

THE ASTROLOGER'S APPRENTICE

THE TRADITION AS IT LIVES

Issue 17.

Price: £3.75



THE DEVIL WENT DOWN TO GENOA



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.



The Astrologer's Apprentice is edited by John Frawley
Write to: 85, Steeds Road, London N10 1JB
Phone: 020.8365.2553
E-mail: j@apprentice.demon.co.uk



ADVERTISE IN THE ASTROLOGER'S APPRENTICE

Full page:	£60	Quarter page:	£20
Half page:	£30		
VAT free.		Four issues for the price of three.	Payment with order.

© John Frawley, 2000. Copyright of signed articles remains with their individual authors.

The Astrologer's Apprentice is printed by Brewers Printers, Peter Street, Chorley, Lancs. PR7 2RP. 01257.262065.

———— Contents ————

The Devil Went Down to Genoa	4
<i>Did Paganini really deal with the Devil? We examine the world's first out-and-out rock & roller</i>	
How Was It for You	19
<i>Assessing our preview of Euro 2000, learning its lessons, and looking forward to next season</i>	
Come Blow that Horn	28
<i>Beans, Birds and Blue Tranes as we explore the astrological history of the saxophone</i>	
Book Reviews	32
<i>Ficino's Book of Love, Mjnheer Apprentice, Astrology in the Year Zero</i>	
Did He Love Me?	36
<i>A three-tissue horary</i>	
Barbie Girl	39
<i>At last - the truth about Barbie, Ken and innumerable costume changes</i>	
William Lilly, His Diarie	43
<i>Never before printed, a page from the great man's private papers</i>	
Neptunia Replies	45
<i>Our sensitive seer answers your problems</i>	

———— * ————

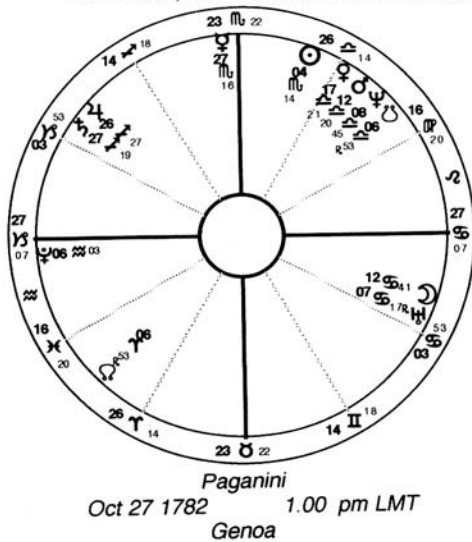
THE DEVIL WENT DOWN TO GENOA

The Devil, whose time we might have thought to be fully occupied with such woolly pursuits as painting towns red and playing practical jokes on good samaritans, seems rather, if popular credit be true, to devote much of his attention to the provision of music lessons. Long before he took his fiddle to Georgia, he dropped in on Genoa to do just that. His pupil there was one Nicolo Paganini.

Paganini's Ascendant is Capricorn, yet with Saturn in Sagittarius, in such close conjunction to so strong a Jupiter, we would expect the native to be rather bigger than was this. The chart demonstrates the importance of a planet in immediate aspect to the Ascendant. Mentioned, but rather under-emphasised, by the standard texts, a planet in tight, but not necessarily partill, aspect to the Ascendant, or in close conjunction with it, especially if on, rather than inside, the cusp will have the dominant voice in determining physical appearance and, to a lesser extent, persona. Mercury, prominently placed just inside the tenth house and in partill sextile to the Ascendant is such a planet. Lilly's description of Mercury gives a remarkably close picture of Paganini: "high stature (moderated here by being in Scorpio, although it is said that his gauntness made him appear rather taller than he was) and straight thin spare body, an high forehead and somewhat narrow long face, long nose, fair eyes, neither perfectly black or gray, thin lips and nose; little hair on the chin but much on his head, and it a sad

brown inclining to blackness; long armes, fingers and hands; his complexion like an olive or chestnut colour." With the exception of the 'fair eyes', to which we shall return shortly, the description is exact.

As we discovered when exploring Robert Johnson's contract with the Devil in issue 8, any old devil will not do. It is no good at all striking a bargain with the shaggy creature frozen in the depths of the *Inferno*. If you want to learn music, it must be a devil who has musical facility in his gift. Mercury, that is. In fact, Paganini's abilities, remarkable as they were, seem to



stem from causes more mundane than demonic. The causes were, none the less, mercurial.

One cause, just as unpopular then as now, and so discounted by all those who lack the inclination to do it, was that he practiced an awful lot. His mother claimed to have seen an angel before the birth, who had promised to grant her wish that the child might be the greatest violinist that ever lived; Dad evidently thought the angelic orders needed some assistance, as he locked the lad in his room for up to twelve hours a day so he would practice. The habit thus imposed persisted throughout his life: from time to time he would disappear for weeks on end, reappearing with his technique taken to yet more transcendent levels; yet while Robert Johnson just popped down to the crossroads to refuel, Paganini seems to have spent even longer than usual on his scales and arpeggios. On the midpoint of the Mercury/Ascendant aspect that is so



Paganini. Note the left thumb.

pivotal in this chart stands Saturn, at once the Lord of the Ascendant and natural ruler of discipline and practice, in tight conjunction with Jupiter, Lord of the eleventh and as such significator of his ambitions. Jupiter in its own sign and in the house of its joy: high ambitions. The two planets are in mutual reception (sign:face). Note how keen the father is on learning through discipline: Lord 4 rules the ninth, whose cusp it approaches, and is in the exaltation, triplicity and face of Saturn.

But just as, if we were to accept the myth, any old devil would not do, so in our more mundane approach to the question of his abilities, any old Mercury would not do either. It is a quite singular placement of Mercury that gives the basis on which this practice could build.

Mercury, we have seen, gives sizable hands. But there are plenty of people who have Mercury as a major factor in their physical make-up. Mercury here is in the constellation of Ophiuchus. This exaggerates its Mercury-ness, as the constellation is of Mercury nature: Ophiuchus is the father of medicine, Aesculapius - hence the name 'Serpent-bearer'. More specifically, within this constellation Mercury is on the star Yed Prior, 'the foremost star in the palm of the left hand of Ophiuchus'. So this exaggerated Mercury-ness will be focussed on left-hand matters, both metaphorically (hence the idea of supernatural intervention) and

literally: the particular qualities of Paganini's left hand enabled him to span three octaves. There are passages in his works that remain unplayable by anyone else. Yet even this extreme Mercury-ness was not enough. Mercury in his nativity is about to turn retrograde: it was the capacity that the fingers of his left hand had for turning retrograde that gave the flexibility necessary for his technique. His physician recorded that he could, "bend the upper joints of the fingers of the left hand in a lateral direction, and with the greatest ease and rapidity. Nature must have bestowed an organic disposition on Paganini which practice perfected." He could bend his thumb - without assistance from the other hand - back until it met his little finger. It would be a fine thing were our astrology so subtle that we might reveal such points in advance! Yet they are there to be seen.

Back now to his eyes: 'fair eyes, neither perfectly black or gray', according to Lilly's basic description of Mercury. Paganini's eyes were indeed dark; 'fair', perhaps not. They are said to have been sunk in hollows, looking like holes burned into his head. He was the inventor of the Roy Orbison look: dressed in black and wearing sun-glasses on stage to protect his delicate vision from the glare of the footlights. Mr Lilly is more accurate yet, as when he qualifies his basic comments on Mercury by considering Mercury occidental (as here) he notes 'hollow eyes, and sparkling and red or fiery'. We begin to see the Satanic look that fitted so well with the myth.

Both lights, the rulers of the eyes, are afflicted by the severely debilitated, and so extremely malefic, Mars. The Moon is essentially strong and is on Canopus, the brightest star of the constellation Argus; he had eyes a-plenty, so there should be no problem. But it is not only debilitated by being in the sixth house, but receives a partile square from Mars. This same unfortunate Moon/Mars combination is repeated in the nature of the collection of star-clusters Spiculum, on which the Lord of the Ascendant falls. This is associated with blindness. Mars does for the other light without recourse to anything so vulgar as an aspect: the Sun is in the sign, triplicity, terms and face of Mars, so completely at the mercy of this malefic. Mars receives the Sun into the sign of its fall. With the Lord of the Ascendant and both lights thus afflicted, there can be little hope for the eye-sight. It is probably the strength of the Moon on Canopus and the benefic conjunction of strong Jupiter with Saturn that preserved it into his forties.

These testimonies also account for the one flaw that contemporaries noted in the virtuoso's playing: a lack of volume, caused by physical weakness. Both the Mercury that fires his talent and the Sun, Lord of Life by nature and hyleg in this chart, are disposed - the Sun into its fall - by Mars, the other giver of physical oomph, which is

itself in detriment.

As for Roy Orbison: there are no such afflictions to the lights, but Saturn aspects both the Ascendant and Ascendant ruler. There was nothing wrong with his eyes; he just liked the look.

Paganini himself was happy enough to further the myth. It was good box-office (Lord Asc conjunct Lord 2 on midpoint of Mercury sextile Ascendant). There is an alien quality about the Mercury in the chart that fits the story. Mercury aspects no other planet and, unusually, only one of all the other planets (the Moon) falls in any Mercury dignity, and that only by face. It is as if none of the other planets are talking to it. Without the close aspect to the Ascendant, which 'plugs it in', Mercury would be wandering around with nothing to do. As it is, with Mercury sitting in that dominant position on the MC and in that close aspect to the Ascendant, it must indeed have seemed as if the nature were possessed by something that was not really a part of it. All the more so as Yed Prior, on which Mercury falls, is associated with 'sorcery, charms, &c'.

But for all the gifts, such possession has its down-side. Paganini was a notorious debauchee and atheist, even being refused burial by the Church. If 'the Devil finds work for idle hands' this could hardly be better illustrated than by Mercury on Yed Prior. The star has a reputation for immorality in the most brazen manner - all the more so in such a prominent place in the chart, where hiding 'offences committed with strumpets' is hardly an option. This testimony is increased by Mars, Mercury's dispositor, being in its detriment in a Venus sign. With this Mars partill square the Moon, general significator of women and also Lord 7, his attitude to women was not exactly 'new man'. Relating these testimonies back to the point about his physical strength, above, we see how this was sapped by his debauchery.

On examining his faith, we find some strong positive indicators. Lord 9 is in its own sign and nearing the cusp of that house. Jupiter, natural ruler of religion, is strong. The dispositor of the Part of Fortune (5 Libra) is strong and is Lord 9. Despite this, the negative testimonies are overwhelming. Jupiter, strong though it is, is afflicted by Saturn. What is Saturn? Lord Asc: the native himself, the ego. Fortuna, badly placed in the eighth house, is seriously debilitated by conjunction with the South Node. This has negative consequences for his finances, but rather more serious ones for the state of his soul.

The Part of Faith (12 Gemini) is in partile aspect to Mars. This may be a trine, but this does not make it any the more favourable: it is just that much easier for Mars to wreak his malice. The Part's dispositor is Mercury, whose nature here we have sufficiently discussed, which is



His attitude to women was not exactly 'new man'

itself disposed by this unfortunate Mars. The Lord of the third house, also of the utmost importance in matters of faith, is... Mars again. Had Lord 9, Venus, been in its fixed sign of Taurus rather than its cardinal sign of Libra, his faith would have put up more of a fight. As it is, it is overwhelmed by the urge to dissipation. With the Part of Faith disposed by Mercury, which plays the role discussed above, it would not be untrue to suggest that he may, in a manner of speaking, have compacted with the Devil after all.

His atheism was a very public affair. Another man might have withheld belief within his own heart and gone about his business without overt conflict; not

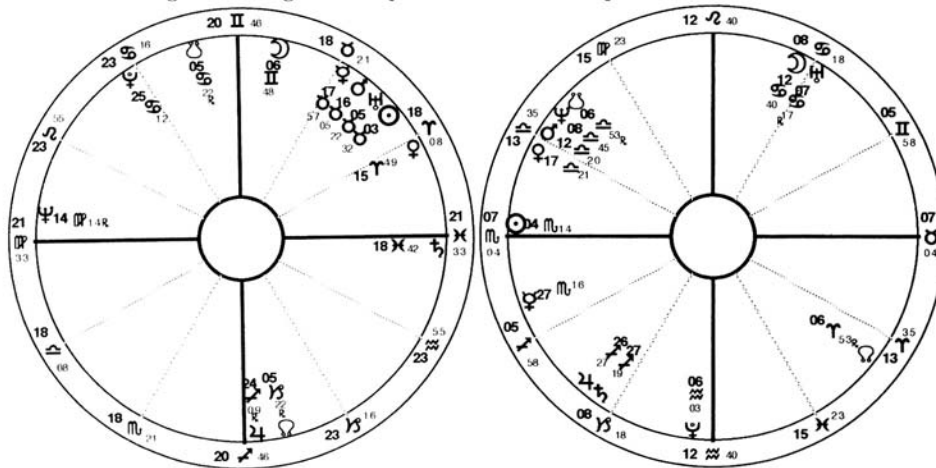
Paganini. The strength of the positive indicators of faith is too strong for them to give up the struggle quietly; were this not so, it is reasonable to think he would not have needed to make such a Dawkinesque display of unfaith. For all that his public reputation then, and even more now, rested on unmatched speed, it was in his playing of slow movements that his true genius was said to have been demonstrated. "I have heard an angel sing," said Schubert. "Never in my life have I heard such weeping. It was as if the lacerated heart of this suffering mortal was bursting with sorrow," wrote a leading critic. Much sorrow indeed at the subjugation of so much of his nature to Mercury. If a desirable part of our development is to move from the aegis of the Lord of the Ascendant to that of the Lord of the Geniture, Paganini made a most unwise choice. The Lord of the Geniture is the planet that is strongest in both essential and accidental dignities.¹ Here, it is Venus. Peregrine Mercury, the planet that none of his other faculties likes (no Mercury receptions) has been pressed into service on the basis of its easy accessibility: partill aspect with the Ascendant, dominant position on the MC. But Mercury,

¹ This is a loose definition. What is meant is not that we tot up essential and accidental strengths on a false basis of equivalence, but that we find the planet with most essential dignities who is able, by accidental placement, to work acceptably well. Essential dignity brings out the best side of that planet's nature in itself; accidental dignity allows it to express this better nature within the native and in the world.

while it can be a useful servant, makes a bad master: it is not for nothing that it is natural ruler of servants. Leaving him in charge of the shop is not a good idea.

We have, then, the battle within the heart that we have just described; for the angelic voice that Schubert heard was that of Venus: the Lord of the Geniture weeping for her usurped throne; the Lord of the ninth struggling to control this debauched Mars that it disposes - forlornly, as detriment gives as powerful a negative strength to a malefic as sign-rulership does to a benefic. A musical battle between sin and redemption - as if in the person of Paganini the classical repertoire had been transported to Nashville. We may underline the point by doing just that: relocate the birth-chart to have him born under the stage of the Grand Ol' Opry and what do we find? The Lord of the Ascendant is now this detrimented Mars, disappearing into the twelfth house of self-undoing. The Moon is now Lord of the Geniture. It rules the ninth, and is placed just inside the ninth cusp, applying immediately to conjunct Fortuna (15 Cancer), which now has the Moon as its dispositor. The two planets are in partile square aspect, wrestling for the native's soul. If anyone ever knew that God made honky-tonk angels it was surely Paganini.

Lord 6 in its own sign in the sixth is a good indication of sound health. But here Lord 6 is a Moon both slow in motion and decreasing in light. The partile square from Mars in detriment, Mars having power over the Moon by triplicity rulership, completes the destruction of whatever good it might have promised. Mars disposes the Part of



Roy Orbison
Apr 23 1936 3.50 pm CST
Vernon, Texas

Paganini: Nashville cat
Oct 27 1782 1.00 pm Genoa time
Nashville

Sickness (12 Scorpio). It might be briefer to compile a list of ailments from which he did not suffer, but the main points of his varied medical history are as follows:

Very prone to afflictions of all the mucous membranes; frequent inflammations of the lungs; either TB or something with much the same symptoms (Moon Lord 6 in Cancer afflicted by inflaming Mars in moist sign). Inflammations of throat and larynx (Mars on second cusp by antiscion; second house ruling the throat). This affliction of the larynx was attributed to syphilis (affliction from Mars in Venus sign; other indications supportive, as we have seen. Note Lord Asc on 12th cusp by antiscion.). Haemorrhoids (Lord 6 squared by Mars in Libra, especially from 8th house). Stomach pains &c, exactly as Lilly describes for Moon in Cancer squared by Mars: "great abundance of sweet phlegm in his stomach, hath too much ingurgitated, or taken some surfeit, oft vomits or desires to do so." The root cause of this was, his physician claimed, his unusual readiness to break into a sweat (Lord Asc conjunct powerful hot/moist planet in hot/dry sign; Moon in moist sign afflicted by Mars in hot/moist sign).

The treatment for afflictions from Mars in Libra would be by purging, 'and your purges must be very strong... else they will not sufficiently work out this humour,' Saunders advises. Paganini set about purging with a relish. The strong purges would be shown by Mars by antiscion on the second cusp (second house shows what is ingested). This fighting fire with fire can be helpful, but in this case it seems contraindicated, as shown by the position of the Part of Surgery. This might better be named the Part of Treatment, as it covers any intervention, surgery in particular. At 12 Aries it, like the part of Sickness, is ruled by Mars: the testimony of the Parts repeats the idea of fire against fire. But this Part is partly opposed by its dispositor, which is in detriment. Right on the midpoint, where this opposition focusses, is the Moon, Lord 6. We have a built-in Catch-22; the treatment just returns us to the problem, in what will inevitably be a downward spiral.

Saunders emphasises that the purging treatment is drastic, and that there must be at least three days of digestives before purging. Paganini piled purge upon purge. It has been suggested that he took something of a masochistic delight in painful remedies. This Mars, by virtue of its disposing both Mercury and the hyleg, the Sun, has far more to say in this situation than is good for the native. The tight conjunction of Lord Asc with Lord 2 is also relevant: an enthusiasm for swallowing (Lord 2) laxatives (Jupiter) to relieve chronic constipation (Lord 8, excretion, almost stationary in a fixed sign). But the Saturn/Jupiter conjunction is on the cusp of the twelfth house by antiscion: the covert result of this enthusiasm is to his own self-undoing

- if not, perhaps, quite in the way he hoped.

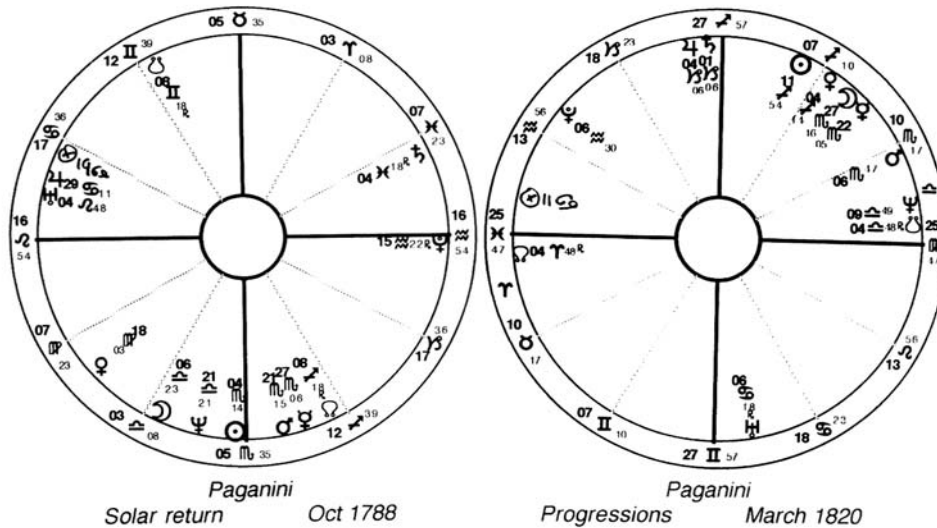
A graphic example of Paganini's problems: one of the Moon/Cancer symptoms is toothache. He had all his teeth removed by a quack dentist, with the result that he was from then able to take only a liquid diet (debilitated Mars, natural ruler of surgery and dispositor of Part of Surgery, afflicts cusp of second house of eating by antiscion).

There is another medical trouble-maker in the chart, apart from Mars. When Robert Johnson cut his deal at the crossroads, there was a price to pay; so with Paganini. As ruler of the eighth house, Mercury is an accidental malefic. In most contexts, this is not significant. When in aspect with the Ascendant, Lord Asc, or the lights it can be of the greatest significance. Here, Mercury, Lord 8, aspects the Ascendant, and the Lord of the Ascendant is right in the middle of this aspect. We have seen a susceptibility to iatrogenic illness, as shown by the constellation of Mars, Moon and Part of Surgery. So Mercury is a malefic, hitting the Ascendant (the body, the vital spirits) from the tenth, which is, in the context of a medical issue, the house of the treatment. Of what is Mercury natural ruler? Mercury.

Paganini took for years what he described (Mercury Lord 8) as 'murderous doses' of Mercury, the standard treatment at the time for syphilis and various other of his numerous complaints. Despite the severe negative indications which became obvious from early in the treatment, he persisted, as if locked into his pact with Mercury. The chart makes quite clear how damaging this was. Yes, of course Mercury is poisonous for everybody; but its use was widespread and few suffered as did Paganini. Few nativities show it having so unshakeable a hold over the patient.

At age six, Paganini fell so ill that he was thought dead - so much so that he was wrapped in his shroud and his funeral begun, before a slight movement showed that he was still alive.

The preceding lunar eclipse was heavy with dire portent. The Moon, which as the obscured luminary in a lunar eclipse shows the nasty end of the opposition, was exactly on Paganini's natal Saturn, the Lord of his Ascendant. The Ascendant for the eclipse in Genoa is on his Part of Sickness. The dispositor of the eclipse Ascendant, Mars, is conjunct *in mundo* (i.e. occupies the same place in the chart, just inside the tenth house) and partill square *in caelo* with natal Mercury (Lord 8); it makes these aspects from the midpoint of the natal Mars/Moon square that, as we have seen, plays such havoc with his health. It is on Regulus, one of the most powerful fixed stars, of martial nature. As a six-year old boy is unlikely to have a positive outlet for this energy by leading armies into battle, and other indications suggest sickness, this



accords well with severe fever. This connection with natal Mercury, especially as natal Mars, whose actions we have seen, is on the midpoint of this aspect, would seem to be the trigger for much that followed.

For all this, he did not die. Why? He is fortunate in the protective strength of dignified Jupiter conjunct his natal Lord Asc. The eclipsed Moon falling on this point would, as it were, have knocked this out of play for a while. This leaves transiting Jupiter in its exaltation (very nice Jupiter, that is) trine natal Sun and square Fortuna to ride to his rescue: a strong benefic just inside his sixth house - right where he needs it at a time like this.

The progressed Ascendant squares the natal Sun, indicating 'choleric diseases', while the Solar return is suitably graphic. Outer planet fans will enjoy the placement of Pluto on the seventh cusp; those of us who are still in possession of our faculties will look instead at the Sun, playing not only its usual role but also that of Lord Asc, on the cusp of the fourth house: entering the grave. This is a text-book indication of coming death (our usual warnings, dear reader, about applying isolated testimonies to your own chart!), made more powerful yet by the applying partill trine with Lord 6, which is retrograde Saturn, on the cusp of the eighth house. Mercury, natal Lord 8, is on its natal position - back at its desk and ready to get to work. The Moon is conjunct the natal South Node. The Return Lord 8, Jupiter, opposes the natal Ascendant.

Again, there are indications that he will not die. While reading the

chart as a 'stand-alone' we may take the Sun/Saturn trine as a malign testimony, we must always judge return charts in the light of the radix. Saturn is natal Lord Asc; seeing it turning retrograde away from the eighth cusp is, therefore, a sign that after despair there will be survival. We also note that Mars, who causes these problems, is in its own sign: as Bonatus tells us, a dignified malefic is like an enemy who has his foot on your neck but disdains to cut off your head - an appropriate metaphor here.



Paganini gave his first concert aged nine. The Solar return has the natal ascendant for its MC, always good for the career, while Mercury, Venus and Jupiter are conjunct on natal Venus. This conjunction is in the cadent sixth house, so he did not conquer the world instantly; but it was a sound start. The Moon just separates from New, showing the beginning of a cycle.

At twenty he was appointed court virtuoso at Lucca, the progressed Ascendant conjunct natal Sun by antiscion showing 'some dignity, office or eminent place, or an employment from princes or men of authority.' The Sun progressing into the tenth repeats the testimony: 'honourable employments from the King or magistrate above the condition of his birth.' In the Solar return, Lord Asc is just inside the tenth, while Fortuna conjuncts the natal Jupiter/Lord Asc conjunction. That the Lord Asc is debilitated repeats the message of the progression by antiscion: this is a minor peak on the way up the mountain - there is a way to go yet.

The chronic health problems that eventually led to his death seem to have started in 1820. The Solar return for October 1819 has the natal Part of Sickness as its Midheaven, while Mars, cause of these troubles, is at 26 Cancer, opposing the natal Asc. Mars in late Cancer brings 'diseases of the stomach, coughs, rheums', which were his presenting symptoms. The affliction being from Mars, natively in Libra &c, it is no surprise that this was diagnosed as syphilitic. Note that at this position Mars trines the licentious natal Mercury on Yed Prior. His physician prescribed Mercury. During this year the Ascendant progressed onto the extreme malefic Scheat, fit testimony of the seriousness of this condition; it also applies to the trine of Mercury. This is something of a mixed blessing: 'he gets much by his pen or by reckonings' or, in this case, by his bow, as his career was still steadily on the up. In the context of his developing illness, however, any contact with Mercury has its downside.

The Midheaven is just progressing over Saturn; not necessarily such a bad thing if Saturn is natal Lord Asc, but for exactly that reason it does stir up those particular ills that this flesh is heir to. This is also, remember, the midpoint of the sextile between Mercury and the Ascendant (the body). This progression has thrown the switch that was wired in at birth: the destructive system is now fully functional. The Moon (natal Lord 6) progresses onto natal Mercury: the illness meets the 'cure'.

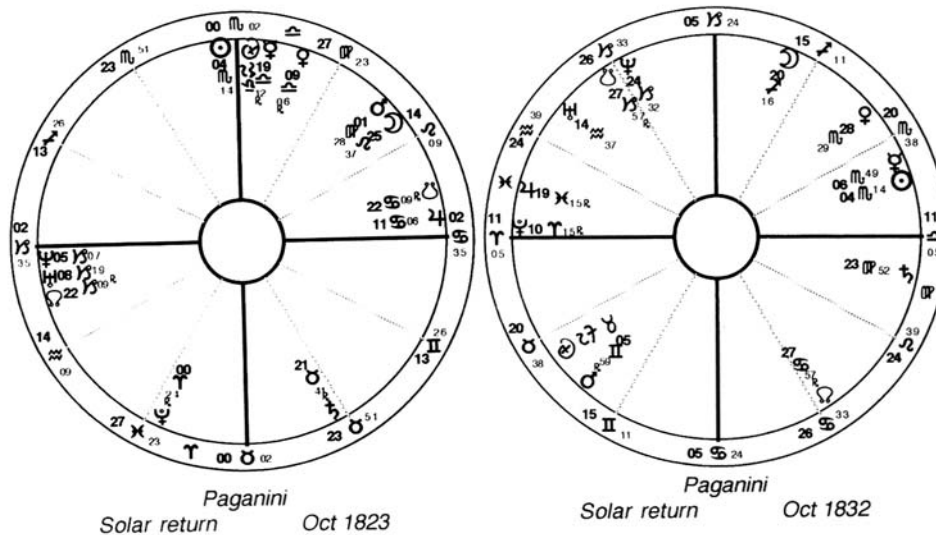


Paganini took enthusiastically to the rock & roll lifestyle

By 1824 the progressed Moon was entering the first house. This is usually 'a sickly time', the more so, of course, if the Moon is natal Lord 6. In the Solar return chart for October 1823, the Asc/Desc axis is that of the natal 12th/6th houses. This is not good. Jupiter conjuncts natal Lord 6; we had illness; we now have big illness. The Moon opposes the Sun by antiscion: 'violent and extreme fevers, coughs, colicks, torments of the belly, fluxes, &c'. A flux might have been a welcome

relief to our constipated maestro, but is denied by indications in the nativity; the rest of this list, which is in line with the natal indications, plagued him throughout the year. With natal Lord 6 (the illness) thus opposing the Sun, natural ruler of kings, which is in the return tenth (the treatment), Paganini, in the most literal-minded interpretation of astrology, developed an enthusiasm for a patent purgative called 'Leroy'. This highly toxic brew was claimed to not only purge, but also deal specifically with the symptoms of both syphilis and mercury poisoning.

By 1828 the Sun has progressed onto Lesath, associated with poisons. As with most of these indicators, this happens to people all the time without dire consequence. In the context of the developing picture and, most importantly, the potentials shown in the nativity, it becomes pertinent - especially as this star's Mercury/Mars nature picks up the thread we have been following. It was then that the effects of the mercury poisoning became outwardly apparent ('for the Sun discovers all things') as Paganini developed the jerky movements and 'comical



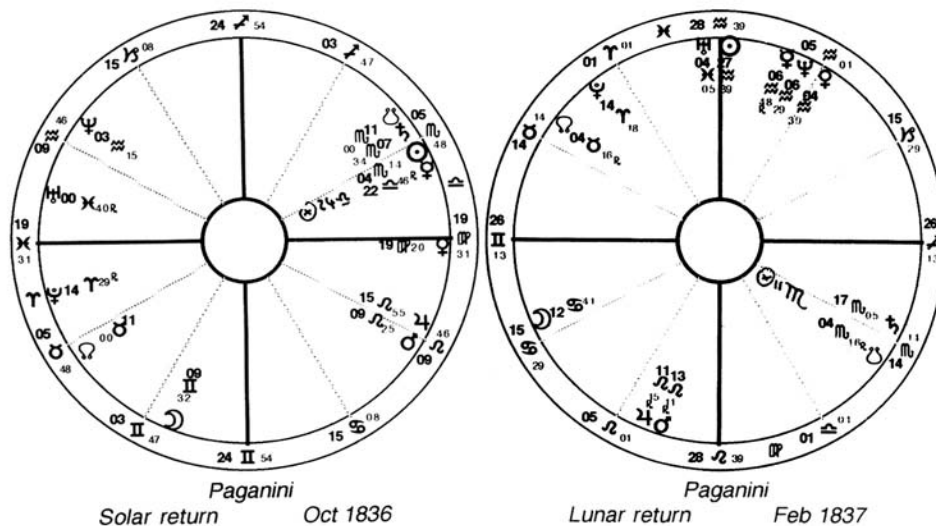
animality' typical of the illness.² This same star rises in the Solar return for this year, underlining the point.

The Moon then progresses to oppose natal Mars and square its own natal position. With merely the opposition to Mars 'its very rare if the native avoid a sickness' - and this is in natives whose Mars is harmlessly minding its own business. How much the worse here. As it makes this opposition, the Moon sits on the natal part of Surgery. This is when he had his teeth removed.

After this the eyesight deteriorated rapidly as both luminaries progressed over traditional bringers of blindness: the Sun over the clusters Aculeus and Acumen; the Moon over Capulus, the Pleiades and Hyades. In the midst of its passage over these noxious clusters, the Moon hits Algol: severe illness. The 'losing one's head' became apparent as his personality underwent marked changes, becoming nervous and disoriented. During the course of these progressions the Moon opposes natal Mercury: mental disorientation again, but with emphasis on its cause.

1832 was the very height of his success. The Solar return of October 1831 has Lord 10, Venus, on the tenth cusp. The return of October 1832 has Jupiter, dispositor of his natal Part of Fame (19 Pisces) exactly on that Part, and so, of course, strong in its own sign. But this conjunction is in the return twelfth house and Jupiter is edging

² He would not be the last rock & roller to develop this typical manifestation of Mercury/Mars poisons. This, and the speed of his playing, brings us back to the supposed 'demonic contract' - or, in modern terms, getting 'sorted for whizz'.



retrograde off that point. The Part of Fortune opposes natal Mercury: the 'infernal contract' is almost up. The return South Node is right on his natal Ascendant. The Moon now is on Lesath. It is like a scene from a gangster movie, where more and more bad guys appear and the doomed hoodlum knows is is about to be taken for a short ride. Within two years his career was more or less over, playing increasingly fewer concerts to increasingly poor reviews.

In 1837 he played his last concerts. The Solar return for 1836 has the natal part of Fame as its Ascendant - but its ruler is trapped in the sixth house. Mars on the cusp of the sixth is a severe affliction. With the Sun on the eighth cusp and the natal Lord Asc just inside that house the picture looks black indeed; but mutual reception between the Sun and Lord 8 is a powerful argument against death. Mutual reception also between Mercury and Venus, but Venus is setting: there goes the career.

If the mutual reception between the Sun and Mars prevents these dark testimonies killing him, what will they do? Lord 6, which is always an accidental malefic, afflicts the cusp of the eighth (excretion); it is in Scorpio, a fixed water sign. He developed acute urinary retention. This was treated with tin (Jupiter, Lord 10 in the sixth) catheters. Jupiter rules the natal Lord Ascendant by term, but receives it into its detriment: this treatment caused severe collateral damage.

The full extent of this became apparent in the following March. The Lunar return explains the problem. Natal Lord Ascendant is in the

sixth. It is afflicted by antiscial opposition from Lord 6, Mars. What is he suffering from? One of his testicles (Mars) was hugely swollen (conjunct Jupiter). That Mars has already passed over Jupiter once and is now reapplying to it shows Jupiter as both cause and effect: tin catheters and swelling.

In 1840 the Ascendant progressed to square natal Mercury by antiscion (we have seen in previous issues the ominous frequency of antiscial aspects in charts for death); that is, it occupies by antiscion the same place as Mars at the eclipse before his childhood crisis, the start of all these troubles. Ascendant to square Mercury

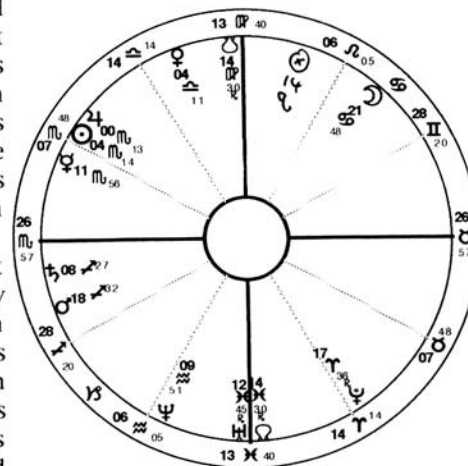
shows 'weak lungs, difficulty of breathing.' Cause of death was given as 'tuberculosis of the lungs and larynx.' But that is just any old Mercury - precisely what we do not have here. The 'Devil' is taking his due. Progressed Sun conjuncts natal Saturn, also by antiscion. Progressed Moon squares progressed Mars, recreating their natal square.

The Solar return takes natal Mercury for its Ascendant, thus repeating the testimony of the progressed Ascendant. The South Node is on the MC; the Sun disappears into the twelfth house; the Moon (natal lord 6) opposes the natal Ascendant. It is void of course in the eighth house. Mercury, in the twelfth house, is on the natal Part of Sickness. The Part of Death (3.39 Scorpio) is conjunct the Sun, the hyleg of the natal chart. The Lunar return has the Great Malefic retrograde on the MC, while the Sun is in partile conjunction with Mars, which rules almost all the eighth house and is in detriment; this conjunction opposes the Ascendant ruler, which is in the eighth.

Death occurred on May 27th, when transiting Moon opposed natal Mars and squared natal Moon.

* * *

Most of the biographical information in this article comes from John O'Shea, *Music and Medicine: Medical Profiles of Great Composers*, Dent, London, 1990. Although this book is not about astrology, it is most highly recommended to any aspiring student, giving as it does a mass of detailed and often dated information on the medical histories of a string of composers. Hours of educational fun for all the family!



Paganini
Solar return Oct 1839

*Tuition from
The Astrologer's Apprentice*

*Horary * Electional * Natal
by traditional method.*

Correspondence Courses * Evening Classes * One-to-One

Our own Correspondence Courses, modelled on a traditional apprenticeship, learning your craft under close supervision from a master craftsman.

London Evening Class: rigorous, intense and fun.

One-to-one tuition, tailored to your own requirements.

If you want tuition that works, teaching astrology that works, you want courses by The Astrologer's Apprentice.

E-mail Tuition; Short Courses on Specific Topics (eg Chart Calculation); Lectures, Seminars and Workshops.

For full details, contact John Frawley
85, Steeds Road, London N10 1JB
Phone: 020.8365.2553 E-mail: j@apprentice.demon.co.uk
www.apprentice.demon.co.uk

Tuition at all levels, complete beginner to advanced.

HOW WAS IT FOR YOU?

June 10th, and after an opening ceremony that appeared to be a prolonged advertisement for (or perhaps warning against) the delights of Holland's coffee-houses, Euro 2000 kicked off. Two of the stable-lads who had been more remiss than usual in their performance of their duties had been delegated to watch the games in order that we might keep tabs on the outcome of our predictions. With long faces at the injustice of this punishment they sat down to endure the tedium that is the opening match of any major tournament. But within minutes of kick-off their delighted shrieks at the spirited, attacking play had brought first the other stable-lads, then the apprentices and journeymen, and finally the Master himself to watch the game. As the tournament, which proved memorable indeed, unfolded, the workshop came to a halt as even the tearful wenches who had dropped by to ask horaries on unrequited love, and the cold-hearted fiends who had come to request elections on the best moment for foreclosing mortgages and tying young women to railway tracks, joined the happy throng on the workshop sofa, performing Mexican waves and marvelling at the skills on display before us.

The opening match saw some confusion amongst this audience, as our prediction had been that the favourites would win, so Sweden would beat Belgium. Our assumption that home advantage would not make Belgium favourites proved wrong: it did. The result of this misapprehension was not uninteresting, however, as the apprentices could be seen cheering Sweden, in hope that the letter of our prediction would be correct, while the journeymen cheered the favourites, Belgium, in hope that the astrology would be proved correct. The Master, meanwhile, sucked on his pipe and applauded fine play from either team. The astrology was right: favourites Belgium won 2-1.

Italy beat Turkey and France Denmark, both as easily as we predicted, although Italian domination was not reflected in the score-



An early picture of the England squad in training. Unfortunately, many of these players are still in the team.

line - a recurrent problem with our correct-score forecasting. The Czechs did better than expected, though not as well as we had thought, succumbing to a last-minute penalty against Holland.



Ye England team setteth out

Germany/Romania was just as incident-packed as we expected, though again without the goals to back this up. We had thought the balance in a mass of testimony might just favour the favourites; it ended all-square. Shocks as England took the pitch against Portugal, as it became apparent that the entire England team had been abducted by aliens and replaced with androids programmed to play fast, skilful football. Our prediction of a dull game proved quite wrong; our prediction that favourites England could not win, quite right.

We had anticipated that June 13th would see a show-down between the *Astrologer's Apprentice* and our rivals, the sporting experts at the *Racing Post*. We had picked the day's two underdogs, both at long odds, to pull off surprise results. How disappointing, then, to find that the experts had been studying their copy of the *Apprentice*, and had predicted just the same. Norway obliged us both by beating Spain. The most unfancied team in the tournament, Slovenia, took a three-goal lead against Yugoslavia, who then had a man sent off. Slovenia somehow then contrived to draw - but we feel that astrological honour was rather more than satisfied. Our predictions for these two matches give sufficient vindication of the method.

What else worthy of note from the group stage? Our forecast of England 1: Germany 0, published four months before the event, proved exactly correct. Our most confident 'favourites to lose' prediction was for Norway versus Yugoslavia. At time of writing, we were unable to establish which of these teams was favourite. The bookies reached a unanimous decision that it was Norway. Norway duly lost. Later, 'No one could have predicted this!' claimed the TV commentator as Turkey beat Belgium. The careless fellow had obviously mislaid his copy of the *Astrologer's Apprentice*.³

It was not, of course, all successes. A distribution problem in the Netherlands meant that several teams failed to receive their copies of the magazine, and consequently had no idea of how they were supposed

³ We are indebted to this commentator for the interesting concept of players 'working like ferrets'. Our wildlife department is investigating.

to behave. Pluto's form was as tricky as ever: he performed well enough when playing for Slovenia, but a transfer to Belgium proved disappointing. It is rumoured that his fitness was affected by the diet of chips with mayonnaise.

We were able to identify an important weakness in the system: in a method pitting favourite against non-favourite, the question of which is which is obviously of signal importance. There is no cosmic finger that helpfully and objectively points out the favourite; so our closest approximation is to follow the bookies, with the rider that we must adjust prices by one or two points when English teams play foreign ones (their prices being a conflation of their anticipation of the result with the amount of money they expect to take on each team). If somehow the 'true' prices were written in the sky by an invisible hand, half-an-hour before kick-off, rather than calculated by the bookmakers in smoky back-rooms, we might expect them to be rather more flexible than they are.

Example: before the tournament began, it was not unreasonable to see England and Germany as favourites against Portugal and Romania. By the final matches of their group stage, it had become clear that this idea was tenable only in the world of fantasy football; yet this was still what the bookies suggested. In the event, the Portuguese put out their reserve team against Germany and won 3-0.

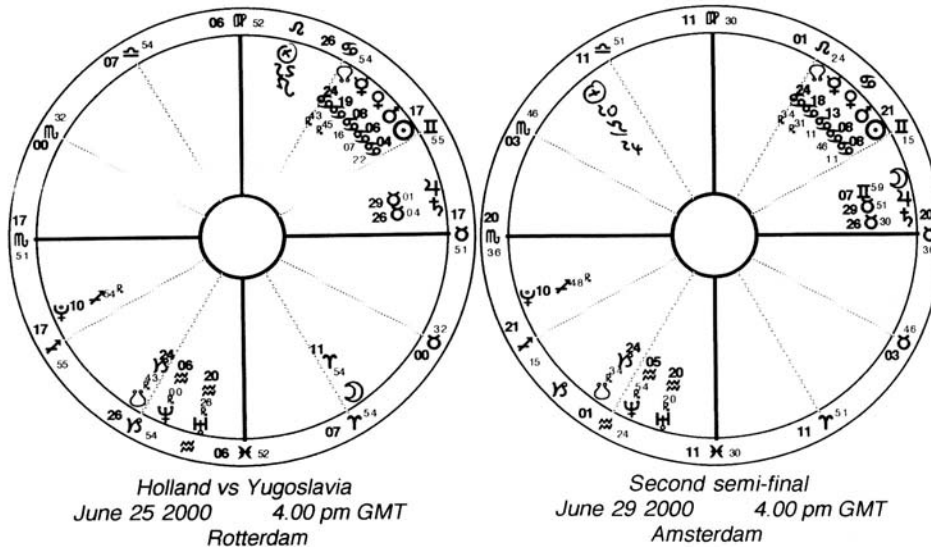
Financial constraints limit the flexibility with which the bookmaker's prices, even on the day, can reflect such changes in expectation; we need to be aware of this.



*Ye stable-lads and ye dogge
go to support them*

In the quarter-finals we began to become aware of the true depth of the dastardly tactics to which the football authorities will stoop in order to frustrate astrologers. Match H (France versus Spain) kicked off some nine hours later than the time given in the pre-tournament publicity. But by then - who cared? For we had seen footballing perfection.

In many games there is the odd moment of sublimity, a shaft of dazzling sunlight flashing through the clouds: it is this that makes the



beautiful game worth watching. Holland's performance against Yugoslavia gave us ninety minutes of such. Our prediction of 'not a classic' was as wrong as can be. We would expect to find some indication of this in the chart for the match. Stepping back from our concern with who will win and who will lose, we must take a wider perspective on the chart to find the quality of the game. The conjunction of the Ascendant ruler, Mars, with Venus and the Sun, and the web of mutual receptions between these three planets and the fifth-house Moon must have a good deal to do with this. That the Moon rules the ninth house, which has the North Node on its cusp, might be the indication that even a football match can achieve the sublime. The Lord of the Midheaven falling on Castor, a star of its own, Mercury, nature may be significant: Castor and Pollux, notable for taming horses and boxing, would be the stars we would most readily associate with sporting achievement. Of particular note, however, as there were other charts in the tournament with much the same testimonies as these, must be the Arabian Parts. Although 'courageous' would not be among the first words we would choose to describe the Dutch display, the Mars-determined Part of Courage (Asc+Fortuna-Mars) must be relevant. The team was, after all, most definitely 'up for it'. This must be combined with a Part of Beauty (Asc+Fortuna-Venus). These Parts (7 and 5 Capricorn, respectively) are both in aspect with their determining planet - which draws the Part into play - and the midpoint of these aspects is on the fifth cusp, locating the area of life in which these qualities will be manifest.

The quarter-finals also revealed another flaw in the system, which is the typical astrological preference for the spectacular prediction. This leads to an undue weighting in favour of the underdog. As the Master persists in attempting to explain to the apprentices, the prediction is no less valid for being of the likely outcome, nor any the more valid for being of a surprise. The apprentices are inclined to greet these explanations with glum looks and grumbles about being 'boring'; such are the ways of youth.

Further skullduggery from UEFA in the semi-finals, confusing not only ourselves but most of the press, every organ of which had its own opinion on where and when the second semi-final would be. The cause of this chaos was again to be found in the *Apprentice's* distribution problems. These having finally been sorted out, the Dutch team were able at last to obtain their copy of the magazine - on



A French supporter taunteth them with chants of 'You're not singing any more.'

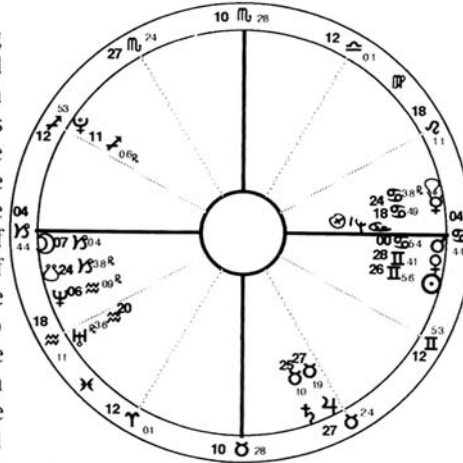
which, to their horror, they found they were destined to lose to Italy in the semis. Behind the scenes pressure led to a hasty rearrangement of the match. But all to no avail, as they lost anyway. Had they checked the new chart they would have seen the Moon's applying square to the antiscion of Fortuna, a fairly reliable indicator of the favourite losing.

The Moon being feral may well be an indication of not much happening in the match (both teams doing their utmost to avoid scoring, even in the penalty shoot-out) - but someone had to win. If we may enter briefly on the blood-stained field that is the debate on 'void of course', it should be noted that 'void of course' or 'feral' (i.e. making no aspects at any point of its stay in that sign) is a celestial quality of the Moon. Whether or not the Moon makes aspects to Fortuna is a mundane quality of the Moon's position in that particular chart (as Fortuna's position changes with charts cast at the same time for different locations). It has nothing to do with what the Moon is or is not doing in the heavens. This distinction is akin to that between essential and accidental dignity. Aspects to Fortuna do not, therefore, prevent the Moon being void of course.

The final went almost exactly as the detailed prediction in February's *Astrologer's Apprentice*.

Will England win?

A promising young apprentice, Brian Ackie, essayed this horary before the match against Romania. As he supports England, we would give them the Ascendant; Romania would be the 'open enemy': seventh house. The chart reveals a fine balance of testimonies that, had the matter of the question been anything more serious, would have caused us to apply the only Consideration before Judgement that does prevent an answer being given: 'When the testimonies of fortunes and infortunes are equal, defer judgment: it's not possible to know which way the balance will turn.'



*Will England beat Romania?
June 17 2000 9.47 pm BST
London*

The first glance at the chart shows the ruler of the seventh house just inside the first. 'Hooray!' we think: 'Romania are completely under England's control - we must win.' But then we note the mutual reception between the main significators. The Moon is in the sign of Saturn; Saturn is in both the exaltation and, it being a night chart, the triplicity of the Moon. By reception, then, the Moon has more power over Saturn than Saturn has over the Moon; substantially so, as in a contest horary, exaltation trumps sign-rulership.

Further investigation shows Saturn debilitated by its proximity to Caput Algol; the Moon, however, is moving exceptionally slowly - also a major debility. Essentially, Saturn is the stronger: dignity by term and face against the Moon's dignity by triplicity combined with debility by detriment. But the balance of essential dignities in contest questions is significant only if there is nothing more important happening. Compare court case questions, where essential strength tends to show who has best cause; this is not necessarily connected with the matter of who will win. The South Node in the first house is a negative indicator; but at twenty degrees away from the cusp is not of great significance.

Romania won the match 3-2, the decisive goal coming as an English defender 'lost his head' (Caput Algol) and gave away a penalty in the final minutes of the game, when England seemed to have secured the draw that would have taken them into the next round. There are three contributory testimonies allowing the Romanians to overcome the dreadful placement of their main significator. One is the extreme

importance of exaltation in contest charts: it is not how strong you are, so much as how strong you seem to be. It could be argued that had the English defender not exalted the Romanian forward, he would not have tripped him in the penalty area.



Ye England manager pleadeth for his life

The second helpful testimony is the mutual reception between the Moon and Mars. Although both planets are debilitated, which would prevent them either giving or receiving substantive aid through mutual reception, they both have essential dignity; this allows the transaction to take place. The Romanians did not receive any visible assistance from the referee (Lord 10), but as Lord 10 Mars applying to the

Descendant could also show the prize going to them. The third testimony is the Moon's application to Fortuna (14 Cancer). The Moon being Fortuna's dispositor takes the sting out of the application by opposition; that it is an opposition might then show that the victory bore no fruit: Romania qualified for the next round, where they were put firmly into their place by Italy.

In all, this analysis demonstrates the first rule of making successful predictions: if at all possible, always wait till after the event.

The rule no sooner stated than broken, we look forward to next season. One 'Louise the gooner' writes to ask if her team, Arsenal, will win anything in the coming season.

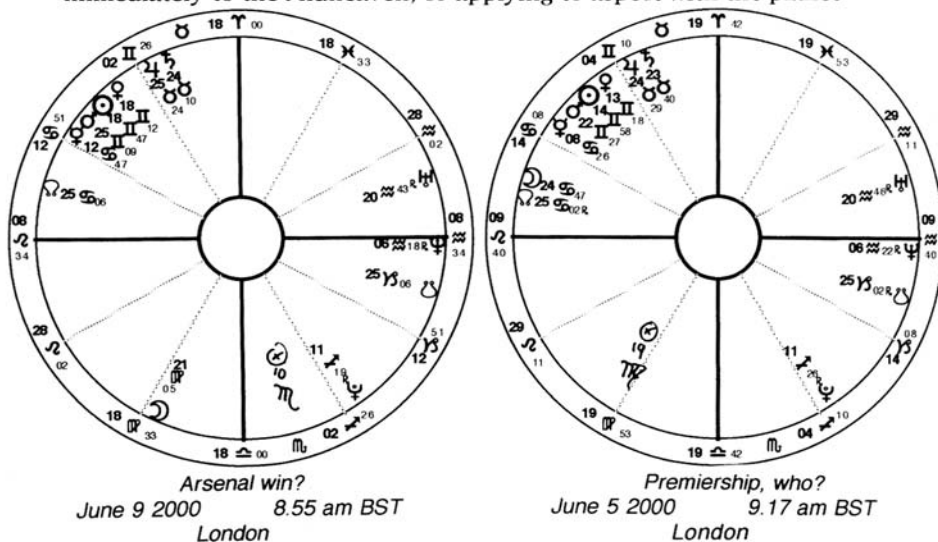
We must give her favourites the Ascendant, just as if she were asking "Will we win anything?" For a positive answer, we would hope to find a connection between the Sun, which rules the Ascendant, and Mars, ruler of the tenth, the house of success. The Sun applies to conjunct Mars, but this aspect does not perfect until the planets have changed sign. In a question like this, which contains its own time-limit, the end of the sign must show the end of that time-period. This, then, is a strong negative testimony. The Moon's translation of light from Sun to Mars is prohibited by Saturn (Lord seven: open enemies); even were it not, the peregrine Moon is probably too weak to bring the desired

outcome.

Venus makes an immediate conjunction with the Sun; but there is no reason why this should show Arsenal winning anything. As Venus rules the fourth house, it is more likely to show some developments in their search for a new stadium. The Sun neither applies to the Midheaven nor approaches any increase in dignity, so judgment must be 'No: they will not win anything this season'. A reason for this failure may be the placement of Mercury. It rules most of the second house, so as the cusp-ruler is already in use as main significator for Arsenal, it is sound to take Mercury as Lord 2, signifying the team's resources: the players. Their dominant role is shown by Mercury's dispoiting both the main significator and the Moon. Mercury is conjunct the Sun by antiscion, but this is separating, and Mercury disappears into the twelfth, showing the exodus of star talent over the summer. It exalts Jupiter, ruler of the ninth (long journeys) and is ruled by the Moon, natural significator of change, which is just inside the second from the second: the house of the players' money. Note that the Moon is increasing in size (light). So the main significator in a mutable sign suggests that this will be a transitional season as the old order passeth.

We do still have the applying conjunction of the Sun and Mars, however. It may not perfect in this sign, but it does in the next - so Louise can look forward to success in the 2000/01 season.

If not Arsenal, then who? We were asked who would win this season's Premiership. The querent expressed no preference for any team, so we must look to the tenth house. A planet applying immediately to the Midheaven, or applying to aspect with the planet



that rules the tenth house, would give us the winners. Once we have identified the planet, we then have to tie it to a team in some plausible fashion. That is the difficult bit!

This chart is much simpler, however. There is no planet applying to aspect with either the Midheaven or its ruler. The Moon is void of course. This is a general indication that not much is going to happen, and if nothing is going to happen, things will stay as they are. So just as last year, when we judged on the same basis that Rangers would retain the Scottish Championship, we must expect the preservation of the status quo: Manchester United to win again.

*
—————

CONSULTATIONS

with

JOHN FRAWLEY

Editor of The Astrologer's Apprentice.


Horaries from £40 Elections from £120

Natal Work from £180.

020.8365.2553

85, Steeds Road, London N10 1JB

j@apprentice.demon.co.uk

	<h2 style="margin: 0;">APOLLON</h2> <p style="margin: 0;">THE JOURNAL OF PSYCHOLOGICAL ASTROLOGY</p>
<p style="font-size: small;">"Apollon is a magnificent thoroughbred, in a class of its own, and, like all thoroughbreds, it is glossy coated and aesthetically beautiful. It is much more than the housemag of the CPA... Apollon is a landmark in astrological publishing." <i>Astrological Journal</i></p> <p style="font-size: x-small;">Subscribe to Apollon - the latest publishing venture from the world-renowned Centre for Psychological Astrology in London. Featuring articles by leading practitioners in both astrology and psychology, the magazine is indispensable reading for students and professionals alike. Each issue focuses on a particular theme, and is destined to become a collector's item. Back issues are available - please enquire.</p>	
<p style="font-size: x-small;">I'd like to subscribe to APOLLON. Please charge my credit card £...../I enclose a sterling cheque made payable to CPA Press A year's subscription for three issues is only £15 in the UK, £18 outside the UK.</p>	
Name _____ Postcode _____ Signature _____	Country _____ Address _____ Telephone: _____ Visa/Mastercard: _____ Expires: _____
<p style="font-size: x-small;">SEND TO: CPA PRESS, 396 CALEDONIAN ROAD, LONDON N11 1DN, ENGLAND. FAX TO: 020-7700 6717 Subscribe on the Web: www.astrologer.com/apollon</p>	

COME BLOW THAT HORN

Although, traditionalists as we in the workshop are, we would not dream of quarrelling with the great Aristotle's despairing conclusion (*Metaphysics*, Bk. M. ch. VIII) that 'Why jazz?' is one of the unfathomable riddles that must necessarily remain unanswerable within this world of generation and corruption, there are those in our midst, especially among the less salubrious of the stable-lads, who will, if pushed, admit to harbouring an affection for the sound of the saxophone. So what do the stars have to say on this subject?

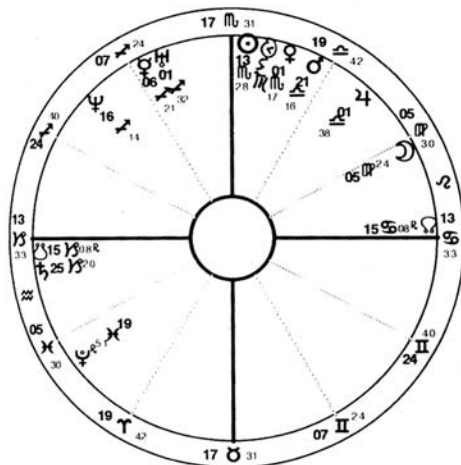
We have no birth-time for the machine's inventor, Adolphe Sax; but Nick Campion's statement that 'the best chart we have will work' is admirably and verifiably true.⁴ Noon charts work best for the public life; dawn charts for the private. With that most musical of stars, Vega, of the constellation of the Lyre, rising this chart will do well enough.

Sax has the Moon and Mercury, twin indicators of the mind, in tight square. This 'gives plenty of wit to the native; but 'tis unpolished and rugged', according to Coley. That is, he is no philosopher, but has a robust and practical capacity: just what is needed for inventing and constructing a machine. The Moon is in the sign, exaltation and terms of Mercury - totally dominated; so the Mercury end of this square is most apparent: ingenuity and dexterity. Mercury is weak, another indication that we have no philosopher: the wit is more likely to manifest in practical ways. Mercury is in a fire sign, so is well suited to working with metal (Sax was an instrument-maker by trade, not a musician tinkering around in his spare time).

We have had a flurry of communication recently on the subject of mid-points. Generally the information they provide is trivial, compared with what we can deduce with the other tools in our traditional armoury. When they are worth noting, however, is when two planets are in aspect and a third planet occupies the midpoint of that aspect. This midpoint acts as a focus for the aspect. The placement of Mars on the midpoint of the Moon/Mercury square gives an example. How was this rugged ingenuity of wit expressed? Through working in metals (Mars). What sort of metals? Mars is disposed by Venus: musical sort of metals.

We may now digress for a brief excursion into the astrology of the orchestra. The brass section - martial instruments - is ruled by Mars. The woodwinds, which derive from the 'oaten stop' of pastoral, are ruled by Venus. The percussion, thumping out the time, is ruled of

⁴ As the Apprentice has recently demonstrated on TV's *Mystic Challenge*, determining appearance exact profession and marital history of an unknown native from an untimed birth-chart



Adolphe Sax
Nov 6 1814 noon chart
Dinant, Belgium

course by Saturn. Mercury rules the strings. We may note that the three common meanings of the word 'fiddle' are all mercurial, relating to violining, fidgeting or thieving. The conductor (pontifex) is Jupiter, the composer (Lord of Life) is the Sun, and the audience the Moon.

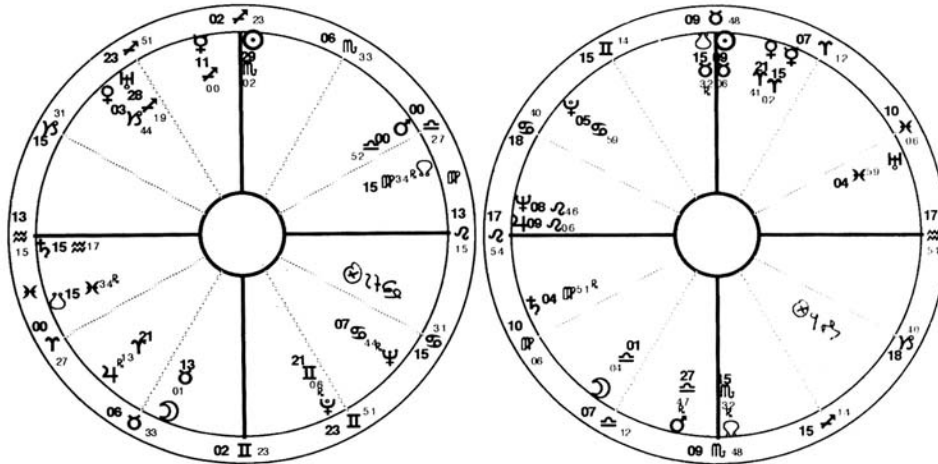
The soft-loud is something of a special case, as its unique position in the orchestra makes clear. Its name and its keyboard relate it to the Moon, as does its function, most particularly when played in concerto. It has the same kind of 'stand-alone' role that the Moon plays in relation to the other planets. Its history shows the oft-neglected connection between

Mercury and Saturn, the two cold and dry planets. In its early, plucked, incarnations, the piano was mercurial; its modern, hammered form makes it a saturnian, percussion instrument.

The mutual reception between Mars and Venus in Sax's chart thus perfectly describes the instrument he invented: although made of brass it is a woodwind. This reception also no doubt accounts for its particular tone: were one's daughter a piccolo, one would not leave her unchaperoned in the company of a saxophone. Mars being on the benefic star Spica shows the success his invention would achieve.

Returning to the Moon/Mercury square, we find Mercury is on the midpoint of a square with powerful mutual reception between Mars and Saturn. As Saturn, Lord of the Ascendant, is the native himself and Mars, lord of the tenth, his career, we see this focussed on the ingenuity in fiery ways. This square in cardinal signs suggests the desire for the new. The mutual reception of Mars with Saturn, strong both essentially and accidentally, gives solid form to the invention. Saturn so close to the antiscion of Mercury makes the same point: in a cardinal sign and the first house - the house of incarnation - the wit is geared to the creation of something new.

Sax's Part of Fame, or of Work to be Done, falls at 1 Sagittarius. Its dispositor - a point of the greatest significance in the consideration of any Arabian Part - is Jupiter, at 1 Libra. That the dispositor is in tight aspect to the Part is a strong indication that this Part will be brought to life. In this case, then, it is testimony that there will be a degree of



Coleman Hawkins
Nov 21 1904 noon chart
St Joseph, Missouri

Charlie Parker
April 29 1920 noon chart
Kansas City

fame, or that the Work to be Done will be something of note. That it was something of note in the most literal sense is seen if we consider this Jupiter. The dispositor of an Arabian Part signifies the thing in question; so here, the Work to be Done is signified by Jupiter. What sort of Work to be Done? Jupiter is in a Venus sign: Venus sort of Work to be Done. Which brings us back to the Venus/Mars mutual reception.

On September 24th 1904 there was a lunar eclipse. In a lunar eclipse, the Moon is obscured by the Earth's shadow. We have, then, a 'live' end (the Sun) and a 'dead' end (the Moon, whose light is temporarily put out). If the live end hits something in a chart, that thing will - all things being equal - be activated.⁵ The live end of this lunar eclipse fell on Sax's Jupiter. His fame, then, will be activated. In Missouri, the Lord of the Eclipse (dispositor of the light above the horizon) was Venus, strongly dignified and conjunct Sax's Mars, while the Ascendant fell on Sax's Mercury. In the period between this eclipse and the next occurred in Missouri the most significant event in the history of the saxophone: the birth of Coleman Hawkins.

It was Hawkins who revealed the expressive potential of the new

⁵ There had, of course, been other eclipses hitting this point since Sax's birth. For something to actually happen, all the correct cyclical wheels need to be meshing: just one or two is not enough. If, as we are here, we are considering events noticeable on a mundane scale, mundane cycles need to have reached a point where they can happen. This is no more than an astrological statement of the common-sense observation that Mozart could not possibly have written works for the saxophone, just as had he been born even fifty years earlier a black man from Missouri could not have boosted the fame of a musical instrument maker from Belgium.

instrument and secured it a centrality in jazz that is not so far short of that of the electric guitar in rock & roll. Unsurprisingly, then, we find many connections between his nativity and that of Sax.



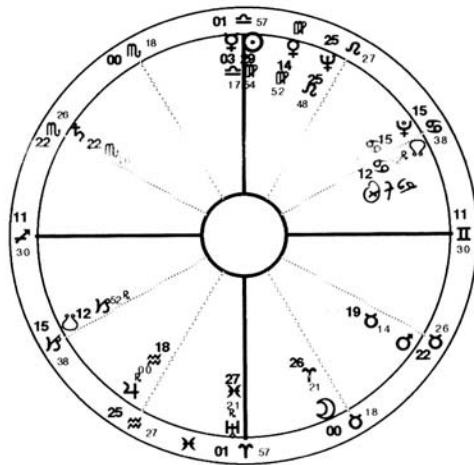
Coleman Hawkins

For Hawkins too we have no time of birth; indeed, he did his utmost to obscure the date. So again we have a noon chart. Again there is a strong mutual reception between Mars and Venus; with Mars in a Venus sign, this was perhaps the impetus that drove him beyond the classical repertoire for piano and 'cello that he played in his youth. The position of Mars on the preceding eclipse and within one degree of Sax's Jupiter (his fame) establishes the instrument to which he would turn. This is confirmed by his own Jupiter, Lord of the tenth house, opposing and ruled by Sax's Mars. That it is separating retrograde from this

aspect and will return to re-make it would fit with the saxophone not being his first choice of career (Lord MC) instrument.

There are various other connections of significance, notably the strong Saturn in both first houses and the connections between Hawkins's Saturn (Lord Asc; conjunct Sax's Sun by antiscion) and Moon, which is also dispositor of his Part of Fame, with Sax's Sun. But rather than involve ourselves picking apart intricacies here, we shall skip lightly along to the most famous of all saxophonists: Charlie Parker. We have established a couple of significant points: 1 Libra, which is Sax's point of Fame, and 21 Libra, his Mars, which, at the midpoint of his inventive Moon/Mercury square, shows the instrument itself. Parker's Moon falls at 1 Libra and his Venus at 21 Aries, exactly opposing Sax's Mars, with strong mutual reception - the same mutual reception of mutually debilitated Mars and Venus that we saw in Sax's own chart. Parker also has this mutual reception between his own Mars and Venus. Bird's Part of Fame falls at 17 Scorpio: conjunct Sax's Midheaven.

Unsurprisingly enough, John Coltrane approaches the problem of integrating his nativity with Sax's in a manner all his own. Rather than following the method laid down by Hawkins and Parker, he prefers to have his Midheaven at 1 Libra. Again, both Mars and Venus are severely debilitated. Mars is in Venus sign, but Venus this time not in



John Coltrane
 Sept 23 1926 noon chart
 Hamlet, N.C.

any dignities of Mars. This might, perhaps, indicate the more 'spiritual' direction claimed for his music. Note the nodes falling on Sax's Ascendant axis.

We would not, of course, expect the charts of everyone who has ever tootled a saxophone to correspond with these points. Even those of such as Ornette Coleman show no relevant connection - maybe this says something of significance about his music. But these brief notes on the charts of the three players who have between them staked out the territory can give us some insight to one of the few musical instruments for which we have some usable astrological data.

BOOK REVIEWS

Marsilio Ficino: Commentary on Plato's Symposium on Love

It is indisputable that more astrological attention is devoted to the issues surrounding personal relationships than to any other subject. Yet even if the astrological techniques in common use were valid, they would still be useless - or even harmful - without some understanding of the nature of love, in all its many splendours. Such an understanding is palpably absent from the world in which we live. Indeed, a good proportion of our horary work is spent correcting elementary illusions on exactly this subject. The mores of society seem geared to causing as much tearful confusion as is possible, and as the astrology in common use is formed by these same mores, it can do nothing except add to the confusion. It is all very well studying our 'synastry', but if we come to it with no idea of the nature of the bonds that tie people into a loving relationship we might just as well study the cat.

To acquire such a knowledge, we can expend a great deal of time

and heartache making trips around the block, but with no guarantee that the experience will teach us anything, or that what it teaches will be correct. Few of us have escaped the benefits of hearing somebody's drunken conclusions on the nature of love. Simpler and more reliable is to read, re-read and ponder Ficino's masterpiece. There is no better book on the subject than this. Indeed, there are few better books on any subject. So it is an occasion for rejoicing that this translation has, after being unavailable for far too long, finally been reprinted.

All roads in the traditional world lead to Ficino. Christian priest, neoplatonist, astrologer: whichever thread we follow, we sooner or later bump into him. He is a figure of immense influence - a good proportion of what is positive about the Renaissance can be traced directly to him - and demands the attention of anyone with a serious interest in traditional knowledge.

And of anyone with an interest in love. For, although this book has depths that will remain unplumbed over any number of readings, it is nothing if not accessible. The whole spectrum of love, from the quick blaze of passion behind the Odeon to the most refined spiritual striving, is here, its dynamics explained simply and clearly. Even its cures, if that is what you need.

The cursory reader might wonder that there is not more overt astrological reference, but the book is so sodden with astrology that all you need do is squeeze gently and it will come pouring out. So imbued with astrology was its author that he writes about it even when he is not writing about it. His explanation of the Part of Fortune, for example, is unsurpassed; yet he never mentions the Part. Although not written in text-book form, the understanding this work offers, particularly on the nature and functions of the planets - not only, it must be noted, in the context of matters of the heart - makes this a standard text that should be on the shelf with Lilly and al-Khayyat.

The notes do need to be treated with caution: they reflect the common academic notion that it is possible to annotate astrological texts with a knowledge of astrology gleaned from one's morning newspaper. But that is a small quarrel. This is compulsory reading. No excuses!

Marsilio Ficino: Commentary on Plato's Symposium on Love, trans. by Sears Jayne, Spring Publications, Woodstock, 1985. 213pp. £15.99

Anima Astrologiae

If you like the *Astrologer's Apprentice* (and who doesn't?) you'll like this, an excellent Dutch magazine of traditional astrology. Some of the articles are translated from the English - the usual suspects: Hand, Zoller, Houlding - but there is much of interest in the home-grown product, notably the articles by the editor, Martien Hermes. Hermes is not quite as up-to-date as we at the *Apprentice*: as the title suggests, his

Astrology *in the* Year Zero

by
Garry
Phillipson

Astrology amazes everyone. Some are startled that a superstitious and scientifically dubious belief system continues to be followed so blindly by the gullible; others accept a universe in which the stars measurably signal the quality and course of our lives, and look to the practitioners of astrology for continued research and guidance.

Based on over thirty interviews with scientific researchers and leading astrological practitioners, **Garry Phillipson's** landmark book examines the lives and work of contemporary astrologers and considers many of the issues facing this ancient and systematic art.

Researched and written over five years, *Astrology in the Year Zero* is the most thought-provoking, pertinent and controversial critique on the subject ever written.

Includes research and opinion about:

- Sun Sign (newspaper) astrology
- Astrology in the business world
- The growth of psychological astrology
- The history of astrology and medicine
- Locational and horary astrology
- The dilemma of prediction
- Science's uneasy relationship with astrology

"Phillipson's book draws skilfully on interviews with a range of leading specialist astrologers to create a snapshot of astrological practice at the dawning of a new millennium. Unlike many books on the subject it sets out to reveal what astrologers *actually do* rather than confine itself to generality. Written in an accessible style and even-handed in its treatment of diverse opinion, this is an important and commendable contribution to the field." — Dr. Peter Case, Senior Research Fellow, Oxford Brookes University

Please send me ___ copies of *Astrology in the Year Zero* @ £15.99 each. Please add £2.50 postage & packing for each copy. Please send this form with a cheque or postal order to: 'Flare Publications', 29 Dolben Street, London SE1 0UQ. Thank you for ordering with Flare.

Name: _____ Address: _____

US \$ buyers, please send \$30 (incl p&p) to 'Evans and Associates', 2813 South Topanga Boulevard, Malibu, CA 90265, USA (tel: 310 456 9798)

With contributions from:

Bernadette Brady
Nicholas Campion
Geoffrey Cornelius
Rev. Pamela Crane
Martin Davis
Geoffrey Dean
Adrian Duncan
Dennis Elwell
Suitbert Ertel
John Frawley
Adam Fronteras
David Hamblin
Robert Hand
Mike Harding
Pat Harris
Robin Heath
Maggie Hyde
Ivan W. Kelly
Warren Kenton
Lee Lehman
Arthur Mather
Maurice McCann
Christeen Skinner
Rudolf Smit
Komilla Sutton
Graeme Tobyn
Noel Tyl
Shelley von Strunckel
Robert Zoller

Available Now
Paperback, 272pp, 228x152

approach is based more on Bonatus. As his own name suggests, there is a welcome sense of humour lightening the dark hours of study.

OK - it's written in Dutch. But be not downhearted: Dutch is only English with your mouth full, so it's not that difficult to pick your way through the articles here. The current issue is worth buying for the front cover alone.

Anima Astrologiae, published quarterly, fl.60 per year, fl.17.50 per copy. From Martien Hermes, Oude Arnhemseweg 29, 3702 BA Zeist, The Netherlands. mahermes@worldonline.nl

Astrology in the Year Zero, by Garry Phillipson

For some five years now Garry has been beavering away preparing this book, venturing into the lairs of over thirty astrologers armed only with a hunk of raw flesh to calm them down and a tape-recorder to preserve whatever primeval grunts they might issue. He has stitched the results together to give a snapshot of astrological (we use the word in its widest sense) practice at the dawn of a new millennium.

His victims cover most areas of contemporary practice, from sun-sign columnists to the traditional and Vedic, not neglecting the more eccentric of our brethren. In his visit to our workshop, we found him a skilled interviewer, with no axes of his own to grind, drawing out points which might otherwise have been taken for granted with thoughtful and probing questions. The only problem we encountered was that we do not, of course, have 'electricity' here (whatever that might be), so he had to plug his tape-recorder into a chicken. But by persuading the chicken to jump up and down very fast, we managed to get the machine to work.



The Master inserts a knowledge of aspects into an apprentice

The interviewees include such as Nick Campion, Geoffrey Cornelius, Dennis Elwell, Robert Hand, Warren Kenton, Lee Lehman, Christeen Skinner, Komilla Sutton, Noel Tyl, and Robert Zoller, discussing what they think they are doing and how and why they think they are doing it. Apart from the curiosity of seeing what they are all up to, in this thought-provoking collection, Garry has produced the kind of book that one argues with and reflects upon, to the benefit of a greater clarity in one's own approach to the craft.

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

For more information, see Garry's website: www.astrozero.btinternet.co.uk

2000 Astro Graphic Calendar, by Astrid Fallon

Good news about the 2001 edition of this calendar, which we reviewed in our last issue: cutting down the cheese ration afforded to her scribes has enabled Ms Fallon to reduce the price to just £7 (Europe) and £9 (elsewhere). Prices include postage.

2001 Astro Graphic Calendar, 40pp. From: Astrid Fallon, 9, Highcliffe Place, Sheffield S11 71W, England. +44(0)114.230.6867 astrid@fallon.demon.co.uk
Visit the Fallon Astro Graphics site: <http://www.fallon.demon.co.uk>

DID HE LOVE ME?

A question that often arises after relationships have ended is “Did he really love me?” Somehow it does not seem possible that all those fine words and promises can so suddenly have gone cold. A querent wrote with exactly this question. “I got married very young, because I got pregnant. Then I met a man and fell desperately in love. He used to tell me lots of good things - how he loved me and how he would love me forever. Then he found someone else. Did he love me? Will we ever be together?”

Reading the question, what the chart will show has already become clear. All the fine words that are no more? This is the typical symptom of exaltation that has passed: the magic of love’s young dream that cannot survive the light of day.

Our querent is shown by Venus, ruler of Taurus, the sign on the Ascendant. Her co-significator is the Moon. Her lover is shown by Mars, ruler of Scorpio, the sign on the seventh cusp. He is not, under any circumstances, the ruler of the fifth: he is a human being, not a function. His co-significator is the Sun, natural ruler of men. We would have given our querent Venus, the natural ruler of women, but she has it already.

It is worth pausing now to identify the husband: he will probably come in useful somewhere along the line. In charts about extra-marital relationships, Saturn usually signifies the other spouse - who is, from the perspective of the querent, the Great Malefic that is spoiling all the fun. Its position here confirms that this is true in this chart. The husband is clearly very fond of the querent: he is just inside her house, in the sign and triplicity of her planet, Venus, and in the exaltation of the Moon, her co-significator.

The Moon’s signification has particular reference to the querent’s emotions. It is in Cancer, the detriment of Saturn: her emotions are

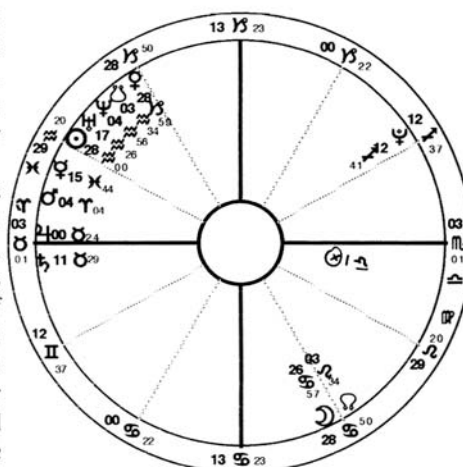
turned away from her husband, yet (Saturn in the exaltation of the Moon) he badly wants her love. Venus in the sign of Saturn shows the influence her husband has over her.

Now we come to the crux. As we suspected, judgment is based on exaltations. Venus is in Capricorn, the exaltation of Mars, while Mars has just left Pisces, the exaltation of Venus. While these planets received each other by exaltation, they had a magical relationship. He no longer exalts her, but she is left still exalting him and wondering where all the magic went. The Moon is in both the triplicity and fall of Mars: unsurprisingly, she has mixed feelings about the lover, who has now taken up with someone else. Fall is the opposite of exaltation, so has much the same qualities, but in reverse.

In the nature of exaltations lies the answer to this and many other questions along the lines of "Was he sincere?" Yes - swept up in the intoxication of exaltation he was totally sincere; but he was also wrong. He was quite convinced that he would love her forever, but that is not the way it worked out. He is quite as surprised as she is that the dream has been broken.

That said, Mars is in the twelfth house of this chart, and unless we can find a plausible connection with large animals we are most unlikely to find anything good coming from there. He may have been sincere when whispering sweet nothings to our querent, but he speaks with forked tongue when he tries to explain away his new relationship. The querent explained that he had been coerced into sleeping with this new woman, completely against his will! With his co-significator, the Sun, on the cusp of the twelfth, and his main significator in the exaltation and triplicity of the Sun, natural ruler of man ('with a capital M - A - N' as Mr Waters, whose works are worthy of study for their clear elucidation of various elements of male behaviour, has it), his brain is now locked firmly inside his trousers, from where it is most unlikely to say much that it is true.

As for the future: if Mars were about to turn retrograde and head back into Pisces, he would judge that he would start exalting her again.



Did he love me?
Feb 17 2000 9.12 am GMT
London

Unsurprisingly, this rarely happens: putting broken dreams back together is a tough job. It is not happening here: he is having far too much fun to want to turn back the clock.

Our querent should not be down-hearted, however. Venus is shortly to leave the exaltation of Mars, so she will soon no longer be pining for what might have been. As Venus changes sign, it enters more Saturn dignities. Both Capricorn and Aquarius are ruled by Saturn - no change there - but on entering Aquarius Venus will be in the triplicity and terms of Saturn. This is a huge increase of interest in Saturn.

Saturn, as we have seen, is in the sign of Venus and exaltation of the Moon. The Moon too is shortly to change signs. In the early degrees of Leo it is still in the detriment of Saturn, but it is also in Saturn's terms and face. This is not a radical change of heart, but it is a distinct improvement. From outright distaste for her husband, she now has at least mixed feelings, while Venus suggests that she will make a conscious decision to make the best of the marriage. We do not need to see an aspect with the husband as she is already in the situation; all we need to see is a change of attitude towards it, as shown by a change in receptions.

Why will she have this change of heart? These feelings can drop out of the blue, just as a period of grey weather can suddenly break into clear sunshine. But more often there is a trigger. If an imminent change of dignity in a chart shows a forthcoming change of attitude, any aspect that happens before that change in dignity occurs will show us the event that triggers the change. Venus has only one more degree to travel before the change of sign, so what happens before it gets there?

The only aspect to Venus is the opposition from the Moon. The querent's two significators in opposition to each other is a sign of emotional turmoil, head battling against heart. But the location of the opposition points us to its main significance. The Moon rules both the fourth and fifth houses. Its placement on the cusp of the fifth shows



Lived happily ever after

that this must be the relevant house here. So Moon, lord 5 and natural ruler of babies, in its own, fertile, sign applies to the querent. Hence the change of heart towards hubby. Note also Jupiter, natural ruler of

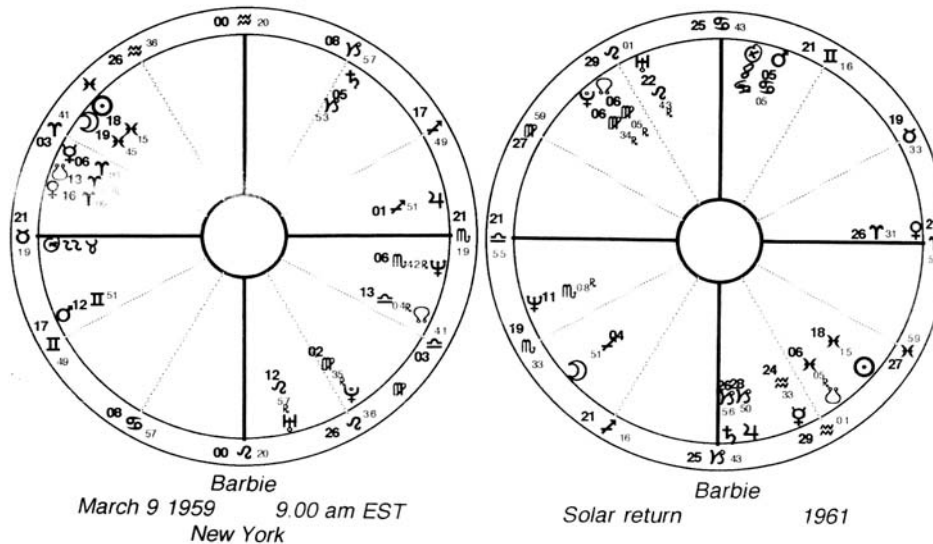
fertility, with strong mutual reception with the Moon, just on the Ascendant, and the North Node in the fifth house. And yes, it is his baby: Mars is far too far away from the action here for it to be the lover's.

So, as having the Great Benefic on the Ascendant suggests, they will all live reasonably happily ever after. The likelihood of this being the greater as Venus has now stopped exalting things (no planet exalted in Aquarius) - a disruptive habit whose main benefit is to keep horary astrologers in gainful employment.

BARBIE GIRL

Barbie Millicent Roberts now lives in Willows, Wisconsin, but she was born in New York, on March 9th 1959. The Lord of her Ascendant in the twelfth house is an immediate indication that the native cannot act - unless, that is, the chart presents a way of drawing the Ascendant ruler out of the twelfth, either by mutual reception or, less effectively, by aspect. There is strong mutual reception with the Sun, ruler of the fifth house: so we see that the native cannot act except through the medium of children. The close square from Saturn to Mercury 'afflicts the native in her elocution; it produces a great impediment in her speech'; but here again the Sun comes to the rescue: its being in the terms of Mercury gives a mutual reception that overcomes this impediment. The Sun is, however, also in both the detriment and fall of Mercury, so we must suspect that the words that the children provide are not those that Barbie wishes to utter. How wise she is to keep silent, for the impediment in her speech is the wisdom (Saturn strong on ninth cusp) to bridle 'a piercing wit' (Mercury and Mars in mutual reception) that is unlikely to manifest to her credit (Mercury weak in twelfth house; Mars in mutual reception with Venus, Lord Asc, which is in detriment in twelfth house). We see supporting testimony in the ruler of her third house - communication - dominated by the Sun, as, indeed, are her short journeys.

This activating Sun is peregrine: the children themselves lack power. Their power comes only from another mutual reception, this one between the Sun and Jupiter. Jupiter, being both essentially and accidentally strong, has plenty of power. It rules the fourth house from the fifth, and so signifies the children's parents, who empower their children to bring the native to life. Note that the native's significator,



Venus, is in the fall of Saturn. Saturn rules the parents' second house, and is very strong (and so it needs to be!) but is harmed by this negative reception from Venus: that is, Barbie harms the parents' pockets. This affliction is by fall, not detriment, so the damage done is not as great as it might seem in the first horrified gasp of "How much?!" for fall is the opposite of exaltation, and just as exaltation shows the exaggeratedly good, so fall shows the exaggeratedly bad.

As we might expect from Venus in Aries, especially as its dispositor is Lord of the twelfth, squeaky clean she is not. Barbie has a mysterious past, spent in German bars, where she was known as Lilli. When she was first exposed to American focus groups the parents were horrified (parents are Jupiter in strong essential dignities) at her buxom charms; the children loved her (Sun exalts Venus). She has made a resolute effort to shrug off this wayward past (Venus separates from South Node in the twelfth) and now prefers not to talk about it. But then, she prefers not to talk about most things. For all that she is aware of the call of her better side, however (Lord 9 strong on ninth cusp), this does go against all her natural inclinations (Venus in fall of Lord 9). Not one planet is in even the smallest dignity of Saturn, so he is whistling a lonely tune.

So what is she interested in? Her dispositor on the second cusp and both lights square the second/eighth axis reveal a strong concern with money and possessions. Rigel on that cusp and the placing of Fortuna and the strongly dignified Jupiter show that these possessions

will come in abundance; the Lord of the seventh just on the second cusp suggests that Ken has a considerable interest in them too. He may have plenty of money of his own (Lord 8 strong), but it is staying in his pocket (Lord 8 in seventh). Barbie, meanwhile, is busy 'dealing in great cattle' (Lord 2 in the twelfth): this girl has more horses than the Queen Mother (in 1995 she even acquired a sea-horse!). As for animals smaller than a goat, the star Zaniah, of the Arabic constellation of the Kennel of the Barking Dogs, located on the sixth cusp says all we need to know.

Venus in a Mars sign or Mars in a Venus sign will want to dress to impress, the more so here where Venus is on the star Alpheratz, emphasising the importance of her appearance. With Mars in the double-bodied sign of Mercury, the ever-changing, she will indeed be forever changing, with clothes for every occasion (poor Ken, as he waits for his date!).

She first met Ken in 1961. The Solar return has Spica rising: a happy year! Venus, ruler of both the radix and the return, is just inside the seventh house: her attention is set on love. Ken seems strangely uninterested, however. He exactly opposes natal Saturn, ruler of the natal tenth: there is some sort of a problem with Barbie's mother - or her creator. Saturn exalts Mars, but Mars is in its fall and in the detriment of Saturn. These adverse feelings that Ken shows for Barbie's Mum might well be because she created him with unremovable underpants (Cancer). With the position of this Mars being on the natal third cusp, he is condemned to being a more of a brother than a lover.

By 1963, things weren't going so well between Barbie and Ken. The Solar return shows Venus and Mars just separating, mutually, as Mars is retrograde, from opposition. Looks like a serious tiff. So Barbie turned to her new friend, Midge: Lord 11 is strong just inside 11th cusp; Venus applies to conjunction.

The Solar return for 1964 had that benefic star, Spica, on the 4th cusp: happiness at home. And so there was, for as the progressed Moon (Lord 3 in the radix) conjuncted the natal Ascendant, her sister, Skipper, was born. She was to be the first of of a selection: 'tiny twins', a 'littlest



sister' and a 'baby sister', plus a 'modern cousin' and another cousin of unspecified contemporaneity (natal 3rd cusp and its ruler in fertile signs). Some of these did not live long (Lord 3 combust).

In her Solar return for 1965, Jupiter is on her natal Ascendant, a sure sign of a fortunate year. Her Midheaven progresses into the terms of Mercury, the planet of articulation. The Midheaven rules the knees. This was the year in which she developed the ability to bend her legs. The Solar return shows Venus, Lord of the natal Ascendant, and so significator of Barbie herself, conjunct Saturn, natural ruler of knees, in Pisces, a mutable sign.

Apart from the indications of silence given above, she was born with both the Part of Eloquence and its ruler in mute signs. This was to change in 1968. The Ascendant had now progressed into Gemini, while the progressed MC was still in the terms of Mercury. In the Solar return, Venus (natal Lord Asc) was conjunct Mercury in Aquarius, a voiced sign. As Mars (natural ruler of surgery) progressed onto the natal second cusp (the throat) Barbie underwent surgery to give her a voice-box. In the Solar return, Mars, powerful in its own sign in the tenth house, exactly trines the second cusp: the operation was a success.

The Solar return for 1986 showed a sudden shift in interest. The Sun was on the return fifth cusp; Venus (Barbie) in the fifth with strong mutual reception with Lord 5; the Moon was conjunct Lord 5. Barbie formed a band: Barbie and the Rockers. But with Mars square the fifth cusp, internal tensions were too great and the band split owing to musical differences.

This taste of the limelight had proved addictive to the former German bar-girl. In 1992 she became the first female presidential candidate. The MC's progression onto Fomalhaut promised 'great and lasting honours'; but progressed Jupiter, now ruler of the MC, had just turned retrograde, so this promise was not to be fulfilled. Progressed Moon (the people) conjunct the malefic star Prima Hyadum is not a testimony for electoral success! The natal Ascendant ruler progressing over Algol suggests that she had allowed herself to be caught up in her fantasies. In the return chart, Lord 7 (her enemies) stands between Lord 1 and the strongly dignified Lord 10: her opponents prevent her obtaining a very powerful job. The Lunar return for November 5th, immediately after the election (it is worth studying return charts for immediately after major events: they can be quite as clear as those for the period containing the event. The returns after Paganini's death are a case in point.) confirms the result: Lord 10 is on the 7th cusp. Victory goes to her opponents. We must assume that Mr Clinton was much relieved when his astrologer pointed this out to him before the contest.

WILLIAM LILLY, HIS DIARIE

Monday: Young master Simpkin from ye manor house requesteth my opinion on a horarie, whether he will winne at cards tonight. Noticing ye words *Not Authorised* on ye credit card machine, I realise ye chart is not radical and unfit to judge. He produceth a chicken, on which I notice ye chart may be radical after alle.

Tuesday: Writing my latest beft-feller: *Managing Your Warts with Astrologie*. Master Booker, whofe opinion I esteem, saith this is just what ye publicke craveth.

Wednesday: One Jeremiah Knowesham arriveth in ye consulting-room and asketh "Will I marry a rich widow?" Not if I find her first, methinks.

Thursday: Gerrard Winstanley droppeth by and chatteth about his community at St George's Hill. He saith that only yesterday he saw three Suns and an army massing in ye clouds. I ordered half an ounce. He claimeth also to have seen a bearded man with rainbows coming from his eyes, but I believeth him not. What spirit could have such a name as 'Dzerrigarsiah'?

Friday: Ye Prince of Danemark sendeth a silver chain and asketh a horary. "To be or not to be," that was the question. I advised him to be; he seemeth like ye good customer.

Saturday: There being nothing on ye TV for ye next three hundred years or so (indeed I know not why I keep this boxe in ye corner of ye room), I in merriment locketh one of ye servants in a cupboard and set a chart to see if I might find him. Could not, alas; but he was ever a scurvy knave.

Sunday: Arrested by ye sheriff of ye new King, who demandeth to know what I was doing at ye execution of ye old King. As I told him: looking for ye widow, of course. Verily she must have ye bob or two

The Astrological Association's
Astrology & Medicine Newsletter
published March, July & November
£6.00 for three issues (£8.50 overseas)
Details from the Editor: Wanda Sellar DMS.Astrol.,QHP
8, Swan Grove, Chappel, Essex CO6 2DU
Tel: 01787.224701

BACK ISSUES:

Issue 1 includes: **TOO LATE: SOLD OUT!**

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; The Ancient Japanese Astrologers; The St Lilly's Day Massacre - debating the foundations of our art; Predicting the Soaps; Theda Bara, femme fatale.

Issue 7 includes: Stars & Drugs & Rock & Roll; Richard Dawkins Proves Astrology; Epiphany - the Feast of the Astrologers; Exaltations - the Ancient Teaching behind this Powerful Dignity.

Issue 8 includes: 'Death and the Devil' Issue, including: Selling Ones Soul, with Faustus and Robert Johnson; Predicting Death from the Nativity; Death and the Dead - Jerry Garcia; The Nostradamus Tapes - at last, the truth!

Issue 9 includes: Understanding Receptions; The Warsaw Uprising; Pluto Problems - simple prediction from the nativity; Antiscia and Arabian Parts in action.

Issue 10 includes: The Apprentice Goes to the Races - how to pick a winner; Sepharia and Horses; Catherine the Great; Casablanca - the plot told in the stars; Time is Money - the connection between money, time and thought.

Issue 11 includes: The Moon's role in the mind; Coleridge and the Ancient Mariner; Galileo and the Fall of Man; more on the William Hill Awards.

Issue 12 includes: William Lilly, the truth about the life; Why It Goes Wrong; Wordsworth, the Lost leader; The Default Option in Judgement.

Issue 13 includes: Choosing a Mate - we show you how; Clarifying Basic Issues of Technique; Power-cuts - a study in mundane astrology; the Truth about Female Astronomers; Will the Witches be set Free?

Issue 14 includes: John Milton, the life and art; Tales from the Forge - astrology in action: horaries and an unusual election; On the Heavens - traditional cosmology, astrology and how it all works; In Search of the Lilly Pad (part 1).

Issue 15 includes: Janis Joplin; The Logic of Lost Objects; James Dean, Teenage Rebel; an unpublished judgement by William Lilly; The Lilly Pad (part 2).

Issue 16 includes: Medieval lunar astrology; Born to be Bad - the true nature of the malefics; two medical horaries; the Arabian Parts in prediction.
- and always much, much more, including our own Neptunia.

£3.75 per copy - £4.75 outside Europe. (£3.00/£4.00 for issues 1-7)

Address & payment details on back cover.

NEPTUNIA REPLIES...

Dear Neptunia, I am so confused; I know only you can help me. A querent had been indulging in some heavy flirting with a married man. She said it was quite clear what his intentions were. She asked the horary question, "Will I sleep with him?"

I judged the chart, and found that the receptions confirmed what she had told me: a great deal of lustful intent on both sides. But there was no aspect bringing the two of them together, so I judged that she would not. She now tells me that she has. Where did I go wrong? *Yours despairingly, Desperate Blue Eyes*

Dear Desperate Blue Eyes, There are several points to be considered here. The first is that single most important lesson in the study of astrology: *you are allowed to be wrong*. I am not given to quoting Aleister Crowley with approbation, but he pointed out quite succinctly that while doctors or lawyers can fail regularly yet still retain their credibility, the astrologer is expected to be infallible or he is nothing. Disabusing the public of this attitude ("What do you mean, you can't predict the lottery numbers?") is probably impossible; but we can do without harbouring it ourselves.

We will get things wrong. Accepting this as unavoidable and even desirable is a far more constructive attitude than seeking hopelessly to eradicate it. Apart from anything else, our study of astrology should have shown us that as residents in the sublunar world of generation and corruption perfection is not part of our lot. Acting as if it either were or ought to be is in inherent conflict with the very art that we are attempting to practice. This contradiction is no less illogical than aiming to speak perfect French while insisting on speaking English.

It is, first, possible that you have overlooked something in your judgment. It is, second, possible that your knowledge of astrology falls short in some pertinent way of the knowledge that is required to give a 'correct' judgment on this particular chart. It is, third, possible that the sum of knowledge of astrology as known by humankind falls short in some pertinent way of the knowledge required to give a 'correct' judgment of this chart. But it is an inescapable consequence of the very premises of horary that the judgment given will be the right one, whether it be 'correct' or not. What happens happens.

You do not enclose the chart for this question, but in all probability you are looking in the wrong place for an answer. The mutual receptions that you mention confirm the interest between boy

and girl. But is this really a boy/girl question?

The greater part of horary judgment is in seeing what question has really been asked. This usually involves ignoring the greater part of what the querent tells us, as questions tend to come wrapped in copious amounts of unnecessary, and often misleading, detail. Here, we must discard the whole of the superficial question. Consider: we know that he would sleep with her at the drop of a hat; so what is she asking? It is not "Will I sleep with him?" so much as "Will I involve myself in a huge and unnecessary mess?" The querent, as shown by her posing the question, is determined to do something daft. The man is just the instrument of that action. So it is a twelfth-house, not seventh-house question. As long as the chart confirms the man's enthusiasm for playing his part, which it does, we do not need to see an aspect between him and her. It is a matter between her and her self-undoing.

But as a wider issue, the question is quite mad. There are many instances in which we can ask "Will I do such-and-such?" where the possibility of the action in question taking place depends on external circumstance. Only this afternoon, I asked a question myself, "Will I get to the shops today?" the outcome of which depended entirely on whether Alfonso would finish his tinkering with my Ferrari. This is a perfectly valid question. We might legitimately wonder what we would do in certain situations where our actions do not depend on external circumstance. "Would I really lay down my life for my brother?" would be a valid question. The extremity of the situation makes it quite reasonable that I might enquire after my own behaviour in just the same way as I might enquire after somebody else's.

To ask in a situation like this, however, "What will I do?" reveals that the querent has abdicated all responsibility for her own actions. With so great an alienation from herself, we might plausibly argue that we should assign her to some house other than the first, as 'she-as-querent' seems not to regard herself as the same person as 'she-as-protagonist'. The ball is in her court. While she might quite properly ask "What *should* I do with it?" it is incredible that she should ask "What *will* I do with it?"

So, Desperate, I should not lose any sleep over this. Check the twelfth house of this chart, and then look forward to hearing from your querent again with the first of many questions on the theme of "Will he really leave his wife?" *Your caring, Neptunia*

—————*—————

*The Astrologer's Apprentice - that minty bit stronger.
Subscribe now to be sure of your copy.*

THE ASTROLOGICAL LODGE OF LONDON
50 GLOUCESTER PLACE, LONDON W1H 4EA, UNITED KINGDOM

Founded by Alan Leo in 1915

Registered as an educational charity

We support all branches of Astrology, while encouraging the study and understanding of the philosophical, historical and symbolic aspects of Astrology

during term time, Mondays 7pm. **LECTURE, CLASSES, CHARTS DISCUSSION**
Non Members £5, Members £3, Concessions. 6.15pm **BEGINNERS CLASS**

We publish **ASTROLOGY QUARTERLY** which is free to members, Membership rates £22 U.K. Europe, Ireland, £25 U.S.A., Canada India, Israel, South Africa, South America, £27 Far East: Australia, Japan

Pound sterling only, bank draft, International money order, Mastercard, Visa, Access.



**THE
ASTROLOGICAL ASSOCIATION**



**JOIN THE AA AND KEEP IN TOUCH WITH ASTROLOGY
IN BRITAIN AND AROUND THE WORLD**

Founded in London at 7.22 pm on 21st June 1958, the AA has been co-ordinating astrological activities in Britain and world wide for over 40 years. Generally considered to be one of the most important and influential astrological organisations in the world, the AA is open to students and professionals at all levels.

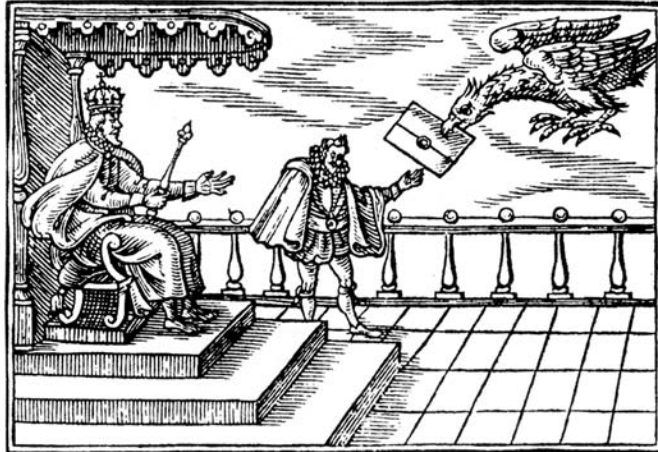
The AA's bi-monthly *Astrological Journal* is one of the finest and most informed publications of its kind, whilst *Transit* informs on the latest astrology news. The twice yearly *Correlation* is the only academic level research journal in the field. *Culture and Cosmos* advances social understanding. Members can join special interest networks. The medical network produces the valuable *Astrology and Medicine Newsletter*.

Through its Local Groups Networks, Publications, Library, Cassette and Data Collections, world wide web page, Premium Information Line (0906 7160033), Special Interest Seminars and Annual Conference in September, the AA constantly encourages the best in astrology and keeps you better informed.

**SUPPORT THE ORGANISATION THAT SUPPORTS ASTROLOGY!
JOIN THE ASTROLOGICAL ASSOCIATION TODAY!**

Full membership details from:
AA Membership Secretary, Astrological Association,
Unit 168, Lee Valley Technopark, Tottenham Hale, London N17 9LN
Data and information 0906 716003 - Membership phone +44 (0)181 880 4848
Fax +44 (0)181 880 4849, email:astrological.association@zetnet.co.uk
OR visit our web page at www.astrologer.com/aanet

All payments can be made by Access, Mastercard or Visa



Have your *Astrologer's Apprentice* delivered!

Make sure of your copy by subscribing now.

Send just £3.75 for the next issue, or £14 for the next four.
(£4.75 and £18 outside Europe).

The *Astrologer's Apprentice* is published around five times a year:
next issue, November.

The *Astrologer's Apprentice*,
85, Steeds Road, London N10 1JB
Phone: 020.8365.2553
e-mail: j@apprentice.demon.co.uk
www.apprentice.demon.co.uk

All payments in £ sterling, please.
We take Switch, Visa, Mastercard, JCB, Electron & Eurocard:
phone or e-mail your order.