has inherent sexual charisma doesn't spend his teenage years sitting at home practising his scales!

The star Al Pherg at 24 Aries is the focus of this chart. Of Jupiter/Saturn nature, combining thunder and rock, it gives final success after struggle, aptly for Paul's invention. It falls by antiscion opposite the Lord of the Eclipse and is the midpoint of both Saturn and the Mercury/Mars/Node conjunction and of Uranus and the Ascendant. With the Uranus/Ascendant midpoint we have the grounding or utilisation of electricity at this particular place; the other midpoints show how this utilisation happened, tying in the aggression of Mars and the skills, inventiveness and general mischief of Mercury with the irresistible drive into form of Saturn. Ebertin gives Uranus/Ascendant as "inventive ability, connections with technology and industry" and, surprisingly enough, "the tendency to cause disquiet or unrest". With this Jupiter connection, of course, we have BIG disquiet.

These various testimonies could have manifested in a number of ways. It is noteworthy



that the Sun's position at the eclipse falls, by antiscion, exactly on the fifth cusp, indicating a form of entertainment. With the Saturn/Uranus and Uranus/Pluto midpoints falling on this cusp, the particular form of entertainment indicated would display 'the tendency to cause unrest within ones environment' ("Turn that bloody music down!"), and a concern with rebellion and desire to establish a new order (whatever happened to all that?).

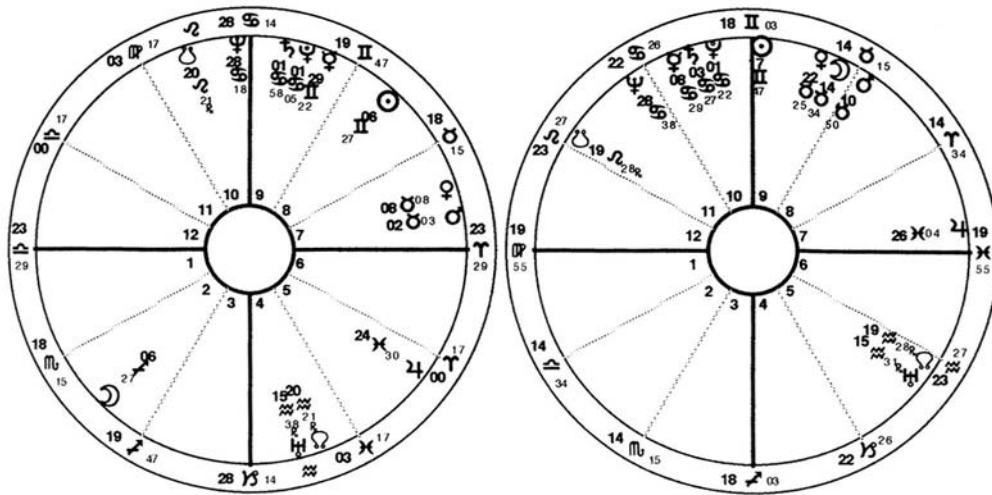
Apart from an electric guitar, the other vital requirement for a budding rock star is sufficient consumption of LSD. Indeed, the dramatic and permanent decline in the quality and power of available acid in the mid-seventies was accompanied by a similar decline in the music, all the more so among those who turned to the midwife of auditory tedium that is heroin. We would expect to find LSD clearly marked in a birth-chart for rock - and so it is.

In Issues 1 and 2 of *The Astrologer's Apprentice*⁸, we examined the history of LSD through its various significant charts. It was apparent that the salient points were the Jupiter/Mercury midpoint, the 0 Virgo/0 Pisces axis and a point at 9 Gemini close to Aldebaran. These are all strongly marked in this chart. 9 Gemini is the midpoint of the eclipse: Sun/Moon connections with Aldebaran give great material success, accompanied by disgrace and "difficulties and casualties". To take just the first instance that came to mind, this falls on Peter Green's Saturn/MC midpoint, the biological correspondence for which Ebertin gives as "The 'Ego or self-illnesses'...mental disorders. The disintegration of the personality."

The Mercury/Jupiter midpoint, bringing together the mind and the principle of expansion, is the psychedelic point par excellence. Here it falls at 0 Pisces, right on the axis that is so significant in the LSD charts, and also on the midpoint of Jupiter, Lord of the Eclipse, and Mars, which was found to be the significator of LSD. The reader who wishes to pursue this avenue will find many other connections between this chart and the various LSD charts, involving particularly the position of Jupiter, Lord of the Eclipse, and the point at 24 Aries which seems to be a focus of this chart.

We shall pause to consider only briefly the composite between the Les Paul eclipse chart and the birth-chart for LSD. This is rather disappointing, but only because it gives us exactly what we would expect to find. Passing over the close opposition between Mars and Neptune, we shall visit only the crowded ninth house. The emphasis this house receives, both from the number of planets in it and from the Lord of the Ascendant being there in its exaltation, shows how pivotal this

⁸ Back numbers still available.



Les Paul lunation
 May 28 1915 9.33 PM GMT
 Waukesha, Wisconsin

Les Paul birth
 June 9 1915 Noon chart
 Waukesha, Wisconsin

house is in the relationship between rock and acid.

Robert Hand's comments on the Sun/Mercury conjunction in the ninth⁹ give us a relationship 'involving the growth of consciousness' and that 'great interest in philosophy, metaphysics and religion' that has led to many of the more unfortunate moments in rock's history. 'A great deal of mental aliveness' and a 'desire to explore and range widely, either in the real world or the world of the mind' bring 'travel, not always in the literal sense of the word, but in the metaphorical sense' and lead to the close relationship shown by the exact Moon/Venus opposition.

The luminary above the horizon at the lunation before Les Paul's birth was the Sun. In Gemini, this gives Mercury rulership of the lunation. Mercury, by antiscion, is exactly conjunct both Saturn and Pluto - a promising combination of ingredients - on the midpoint of Saturn and the Ascendant in the eclipse chart, that is, the focus of Saturn, (rock) and that particular place. This all happens on the fixed star Tejat, of Mercury/Venus nature and traditionally bestowing 'violence, pride, over-confidence and shamelessness'. If for 'over-confidence' we read 'overestimation of self-worth' this seems most appropriate.

Mercury and Venus are always closely allied in artistic enterprise: both are necessary in any form of art¹⁰, only the balance varying from

⁹ in Planets in Composite

¹⁰ We do, of course, use the contemporary misunderstanding of the word.



Playing to the tide

instance to instance. The predominance of Mercury over Venus in the eclipse chart is echoed here, and we may begin to suspect the presence of a rather darker Mercury than the cheeky chappie with which we are familiar. Mercury is also the malevolent trickster figure we know from mythology - most commonly, perhaps, as Loki in the Norse cycles. He is one aspect of the Devil. As we shall explore in our next issue, it was Mercury to whom Robert Johnson sold his soul in exchange for his hair-raising guitar technique. It is this side of Mercury with which we are concerned here. We may also see Mercury in its capacity as planet of youth, in which case the conjunction by antiscion with Saturn and Pluto is exactly

the kind of thing our parents warned us about: happening on the midpoint of the Sun and MC, this conjunction can be seen as the whole point of this lunation in this place, as if, for better or for worse, rock was designed to bring us into contact with these forces.

It is fashionable to ascribe to Neptune rulership of pretty much everything that has happened since it was discovered. We see no reason to give it rulership of, for example, music, when Venus has been doing a perfectly adequate job for some thousands of years. Its position here, however, exactly on the MC, is a worrying auspice of things to come. Neptune does seem to be connected with narcotics; the applying trine from so strongly dignified a Jupiter, planet of excess and ruler of the fifth house, with the midpoint of the two planets on Caput Algol, the star of 'losing ones head', does not bode well. Neptune's position on the MC and the involvement of Jupiter - Neptune is in its exaltation - explain the discretion with which the rock world has handled its drug habit.

I have been unable to find a time for the birth of Les Paul, so give a noon chart, agreeing wholeheartedly with Nick Campion's principle that 'the best chart we have will work'. The only planet that makes any significant movement in the course of a day is the Moon, and her movement here fits the subject beautifully: at the start of the day, she was conjunct Mars; at its close, conjunct Venus, carrying the aggression of Mars to the music of Venus, which is exactly what Paul did. We should note that the midpoint of Venus and Mars is on the Mercury/Jupiter midpoint, the 'psychedelic point' that was so significant in the history of LSD. By square and antiscion, Uranus is drawn into this

formula, providing the medium of electricity through which Paul gave this new motive force to music.

As the Moon is also on the midpoint of Jupiter and the Pluto/Saturn conjunction, it provides a major focus for the chart. We do not know its position within six or seven degrees, but the Moon in a chart cast for noon will show us the essential meaning of the native's function in the world. We can consider the difference between a noon and a dawn chart: in a chart cast for dawn, Fortuna will conjunct the Moon; in a chart cast for noon, the Part of Vocation will do so: we have a focus on inner and outer life accordingly, as shown also by the position of the Sun on Ascendant or MC. We might consider whether it would be worth casting a sunset or midnight chart if our concern were with the native's partnerships or home life.

With his Mercury conjunct the Ascendant of the preceding eclipse, it is through his Mercurial qualities that Paul will manifest the nature of that eclipse: that is, through his ingenuity, for his invention will undoubtedly be remembered when his own musicianship is even more forgotten than it is today. Mercury falls on the midpoint of the Sun/MC and Neptune, and also, by antiscion, on the Moon/Neptune. While the nature of rock music might seem inevitable, it is quite imaginable that the amplification of the guitar should have led only to louder versions of White Christmas or Meet Me in St Louis, Louis. With 'the craving for drugs and narcotic stimulants' that Ebertin gives for this point, we find something rather different - while in 'a person who is exploited by other people' we have the arrangement between artist and company that has so typified rock as a business. 'The tendency to gravitate towards low-grade spiritism and mediumistic illusions' is a staple of a large section of the rock world; but no one who has ever seen Whitesnake in concert could credit Ebertin's indication of 'the inclination to feign, pose or put on an act'. With Mercury peregrine and approaching first station, it is the negative sides of these midpoints that will manifest.

Al Pherg, the Jupiter/Saturn star at 24 Aries that was so emphasised in the eclipse chart, is again prominent, being the midpoint of Venus/Jupiter, Saturn/Uranus and Pluto/Node and, by antiscion, Jupiter/Uranus. The whole history of rock could be written from this one contact, but to point just two of the indications, it is the Pluto/Node that has enabled rock to catch so huge an audience in so tight a grip, while the midpoint of the



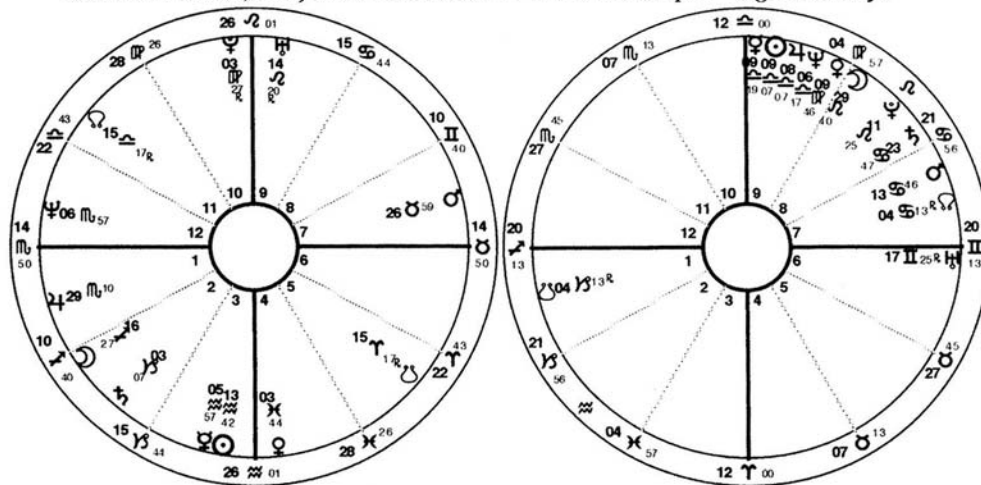
planet of music and the planet of thunder, pomp and excess, both so strongly dignified, leaves further comment superfluous.

Come On; Let's Go!

As we are considering the chart for the birth of rock, it is not inappropriate to cast a passing glance at that for 'the day the music died': the plane crash that killed Buddy Holly, Ritchie Valens and the Big Bopper and, perhaps even more unfortunately, resulted in the career of Don McLean.

The chart for the crash is marked by three separate oppositions: Mars/Jupiter, Venus/Pluto and Sun/Uranus. The Sun/Uranus is the one that catches our attention, as it exactly hits the Uranus in the birthchart for rock. The Part of Death in the rock chart falls at 15.26 Scorpio: this is not only square to this opposition but, by antiscion, exactly conjunct it. So Rock was having its Uranus opposition, which exactly hits its Part of Death, and was activated as the Sun transited the natal Uranus. We might anticipate something similar happening in August 1999, as the Sun opposes Uranus which will then be conjunct its natal position. Lack of space prohibits a deeper examination of these charts in this issue; we must point out, however, that the eclipse before the Holly crash fell by antiscion exactly on the rock nodes, while that before the Lynyrd Skynyrd crash fell, again by antiscion, exactly on the rock eclipse.

The key to Don McLean's creativity is the exact semi-sextile with mutual reception between Venus and his cazimi Mercury. Venus, his aesthetic sense, conjuncts the Moon in the rock eclipse - significantly,



Buddy Holly Plane-crash
Feb 3 1959 7.15 AM GMT
Mason City, Iowa

Don McLean
Oct 2 1945 Noon chart
New Rochelle, NY

this is the luminary that is being eclipsed, so we see how his aesthetic was stirred by the occlusion, rather than the triumph, of rock (not for him “Hail, Hail, Rock and Roll!”). The Part of Fame of the Holly crash falls on his Venus/Uranus midpoint: ‘variegated expressions of love ranging between sentimentality and eccentricity’. Took my Chevy to the levee, indeed!

We shall return to this subject in the future, exploring, among other things, why Dion decided to save money by taking the bus, and the astrological links between Waylon Jennings and The Big Bopper - Jennings gave The Bopper his plane-ticket at the last moment - and between Ritchie Valens and Tommy Allsup, who tossed a coin for a seat on the plane.



Teenage rebel

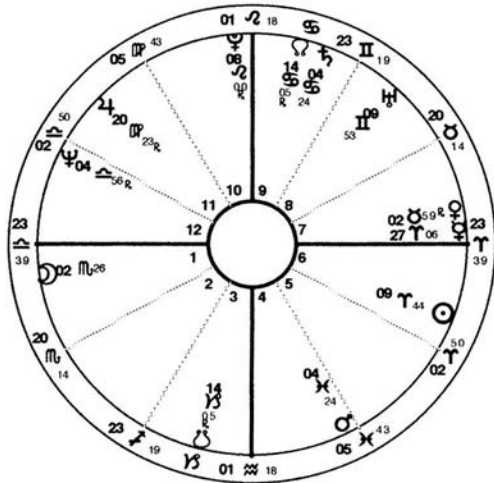
Only Time I'm Happy's When I'm...

The birth-chart of Eric Clapton, whose role, as we have suggested above, is so pivotal in the history of rock, echoes closely that of the Les Paul eclipse. He not only has the same tight trine between Saturn and Mars - structure and passion - but his Saturn, by antiscion, falls exactly on that of the Les Paul chart. The opposition between the Moon and Venus, not only strongly dignified but also emphasised by being Lord of the Ascendant, falls on the midpoint of this trine, providing its focus, while Mercury, donor of technical facility, ties into this formation by antiscion. In its rendering of extreme emotion into controlled form, we might see *Layla* as an aural picture of this astrological pattern.

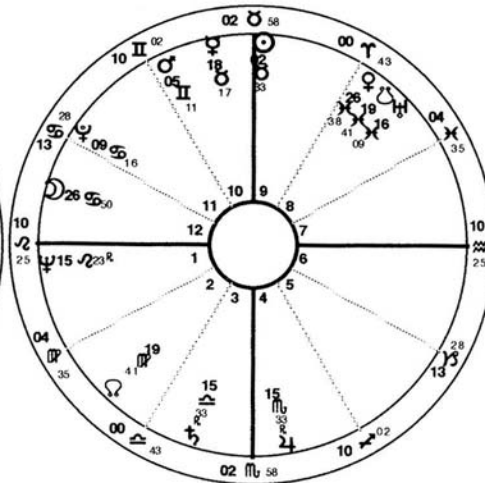
The Saturn that is Clapton's sense of form conjuncts the Saturn that is Rock, while his Mars - and in the days when Clapton was God there was no more Marsy a performer - conjuncts Jupiter, God of Thunder, Lord of the rock eclipse and, by antiscion, ties in with the point at 24 Aries that we found so significant in the eclipse chart. It is this connection that saw him turning up the volume. There is a second tight pattern of aspects in his nativity: Sun conjunct Jupiter by antiscion, exactly sextile Uranus and closely trine Pluto, which is dispoited by the Sun. Here is the reservoir of power and intensity which made him, at his peak, that for which the electric guitar was born.

Born Under a Bad Sign

The final stopping point in this ramble through musical history is



Eric Clapton
 March 30 1945 8.45 PM BST
 Ripley, Surrey



Albert King
 April 23 1923 Noon chart
 Indianola, Mississippi

with one of Clapton's greatest influences, blues-singer Albert King. King's work, indeed, is almost a dictionary of rock guitar: any riff you hear, you'll find it somewhere in King's extensive opus. His best known song insists on an astrological examination:

*Born under a bad sign, I been down since I began to crawl;
 If it wasn't for bad luck, I wouldn't have no luck at all.*

And so he was: a close T-square involving Jupiter, Mercury and Neptune, with its strength emphasised by Neptune's antiscion falling right on the opposition. The planet holding the midpoint of the opposition will provide an outlet for the tension: here Neptune shows him mythologising the life, easing his problems by exaggerating them. We might reasonably wonder why, if coming home to find some other man's shoes under his bed was such an everyday occurrence, he was so distressed to wake up one morning and find his good gal had gone.

The exact sextile from Saturn, in its dignity and in the sign of Venus, to Neptune enabled him to put this mythologising into artistic form. The close involvement of Uranus in this pattern no doubt helped make him something more than the ordinary bar-room singer.

*Bad luck and trouble's been my only friend;
 I been down ever since I was ten*

he continues. So what happened at age ten? Lie down on the couch, please, Mr King and tell us all about it. With Neptune placed thus, we would not believe him if he did. But the chart doesn't lie. It is just as we might suspect: on his tenth birthday, the Great Malefic, Saturn, was at 15.28 Aquarius, exactly completing the natal grand cross.

THE LILLYGATE TAPES

LILLYGATE 1

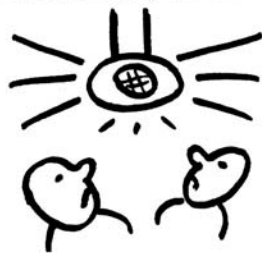
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SHE LOVES ME; SHE LOVES ME NOT

A recording of John Frawley's lecture to the Astrological Association Conference on methods of judging relationships, both traditional and modern.

Tapes, which come with print-outs of all the relevant charts, are £12 each, including postage & packing to anywhere in the world. Address and payment details on back cover.

We apologise to subscribers for the late appearance of this issue. As you may know, running an environmentally conscious workshop as we do, our policy is to use recycled aspects wherever possible. We are aware of the dangers this presents, so are scrupulously careful to buy used aspects only from reputable dealers. Despite this, however, Robin, who oversees our Quality Control Department, was picking through a newly-arrived consignment of aspects in search of a Sun-Venus trine in good working order when he caught his hand on a Pluto square that had somehow been included in the shipment. The dealer apologised profusely, explaining that some waste aspects he had bought in for pulping from someone calling herself an 'astrological counsellor' had been accidentally mixed in with those suitable for re-use.



*"The 3.15 to Brighton
is delayed owing to
Mercury retrograde."*

We have accepted the dealer's assurances that this kind of thing will not be allowed to happen again; but his apologies were not sufficient to prevent Robin suffering a very unpleasant few weeks as a result of the subsequent infection. With our Quality Control Department unsupervised, our readers will, we trust, understand why it was impossible to produce The Astrologer's Apprentice to schedule.

YOU'LL BE A MAN, MY SON

The Iliad and the Odyssey were the twin literary pillars of the ancient world, embracing far more than we now regard as literature. They were, indeed, a guide to life.

The Odyssey is a man's quest for himself, his becoming truly a man: first house stuff. The Iliad deals with man in the world: what a man must do once he has become a man - symbolic warfare. Seventh house stuff.

Virgil, with the audacity of genius, decided to combine both the Iliad and the Odyssey into one work: "Arms and the man I sing". Yet although the Aeneid can superficially seem a reworking of the same themes, and the echoes are ubiquitous, it moves the action on to a different level, transcending the issues with which Homer was concerned.

It is assumed that Aeneas is both a man and a warrior; he has learned all the lessons of Homer. His task is first to found cities - fourth house - and then to establish the empire that will rule the earth: tenth house. Far from the modern conception of poet as an effeminate youth crossed in love, in antiquity - and indeed for as long as civilization survived - the poet was an authority on how life should be lived and his work treated as the pronouncements of one such: it is not coincidental that every flowering of art has been associated with an esoteric school, nor that throughout the Middle Ages Virgil was renowned throughout Europe not as poet but as mage and wonder-worker. We see the regard in which the poet was held in the way Plato incessantly quotes Homer as an absolute authority on life.

This relation of the great poems of our culture with the horoscope gives the clue to the underlying meanings of the exaltations of the planets. This too is a book, in which we can read what it is to be a man: rather like an astrological equivalent of Kipling's "If".

Exaltation gives dignity in a quite distinctive sense. A planet in its own exaltation is likened to an honoured guest in someone's house; a planet in another planet's exaltation literally exalts whatever that second planet represents. In horary, this is often found in questions about relationships, showing that the person signified by the first planet has an unrealistically rosy perception of the person in whose exaltation his planet falls: this shows the nature of exaltation perfectly.

There is always an idea of undeservedness about exaltation, of things being elevated above their true station. It can indicate over-

estimation of one's abilities or overweening pride. In a contest or battle chart, a planet in its exaltation is stronger than a planet in its own sign: this carries the same idea of exaggeration. Perhaps the obvious example is a cat fighting: he will puff himself up and set his fur on end. He is no stronger than he was before, but he gives the false impression that he is so: exaltation.

The key to an understanding of exaltation is the concept of 'oughtedness'. If someone is a guest in our house, we treat them as if they were worthy of the greatest honour; we give them the best - until they force us to see them otherwise by breaching the rules of hospitality by nosing through our drawers or kicking the cat. We know that it is still Bill, whom we saw drunk and dishonourable only yesterday, but we nevertheless treat him as if he were deserving of the very best. We treat him as if he were what he ought to be, not what he is. Similarly with our relationship questions: if I exalt Fifi, I see her as the perfect woman that she ought to be. Being fallible, she will fall short of this ideal, but for so long as I can manage, I exalt her by seeing only the best in her. We are reminded of the saying that 'a lady is a woman who makes all men behave like gentlemen; a gentleman is a man who treats all women as if they were ladies'. This is a case of mutual reception by exaltation.

It is quite the reverse of Hamlet's clear-sighted view that if we were all treated as we deserve, none of us should escape whipping. It is a view of unfallen man; man without the frailty, without the sin. This is made quite clear in the tradition. When the universe was created, before Adam fell, the planets stood forever in the same positions relative to the stars. According to tradition, at the Creation the planets were placed, not in the signs that they rule, but in the signs of their exaltation. So long as man - and, with him, the whole of Creation - behaved as he ought, this is where they stayed. When man fell, the planets began to move, and man has never since managed to behave quite as he should. What we are given in the exaltations is a key to our unfallen nature, a key to behaving as we ought.

Taking the natural houses of the signs, with Aries in the first round to Pisces in the twelfth, we find the Sun exalted in the first house, the birth of the true Self, or the divine illuminating the man, depending on which level we wish to view it. We read often of 'solar heroes', and here it is, the Sun in the first, the solar hero that is potentially within us all as we assume the role of, for instance, Hercules.

At the opposite side of the chart, the seventh house, we find Saturn exalted in Libra. It may at first seem odd that Saturn should be exalted in the house of relationships, and of all the combinations of



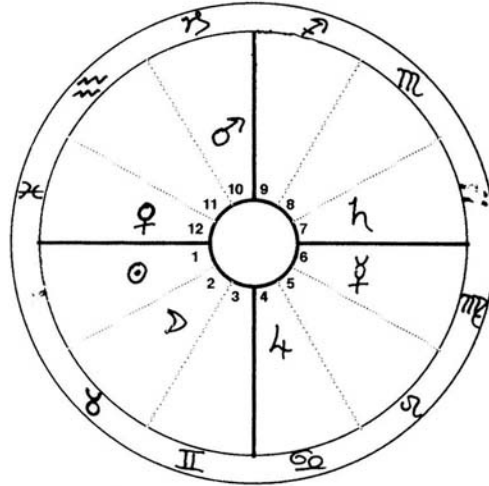
From exaltation to fall

sign-ruler and exaltation, that which students find most puzzling is that of cuddly little Venus and ascetic Saturn in Libra. But in our book of *What It Is to Be a Man*, the key to our relationship with the world, which is the broader meaning of the seventh house, is Saturn: decorum; doing what is proper; discrimination - that neglected virtue that has been called the gateway to spiritual life. For as the first is the gateway into the chart, the seventh is the gateway out of it, our passage to more-than-ourselves. In all the meanings of the seventh house - close partnerships, dealings with the world, even our dealings with our open enemies - the balance (Libra) between Venus and the exalted Saturn of what is proper is crucial. The seventh house poem, the *Iliad*, is a disquisition on the subject of what is and is not proper.

The natural sign of the fourth house is Cancer, where Jupiter is exalted. Here we see 'pious Aeneas' - piety being the most Jupiterian of qualities - founding cities, a fourth-house activity. The most important thing about founding a city is the promulgation of new laws, being a father to ones people (reaffirming the traditional placement of the father in the fourth, rather than the tenth, house) by guiding them wisely. Rather forgotten today, when we are all ciphers under the law, in traditional cultures the man of whatever status is law-giver, guide and priest to his world, be that world his nation, his tribe or his family. In this book of true manhood, part of this becoming is guiding ones flock wisely, with due deference to ones household gods. Hence the exaltation of Jupiter in Cancer.

In the tenth house, Mars is exalted in Capricorn. Just as on the Ascendant/Descendant axis, one first becomes a man and then goes into the world to do battle, on the fourth/tenth axis one first finds ones city and then leads that into the world. So the tenth is what the fourth

does when roused to action. This Book of Exaltations extends and deepens the meanings of the initial twin pillars with which we began. On the seventh cusp, we have Venus and Saturn showing the problem of personal relations: how to love with propriety, or with discrimination; so on the tenth we find Saturn combined with Mars: how to be aggressive with discrimination. If the foundation of the chart is sound - the city has been established with just laws - it is easier to establish empire on a true and lasting basis. On the individual level, the tempering of Mars with Saturn in the tenth is what gives 'magistracy', or mastery over whatever field, however small, in which one is placed, whether ruling empire or turning ones lathe.



The exaltations of the planets

The complement to Mars exalted in the tenth is Mercury exalted in the sixth. Whether on the grand or the personal scale, the sixth is very much the day-to-day maintenance of the tenth. The tenth is spreading the bounds of empire wider still and wider; the sixth is dealing with that irritating bunch of fuzzy-wuzzies who have just killed a missionary. The tenth is mastery of ones craft; the sixth is dealing with the exasperating client who bought it in blue when she really wanted it in green. The Book of Exaltations suggests that while well-tempered aggression is the means of running ones tenth, the Mercurial skills of wit, subtlety and guile are more suited to disarming the slings and arrows of outrageous fortune that make the sixth a house to be avoided - whether this wit be applied in brewing up some herbs to cure ones toothache or in persuading madam that blue is her colour after all. Ulysses in the Iliad might be a model here.

The Moon exalted in Taurus, the natural second house, is the lesson on the subject of material goods and fortune in general. It is their nature to fluctuate, like the Moon, so our book advises us to recognize this as their essential nature and

meet with triumph and disaster

And treat those two impostors just the same.

Finally, we have Venus, exalted in Pisces, the natural twelfth house. As anyone familiar with our modern book on How to Become a

Man, the Western film, will know, all Venus matters are tricky business which are best kept safely out of the way. Even when locked up in the twelfth, they may still seduce us to our self-undoing, leaving us shorn of our hair and eyeless in Gaza at the mill with slaves, or, as in Botticelli's painting, spent and exhausted while imps sport with the attributes of our manhood. Venus still has its exaltation, but, as is shown by the necessity of Saturn being exalted in Libra, it must be handled with the most extreme caution. It is Venus that is the major obstacle to our filling

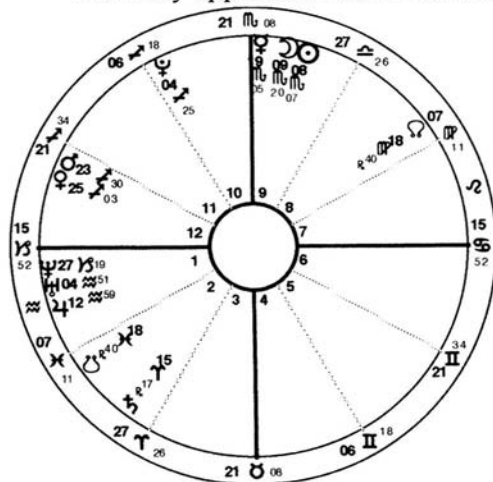
the unforgiving minute

With sixty seconds' worth of distance run

which, if we are to follow the ancient wisdom that is inscribed in this book of exaltations, is the pathway to fulfilling our destiny as Man.

SAME CHART; SAME QUESTION; DIFFERENT RESULT

The event chart for the match seemed reasonably clear, so, planning to apply for a William Hill Award, I set a horary chart to find out if my application would be successful.



Will I Profit?
Oct 31 1997 12.36 PM GMT
London

"Will I make a profit backing Rusedski?" was the question. I am shown by Saturn, Lord of the Ascendant, in dreadful condition in the second house. My money is shown by Jupiter, Lord of the second, weak in the first house. Jupiter and Saturn are mutually applying to sextile, Saturn being retrograde; but this aspect is prohibited by both the Sun and Moon aspecting Jupiter before the sextile perfects. Even were the aspect not prohibited, it would not give a positive answer: if I want to make a profit, I want to see someone else's money coming to me, not my own - that is no more

profitable than tipping out my piggy-bank and counting its contents.

The Moon rules the seventh, the house of open enemies, and so represents my opponent, the bookie, while his money, which is what I am after, is shown by Mercury, ruler of the radical eighth house, the bookie's second. What I hope to see is Mercury coming to either Jupiter or Saturn.

This doesn't happen. The Moon squares Jupiter and then conjuncts Mercury (the aspect to Saturn is a quincunx and so can be ignored). Apart from signifying my open enemy, the Moon has its general signification of 'the flow of events'; so here we can see the flow of events picking up my money (Jupiter) and transferring it into the bookie's pocket (Mercury). This is not what I had hoped to see.

With practice, this judgement is so straightforward that it can be made on first sight of the chart; so when a client phoned only a minute after I set this, asking his own question about profit, my immediate thought was that I already had the answer: "No". But the exact wording of his question made me pause: "Will I profit by transferring some of my funds into silver?"

There was no substantive difference between the charts for the two questions. Usually the words in which a question is wrapped can be discarded like so much packaging: profit is profit is profit, no matter from where it might come. But there was clear significance in a question about silver being asked at the time of a New Moon, the Moon being the natural ruler of silver.

At New Moon the Moon is at its weakest, a weakness exaggerated here by its being in the sign of its fall, peregrine, cadent, slow in motion and opposed to the house of its joy: it could scarcely be weaker. But it is just past the moment of conjunction: it is weak, but there is the first hint of growth towards renewed strength. Whatever may befall it, it cannot possibly be in a worse state than it is in now: this is an ideal time at which to buy.

We still, however, have the same transition of the Moon from Jupiter to Mercury. Although the question appears the same - "Will I make a profit?" - the nature of the transaction differs: with the bookie, I am locked into the investment. I cannot run to the shop as soon as Rusedski wins a set saying, "He's winning, pay up." Or I can, but am unlikely to be sympathetically received. With the investment in silver, I can get out whenever I wish. So when the Moon, the flow of events, reaches Jupiter I can take my profit: I don't have to stay on the bus until it reaches its unfortunate destination, Mercury. There are just over three and a half degrees between the Moon and Jupiter; with the Moon in a fixed sign, months would be a reasonable time-scale; as it is slow in motion, it would be a little over three and a half months. So the chart

would suggest that around four months after the question would be the optimum moment to take a profit.

Rusedski lost. Silver, at time of writing, is doing very nicely thank you.

—————*—————

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BOOK REVIEW

The Greene Girl, by Anna Reta (CPA Publications, £14.95)

It is a pleasure all too rare to find a novel cast in an astrological vernacular, written by one with a masterly grasp of our subject. Miss Reta's torrid tale of passion, betrayal and seduction, set in the mining communities of County Durham in the latter years of the eighteenth century, is guaranteed to set the pulse racing and will provide a welcome hour of light but not uninformative relief from the hard study of classic astrological texts.

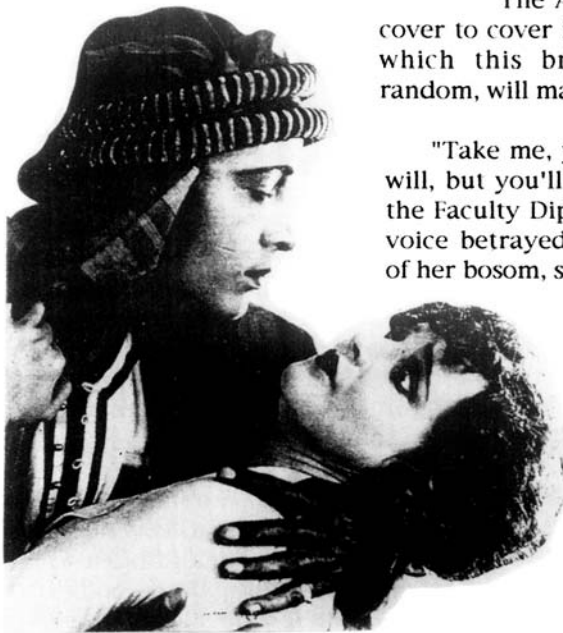
Charting the rise from guttersnipe to countess of one Bessy Greene, the tempestuously beautiful but strangely deluded heroine, the novel hinges on her mistreatment at the lustful hands of the local mill owner, Sir Prolixity Theorem, and the dreadful revenge she exacts when she realises that all his fine words were quite worthless. A gripping storyline, intense psychological perception and a strong cast of supporting characters, not all of whom, we must be grateful, speak in dialect, are the particular strengths of this fine first novel.

The Apprentice read this from cover to cover in one sitting, for reasons which this brief passage, picked at random, will make clear:

"Take me, you brute. Use me as you will, but you'll never get your hands on the Faculty Diploma." The venom in her voice betrayed by the helpless heaving of her bosom, she could not stifle a gasp of expectant bliss as his urgent manhood proclaimed the strength of his desire.

"You hussy," he grunted, his burning lips tearing kisses from her flesh, "Your so-called twelfth house is all too apparent. My Mars is rising and shall not be refused."

"You are a knave,



"Is that an Arabian Part?"

sir, a knave I say," but all her protestations could not prevent her Venus turning retrograde to transit his fifth cusp.

"Saturn in the first you may have, Mistress Minx, but you cannot deny your Ascendant ruler trines my Sun!"

"Confess it - never! My Moon's in a mute sign: never shall you hear those words, conjunct me as you will!"

"Ah-ha!" he cried, his desperate hands revealing one blue-veined orb, "A mole on your left breast! Tell me now you've not got your sixth ruler sextile the almuten of your first."

"Oh, you blackhearted fiend, I am undone. You know me all too well!"

"Indeed, I do," he smirked, his swarthy fingers reaching towards his hyleg. "But set a time for our decumbiture and *this* shall be your Part of Fortune."

-----*

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From Walter Raleigh's *History of the World*:

And if we cannot deny but that God hath given virtues to spring and fountain, to cold earth, to plants and stones, minerals and to the excremental parts of the basest living creatures, why should we rob the beautiful stars of their working powers? For, seeing they are many in number and of eminent beauty and magnitude, we may not think that in the treasury of his wisdom who is infinite, there can be wanting, even for every star, a peculiar virtue and operation; as every herb plant fruit and flower adorning the face of the earth hath the like. For as these were not created to beautify the earth alone and to cover and shadow her dusty face but otherwise for the use of man and beast to feed them and cure them; so were not those uncountable glorious bodies set in the firmaments to no other end than to adorn it but for instruments and organs of his divine providence, so far as it hath pleased his just will to determine?

EPIPHANY

This issue is being completed, appropriately enough, on the 6th of January, the day when the Church makes a mockery of the supposed conflict between Christianity and astrology by celebrating three astrologers in one of its most important feasts. These wise men achieved that at which we all somehow aim: they used their knowledge of astrology to lead them to the worship of the Divine - a long journey, made, as we well know

*With the voices singing in our ears, saying
That this was all folly.*

Their journey led them through the material, the courts of Caesar, where they had their interview with Hérode, as our journey leads us through and is grounded in the material world; but once they had reached their destination, they had the discrimination to go home by another way. The essentially destructive nature of the material, its destiny to wreak and suffer death, forbids the rendering of the Divine into it, on pain of inevitable crucifixion; and the time for that was not yet ripe.

That one of the Magi is traditionally depicted as black is neither an artist's whim nor an early example of political correctness. Black is the colour of wisdom, the positive nature of Saturn (even if that nature is experienced only after long acquaintance with Saturn's less fortunate side). This is why the Madonna is so often depicted with a black face - most famously, perhaps, as the Black Madonna of Czestochowa, the Queen of Poland. We can ignore the claims that she is tarnished by centuries of candle-smoke: she is black because she was painted so, for sound iconographic reasons.

Our three astrologers offered the infant Jesus their three solar gifts of gold, frankincense and myrrh. This is the essence of sacrifice: offering up to the Divine what the Divine itself has given, the Sun - the ruler of all three of these gifts - being, of course, the symbol of the Divine in our astrology. The gifts themselves are symbols of the Sun at dawn, at noon and at its setting, or, in more directly astrological terms, cardinal, fixed and mutable. The manifestation of this solar, divine energy in the human is intellection, the spirit of fire (as opposed to reason, the spirit of air); so one way of perceiving this is the astrologers, working with their reason, are able to reach a place - Bethlehem - where they come to the truths of intellection, and offer back to the Divine that by which they know these truths, for intellection can only ever be granted, not earned. Our art invites us to do the same.

NEPTUNIA REPLIES...

Dear Neptunia,

I feel so confused - who can help me if not you? My boy-friend keeps telling me the house cistern I have is no good and I must change it. Apparently, this kind of cistern doesn't work inside the Arctic Circle - is this because all the water freezes? I can see that might be a problem. But I've never had any trouble with it here. He says I could use an equal house cistern; but just because it's the same size as everybody else's, why should that stop it freezing? I don't know what to do; you must help me. *Yours in desperation, Tracey.*

Dear Tracey,

You really must tell your boyfriend to stop talking with his mouth full. Does he have a car, Tracey? And if he does, is he one of those young lads who is forever polishing it and bolting bits onto it, but never actually drives it anywhere? There are those who believe that if they tinker about with it enough, they will turn it into the perfect car; there are also those who believe that they can find a perfect house system, like the magic sweet that tastes of everybody's own favourite flavour.

I myself, as you know, Tracey, drive a flame-red Ferrari, on which my man Giacomo spends many hours boring out valves and tightening belts to increase the performance, and a fine and noble steed it is (Giacomo too, for that matter). But I should be the first to admit that after popping into Cartier's or Asprey's, the lack of space for ones shopping can be something of a trial. At those moments, one can look longingly at even a Volvo estate. The car that can carry all ones essential shopping, several bronzed youths and still do 0-60 in the flicker of a pulse has simply not been built, nor will it ever be.

Fine as is the road-holding capacity of my scarlet beast, it will, I am aware, be as nothing on the polar ice-cap. Yet I do not see that as a convincing reason why I should drive around London in a dog-sled. When I find the necessity for driving at the North Pole, I will doubtless arrive at a solution suited to that location.

There are those of us whose prime purpose in selecting a car is to be able to transport large numbers of grubby infants; those whose aim is to kindle flames of desire in the opposite gender; those who simply wish to set out from A with a reasonable certainty of arriving at B without misadventure: each will select a model according to his wish. How the car might perform at extreme latitude is unlikely to enter his thoughts. And so with house systems.

We must accept that there is an array of astrological techniques.

even within the particular field in which one may specialise, too vast to be used by any one astrologer. Each will make a selection based on factors that are of importance to him. Some will base their choice on a statistical analysis of results; some on a study of the theory on which each system is built; for my part, growing up alongside William Lilly and watching him build his reputation using Regiomontanus is sufficient reason for me to use the same. There is no superior virtue in any one of these motives for choice - although we might suggest a course of logic-drops for those who think that statistics can ever prove anything. When the client selects an astrologer, whether it be for a horary, a nativity or whatever, they are choosing that particular astrologer just as, if they are asking a horary question, they are choosing that particular moment. That astrologer, using that array of techniques moderated by that astrologer's particular failings.

Take Arabian Parts, Tracey. They have always appealed to me with their hint of the mysterious orient. If they were called German Parts, no matter how much I might vorsprung durch that particular technick, I wouldn't touch them with the remnants of Lilly's lost fish. And the international playboys and corporate bankers who ask my astrological advice are seeking what is gained through an astrology built on these motives. Those who favour, at whatever level of awareness, a world built on the pseudo-rationalism of statistical method will take their custom elsewhere. If we are true to ourselves, rooted in the heart, all else will follow.

Your boy-friend's belief that there is a 'perfect' astrology out there somewhere, waiting to be discovered, betrays his true desire for a 'penny-in-the-slot' astrology, where *it* will work and *I* don't have to do anything other than put in my 10p and pull the handle. I can find an astrology that will work, because Heaven forbid that I should change myself in order to work the astrology that I already have. In this he is as foolish as those on the supposed spiritual quest of modern man, searching for the perfect religion which will work - ie assure me of salvation - without my altering my behaviour in any way. No doubt your boyfriend has "tried the traditional techniques and found they don't work for me." You might suggest to him that he try them for more than three minutes and consider adapting himself if they don't appear to give results.

His new house systems may smile at him and tell him he's a wonderful astrologer; but in six months time they'll be having headaches and complaining about his personal hygiene just like the old one did. But by the time you've read this, Tracey, you will probably have had your three minutes and he'll be off looking for some other poor girl who will 'work for him'. Good riddance, I say!

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?

Issue 5 includes: The William Hill Astrology Awards - and how to claim them; How the Zulus destroyed a British army; The Most Beautiful Music: how cultural changes have formed our astrology; Neptune - The Short Version.

Issue 6 includes: In Search of Shakespeare - rectifying the chart from the works; Onmyoji: the Ancient Japanese Astrologers; The St Lilly's Day Massacre - debating the foundations of our art; Predicting the Soaps; Theda Bara, femme fatale.

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