

# THE ASTROLOGER'S APPRENTICE

Issue 6. Bimonthly.

Price £3



“In nature’s infinite book of secrecy  
A little I can read.....”



## THE ASTROLOGER'S APPRENTICE

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

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



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Full page:	£50	Quarter page:	£20
Half page:	£30	Back Cover:	£80
VAT free.	Four issues for the price of three.		Payment with order.

Copy date for next issue: November 20th, 1997

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

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*In the Apprentice's jaundiced opinion Robert Zoller is one of those rare astrologers whose substance exceeds his reputation. He is a man of brilliant mind and immense learning. Sell the house, pawn the cat, do whatever it takes - just make sure you attend one of these seminars.*

# Medieval Astrology

with

## Robert Zoller



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## EDITORIAL

Five issues of the *Apprentice* have passed without the need of an editorial: as most of the magazine is written by the editor, an editorial as such seemed superfluous. But two apparently unconnected events show the time has arrived when the Voice of the Thunderer must be heard.

Since the last issue, Diana, Princess of Wales, her companion and their driver have been killed. Astrologers have not emerged from this tragic incident with any glory at all. There can be few birth-charts so assiduously studied as that of Diana, yet the *Apprentice* is not aware of even one suggestion that this, or anything like it, might happen. The *Apprentice* himself had predicted remarriage and more children, so does not claim to hold any position of superiority. *Mea culpa*.

There is a defence in that when judging a chart one tends not to see the totally unexpected. If we were considering the possibility of the Queen Mother remarrying, we would obviously look for indications that she would live long enough to do so; with a young and healthy woman we would not, and any indications that might suggest a traumatic event would be explained away in a more likely fashion. This argument holds a certain amount of water - but not that much. With all the attention this chart has received, we would expect someone to have come up with something.

One thing is quite plain: as the ancients tell us again and again, the first thing we must do on judging a nativity is to work out when the native will die. This is not a fashionable idea; but without it, as we see so clearly here, our predictions are so much wasted breath. If we are to do this, we must admit, however reluctant we may be to do so, that astrology is not just a form of titillation for ourselves or for our public, but is something of the utmost seriousness. That we can amuse ourselves by telling if Johnny likes Suzie or by picking the winner of the 3.15 cannot forever conceal the fact that astrology deals with the very profoundest truths of our existence: this is not a game, and as long as we refuse to recognize this we must not be surprised if from time to time it turns and points it painfully out to us.

There is graver cause for concern, however, than our inability to predict the event. By nine o'clock on the morning of the accident I was receiving the first of a series of calls from astrologers asking if I had Diana's birth data. The skies of cyberspace were already darkening beneath the clouds of astrological vultures gathering to pick over the

corpses. The succeeding days witnessed an obsessive passion for examining the charts of Diana, Dodi and the crash, with not the slightest regard that what we were observing was the sudden deaths of three human beings, their bodies scarcely cold. If there is a difference between the rush to study these charts and the paparazzi running to photograph the wreckage, it is of a subtlety that escapes me. This was not a time at which one could be proud to be part of the astrological community.

These astrologers attempt to exonerate themselves of the suspicion that they are motivated primarily by a ghoulish curiosity, by claiming that we must immediately study these charts 'in the interest of astrology'. This is no more plausible than the claim of the newspaper editors that they publish their prurient trash 'in the interest of the public'. Both astrologers and the press are so involved with their pieces of paper they have quite forgotten that they are dealing with flesh and blood.

It is unlikely that any of the paparazzi that pursued the fatal car were thinking of selling their wares to the astrological press; if, however, we believe our attitude to Diana has been different from theirs, we need only consider the amount of column space that has been devoted to the study of her chart. We treat the nativities of the famous as fuel for our titillation, tossing around birth data and the half-informed opinions drawn from it as carelessly as if they were so much confetti, with not a thought for any consequence. In the wake of this tragedy, there is cause for the astrological world to examine its conscience as scrupulously as should any Fleet Street hack.

#### *Crushing Butterflies on Wheels?*

These are halcyon days for astrologers. We do not get locked up for practising our art, nor burned, nor beheaded. Our clients do not execute us for giving them wrong judgements. Astrological literature is freely and easily available. Yet not content with this time of sunshine that should see us gambolling happily in the meadows, we seem intent on wreaking our own grief.

The Apprentice has watched with horrified distaste a blight creeping across our world. We refer, of course, to the widespread propensity of the astrological community to respond to any trivial slight to its ego by issuing a writ. The apparent demise of Project Hindsight is proceeding beneath a barrage of legal threats, while any comforting belief we English may hold that our colonial cousins are more litigious than ourselves is dispelled by the number of actual or threatened legal actions proceeding here. Can we not cope with the strains of practising our art in peace, that we have to create our own problems?

We have remarked before on the child-like psychology of the astrologer who seeks to find in William Lilly, or some other such, an omniscient father-figure. Now we have the spectacle of those astrologers who cannot deal with the nasty boy at the end of the road running to Daddy Law to sort it all out for them. Any suggestion that someone's work is not faultless, or the faintest hint of a disagreement with their methods or their principles, incurs the risk of legal action.

These silly squabbles could all be dealt with by sending the participants to bed without any supper; instead of which they waste enormous amounts of time, effort and emotional expense that could all be better devoted to the study and practice of the art that all of us profess to love and some of us do. We could look back to, for example, William Lilly and George Wharton, abusing each other in print in the roundest of terms, publishing pamphlets for the sole reason of demonstrating the other's professional incompetence, evincing a deep hatred of each other; yet their lack of a recourse to law did not hinder their survival.

Dragging the machinery of the law into every trivial clash of egos reminds us of that more notable editorial on the virtues of breaking butterflies on wheels. Our message is the same: the slight can never justify the recourse. Let us all grow up.

*There's a real world out there, somewhere...*

It is our cloistered existence, locked alone with our charts, that is to blame. Away from the rough and tumble of real life, each petty slight assumes an unnatural significance; away from human touch, we start to believe that computers and chart-forms have an importance far beyond their true worth. The great astrologers of the past - Lilly, al-Biruni, ben Ezra, Culpeper - have been passionately engaged in the vibrant, faulted, living world of flesh and blood. We may mock the image of the Astrologer in Love, ignoring his beloved for the safer pleasure of endlessly studying her chart; but we must question whether the eremetical seclusion to which we are so prone can ever lead to a true understanding of our art. Without engagement, our knowledge is nothing. Aux armes, citoyens!

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The Astrological Association's  
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## THE ST LILLY'S DAY MASSACRE

*Each year, in July, the Company of Astrologers organises a meeting of those astrologers who have learned their craft from William Lilly in his home town of Walton-on-Thames. There is a formal talk, followed by evensong in St Mary's, the church of which he was warden and in which he is buried, interspersed with socialising in The Swan.*

*These days are usually sedate enough, the soothing music of the rippling Thames being interrupted only by the occasional snore. But this year the Apprentice was invited to speak on the key differences that separate us in our various approaches to our craft. This appears to be a sensitive subject, as swords were quickly drawn and the Civil War recreated with an enthusiasm the Society of the Sealed Knot would admire. Piecing together the jumbled accounts of those who survived, we have been able to reconstruct the talk that had so catalytic an effect, and present it here for the benefit of those readers who kissed the fun.*

Lilly Day, with the gathering of the various tribes of the horary nation on neutral ground under a flag of peace, resembles the meeting of the Five Families in the Godfather. We have Don Geoffrey Cornelius and his family, who run the East Side. There is - although not represented here - Sue Ward and her family out in the desert in Essex, which is obviously the equivalent of Las Vegas. And as consigliere of the QHP family, I realise that Don Geoffrey has done my family great honour in asking me to speak here today. We will not forget this.

Usually, we discuss only technical details at these meetings: should we use silencers or not; do we kill them before we dump them into the river, or do we fill their boots with concrete and throw them in alive. But this year, we are going to discuss something rather more fundamental: our various ideas on why horary works and what it is.

Now I suffer as much as anyone with the tunnel vision that afflicts astrologers: I'm so busy digging my own hole I'm not concerned about the holes anyone else is digging. So I'm rather less well-informed than I might be about the Company's approach. I hope I will be forgiven if I foist ideas on them that they don't really hold. But I suspect that most of the differences, not just between myself and the Company, but between all the various groups of traditional astrologers, come from our particular idea of 'tradition'. Where do we place this tradition?

Although Geoffrey Cornelius<sup>1</sup> obviously has the deepest respect for Lilly, I get the impression that much of his approach is based on

<sup>1</sup>: The reader is referred to his book *The Moment of Astrology*



ideas of divination that would have been familiar to the Greeks. Being an avant-garde sort of chap, however, I'm bang up to date: my intellectual home is somewhere in the 15th century - somewhere after Aquinas and before Martin Luther. We both use techniques that we have learned from Lilly; but that says nothing about our sense of tradition, for Lilly was giving us practical technical instruction. He



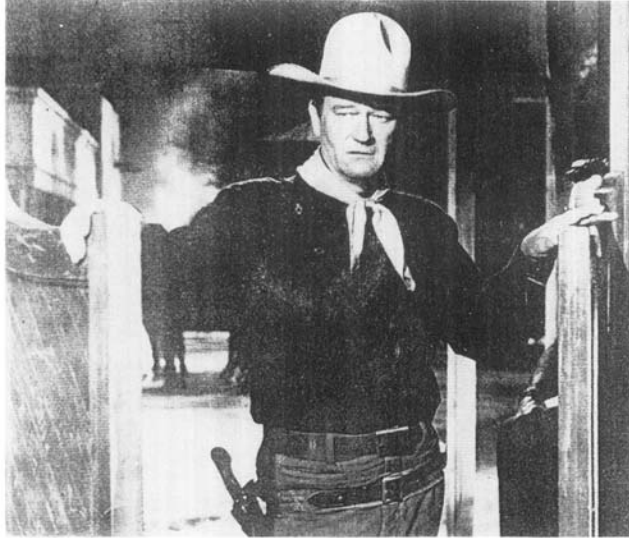
*Astrologers settle their differences*

wasn't a theoretician, and the differences between us lie at this theoretical level - what model of reality, what model of what we're doing, makes sense to us? - and these differences break through into the world of practical technique only from there. That is why the main battleground over differences in technique is the Considerations before Judgement, for this is where the practice and the theory come closest together. This is where our theoretical base - our choice of model, if you like - becomes flesh; we all agree on the purely practical stuff, such as two planets in trine perfecting the question, and the like.

I don't wish to get too involved in the philosophy of this; but we do have a contrast between the Aristotelian and the Aquinan view - or the pagan and Christian view. Whether we accept the Christian faith or not, it has formed the intellectual life of the West. Painting with a very broad brush indeed, Aristotle's view of reality is that what actually *is* is the endpoint of some process of change through which one out of a myriad possibilities has become actual. His view is that what exists, by virtue of the love within it and how that love is able to move, creates what happens next. This obviously fits in very well with horary: that is what we are doing in horary, working out which one of a myriad possibilities is actually going to happen. We have a question which has a greater or lesser number of possible answers, and we have to select which one will actually come to pass. Nice questions, like 'am I pregnant?' have only two possible answers; nasty ones, like 'where's that damn cat now?' have rather more.

Aquinas is an interesting chap, appallingly neglected in England

since the Reformation. After St Paul, he is probably the most influential thinker in the West of the Christian era. His view is *virtually* the same as Aristotle's. After all, Christianity was born into a Greek world and Paul, in particular, was educated in the latest Greek thinking. The two strands of classical and Christian started off together



*"Problem with my methods, someone?"*

and then moved apart. By the time Aristotle became available in the West once again, there was a gulf between them, and Aquinas took it upon himself to combine the two. His view - again painting with a very broad brush - is virtually the same, except that the business of What Happens Next is guided by the Will of the Divine. This idea is the basis of Christian astrology, and is also the root of the Islamic astrology to which we are so indebted. So in this model, what we are doing in any chart is asking 'What is the Will of God for this question, or this nativity?' Or, to put it another way, with a horary we are asking "Does the Whim of Man accord with the Will of God?"

There follows a difference in implication. If we are living in the classical world view, we tend to have a comparatively 'soft' astrology, where our destiny is open to negotiation. We can look at the chart and if we don't like what the future holds, we can sacrifice a couple of sheep and alter it. The Aquinan view - the Christian or Moslem astrology - tends towards a rather 'harder' astrology. There's no particular rule that this must be so, it's just that if you are a Christian or a Moslem, you will inevitably see the chart in a certain way.

That way is, at root, "This is your destiny and you're stuck with it." The Divine is not above changing His mind about things - or, at least, doing what from our level seems like changing His mind - but He does tend not to. If God were forever changing His mind, the world would be a very uncertain place. To use the example CS Lewis gives in *The*

*Problem of Pain* - if someone is about to thump me on the head with a lump of wood, I might wish things in the universe were constructed differently; but if God's response to my wish were to make the wood soft and flexible, we would be living in a very strange world where bits of wood could go wobbly every now and again: a materially untenable world. The operation of prayer and grace is beyond our astrology; but most of our questions, by being, in Christian terms, born out of sin, exclude themselves from this possibility. If the querent is asking, as an obvious example - the question I seem to get asked more than any other - "Is he going to leave his wife?" she cannot really expect divine intervention to make this happen. To put it in very down-to-earth Christian terms, you don't expect the vicar to help you rob a bank.

Lilly's book is called *Christian Astrology*, and his Christianity, his particular approach to the subject as a *Christian Astrologer*, tends to be downplayed. We all know he was very political, and that's all right, because astrologers tend to be a bit lefty anyway, so we can see him as one of the goodies.

We inevitably see the Civil War in our own terms: most of us cannot imagine going to fight a religious war, but we can imagine trotting off to Spain or wherever to fight for a political ideal. We may not hold these ideals ourselves, but we can at least understand why people do it. Nowadays, we cannot understand why people fight religious wars: it seems a contradiction in terms - although if we step back into the mentality of the time, it is a perfectly logical, and, indeed, necessary thing to do. The fact that it is puzzling to us says more about our loss of faith than about any increase in our sensibility. Our view of the Civil War as more political than religious is a distorted one.

The religious and the political went hand in hand in a way they no longer do today. The people who chopped off King Charles' head were quite sincerely convinced that by doing so they were ushering in the Kingdom of God, or speeding the Second Coming of Christ. There was a widespread belief that they were living through the Last Days. So far as I can see from his work, the regicides had Lilly's every sympathy. There is a popular idea that Lilly was a committed Parliamentarian but had a human sympathy for the King: this rather forgets that Lilly's autobiography, which is where this idea originates, was written when he was trying to save his neck under the restored monarchy. He obviously wasn't going to make too much of a fuss about cheering the execution of the present King's father.

It is not clear exactly what Lilly's religious views were; but he was a millenarian of some description. He thought the end was coming, when Kings and priests would get their just deserts. He was probably a fairly moderate form of millenarian - the more extreme ones would spend

their time taking their clothes off and gnashing their teeth into the windows of rich people's carriages - but millenarian none the less. I would suggest that his faith imbues his whole attitude towards astrology.

The difference between the pagan and the Christian or Moslem approach shows itself clearly in our attitude to the Considerations before Judgement. For the pagan, if we are seeking to negotiate our future with the gods, it is perfectly reasonable to think that we must find an auspicious moment at which to do it. The gods are a querulous bunch, and we need to choose a time when they are in a reasonably good mood. Hence the Considerations. But within the Christian conception, we are Fallen - we are living in a state of sin. According to the tradition, astrology didn't exist until man fell: it wasn't until he was thrown out of Eden that the Sun was pushed onto the ecliptic and everything started moving. And when man fell, the whole world fell with him.

So we cannot expect that everything in the chart will be nicely aligned as the Considerations demand. With the planetary hour, for example: our natural alignment with time is now hopelessly out of joint. If we were in tune with this natural, true time, most of the horary questions that are asked would never be asked in the first place. But we do want to know "Will he leave his wife?" and this question does have an answer. We are not all that holy.

As another down-to-earth example, if we are judging a chart for an operation, we expect it to be difficult, whatever the outcome of the operation will be: we expect adverse aspects; we expect prominent malefics. And so with the Considerations before Judgement: the fallen state we are in means that we can expect the chart to be difficult. The consequence of the fall is that our life in this world is difficult: this is the curse we received on being expelled from Eden. Lilly views the Considerations in a Christian way. He quotes them, because they have been dutifully handed down from the pagan attitude; but in practice he doesn't pay much attention to them.

The pagan is looking at the Considerations to see if this is a good moment for the negotiation. The Christian isn't. And today we find that there is an idea that the Considerations show in some way whether or not the chart is real. This is something I find impossible to accept: the idea that the chart may or may not be Real. The question has been asked: the chart is real. If someone brings us a birth-chart with two degrees rising, we don't say, "That's no good - I can't judge that." Lilly specifically says that the Considerations do not apply to the chart for an event, and the asking of a question is an event as real as any other. We

must remember that Lilly was not a theoretician. If a question is ever real, it must be always real.

Lilly was not a theoretician, but a practical astrologer. When he considers ideas, his judgements are not “this doesn’t make sense”, but “I’ve tried this and it doesn’t work.” The consequence of this is that he gives examples rather than rules - for instance, he says that if we have a late degree rising, but the querent is that number of years old, the chart is radical. But this is just one example of a general principle that if the chart describes the situation, it is radical. And I would say that the chart *always* describes the situation.

We may not always be able to see this connection, but this doesn’t mean it’s not there. It is terribly arrogant of us if we cannot see the connection between the chart and the situation to decide that there isn’t one - rather than admitting that maybe we just can’t see it. This is a prevalent contemporary attitude: if I’m reading Hamlet and I find it dull, I don’t examine myself, but decide “Shakespeare’s boring”. I would suggest that the considerations describe the chart, but do not tell us whether or not it is real. A late degree rising shows desperation, or a fait accompli; a void of course Moon shows nothing will happen: but these are part of the question, not a way of saying the question doesn’t exist.

One of the great teachers said that ‘life is the greatest guru’, and for an astrologer, if we let it, astrology will be the greatest guru, if we follow what astrology presents to us, rather than trying to make it fit our preconceptions.

I went through a period when it seemed that every chart I was asked to judge stretched my views on the Considerations before Judgement further than the last. I ended up with this chart, for the question “Will the money I’m putting into my business save it?” We have 29.59 degrees rising: this is as late as you can get. And it’s a 10th house question - and we have 29.59 degrees on the MC as well. Saturn is in the seventh house, while the Lord of the seventh is retrograde and in its fall.

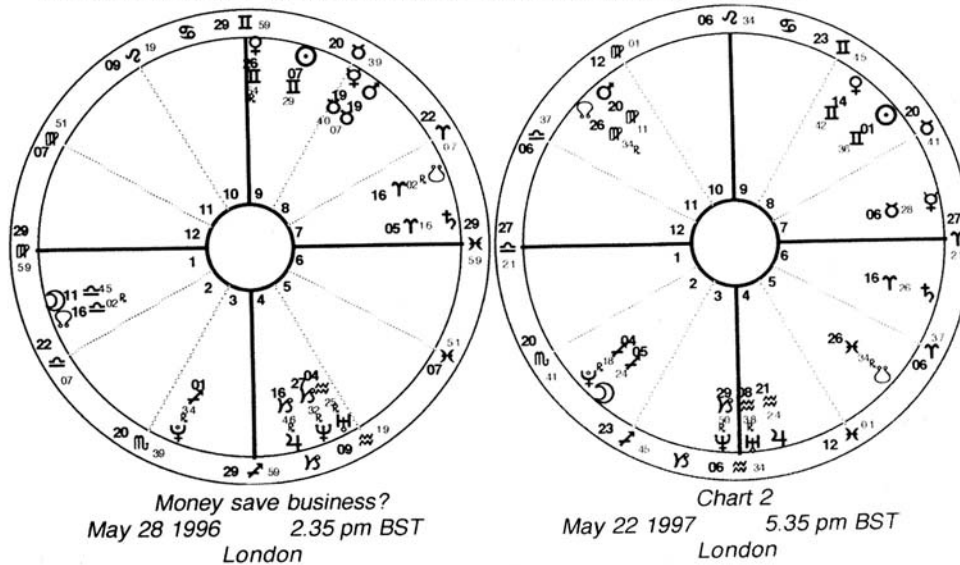
First of all, the late degrees describe the situation. The question was not “Shall I put the money in?” but “I’m going to put the money in - will it work?” The client thought putting the money into the business was a decision irrevocably made. There is Venus, the Lord of her second house, very close to the MC: her money going into the business. But Venus is retrograde: it’s going in the wrong direction. The money will not go into the business.

Saturn in the seventh is said to afflict the astrologer, unless we are judging a seventh house matter. But as Morinus pointed out in his commentary on the Centiloquium, if Saturn is in the seventh, it is

afflicting the first house by opposition, so it is *always* relevant to the question. We also have the Lord of the seventh debilitated in something which isn't apparently a seventh house matter; but there are few questions which don't involve the seventh in one way or another. Here, the seventh house shows prospective business partners. I'm not going to go into the rest of the judgement, as I don't want to dilute the point that I'm making, which is to show that, despite being supposedly 'unjudgeable' the chart will fit the situation, so the Considerations must be read in that light.

In the second chart, we again have a late degree rising. This isn't the place to describe the judgement, but what is interesting is Uranus applying retrograde to the fourth cusp. This is something quite irrelevant to the immediate question, but the querent was just about to move house. A couple of weeks later she phoned with another question, this time about a relationship (chart 3). The conversation ran on for ages before she finally decided on the question she wished to ask: "My question is this - no it's not, it's ..." and so on. What this means is that - unconsciously, of course - she was choosing very carefully the moment of the question. We have an early degree rising - another supposed obstacle to judgement - and there once again is Uranus, just separating from the fourth cusp. If she'd asked the question immediately she rang, it would have been applying. But by now she has moved house - she had to wait until the chart fitted her new situation!

The chart will always fit the situation. These are clear examples of this truth; but I would suggest that if the charts do not appear to fit, we should look to our preconceptions of what is going on rather than



dismissing the chart.

Finally, one of my favourite horaries. This is such a beautiful chart. The question was asked by a widow who was involved with a widower, both of them having only recently been bereaved. She was concerned about the propriety of their relationship, so asked "Should I continue with this relationship?". The chart breaches so many of the Considerations.

We have Saturn in the seventh; but this is a seventh house question, so even the most scrupulous will allow us to judge it, and, seventh house or not, the exact relevance of Saturn will become quite clear. We have an early degree rising. This fits, as the question is about a new relationship. The Lord of the seventh, Mars, has come all the way across the chart to conjunct the Ascendant: he is obviously very keen on her - the chart can, indeed, show no stronger sign of love. We must also bear this in mind when considering the early degree on the Ascendant, for Mars itself is at an early degree of its sign, and is retrograde: if, then, we are to have Mars applying to conjunct the Ascendant, the Ascendant must be at an early degree.

Venus, on the other hand, is at the latest possible point of her sign. This pictures the querent's situation exactly: she is trembling on the edge of jumping in - for as soon as Venus changes signs she will be in Pisces, where she is exalted, just what the situation is offering our querent. Venus will also become combust, but this too must be seen in context. The Sun is the natural ruler of men, so Venus coming close to the Sun shows her being caught up in the relationship, like a moth to a flame. As Lilly shows in his judgements, combustion is perfectly

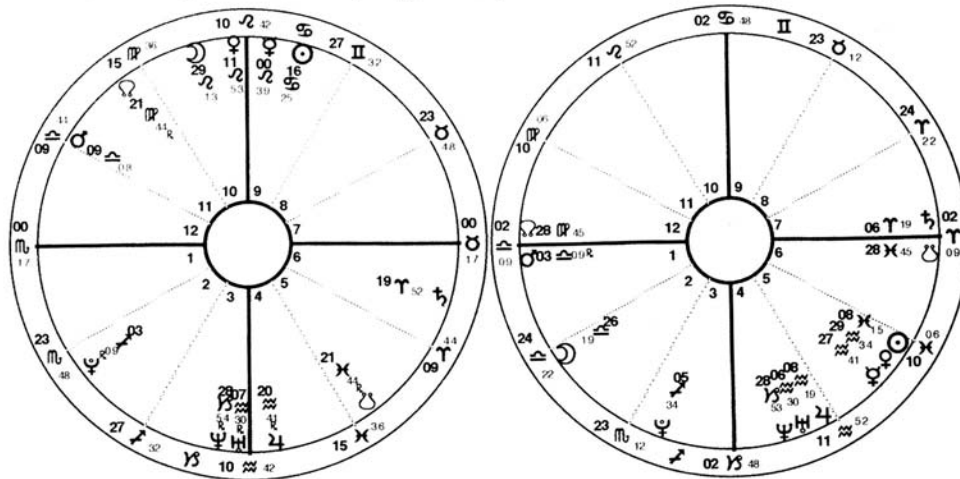


Chart 3  
July 8 1997 2.47 pm BST  
London

Continue relationship?  
Feb 26 1997 7.46 pm GMT  
London



*"And I say it can be judged!"*

acceptable if the Sun is relevant to the judgement.

The Moon is in the Via Combusta, that area from 15 Libra to 15 Scorpio: another of the cautions against judgement. But this too is relevant. The Via Combusta indicates worry or turmoil; the Moon is in the second house: she is worried about money - specifically, that she be thought a gold-digger, as her

prospective partner is wealthy.

Now for the Saturn. It might be objected that a chart with an opposition of the two malefics across the Ascendant axis cannot possibly give a fortunate outcome; but no. Saturn rules what is dead and what is gone. From the various receptions here, we can see that it must signify his ex-wife. In fact, in horaries, Saturn often signifies the ex, dead or not. Saturn rules the sign in which Venus falls, showing the influence she has over our querent - and that the querent is about to leave this influence by changing sign.

Saturn is in the sign of Mars, while Mars is in the exaltation of Saturn: a strong mutual reception. There is still a powerful bond between her and her husband. But they are separating - and, with Mars retrograde, mutually separating - from an opposition: they have just been torn apart. She is in his house and sign, and Mars, after briefly dipping back into Virgo, will plod through Libra, Saturn's exaltation. At the speed at which Saturn moves, she will be important to him for the rest of his life. But although he is in the exaltation of his late wife, he is now in the sign and house of the querent: his feelings for his first wife will never die, but he is now open to this new relationship.

As you can see, all the apparent problems with this chart are explained away if only we relate it to the situation. It is a principle of our art that the chart presents us with a microcosmic model: if it provides us with a microcosm at one moment it is a glaring illogicality



to think it may not provide us with a microcosm at another - the model must be either always or never true. The model *cannot* break down, so rather than testing it to see if it works, we must stretch ourselves so that we may understand what it shows us.

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# ONMYOJI - ASTROLOGERS TO THE EMPEROR

- by *Hideaki Shuseh Kokubu*

Since ancient times, Japan has actively imported advanced cultures, from China and Korea in the old days and from Europe and America in modern times. Japanese culture is particularly indebted to China: the Kanji characters of the Japanese script are those imported from China in the fifth century; ideas based on Confucian thought have a great influence in Japan as a moral code, and Japan's ancient legal system was modelled on that of China. In the past, many Japanese were sent to the Chinese mainland for study, and naturalized Chinese bought many things to Japan. Onmyodo was one of them.

Onmyodo, literally 'the way of yin and yang', is a system of belief based upon the ancient Chinese theories of yin and yang and the five elements, with the magical practices that developed after their introduction to Japan. Onmyodo originally referred to the world view and practices found in the ancient Chinese Yi Jing or Book of Changes. In this work the two essences of yin and yang are said to stem from taikyoku, the source of the universe. The ebb and flow of yin and yang bring about the changes observed in the world. In the Han dynasty (206BC-220AD), this theory of change was combined with the theory dividing all things into five elements (wood, fire, earth, gold, and water). Direction and position, the five colours, and the guardian animals were also related to this five-element theory. Many popular beliefs today, such as the auspiciousness of certain days, lucky and unlucky directions, and numerology, stem from Onmyodo.

In 675 AD, the Japanese government established the Onmyoryo, or the bureau of yin and yang, to study the stars in order to make a calendar and foretell the future. The members of this bureau observed the sky by night and day, and secretly notified the Emperor of all unusual phenomena and their interpretation. Those who interpreted the phenomena were called Onmyoji, or Masters of Onmyodo. It was strictly forbidden to tell others what had been observed, or to carry the astronomical instruments and the books on astrology outside the workplace. Unusual phenomena in the sky were considered as the gods' warning against the Emperor's errors in administration. To publicise the phenomena unnecessarily was to expose the Emperor's blunder, and would lead to overthrow of the government; so the government feared

leakage of the secret art, and prohibited its staff making the phenomena or their interpretations public. When the official history book was later compiled, only the phenomena were entered and the interpretations omitted. Consequently, little is known about this astrology today; but some ideas can be gleaned from a study of the history books.

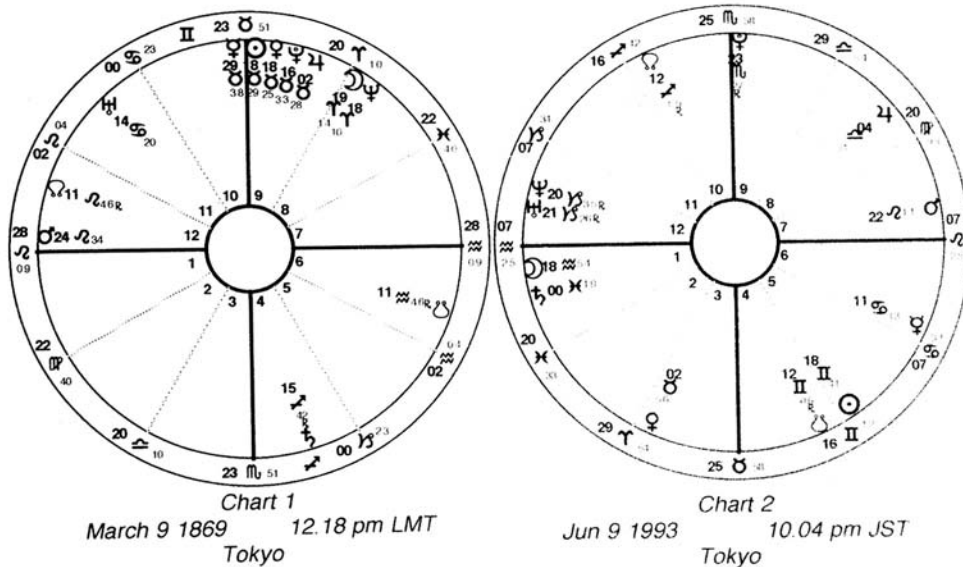
Okagami, a history book compiled in the twelfth century, says that Abe-no-Seimei, the head of the Onmyoryo, observed a phenomenon in 986 AD, and judged it as the dethronement of the Emperor (which had already taken place). In fact, Emperor Kazan was dethroned by his men on the night when Abe-no-Seimei observed the phenomenon - the occultation of the South Scale by Jupiter. In those days, the autumnal equinox point was in the lunar mansion Tei (Chinese: Ti, Sanskrit: Visakha) which included the South Scale. This lunar mansion seems to have been important for the Onmyoji, since many records of occultation of the South Scale have been left. They probably considered that Tei represented a decline or change. According to the ancient Chinese texts, Jupiter was held to signify the Emperor, so Abe-no-Seimei judged this occultation as the dethronement of the Emperor.

There are many mentions of Mars 'guarding' Shin (Chinese: Sin), the lunar mansion which includes Antares, the Scorpion's Heart. ("Shin" means "Heart".) The ancient Chinese and Japanese said that a planet guards a lunar mansion when retrograde or stationary in it. Happening every 2.2 years, the retrogradation of Mars was considered an important phenomenon, especially when it occurred in Shin.

The Chinese texts say that the longer Mars was retrograde, the greater would be the misfortune or disaster, and if Mars were

retrograde and its locus like a fish-hook, a fight was ill-starred and the army would be besieged by the enemy. The interpretation of Mars in Shin is not mentioned, but it seems probable that it was taken





as a sign of the death of the Emperor, as both records were entered continuously in history books in many cases.

Eclipses, occultations, comets, shooting stars and even aurora were recorded. In Onmyodo natural phenomena were interpreted for judgement, so the astrology seems to have been based on direct observation, rather than the judging of charts. The details of the method, however, have not been revealed to the public, so we cannot conclude that no chart was erected. We can examine event charts concerning the Emperor and the Imperial Family, for it is said that the Onmyoji advised the best moment for wearing new clothes; this shows that they were able to do elections. By seeking out the data for the events and erecting the relevant charts, we can begin to conjecture their astrology.

My first example chart is taken from Ho-Seiju's Shakai Senseigaku. It is cast for the moment that Emperor Meiji first entered the Tokyo Palace, when he left Kyoto, the previous capital, and moved to Tokyo ("Tokyo" means "East Capital"). The Tokyo Palace was originally the headquarters of Tokugawa Shogunate, becoming the Emperor's residence after the Meiji Restoration in 1868. This was not a mere change of address, but a demonstration that power had returned from Tokugawa to the Emperor.

At first glance, this chart seems unfortunate because the malefics occupy the angles and the Moon translates the light of Saturn to Mars. Vivian Robson's advice on fourth house (ie moving home) elections is to "fortify the lords of the radical and electoral fourth house, and let the

Moon apply to good aspects". Here Mars rules the fourth, while the Moon applies to a trine of Mars and is in the sign of Mars. In the nativity of Emperor Meiji (November 3, 1852, 12:57 pm JST, 135E42 35N00), Mars is in the tenth and rules the tenth house - Scorpio - while Saturn rules the Ascendant - Aquarius. So although these planets are the malefics, they signify himself and his honour and are of importance for him. The ascending degree in this chart is notable for the presence of Regulus (28.00 Leo at that time), one of the Royal Stars.

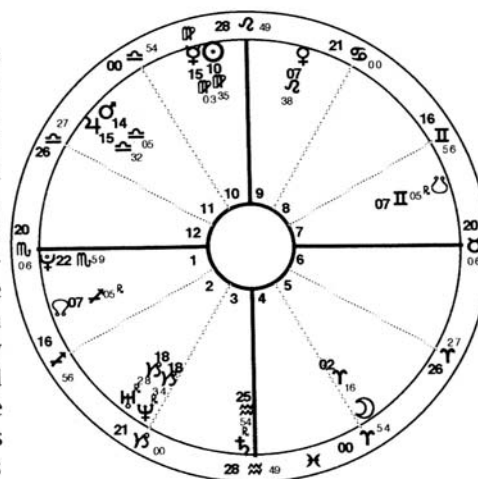


Chart 3  
Sept 3 1993 10.56 am JST  
Tokyo

The ruler of the tenth, Venus, is strong by being in its own sign and triplicity, cazimi, and swift in motion. Venus is also ruler of the radical fourth house. It is interesting that Mercury (29.38 Taurus) falls upon the Emperor's natal fourth cusp.

The second chart is that of the wedding of Prince Naruhito and Miss Masako Owada in 1993. Again, Regulus is rising. The natural ruler of marriage, Venus, is fortified by being in its own sign, triplicity and term. Saturn in the seventh, the house of weddings, and ruling that house might seem unfortunate; but as Saturn rules the seventh house in the Prince's nativity (Feb. 23, 1960, 4:15 pm JST, 139E46 35N41) it ceases to be a malefic for the matter in hand and must receive special consideration in the election. Here, it is accidentally strong by being oriental, in the seventh house, direct in motion, and free from combustion.

A trine aspect between the luminaries is important, as, apart from their particular significance as symbols of male and female, a good aspect between them is considered an excellent foundation for success in all branches of astrology. Here the Moon translates the light of Jupiter, which represents the Emperor in Onmyodo, to the Sun, the accidental ruler of the Ascendant and natural ruler of the husband. The Sun itself is not strong, but its dispositor, Mercury, is.

In that same year, Emperor Akihito and Empress Michiko visited Italy, Belgium, and Germany. The third chart is erected for the moment when the special plane left Haneda airport. In journey charts, the seventh house rules the place to be visited. Here, the ruler of the seventh, Venus, is in the ninth, while the ruler of the ninth, the Moon, is

trine to Venus, presaging a fortunate journey. Mercury, which rules the Emperor's natal ninth house, is combust but still strong by being swift in motion, occidental, in the tenth house, and in its own sign. (Emperor Akihito: December 23, 1933, 06:39 am JST, 139E45 35N41.)

Malefic Mars applies to the natural significator of the Emperor; but a time has been chosen when Mars rules the Ascendant, so both Mars and Jupiter represent the Emperor himself, negating this unfortunate influence. Regulus is prominent once again, being close to the MC. Mars is the hour ruler in all three of these charts. The hour of Mars is unfortunate for most purposes, so I suspect it must bear a special meaning for the Imperial family.

I have no doubt that the Imperial family, or at least the Emperor and the Prince, have Onmyoji in their employ yet. But they will never declare this fact because they know the influence that they have on the people. They will not even admit their favourite TV program, so that the ratings will not be affected. The Emperor, the Imperial family, Onmyoji: they remain mysterious, even to the Japanese.

References:

"Keys to the Japanese Heart and Soul" Ed. and pub. by Kodansha International Ltd.  
Kuniji Saito "Hoshi-no-kokiroku", Iwanami Shoten.  
Vivian Robson "Electional Astrology", Weiser.  
Ho-Seiju "Shakai Senseigaku", Nihon Senseigaku Academy  
The data of Chart 2 and 3 were taken from Asahi Shimbun.

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## IN SEARCH OF SHAKESPEARE

We can rectify a chart by physical appearance, and we can rectify a chart by events in the life. So what if the significant events in the life are the works: can we rectify the chart from them? It may be argued that we can use the chart to prove whatever we may wish, but the number of appealing articles that fall by the wayside because the astrology refuses to match the thesis shows the writer that this is far from so. What follows is speculative: it may not, perhaps, be true, but it is certainly plausible, and, regardless of destination, it is an interesting ride.

Even the date of Shakespeare's birth is in doubt; we have no record of a time. But legend tells us he was born on April 23rd, St George's Day, and legend possesses a truth of deeper substance than idle fact; so we shall happily accept the legend. Indeed, the connection

between William Shakespeare and the plays that bear his name has often been questioned: in the universe of infinite significance that astrology inhabits, the fact that this theory was first put forward by a Mr Looney is adequate judgement upon it.

Let us start our journey with what are surely some of the most heart-felt lines in the opus:

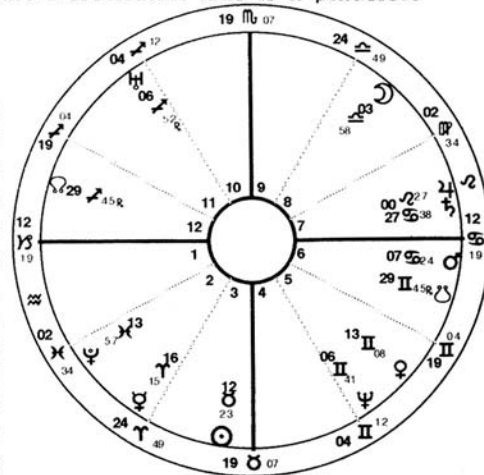
Oh that this too too solid flesh would melt  
Thaw and resolve itself into a dew.

Whether we accept this reading, or Dover Wilson's suggestion of 'sullied flesh', we are still left with Saturn to signify this body, and hence to be ruler of the first house. Saturn we find melting and dissolving in the water sign of Cancer: if we consider the Tarot card of the Moon, ruler of Cancer, we can see the dew into which this body has been resolved, being drawn upwards from the earth towards the Moon.

If Saturn is to be the Ascendant ruler, we have a choice of Capricorn or Aquarius rising. Glancing briefly at the well-known picture, we see the high forehead and Max Wall hair-cut of a Capricorn. The face is quite fleshy: the middle degrees of Capricorn are the terms of Jupiter, terms being particularly associated with the physical appearance. Saturn is in strong mutual reception with the Moon, which falls in Libra, Saturn's exaltation. With Capricorn rising we have a strong bond with the ruler of the seventh house; with Aquarius, a strong bond with the ruler of nothing in particular. This mutual reception is a persuasive argument for the Capricorn Ascendant: unless it is incepted, which seems unlikely, it must fall across one or other of the cuspal axes. As I hope to demonstrate, the Ascendant/Descendant axis is a plausible choice.

#### *The Crow of Avon?*

I would suggest that the three of all his characters that are most plainly written from the heart are Lear, Hamlet and Othello. Prospero is often taken as a self-portrait, but Prospero is a picture of a man playing a role, not, like these others, man qua man. So we have an elderly man, powerless before his children; a melancholic lad dressed in black, given to hanging around graveyards and with a problem over his mother; and, most simply and clearly of all, a black guy from



Shakespeare, suggested rectification  
April 23 1564 12.30 am GMT  
Stratford



Venice. With Venice traditionally ruled by Cancer, all three of these are Saturn/Cancer significations. All three are in one way or another powerless - Saturn in its detriment - yet yoked into a determining relationship: mutual reception with the ruler of the seventh.

It is surely this weakness of the Ascendant ruler and the given, rather than inherent strength, of the mutual reception with the seventh ruler, that underlies Shakespeare's genius. His drama faces the problem of how a man may live in the world - the same problem that has occupied literature since the Iliad. Tragedy contemplates this problem; comedy - in the classic, rather than the modern sense - provides a ritualised solution. The Ascendant ruler debilitated in the seventh house (partners and open enemies, and 'the world' in general) gives Shakespeare the profound awareness of the problem of man in the world. We cannot imagine, as particularly obvious examples, Jupiter in Sagittarius or Mars in Aries, having much knowledge of this issue. And the reception with the seventh ruler gives the promise of a solution - but a solution (there is no aspect between them) that trembles at the lips like

Tantalus' fruits and then is gone, gone as fast as the fleeing navy that steals the world from beneath Mark Antony's feet.

The first/seventh axis is the axis of love, and we see the Saturn/Moon relationship of this particular chart throughout the opus. Consider the prevalent images of dissolution as Antony meets his Moon goddess - the serpent of old Nile, the very embodiment of change, who leads him from his hard, self-abnegating saturnian sense of duty. She that is identified with the crocodile and threatens to do what the crocodile (and the Moon) does: eat the Sun, that is Rome.

What are Shakespeare's most ardent words of love but hymns to the Moon?

Oh, she doth teach the torches to burn bright.  
It seems she hangs upon the cheek of night  
Like a rich jewel in an Ethiop's ear;



Beauty too rich for use, for earth too dear!

... that whiter skin of hers than snow  
And smooth as monumental alabaster

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate

and note how the gifts he bears his beloved are those that Saturn alone can bring:

...thy eternal summer shall not fade  
because he will make her immortal, fixing her beauty forever through his verse.

We see also the negative side of love in specifically lunar type:

Frailty, thy name is woman!

the witches, servants of Hecate, the waning Moon, luring Macbeth to his doom; the constant concern with virginity, which, although a commonplace in his age, did not, as a study of his rivals reveals, need to be taken up by playwrights; and the specifically Saturn/Cancer imagery of

...an old black ram

Is tugging your white ewe.

It might be objected that Moon imagery is an inevitable expression of man's love for woman, but a comparison with the solar imagery of Rubens' portrait of his beloved, Helena Fourment, in her wedding dress, shows this is not so. Indeed, the line from Shakespeare through Keats has done much to draw this lunar expression of love into our fuller consciousness.

One example of the difference between the solar and lunar experiences of the beloved is the sonnet that begins

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red...

where he contrasts the convention of solar love (where the lover is dazzled by the beloved's beauty) with lunar love, where he sees the faults and loves her anyway. We have a similar contrast in Ruben's lunar portrait of Helena Fourment - the one in the fur wrap - which explicitly states the perfection of matter as God's creation, the exemplar of which is the Blessed Virgin. Spenser's *Amoretti* give a literary picture of solar love: how far is this removed from Shakespeare.

It is in this same sonnet that Shakespeare most plainly reveals himself. The content is conventional: my girl-friend's a bit rosey but I love her all the same. But in the throw-away half-line

I love to hear her speak...

we see the man, listening entranced. Both his Moon and Venus, the twin

images of womanhood in his breast, are in air signs: he does indeed love to hear her speak. In that most perfect of his sonnets it is to the marriage of true *minds* that he will admit no impediment. I contend that this force would not be there without the Moon carrying not only its natural indication of womanhood, but its more specific role as ruler of the seventh house in mutual reception with the Lord of the first.

*Uneasy lies the head...*

Historical chronicle provided the Elizabethan playwright with a mine of subjects, not least because it afforded him a ready medium for subtle critique of his government; but as comparison once again with his rivals shows, Shakespeare did not have to tackle these themes, and did not have to tackle them in the way he did. So his attitude to the role of kingship is significant, and we would expect to see this reflected in his chart.

The suggested chart gives Mars as Lord of the tenth, and hence significator of kings. Mars is, of course, exalted in Capricorn, our suggested rising sign, reflecting the typical Capricornian respect for authority and tradition. So Shakespeare would value highly the role of monarch - yet Mars is in its fall, showing an acute understanding of the difficulties of that role and the fallibilities of those who play it. We have thus the ideal of kingship and also its practical problems. The repetition of 'down...down...down' as Richard II faces defeat bears the very essence of Lord of the tenth in its fall. This is echoed by the Sun, natural ruler of kings, peregrine and in the third house, which is not only cadent (literally, again, falling) but where it is debilitated by being opposed to the ninth, the house of its joy. Yet by putting the Sun in trine with the Ascendant, we can show the author's close concern for the problems of monarchy.

With the rulers of both the first and tenth houses dispoised by the Moon, we see why Shakespeare was so aware that 'there is a tide in the affairs of men' and why, even if he decides to take arms against a sea of troubles (Mars struggling out from beneath the Moon in the eighth house), the native hue of resolution (Mars) is sicklied o'er (in fall) with the pale cast (dispoised by Moon) of thought (in air sign) so that even

...enterprises of great pith and moment

With this regard their currents turn awry,

And lose the name of action.

Indeed, *Hamlet* could be read as a dissertation on the problems of Mars as Lord of the tenth - the house of action - in its fall. He gives his opinion that

..... Rightly to be great            (tenth house)

Is not to stir without great argument, (Sun in Taurus?)  
 But greatly to find quarrel in a straw  
 When honour's at the stake

and yet has the greatest of difficulty in manifesting this fallen, cadent Mars, no matter how much honour may be at stake.

It is perhaps in *Coriolanus* that the problems of rulership are most clearly shown. The hero's love of the state clashes with his contempt for the

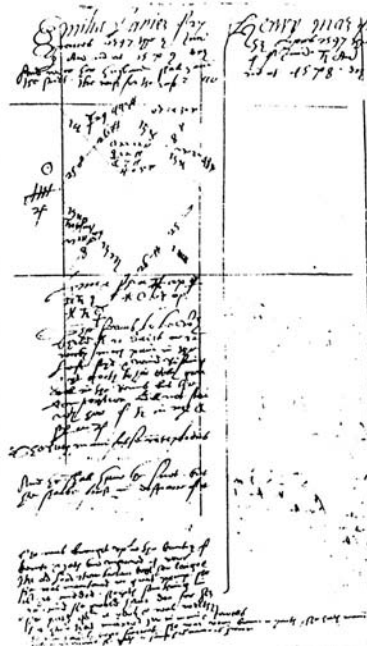
...souls of geese  
 That bear the shapes of men  
 that make up that state, spurring him to destroy even that which most he loves. At the midpoint of the Midheaven and the Lord of the Midheaven - afflicted in the sign of the Moon, natural significator of the many-headed beast - lies Pluto: in his wrath, Coriolanus rejects even his own name

Till he had forged himself a name i'th'fire  
 Of burning Rome.

A Plutonic solution indeed, exactly timing this chart.

*Sharper than the Serpent's Tooth...*

The ideal daughter is a theatrical type as old as Plautus, but Shakespeare, like any author, brings his own particular qualities to the stock image. The fifth house of children is ruled by Mercury: in Aries, it shows the squabbling siblings, Regan and Goneril; opposing Pluto by antiscion, it shows the cataclysmic destructiveness of their nature. But inside the fifth, like a pearl within an oyster, lies Venus - the perfect daughter that is Jessica, Miranda, Imogen and Cordelia (indeed, as Venus is dispositor of the Sun, we see the source of that name). With Mercury exactly squaring the antiscion of Venus, we see the conflict between the good and bad sisters. Indeed, in the square from Venus to Pluto, we might find the sense in which these figures are, to Shakespeare, the salvation of a fouled world. It is tempting to emphasise Venus by adjusting the time so her antiscion falls exactly on the Descendant; this also



AL Rowse claims this horary by Simon Forman was cast for Shakespeare's 'Dark Ladie'.

emphasises the treachery of Regan and Goneril, by taking the Mercury square right onto the Asc/Desc axis. This can be done without losing the Jupiter term-rulership of the Ascendant. With Shakespeare's picture of the playwright as Prospero, however, there is also something felicitous in keeping the Neptune/Uranus opposition just inside the fifth house. As dispositor of both the lights, it is perhaps unnecessary for Venus to be strengthened yet more.

In the life of an artist, it is the works that are the significant events. There is scope for further investigation here, for we must, perforce, turn  
... the accomplishment of many years  
Into an hour-glass

- immediate puzzles are the location of Falstaff and a reading of *The Phoenix and the Turtle* within the chart. If, gentle reader, you may 'piece out our imperfections with your thoughts' we trust that you will find a plausible rectification in this argument, and be assured that in future issues,

What here shall miss, our toil shall strive to mend.



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## THE TRIAL

A new client phoned, asking a horary question about an impending court case. She was involved in a dispute with an employer. He had issued a writ to force her to leave the flat in which she was living; she had issued a counter-claim to recover unpaid wages that he owed her. She wanted to know if she would win the case, if she would recover some or all of the debt, and if she would have to leave the flat.

The chart, as ever, was cast for the time of the question. As querent, she is given the Ascendant. At 26 Taurus, Caput Algol, the Medusa's Head, the most malefic of the fixed stars - who are, by and large, a pretty unsavoury bunch - is rising. Algol is not a bright star, yet its power at least matches even that of brilliant first magnitude stars such as Regulus or Aldebaran. This is probably because it is strongly variable - a double-star system which darkens as one of its elements passes in front of the other, giving the impression, and therefore the astrological consequences, of a permanent eclipse. This is an immediate testimony that proceeding to court is unwise: she is cutting her own throat.

In a court case, or any battle, we look at the strengths of the respective significators. Hers is Venus, ruler of the Ascendant, her opponent's Mars, Lord of the seventh, the house of open enemies. Venus is dreadfully weak: she has dignity by term, but is in the sign of her detriment, a cadent house and is disposed by Mars, her enemy. She is also conjunct another of the more malefic fixed stars, the South Scale. Things do not look good.

Mars, by contrast, could scarcely be stronger. He is in his own sign and just inside his own house - an angular house at that. He is untouchable, especially as the sign in question is Scorpio, a fixed sign, rather than Aries: he cannot be shaken.

But a court case is not solely a trial of strength. Were it a wrestling match, the stronger would invariably win; but a court case is decided by a judge, not just by brute force. This can lead to eccentric and unexpected decisions in favour of the weaker party. The judge is shown by the tenth house and its ruler, in this case Saturn.

Lilly says that if Saturn is his significator, the judge 'will not judge as he ought'. All the more so here, as Saturn is seriously debilitated: peregrine, retrograde and in the sign of its fall. Neptune so close inside the MC may indicate that, as the querent feared, he will not be able to follow the tangled intricacies of claim and counter-claim; but for

whatever the reason, his decision is plain: disposed by Mars and in no dignity of Venus, he will judge in favour of her opponent.

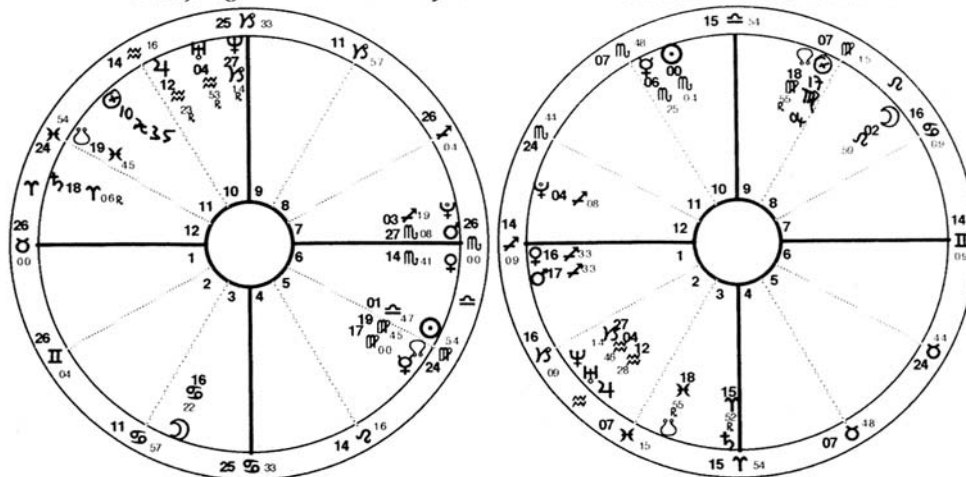
We look to the ruler of the fourth house to show 'the end of the matter'. Here, it is the Moon. She separates from aspect to Venus, which is in itself an unfortunate testimony, then picks up Mercury (Lord of the second, ie the querent's money), carries it to Saturn, the court, and finishes by trining Mars. Judgement will go to her opponent. In this case, the Lord of the fourth is also relevant because it represents the contested flat: again, it ends up with the opponent.

The money that the querent is claiming is shown by the eighth house, the second from the seventh and so the house of the enemy's money. This is ruled by Jupiter. Jupiter and Venus, the querent, are both separating from aspect, as Jupiter is retrograde: the querent and the money are moving farther apart. She will not get any of it. All in all, prospects are dismal.

#### *The Trial Itself*

The chart set for the time and place of the court hearing paints the same picture. This is an event chart, not a horary, so her opponent, as the immediate instigator of proceedings, is shown by the first house. Its ruler, Jupiter is much less strongly shown than in the horary; but it matters little how strong or weak it is, for Mercury, ruler of the seventh, and so significator of the enemy - in this chart our client - is combust. All its power is destroyed and she can have no hope of winning.

The judge is still shown by the Lord of the tenth: Venus. Venus is



Win court case?  
Sept 24 1997 8.36 pm BST  
London

The Court Case: event chart  
Data withheld

peregrine, again casting doubt on the soundness of the verdict, and is immediately inside the Ascendant. A decision against our client could scarcely be more strongly shown.

Saturn afflicting the fourth cusp repeats the suggestion of the horary that justice will not be done, while Mars, ruler of the fourth and so signifier of the end of the matter is also tucked just inside the Ascendant. As a final testimony, Fortuna, which will show the 'treasure' of the instigator of the action, is exactly conjunct the benefic North Node in the ninth, the house of the law. He will win.

### A Third Chart

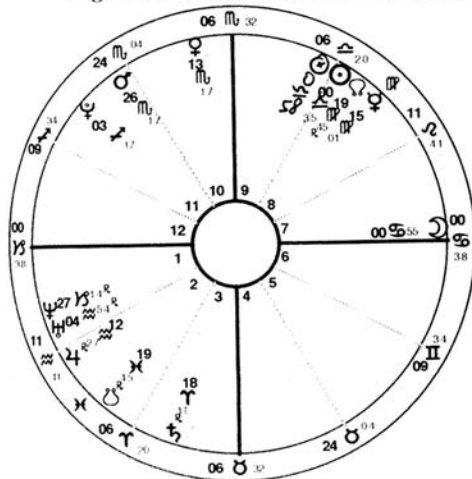
The client was not happy. She had first contacted another astrologer, who does not practice horary and so had referred her to me. "Can you use the time at which I asked them the question?" she asked. "Perhaps it will give a different answer." The important point is that at which the astrologer understands the question - so its having been asked to someone else beforehand is of no more consequence than the querent's turning it over in their own head; but out of curiosity I set the chart for her first attempt to ask it.

The early degree rising suggests that the question was premature, as indeed it was. But even with different planets signifying the querent and her enemy, we have the same indication: the opponent's planet is once again in its own sign, just inside his own house. The querent's planet, in this case Saturn, is again very weak. She will not win.

The court looks rather better in this chart, being shown by a dignified Mars. Saturn and Mars make no contact, while the Moon - the

opponent - makes its last aspect to Mars: he will win. The ruler of the fourth is in detriment in the tenth house: once more, we have the idea of a wrong verdict. (The querent says that this is but one of a long string of court cases her opponent is facing, but he seems untouchable, however much evidence is laid against him. One of the sadnesses of horary practice is the frequency with which one must advise clients that however clearly they may be in the right, they will not win at law).

Finally, Fortuna is combust and its dispositor in its detriment. This



Win court case? (initial question)  
Sept 23 1997 3 16 pm BST



*From our court photographer*

“Is there any hope for this relationship?” questions, where the querent is torn between two difficult choices, neither of which she wishes to take.

There are those who say that the Big Questions are unanswerable by horary for just this reason: as soon as a general election is announced, for example, astrologers throughout the land are asking questions that have identical wording. But only the dilettante can say that they are asking the same question, for implicit in astrology - the very root of astrology - is the principle that what happens at any moment is unique to that moment. So “Will Labour win?” asked by me now is not the same question as “Will Labour win?” asked by my colleague in two minutes time.

In the same way, “Shall I leave him?” asked today is not the same question as “Shall I leave him?” asked in two weeks time. They do have an organic relationship: if the issue under discussion is pictured as a worm, the two questions can be seen as cross-sections of that same worm, in much the same way that progressed charts give us cross-sections of a life. Or in the same way that the birth-charts of different family members give us cross-sections of the being that is that family, and, as we have seen in the two horaries here, the charts do tend to relate in the same way as the birth-charts of family members. The repeated key to judgement in these charts - different Ascendant axes, but Lord of the seventh in an identical position in both charts - is just the kind of theme we would expect to find repeated in related

chart offers no better prospect than the others. The querent will lose.

This does raise the issue of whether one can ask the same question twice. We are clearly told by the authorities that we cannot; but in practice it does often happen, most frequently with



nativities. These familial-type recurrences - notably different planets in the same positions or the same planets in different aspects - occur in both similar questions asked by the same person and also questions on the same subject asked by different people. Obviously the problem of "Shall I leave him?" has an organic life within the heart of the querent; it seems too that the question "Will Labour win?" is an organic entity in itself, so any cross-section taken through it will reveal a congruent internal structure, whether that cross-section be of its manifestation in me or in my neighbour.

When we are pulling the petals off flowers asking "She loves me, she loves me not," we will pick another flower and try again if we don't get the answer we want. Treating horary in this way is foolish: if we do not believe the first answer, there is no reason why we should believe the second. But there are many circumstances in which a second question may quite validly be asked.

We may want a second opinion, just as from a doctor: and if I have measles when I see this doctor today, I will still have measles when I see that doctor tomorrow: the symptoms in the horaries will be the same. We may want more reassurance or clarification, and there is no reason in the world why we cannot go back for another look - truth is sturdy enough a beast not to run and hide as soon as we catch a glimpse of it. We may have perfectly legitimate doubts about the abilities of the astrologer who judged our question. Any of these reasons will yield a valid second - or third or fourth - question.

What the stricture is aimed at is those who have nothing better to do than to 'test' the astrologer; avoiding these, indeed, seems Bonatti's main concern in enumerating his considerations before judgement. Clearly, horary can never be used to test the astrologer, for, regardless of what question is actually spoken, the real question then is always "Is this astrologer competent?", and we might as well ask "Are you lying?" But a question asked with sincerity will always be valid, no matter how often those same words have been used before.

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## A TREASURE FOUND

Traditionalists as we are, we at the Astrologer's Apprentice still use aspects made from wrought iron. Being a busy workshop, this necessitates blacksmiths working in shifts and a forge fired night and day which becomes, particularly in the winter months, the social focus of our village, filled with old men reminiscing and small boys roasting chestnuts in the flames. We have tried the modern aspects of plastic and fibre-glass, but, although they are certainly more convenient, especially when travelling, we find them far too flimsy to do a satisfactory job. The sight of one of the lads toiling under a sack of dexter squares as he trots, gamely trying to keep up, behind a craftsman on an out-call will, however, move the stoniest heart, and one or two of the younger journeymen have started to incorporate the 'Orb-o-lite' fibreglass aspects into their work when away from the yard. These may be good enough for the occasional trine, but they do lack the body necessary for a truly disruptive opposition, so the Master insists that charts cast using these aspects are charged below our usual rates.

We would, of course, be delighted if we could use the traditional turned wooden aspects; but the skills to make these just cannot be found today, even in our village, and environmental concerns are never far from our mind: even for the ornate Aries ingress chart that is cast at the start of each year, aspects are now made from softwood, heavily varnished, for fear of further depleting our native deciduous woodlands.

Imagine then our excitement when Davy, our canteen orderly, whose job it is to ensure a dignified distance is maintained between the superior planets and the common signs, ran into the yard yesterday carrying a small bundle he had bought at a horseless-carriage boot sale. As we gathered round him, he unwrapped it, and there we saw an antique oak sextile of the finest quality. "She said it had been in her family for years," Davy explained. "Her mother had been using it as a toast-rack."

Only a glance was necessary to tell from its solidity and firmness of purpose that it was English, its strong yet elegant lines indicating a seventeenth century model. This was a very fine sextile indeed. We looked at each other in silence, one sole thought in each of our heads: could this be an aspect from the Master himself, that 'student of astrology', *lo mio maestro e 'l mio autore?* Davy pointed to one of its corners, where, barely visible beneath the toast-crumbs and the grime of centuries, but still undeniably there, was the tell-tale mark 'fecit W.L.'

It was his! And the faint but lingering smell of vinegar was enough to identify it: what we held before us was the very sextile with which Lilly had found his fish! We rushed to the illuminated copy of Christian Astrology that is chained to a pedestal in the centre of the workshop and turned to that chart. It fitted exactly! This was indisputably the one. As we exchanged loud huzzas in our glee, our Master, wreathed in smiles and his eyes shining, ordered a doubling of the daily rum ration and declared a half-holiday for all the lads, who took immediately to turning cartwheels around the yard.

This sextile now, of course, holds pride of place in our exhibition hall, supplanting even the collection of prototype minor aspects that we acquired from one of Kepler's great-great-great-grandchildren. These testimonies to man's ingenuity, some of them just glued assemblages of paper and string, hardly look the devices that have transformed our science - and certainly lack the elegance of our newest acquisition. It is salutary to remember that the first prototype quincunx had only 146 degrees - Kepler notes it in his diary as 'a total and disappointing failure', but was not to be discouraged - while the quintiles in particular seem to have been composed of broken parts of any other aspects that he found discarded in the corners of his study.

Our fortunate day, however, was not yet at an end. Davy was about to toss the paper in which the sextile had been wrapped onto the forge fire, when Robin, the smith on duty, took it from him to wipe his brow. As he raised it to his face, he caught sight of writing in an ancient hand and, as we all have been trained to do, called this to the Master's attention. The sextile, it transpired, had been wrapped in a manuscript page from Chaucer's Canterbury Tales, hitherto lost to scholarship, revealing the previously unsuspected existence of an astrologer among that band of pilgrims. We are pleased to print that passage for the first time here:

From the General Prologue to The Canterbury Tales:

Ther was with hem a wyse astrologere  
With matrix winstar and his other gere,  
Tables Tolletanes, old books of lore  
By al-Biruni, Lillie and eke more,  
A list of volumes that need not detain us  
On how to tell yore Venus from Uranusse.  
He stodied had ful wel, both wyde and deepe,  
I trow he could draw judgements in his sleepe.  
He kened al his art so parfaitly  
Ther ne nas no one knew so much as he.



He wold explain at length, that al myght hear,  
 Ther never nas so fyne astrologere.  
 He loved to sitte in the pub al night;  
 To bytch and bikker was his heart's delight.  
 The Jung men's folly and the Company's wronge  
 Was ever aye the burden of his songe,  
 With this man's foolishness and that man's fraude,  
 For no man never did he have good worde,  
 For tho he knew al mansiouns of the Moon,  
 His Lorde's house of mansiouns had but one.  
 What profiteth this watcher of the skies,  
 That knew so much and yet was so unwyse?  
 I trow, for al his studie of his art,  
 His understanding was nat worth a fart.  
 Of human spirit al he understoode  
 Was charts on paper, not warm fleshe and bloode.  
 He was indeed the wonder of his art -  
 The man with no malefics in his chart.



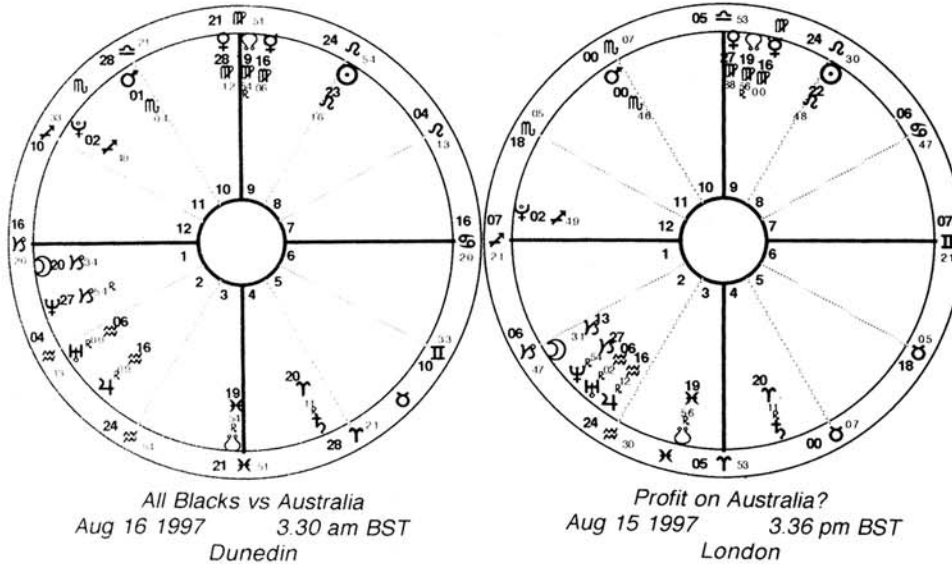
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## THE WILLIAM HILL AWARDS (cont.)

New Zealand are currently secure in their usual place as top dogs of the world of Rugby Union. On August 16th they played Australia in Dunedin: with home advantage adding to their supremacy, an easy victory was forecast, the rugby experts predicting a win by at least 20 points.

At 10/1 on, New Zealand were clear favourites, so in the chart for kick-off they will be given the Ascendant, while Australia are shown by the house of open enemies, the seventh. As we have seen in previous issues of *The Astrologer's Apprentice*, the position of the antiscion of Fortuna can be of the greatest significance in these charts. Here, it falls just a few minutes of arc inside the seventh house. This is a very strong testimony that the favourites will lose.

There is, however, a conflicting indication: the Lord of the Descendant, signifier of the Australians, is just four degrees inside the Ascendant. This is approaching the limit at which this placement has a noticeable effect. There is little else of significance. The Lord of the MC, New Zealand's house of success, appears to be applying to conjunct the MC, which would be powerfully to their benefit, but is just about to



enter its first station and will not make the aspect.

So we must weigh the importance of these two testimonies to arrive at our judgement. We may 'combine discretion with art', as Lilly advises us, by deciding that New Zealand cannot possibly lose - but the Apprentice, at least, finds his discretion in these matters apt to be faulty: his extensive but evidently inaccurate knowledge of sport proving often to be more of a curse than a blessing, leading him to disregard unlikely but astrologically sound judgements to his distress and the bookies' relief. This placement of the antiscion of Fortuna is so powerful: but can we really back Australia to win?

*Will I make a profit?*

The answer is given us by the horary, because a horary judgement will not only provide a qualitative answer - yes or no - but also a quantitative one: how much. This is true in any circumstance: "Yes you will marry him, and the marriage will be happy/miserable/lasting/brief/whatever." That the significators meet gives us the simple answer; how they meet, what dignities they have and what receptions are between them give us the details.

Having not the slightest interest in which of the two teams will win, I cannot expect the chart to answer that question. Having a great interest in whether or not I will make a profit by betting on the match, I can expect a sound answer to a question on that subject. So the question posed was "Will I profit by backing Australia?"

As querent, I am shown by the Lord of the Ascendant, Jupiter,

and my money by the Lord of the second, Saturn. My open enemy, the bookie, is the Lord of the seventh, Mercury, and his money - which is what I am asking about - by the Lord of his second house, that is the eighth, the Moon. As the Moon signifies his money, we cannot in this chart take it as co-significator of the querent; we must, however, consider its role as indicator of the flow of events side by side with that as Lord of the eighth. This treating of a planet as two things at once demands a certain subtlety.

The Moon, which we can take first as significator of the bookie's money, is in my second house. It is reasonably close to the cusp and, most importantly, in the same sign as the cusp. This alone, without any supporting aspect, is not enough to give a positive answer, but it is an encouraging sign: his money is, as it were, in my pocket.

The Moon applies first to trine Mercury, significator of the bookie, and then to square Saturn, Lord of my second. Treating the Moon as Lord of the eighth, this immediate application to Mercury is not promising: the bookie's money goes to the bookie; but because we are also considering the Moon as indicator of the flow of events, we must look at her movement from another perspective. She goes first to the bookie and then to the ruler of my second: this mirrors the desired action, which involves the money passing first into the bookie's hands and then coming back to me, augmented.

A chart discussed previously in these pages showed a similar point, but was rather clearer, as there the sole task of the Moon was to indicate the flow of events. Its dual role here complicates the judgement. The deciding factor is the Moon's position: were it not placed

either where it is or in a similar position just inside the first house, again showing the money in my hands, we would not have sufficient cause to give a positive judgement. Because we do have this strong testimony of success with which to work, we can.

So the qualitative answer is "Yes, I will win." We can now look to see how much. The Lord of the Ascendant is weak and the Lord of the second is a seriously debilitated malefic: the answer is unlikely to be strongly favourable. That Saturn, being retrograde, also applies to the



*About to experience an unfortunate transit*

aspect with the Moon is helpful; that this aspect is a square is not, but Saturn's receiving the Moon by sign eases this difficulty. All in all, there is a mixed bag: I am clearly not going to win a lot, but the testimony is sufficiently strong to show that it is worth my while.

In this instance, rather than just helping us to stick our noses into the future, the judgement has an immediate practical benefit. Rugby matches tend to be won by the favourites so regularly that an outright win/lose option is rarely a sporting bet; to give an interest, bookies offer handicap odds - that is, they give the underdogs a start of however many points they consider are necessary to create a match at equal odds. Here, Australia were given 18 points start. The horary has shown that we are not going to win a lot, so we can ignore the long odds offered on an outright Australian victory and content ourselves instead with the rather shorter odds of their winning at handicap.

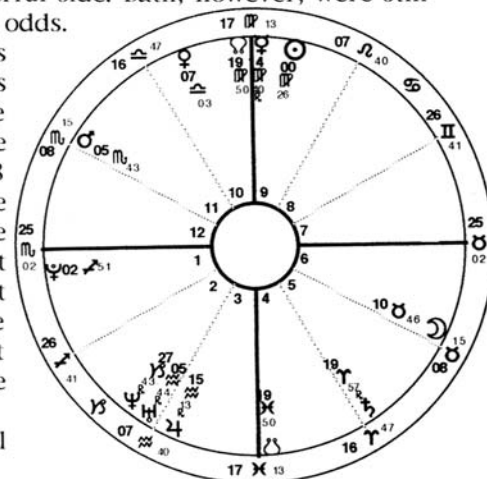
New Zealand won the match 36-24, so on the handicap Australia won. Returning to the chart for the match, it is interesting that New Zealand scored all their points in the first half, by which time Australia had yet to score. This may perhaps be shown by the movement of Mercury, Lord of the MC, which appears to be advancing towards the MC but is in fact just about to turn retrograde.

#### *More men with funny-shaped balls*

Another high-profile rugby match pitted Bath, one of the strongest club teams, against Newcastle. Although only newly promoted to the top division, Newcastle have massive financial backing which has enabled them to assemble a powerful side. Bath, however, were still considered favourites, at very short odds.

The chart for kick-off shows that the bookies' judgement was wrong, enabling astrologers once more to subsidise their studies. The antiscion of Fortuna falls at 24.38 Taurus: just on the Descendant. We have previously discussed the importance of Fortuna and, most particularly, its antiscion in contest charts<sup>2</sup>. Here we see it again: on the seventh cusp, it is perhaps the most reliable single indicator of the favourite losing.

There is a second powerful testimony supporting it. We are



*Bath vs Newcastle*  
 Aug 23 1997 2.15 pm BST  
 Bath

<sup>2</sup> Apprentice Issue 2

interested in aspects made by the Moon over a space of about five degrees from her current position. Major aspects and quincunxes are of importance; semi-sextiles are rather unreliable. Generally, it is the last aspect over this range which gives the indication of victory, though conjunctions and aspects to either Fortuna or her antiscion often give a cut-off point: thus far and no further.

The Moon applies to trine Mercury, Lord of the MC: testimony for the favourite. It then squares Jupiter, Lord of the IC. This is the final aspect over the five degree range, so it brings victory to the underdog: Newcastle. With two strong indications, judgement is clear - Newcastle will win. And so they did.

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## THE VAMP

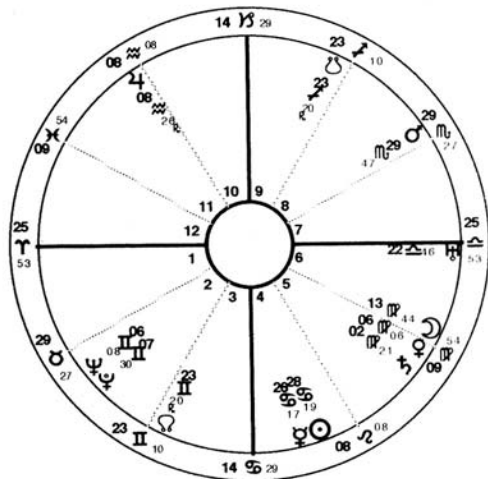
When star of the silent screen Theda Bara leapt to fame in the scandalous 'A Fool There Was', it was the first time in the American cinema that sexual wrong-doing had not been confined to the debauched pages of history, but was revealed as happening here and now - perhaps on your very own block. The film was a sensation, establishing the fortunes of not only Miss Bara, but also Twentieth-Century Fox, a name that is now remembered rather better than hers. Few of her films have survived.

Bara was born Theodosia Goodman, but took as her stage-name an anagram of 'Arab Death', being billed as the daughter of a mysterious Eastern potentate. Her character, 'a notorious woman of the vampire species', preyed callously on innocent males, luring them into her web, using them and then casting their desiccated bodies aside - very much the kind of woman whom the Apprentice has to have escorted from the editorial offices almost daily.

It was 'A Fool There Was' that gave this archetype the name 'vamp'. The film opens with a spurned lover shooting himself on a cruise ship. Bara is immediately seen placing her sun-lounger on the exact spot where he died and setting out her stall for his replacement. A later victim greets her with the immortal line "See what you have made of me, and still you prosper, you hellcat!" Her other films ran along much the same lines.



*In a typical American suburb...*



Theda Bara  
 July 20 1890 10.45 pm CST  
 Cincinnati

have clear, repeated testimony of the connection between death and profession. The Part of Fame also conjuncts Seginus, a star bringing shamelessness.

Should any more confirmation of her particular talents be needed, the Part of Vocation (MC+Sun-Moon) falls exactly on her Mars. She must have taken to her screen persona of femme fatale with some gusto.

But what of the poor unfortunates who crossed her path? Venus, ruler of her seventh house of partners, is quite dreadfully placed. In double-bodied Virgo, there will be more than one partner. It is in its fall, on the cusp of the malefic sixth house - or, to turn the chart to see things from the point of view of the lovers themselves, the twelfth house of self-undoing. It is conjunct Saturn, showing their sticky ends, and also, as Saturn rules the tenth, that their misfortunes are suffered publicly, or as part of the native's career. Venus is dispossited by Mercury, which is combust: the lovers are besotted, drawn helplessly like moths to a flame.

The antiscion of Miss Bara's Part of Marriage (Asc+Desc-Venus=15 Gemini 40) falls on the IC, opposing the Midheaven. With opposition, we have the idea of two principles coming together and then falling apart. Here, her career (MC) is based on ephemeral relationships. The Part itself is on the Pluto/Node midpoint. The Arabic Parts can be regarded as alternative placements of the relevant planet: Venus on Pluto/Node gives, according to Ebertin, 'an unusual power of attraction to other people, a tragic love-union', with, again, the idea that it is working through her career. But the tight square between Venus and Neptune

The words 'Arab Death' cry out to the traditionally oriented astrologer, "Look at me!" and justly so. The Arabian Part of Death (Asc+8th cusp-Moon) falls at 11 Cancer 36, on the Sun/Node midpoint, associated by Ebertin with the relationship with the public. The Moon moves from this Part to the MC, connecting this Arab Death to her career. The idea is echoed by predatory, malefic Mars, Lord of the Ascendant, in its own sign in the eighth house of death, while her Part of Fame (Asc+Sun-Jupiter) at 15 Libra 37 is on the midpoint of Mars and Saturn, the Lords of Death and Career. So we

suggests that all this amatory mayhem will happen only in a world of illusion and, with Neptune in the second, for money. By all accounts, Miss Bara was one of the more staid inhabitants of Hollywood Babylon, working out this colourful chart only through her image on the shadowed screen.

-----\*

## WILL MANDY AND BETH GO DOWN?

When we have found out what our love-life has in store and whether it's worth a trip to the bookie's, we can use horary for solving yet another of the vital questions of life: what will happen next in our favourite soap? This is an aspect of horary which William Lilly seems to have neglected - with 2000 clients a year he probably saw soap opera enough in his daily round - yet none the less works. This little trip down memory lane shows a particularly picturesque example.

### *The Story So Far...*

Mandy and her daughter, Beth, have killed Trevor (Mandy's husband, Beth's father) and buried him under the patio. The body has now been discovered and they are standing trial for his murder. Trevor had for many years been beating Mandy and raping Beth; the immediate occasion of the killing was their belief that he had now raped the younger sister, Rachel. Rachel had always denied this, and is now star witness for the prosecution.

We have two immediate problems. One is the question of how we handle the chart. A trial is usually first house versus seventh, with the judge as tenth; but this trial takes place only within the mind of the scriptwriter. I do not see how we can do other than read it as real: as soon as we start trying to discriminate between what is real and what is fantasy, we will find ourselves on a very sticky wicket in many of our horaries. A good proportion of the horaries we are asked to judge deal with situations little less fantastic than this: it is, indeed, the explicit purpose of many questions - to judge what is fantasy and what is not. We cannot do this by dismissing what is fantasy: in its own way, it is as real as anything else.

The second problem is where we locate Mandy and Beth. The querent had an extreme sympathy with them, so we would look to the first house; but do we give one of them the first and take the fifth house of children or the tenth house of mothers to signify the other? As usual,



*"Have you seen the state of her twelfth house!"*

if we look to the chart and let it lead us, it will solve all these problems itself.

#### *The Judgement*

The ruler of the Ascendant is Saturn, which falls in Pisces, a double-bodied sign, indicating more than one person - so the Ascendant signifies both the accused. We may also find significance in the prominence of Neptune (fiction) and Uranus (television) in the first

house. Saturn, signifying Mandy and Beth, is peregrine and in Pisces, which is ruled by Jupiter, Lord of the twelfth house of prisons. Straightaway, things look bad. Jupiter is also, however, Lord of the eleventh house of good fortune, and is in that house. Jupiter is strong, as it is not only in its own sign and triplicity, but also in the house of its joy. Its action is hindered by its retrogradation.

The judge, or the law, is shown by the tenth and its ruler, in this case Mars. Mars is in the seventh, the house of open enemies: the law is firmly on the side of the prosecution. The ruler of the seventh, and so the signifier of the prosecution, is the Moon, whose final aspect before changing sign is an opposition to Saturn, the accused. The Moon is stronger than Saturn, having dignity by triplicity. They are going to prison.

Rachel, the other daughter, has a vital part in the trial. She could be shown by either the third house, as sister of Beth, or the fifth, as daughter of Mandy. The fifth house of children seems more appropriate, especially as it is ruled by Mercury, the natural ruler of young people, and has Mercury in it. Mercury, god of communication, is an appropriate signifier for someone who is giving evidence. Mercury is strong, showing her importance in the case, but it will shortly go retrograde. One of the common results of a planet going retrograde, especially if it is Mercury, is a change of mind.

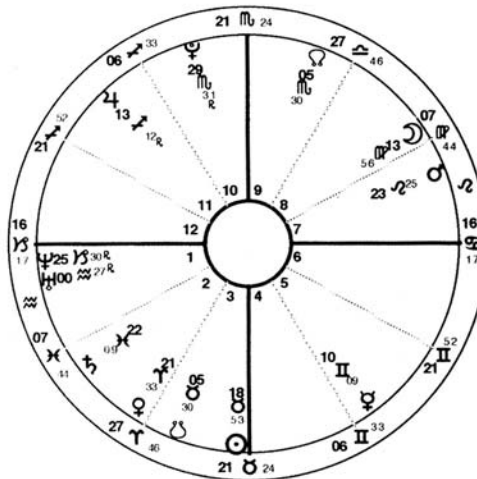
A planet changing sign is like the end of one chapter and the start of the next. In horary, we are usually concerned only with the present chapter: looking too far ahead is like skipping a hundred pages in a

book - we can no longer be sure that we understand the background to what is going on. As soon as the Moon changes sign, it trines retrograde Uranus (we are in fantasy-land, so can perhaps permit ourselves an outer planet or two) suggesting a dramatic turn of events. With Mercury also going retrograde, Rachel will change her story, but this will not happen in time to influence this trial.

These testimonies indicate a second trial with new evidence from Rachel. Jupiter is dispositor of Saturn, which shows Mandy and Beth, and ruler of both the twelfth house of prisons and the eleventh

of good fortune. Jupiter is most unsuited to ruling prisons, his nature being, in both senses of the word, enlargement. He turns from retrograde to direct motion three months after the question was asked. This change of direction shows him regaining his true nature, and the judgement being reversed at that time, which is what happened.

Saturn - Mandy and Beth - is also soon to change direction, turning retrograde shortly before Jupiter goes direct, showing another twist in the plot. When it does so, it is on the midpoint of the Sun and Uranus. Saturn, apart from its role here as significator of Mandy and Beth, is natural ruler of fear and restriction. The Sun rules the heart and Uranus is the unexpected - being retrograde this will be manifested in a particularly malefic way. With the benefit of the astrologer's most able assistant, hindsight, this can be seen as Beth's death from sudden and unexpected heart trouble, brought on by fear of further time in prison. According to Ebertin, the Sun/Uranus midpoint indicates "a sudden adjustment to new conditions or circumstances in life (found repeatedly in cases of military call-up and of imprisonment)" - a convincing validation of a fantasy chart.



*Will Mandy & Beth go down?  
May 10 1995 1.07 am BST  
London*

*\* NEPTUNIA IS ON HOLIDAY \**

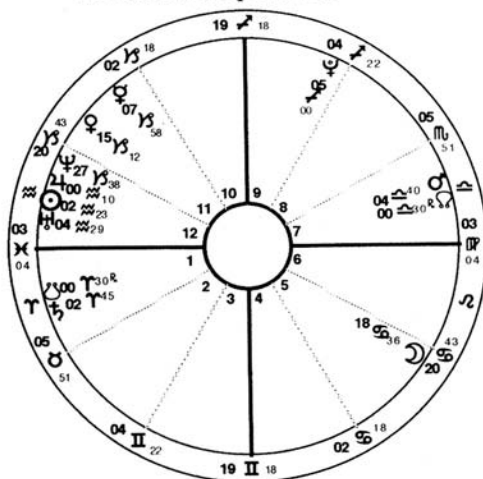
## WHEN WILL THE REPAIRMAN COME?

I had been told that the electricity repair-man would arrive at some point that morning. I wanted to have a bath, and, knowing that nothing is so certain to make the door-bell ring as settling into the tub. I cast a horary to find out exactly when he would arrive.

I am shown by the ruler of the Ascendant, Jupiter. At 0 degrees of Aquarius, Jupiter is peregrine; its being combust confirms my total lack of power in this situation. Trapped in the twelfth house of imprisonment, there is nothing I can do other than sit and wait.

The repairman's position is quite different. He is shown by the Moon, ruler of the sixth house, as repairmen are rumoured to be our servants. In its own sign, it is very strong: it is up to him when he comes. I had expected to see his planet applying to aspect - probably by conjunction - either the Ascendant or my significator. Failing that, I thought it would apply to the ruler of the fourth, the house of my home. So I was horrified to see his significator just entering the sixth. This can be read quite literally: he is going into his own house.

The Moon makes no major aspects to any of the traditional planets before leaving its sign: this is further confirmation that he is going nowhere except home.



*When will the repairman arrive?  
Jan 22 1997 9.07 am GMT  
London*

Lilly says, however, that if the querent's significator is combust, he will not be guided by the judgement. Combustion obscures the vision - just as when looking at the Sun, you cannot see clearly. Jupiter is ever optimistic, foolishly so when without dignity. This unfortunate combination of testimonies shows the querent ignoring the judgement and staying at home, waiting - in vain. The repairman, I was later told, had had a problem with his wife (Moon separates from opposition Venus) and decided to take the day off. The chart is correct on all counts.

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December.

The Astrologer’s Apprentice,  
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