THE WORK
OF THE
ASTROLOGICAL LODGE
OF LONDON

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Meetings of the Astrological Lodge will be held on every Monday in session at No. 6, Queen Square, near Southampton Row, at the same times as before the War, viz. Beginners' Class, 6.15; Public Lecture, 7.0; Members Only Meeting, 8.20.

Full particulars from the Hon. Secretary, Mrs. H. Jaffa, 26 Fitzroy Square, London, W.1.

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OF INTEREST TO ALL ASTROLOGERS

ASTROLOGY

THE ASTROLOGERS' QUARTERLY

ISSUED UNDER THE AUSPICES OF THE ASTROLOGICAL LODGE OF LONDON AND DEVOTED TO THE STUDY OF ASTROLOGY IN ALL ITS BRANCHES

Editor: CHARLES E. O. CARTER

VOLUME 21 JUNE 1947 NUMBER 2
JULY AUGUST 1947

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ASTROLOGY

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ASTROLOGY

The magazine ASTROLOGY is conducted upon purely non-commercial and idealistic principles. All contributions and all services (other than printing) are rendered voluntarily and gratuitously in order to assist in spreading a knowledge of astrological science in all its aspects. Readers are invited to co-operate in this work in the above spirit.

VOLUME TWENTY-ONE JUNE 1947 NUMBER TWO
JULY AUGUST 1947

EDITORIAL

The Vernal Equinox and House Division

It is to be feared that my remarks on the above subject in the Autumn editorial were altogether premature. I forgot what I will call *Robson's Rule* (to which I often referred during the war years) to the effect that mundane figures usually discharge their fullest effect towards the close of their term.

It seems plain to me that the conjunction of Mars and Saturn in the 1946 vernal ingress, which fell by the way in close conjunction with the radical Moon in our 1801 national chart, is the true major indication of the deplorable events and conditions of February and March 1947. Note, by the way, that the trouble began under the lunation of January 23rd, which fell, conjoined with Mercury, in opposition to Saturn along cusps 6–12 of the vernal ingress figure.

It must be agreed that nothing, until the beginning of 1947, in any way justified that Mars-Saturn conjunction, although there were happenings of quite transient importance (to the nation at large) that could be attributed to it.

Now I have thought for some time that the weather, humanly considered, is a matter of the 5th and 6th houses. For what does it chiefly affect? Our sports, pleasures and holidays, and our work, health and crops!

In the early months of 1947 all these suffered in Great Britain, except perhaps holidays, which no one takes at that time any way. Dog- and horse-racing was restricted, cinemas could not give matinées. Turning to the 6th house, what shall we say of immense, though temporary, unemployment, the dislocation of industry, and the unprecedented losses of agricultural produce and livestock? As for the discomfort, not to say downright hardship, inflicted upon us, that might be either a 5th or 6th house matter; personally I should say the latter, for it is analogous to ill-health inasmuch as it is a bodily affliction.

The floods of March might be attributed to the 1947 ingress, but they link up also with Cancer afflictions.

So far, then, as we can use this conjunction to settle house division problems, all we can say, I think, is that the 5th house tribulations resulted from, and were secondary to, those of the 6th.

In the 1947 ingress Jupiter is in the 6th (Campanus) and this may, as the year goes on, alleviate matters; but the damage wrought by the 1946 figure cannot disappear automatically on March 21, 1947. One might as well argue that if I lose a leg under Sun square Mars, the leg ought to reappear as soon as the indicative direction has dissolved! I stress the point because I have encountered this sort of argument.

The real trouble this year seems to me to centre round the November eclipse, not the ingress. Of this more anon. Suffice to point out at this stage that dark hints of early financial difficulties are already becoming common in the Press. The illusions created by the passage of Neptune over the ascendant of our 1801 map are beginning to fade. Saturn comes into his own again.

Sex of Children

This is usually said to be indicated by the 5th house.

I have found that the sign-position of the Moon in the parents' maps is a pretty safe basis to go upon, as regards the predominant sex of the offspring. Of course one cannot test this rule fairly unless there are more than one or two children. Both Moons in a male sign indicate male children, both in a female sign, females, and one in each points to a mixed family.

To refer to my own family, both my brothers have the Moon in Virgo, and, by a rather strange coincidence, both have married wives with the Moon in Taurus; they have nine children between them, of which eight are girls!

In the only case I have come across where the rule breaks down noticeably (three children, all male, parents have Moon in a female sign), the Moon has in both cases only just entered the negative signs.

I believe also that a strong contact between the Moon and Uranus may reverse this rule, and this may explain why King George V had a predominantly male family. He had the Moon in Libra but Queen Mary has the same body in Pisces, in trine, however, to Uranus.

General

I would ask correspondents to write as little as possible during August, the accepted month of holidays.

Several interesting letters have been omitted from this issue for reasons of space. I am sure no one would wish me to cut down so informative an article as that by Mr. Davison. As for "At the Lodge," this also occupies a lot of room, but readers appear to appreciate it, and something of the kind is due to our country members.

In our next number I hope to print Mr. G. H. Bailey's lecture "Such Stuff as Dreams are Made on." Needless to add, the paper is by no means as lacking in substance as the title might suggest!

Also my article on "Astrological Twins" should appear in the same number.

Forecast Fulfilled

The "maritime losses" which were predicted in the March issue, as a result of the Pisces configuration in the equinoctial map, began with the Mumbles lifeboat tragedy, one of the worst of its kind for many years.

It is plain, too, that Pisces rules oils, for there were also the Texas disaster and the burning of vast quantities of oil at Haifa as a result of terrorist activity.

Obituary Notice

I deeply regret to have to record the sudden death of Mr. H. J. Archer of Norwich.

Mr. Archer ran the monthly war commentary during hostilities and continued its publication as a general monthly commentary up to the time of his death. He was an energetic and original astrologer, and was born on April 5, 1883, 4.50 p.m., 52 N 28, O E 3. He died on the night of April 3rd last, of influenzal pneumonia, after only three weeks' illness.

If the stars should appear one night in a thousand years, how would men believe and adore; and preserve for many generations the remembrance of the city of God which had been shown! But every night come out these envoys of beauty, and light the universe with their admonishing smile.

Emerson.

THE FOCAL POINT OF THE SOUL

A Lecture delivered to the Astrological Lodge of the Theosophical Society on October 28, 1946

By A. G. S. Norris

Part Two

Pluto

In later demonstrations Pluto assumes considerable importance. If its symbol is two semi-circles (with crosses within them) with their centres respectively upon the cusps of the 4th and 10th houses, then the 11 is proved on the same basis as the rest. This glyph embraces all the twelve houses or segments and the numerical assessments of these adds to 65. 6 + 5 equals 11. The symbol to me well depicts the two so opposite divisions of Pluto's realm in Mythology.

The radii of the semi-circles is that of the main circle and the planes of the crosses are one-half the diameter of the main circle.

If you accept Pluto as the planet of regeneration the close numerical relationship between this planet and the planet Earth (2) is significant. It also brings the overtone number 11 into the category of regeneration.

Solar System Unity

We turn now to the planets and numbers arranged not in the curious order of numerical sequence, but in that of the nine planets in their order of distances from the Sun.

The figures below do not appear in the original publication. I cannot explain it, but ask you to believe me when I say this important test did not occur to me until within the last two or three years:

Planets in order from the Sun.	*Planet's Number.*		*Pairing of Elevens.*	*Polarity of the Numbers.*
Mercury	5			+
Venus	6	= 11		−
			= 22	
Earth	2			−
Mars	9	= 11		+

Planets in order from the Sun.	*Planet's Number.*		*Pairing of Elevens.*	*Polarity of the Numbers.*
Jupiter	3			+
Saturn	8	= 11		−
			= 22	
Uranus	4			−
Neptune	7	= 11		+
PLUTO	11	11		+
		= 55		
		= 10		
		= 1 (Unity).		

You will see also that this method brings together pairs of numbers that alternate as positive-negative and negative-positive, and that when each pair is added four elevens emerge, with a final single 11 from Pluto. When these elevens themselves are added together their total resolves to Unity. In other words, the same numbers of the planets we have been discussing all along provide a numerical picture of the unity of the nine planetary bodies of our System, while the number 1 is also the number of the Sun around which they circle. The Sun not being included in the equation, there is moreover an apt analogy with white light and the colours of the spectrum, though we have nine factors instead of the seven in relation to the spectral colours.

THE LAW OF THE FIVES

That which I have taken the liberty of calling *The Law of the Fives* is a new discovery further confirming most of the numbers of the planets. It came to light of recent years while studying certain research factors in relationship with the twelve hundred Asteroids still circling around the Sun, mostly between the orbits of Mars and Jupiter. The old theory that these fragments are the remains of an exploded or disintegrated planet has been revived since the advent of radio-activity and especially since the discovery of the principles behind atomic energy.

The Ancient Greeks taught that the number 5 (here seen as Mercury) symbolised the centre of the universe. The famous exponent of Plato's teaching, Thomas Taylor, interpreted this

in the words ". . . the reason why the Pythagoreans called the pentad [the 5] Nemesis, was because it *distributes* in an appropriate manner things celestial and divine, and the natural elements." Which in terms of the twentieth century is but another way of giving to the 5 and Mercury the duties of a form of carrier. Indeed such a function is most aptly symbolised in the name "The Messenger of the Gods."

It was largely this conception of the 5 and Mercury that inspired the table below:

The Number of Unity is	1 =	Sun
Basic Number of the Law	5 =	Mercury
Add these: 1 + 5	= 6 =	Venus
6 + 5 = 11	= 2 =	Earth
11 + 5 = 16	= 7	(Mars)*
16 + 5 = 21	= 3 =	Jupiter
21 + 5 = 26	= 8 =	Saturn
26 + 5 = 31	= 4 =	Uranus
31 + 5 = 36	= 9	(Neptune)*

This table confirms in an entirely independent manner all but two of the numbers of the planets found in that seventeenth-century book, etc., and substantiated in the 1937 publication by the geometric-numeric principle. However, one curious thing has happened. The number 7 appears against Mars and 9 against Neptune as starred; these two have changed places.

Many astrologers, and Mr. Carter in particular, have noted similarities between these two planets in some, but by no means in all, associations. One thing beyond question is that when they are in square or opposition some of the worst experiences are encountered.

During the last few months I have been examining the hypothesis that in the Golden Age of legend and the poets—or, if you prefer, in the pre-Fall era—our solar system consisted of the perfect pattern of seven (including one body now represented by the asteroids). That is, there were seven instead of nine planets. In this examination I used a septenary notation, instead of our current nonary one, and the Law of Fives so calculated brings the 7 against the position of the claimed missing planet if the asteroidal fragments are its remains. The only planets that change number are the Earth, which aligns with 4, and Mars, which comes against the 2.

I shall show that there is no question that Mars is now 9 and Neptune 7, but the 7 thus linked with the Asteroids in the septenary notation follows after the 2 of Mars. If, therefore, it may be assumed that the consequences of the supposed disinte-

gration of the body now represented by the Asteroids has fallen mostly upon Mars, then this planet, as $7 + 2 = 9$, gives a reason for what has been observed as to the likeness between Mars and Neptune—the planet that *now* holds the 7.

It is quite impossible even to touch upon this new research work in connection with the Asteroids—it is a subject in itself—but I *must* direct your attention to the fact that the Bode position of 2.8, the approximate orbit within which the vast majority of the twelve hundred Asteroids move, multiplied by *seven* comes very close to the orbit of Uranus: multiplied by the 11 of Pluto (i.e. $4 + 7$) that of Neptune is reached.

The reader could with compass and pencil spend a few very profitable evenings reconstructing and assessing the planetary symbols upon the bases that have been supplied; thus overcoming the disadvantage of the original research work being temporarily out of print. In assessing the Soul focus when the "overtone" numbers 11 and 22 emerge, first bring all numbers to a digit (i.e. $22 + 5 = 9 =$ Mars): $22 + 5$ is a potential within the 9.

The planetary numbers, as you will have seen, are now taken out of the category of little else than a pleasant pastime and given considerable importance. Not the least of their now values is their ability to express astrological and like propositions mathematically.

The Soul

In concluding permit me to revert to the vital subject of Soul, with a few points relating to the Soul focus of two famous statesmen.

Lord Randolph Churchill had his Soul focus on the 8 of Saturn. You can test it for yourself. His names were Randolph Henry Spencer Churchill. Assessed as indicated the four names provide the digits 7, 7, 8, 4, which add to 26, and 2 and 6 are 8. Saturn was in Pisces with sextile to Mars, semi-sextile to Sun, parallels to Venus and Mercury, the latter wide. The aspects were not outstanding, but there are no adverse ones. The Soul's destiny was to operate within a Scorpio body with Mars in Capricorn. It was therefore more the Scorpio Man with Mars in its exaltation which achieved what he did in the cause of progress, for Saturn in Pisces is typical of the life he wished to lead—"peace and quiet . . . agricultural interests—above all a home—offered a woodland path more alluring than the dusty road to London," to quote Winston Churchill of his father. Lord Randolph's interests were the Bible, Gibbon and "Jorrocks." Such would have been his lot had not the Duke insisted

he must enter Parliament before permission could be granted to him to marry the beautiful Jeanette Jerome.

Compare similarly his son Winston Churchill. The names are Winston Leonard Spencer Churchill, which assessed in the same manner give the digits 6, 6, 8, 4, adding to 24 and resolving finally to the 6 of Venus. Venus at his birth was in the aspiring and fiery Sagittarius and has the trine to Uranus, the trine to Neptune, the trine to the North Node, and sextiles to Jupiter and Mars. The only adverse aspect is the minor inconjunct to Pluto. With the birth-time bugbear so persistently creating difficulties, examination of the body representing the Soul will always (and even when birth time is known) prove the soundest ground for judging that which is *always hidden behind the Man* we see with our eyes, or as we see astrologically.

Venus is the best aspected planet in Mr. Churchill's chart.

Though I do not wish to tread a controversial path—one I believe that has been especially so in this Lodge—may I say a word not entirely digressionary about Mr. Churchill's Ascendant. Having spent two full years upon a close and original character study of Winston Churchill, tested against text-book extracts of his chart, I am of the firm opinion that he is Scorpio rising, probably about 8½ degrees.

The point germane to our discussion is this. It is a well-known astrological truism that two persons with Scorpio rising and together in the same environment are usually tongue-tied in all but banal affairs. With this sign possessed by both father and son there is accordingly logical explanation of a fact Mr. Churchill himself sets out in one of his books. He is commenting that he never came close to his father, that he had no more than a couple of serious conversations with him, and that when he attempted to break the ice, Lord Randolph froze to stone. These are some of Mr. Churchill's own words: "I would far rather have . . . helped my father to dress the front of a grocer's shop. . . . It would have taught me more. . . . I should have got to know my father which would have been a joy to me."

There was also an obvious inhibition on the spiritual plane. The Soul focus of Lord Randolph Churchill was Saturn in the 24th degree of Pisces; that of his son Winston is Venus in the 22nd degree of Sagittarius—therefore they are in close square aspect.

One brief reference to that which some of you may recall as the "Birth Path of Experiences" taken from the birth dates. Mr. Churchill was born on November 30, 1874, which resolves to the 7 of Neptune. I found with one major exception that his life is divided into clearly defined seven-year periods, some

exact nearly to the day, with supporting transits. Many of his experiences have been mysterious and very sudden. Actual dates of events quite frequently also resolve to the 7. A few examples are the dates he first entered Parliament as a Cabinet Minister, the date he resigned the Premiership in 1945, the date of Britain's declaration of war in 1939, that of Germany's attack on Russia, and that of Pearl Harbour. All these had marked influences upon his life.

Neptune in Winston Churchill's chart is in the 29th degree of Aries, the Wemyss's degree of *Sudden Changes*!

The ability to test, especially upon oneself, the horoscopic indications of Soul is an astrological privilege. As the sole logical and infallible means of meeting the one serious challenge to our subject—plural births—it will remain invaluable, however long the "die-hards" may stand out against it.

Charts of plural births where circumstances are fully known are few, if any. My circumstances are fortunate in that for thirty years I have known the intimate lives of twins. The knowledge leaves no room for question that Mars is 9 and Neptune 7.

One has the Soul focus on Mars and the other on Neptune. Both have the same decanate of Virgo rising. Mars is in Aries and the one with the 9 is a fighter and still is in late life, she is always positive, and is strongly aggressive under stimulus. She has travelled alone well beyond these shores, while the other with Neptune as her Soul focus seldom travels even a few miles, is very timid, very negative, very psychic, and I gather quite clairvoyant. She is very inclined to "fret" as many Virgos, but not the one of Martian background. Mercury is in Capricorn with Jupiter.

My experience has been to associate with many people, including a sister, with this Mars setting, probably because it is my own, and there is no question from this experience about Mars being 9. By the way, *sign* position with the Soul planet is *most* important.

That is the best summary of essential points possible in the time. Neither reject nor accept, but test impartially. First upon yourself over a reasonable period of observation, and with a seemly reverence, for you are looking into a holy of holies.

(*Conclusion.*)

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COMBUSTION

By Miss M. Corcos

At the request of the President, I am making a report upon a recent French publication, *La Combustion*, an experimental study in scientific astrology, by Edouard Symours.

In this small book the author deals with a large number of horoscopes in an endeavour to find out whether there is any foundation for the tradition that a planet in close conjunction with the Sun loses its power for good if a benefic, and has its evil effects increased if a malefic. The cases under consideration are 200 centenarians, 100 consumptives, 400 violent deaths, 100 suicides, 100 criminals, 250 cases of madness in general and 632 dementia praecox, 210 philosophers and scientists, 300 artists (poets, musicians, painters), 150 politicians and military chiefs, and 300 various celebrities.

Orbs of 0° to 5°, 5° to 10° and 0° to 10° have been variously assessed, and the special frequency with which any combustion occurs compared with its general frequency, that is to say, its occurrence in a collection of several hundreds of maps selected at random. In his summing up the author differentiates between effects on health, mental and moral qualities, and general success.

Beginning with Neptune (Pluto is not dealt with) the statistics on longevity and consumption show that this combustion has little effect on physical health. It inclines to violent death, especially with a small orb and application. The statistics on suicides and criminals show its bad effect on mental and moral equilibrium, and in madness it is somewhat more frequent than the average. However, the mental faculties are favoured by this combustion—science, art and philosophy—and it gives the power of action. I have looked up examples—not included in the book—and find that Lenin and Briand have it in Aries, Pasteur in Capricorn, Edison in Aquarius, and Edwin Muir, a present-day poet and author, in Taurus. This conjunction favours success, though with fluctuations and dangers.

Uranus favours longevity if separating from the conjunction with the Sun, but when applying appears to be a factor in violent death. Here Shelley is an example, with the application in Leo. Suicides and criminals show a higher than average rate—*Notable Nativities* 171, a suicide, has it in Taurus. It appears to disturb the mental equilibrium, but favours the artistic faculties, though not the active ones, as with Neptune. William Cowper with the conjunction applying in Sagittarius

is a case of poetic genius allied to madness. Yeats has it in Gemini, and so had Conan Doyle, Lewis Carroll in Aquarius, Wesley in Cancer, Kathleen Mansfield in Libra (the last separating).

The Sun combust Saturn is not unfavourable to longevity, despite its traditionally malefic reputation. This the author attributes to the opposing natures of the Sun (masculine, positive, warm) and Saturn (feminine, negative, cold), the blended influences producing a stable equilibrium. Contrasting with Uranus, application is better than separation. A wide orb (up to 10°) is protective against violent death. But its frequency in suicide is double the average, due to the fact, says the author, that depression of spirits and melancholia are frequent causes of suicide. It has little effect on crime, and appears to protect the mental equilibrium against madness. Politics, the arts and the learned professions show little departure from average frequency, and general success is impeded.

Jupiter conjunction Sun is not so favourable for the health as might be supposed, especially in close applying conjunction, which prompts the author to point out the similar nature of the two (positive, masculine, warm, expansive). When separating, however, it protects against violent death. It is very rare in cases of suicide—only one in the 100 dealt with—and is rare, too, in criminals' maps. So it may be said to favour the moral health and destiny. It protects against madness, owing to its role of co-ordinator of the hierarchy of the functions, thus preventing dissociation. It favours scientists, philosophers and politicians, is indifferent for the arts, but good for social success and general celebrity, though the trine, sextile and quincunx act better, says the author. Examples are Kipling, with the conjunction applying in Capricorn (who lived to 71), Sir Richard Burton, Sun 28 Pisces, Jupiter 4½ Aries. Two cases of the applying aspect in violent death occur—Laval in Cancer, Lord Glanely in Pisces, killed at 74 in an air raid in 1942, while Louis XVI had it separating in Leo-Virgo.

Mars combust is dangerous to life, especially with an orb under 3°. The conjunction of two fiery bodies inclines to excess, and this is enhanced with a narrow orb and application when consumption is frequent. Orbs larger than 5° are protective against this disease, and an orb of from 10° to 20° is not uncommon among centenarians. Violent death and suicide are above the average, especially with a narrow orb and application where violent death is concerned. Art and the learned professions are unaffected, but politicians and military men are favoured by a conjunction with an orb above 5° or 6°. It is

somewhat unfavourable for general success, giving reverses. Examples include T. H. Huxley in Taurus (died at 70), Mark Twain in Sagittarius, died at 75, Thomas Hardy in Gemini lived long with a separating aspect and orb of 7°; Sir Henry Irving lived to 67 with the applying aspect in Aquarius 4° apart. On the other hand, Robert Louis Stevenson died of consumption at 44, with the application 4° apart in Scorpio, Anna Kingsford was never strong and died young with a 2° applying orb in Virgo, Tschaikovsky (separating by 1° in Taurus) died of cholera at 53, Gambetta with a separating orb of 8° in Aries died at 44 of an accidental pistol shot, Schumann became mad and died at 47 with the application in Gemini within 2°, and Robert Burns died of rheumatism at 37 with a 5° applying orb in Aquarius, while Lenin died at 54 with a separation of $5\frac{1}{2}$° in Aries.

Those born at New Moon have little chance (it seems) of becoming centenarians, especially with a close orb, there with only one out of the 200 cases with an orb under 3°. However, Queen Victoria had it within 2° in Gemini and Tolstoy within 5° in Virgo. Karl Marx with the application in Taurus and Lenin in Aries did not live long, however. Violent death is above the average, especially with small orb and application. Zola is an example with a 2° applying orb in Aries. Suicide, madness and crime seem unaffected. This is a favourable aspect for the artistic faculties, but not for the active ones, and it does not conduce to social success.

In dealing with combustions of Venus and Mercury, the author distinguishes between the effects of the superior and inferior conjunctions, the former being generally more favourable, and in any case more frequent in horoscopes. The conjunctions of Mercury and Venus with the Sun seem effective only with a restricted orb.

The superior conjunction of Venus is favourable for longevity, separation being better in this case. The inferior conjunction seems protective against violent death. Suicide is average, but criminality is rare with both Venus and Mercury, the author concluding that these aspects favour mental equilibrium and humanise the intellect. Madness is rare, especially with the inferior conjunction of Venus. This combustion is very good for science and philosophy, especially in separation and with the superior conjunction.

The combustion of Mercury is good from all points of view with a small orb, though only slightly so for health, and it does not protect against violent death, especially when applying to the superior conjunction. Gambetta had it separating in Aries.

However, it protects the mental equilibrium, being rare in suicides, criminals, and mental cases, the inferior conjunction being better. Scientists and philosophers are favoured by this combustion, especially when applying and in superior conjunction, which the author points out as confirming the tradition that Mercury oriental lends brilliance to the mentality.

This combustion, especially the superior with small orb, is excellent for the arts; the inferior conjunction is not so brilliant, but allows of a wider orb.

The superior conjunction of Mercury is excellent for political and military chiefs; Luther had it applying in Scorpio, Cromwell separating in Taurus, Savonarola in Libra, Montgomery has it in Scorpio, a nearly exact application. Sun conjunction Mercury is an aspect of success.

The author concludes by comparing the action of Sun combust Saturn with Sun combust Mars, showing that the dangerous action of Mars is stronger in positive signs and angles, owing to its being a hyper-active planet, whereas Saturn is more Saturnian in negative signs and away from angles.

Perhaps readers would like to consider the general effect of combust planets on the character. To me those possessing them seem to have more pride, self-respect and sense of a mission in life than those of us without them. These, too, may do well in life and even rise to great heights, but they are more detached, less concerned about the triumph of their own particular theories, can view life more as a spectacle and even indulge in a little play-acting themselves. Compare, for instance, Gladstone with Mercury combust, with Disraeli with no planet combust, or Roosevelt with Venus combust, with Churchill. Compare the earnest Wordsworth with Venus combust Sun in Aries, with the frivolous Oscar Wilde, or the religious zeal of Cromwell with the combustion in Taurus, with the detachment of Napoleon, imagining himself in the role of the emperors of antiquity and constantly preoccupied with what posterity would think about him.

One might perhaps account for this by remembering that the Sun represents the individuality, and a planet in close conjunction would give a keen awareness of the uniqueness of this individuality, with accompanying pride, dignity and self-respect, and a consciousness of the importance of trying to realise the highest that is in one. Those without the combustion seem to find it harder to become sufficiently earnest to put forth their best efforts at all times, though they are likely to be less prejudiced and to suffer less keenly when things go wrong.

STAGE AND SCREEN TALENT

By R. C. Davison

Students of astrology know that all of man's activities are part of a response to planetary influences in order that the qualities which those planets represent may be developed within him. The planets which have the greatest influence on our affairs to-day are ♅, ♆ and PL, the three most recently discovered; because, as they represent great forces which we shall gradually learn to control, but over which we have little power at present, they rule us, instead of we them. Consequently, thanks to ♅, we find ourselves living in a machine age, members of a highly artificial form of civilisation in which all too often, it seems, the man is the slave of the machine. Such a state of things renders it necessary for many to escape from their lives of drab routine into other worlds of their own choosing, and here ♆ takes a hand, for not only has ♆ escapist tendencies, but it is connected with other worlds of being.

Films are essentially Neptunian in their nature, mere fleeting images flickering across a screen, produced by a technique of make-up, camouflage and photographical tricks combined to produce a satisfying illusion and attended by much publicity and "ballyhoo," which frequently misleads the public as to the true worth of the production advertised. In a lesser degree the theatre partakes of the same qualities, and the degree of acting required by both mediums further emphasises their Neptunian character, since ♆ has a close connection with those things that are other than they appear to be. But the essential Neptunian purpose behind the cinema and the theatre is *the development of the emotions.*

♅ is the planet of the occultist, who seeks God by way of the mind. ♆ is the planet of the mystic, who seeks God through the emotions The modern film and stage play, generally speaking, have a largely emotional appeal. In a recent ballot, "human interest" films were voted the most popular by a very large margin. Audiences like to identify themselves with the characters portrayed before them, and share their emotional reactions, and so gain emotional experience at second hand. There are many who enjoy a good cry when they go to the pictures, and there is no doubt that plays and films do, by playing on the sympathetic side of an audience's nature, help to develop, and perhaps even inspire, certain emotional reactions.

Now a few words about the traditional astrological factors

which are connected with acting. ☿ has much to do with this art because it is always ready to take on the colour of the planet in strongest aspect to it, or if there are no strong aspects, of the sign in which it is posited. It is adaptable, changeable and versatile, characteristics which are very necessary in the make-up of the complete actor.

The other planet traditionally related to the stage is, of course, ♀, on account of her generally artistic tendencies; and a strong ♀ ray supplies that touch of artistry which marks the successful actor from his fellows. It has been said that ♅ and ♆ are the "octave" planets of ☿ and ♀—and since the discovery of ♆ public entertainment of all forms has developed from practically nothing into a major industry, to offset, as I have suggested, the Uranian industrial revolution. The faculty of *dissimulation*, so typically Neptunian, has led astrologers readily to connect this planet with acting; with films in particular and the artistic temperament in general. As far as the signs are concerned, ♌ is traditionally associated with the stage. The Leonian likes to let his light shine. The creative qualities and emotional fullness of ♌ also play a large part in this correspondence. As ♆ has been observed to have such a large connection with acting, it has also been suggested that the sign ♓ has considerable significance in this direction. All the water signs have dramatic tendencies and are more easily able to pour themselves into the part they are playing than the signs related to the three other elements, but the Piscean, with his yearning to unite himself emotionally with the whole world, finds in the theatre an opportunity of feeling himself at one with the audience by sensing the emotional response of that audience to the part he is playing.

Fashions in the theatre come and go, and it is probable that some of the qualities which made for outstanding success in this profession fifty years ago are not so necessary nowadays, and some which are most necessary nowadays were not important fifty years ago. The technique of film acting has become much more subtle than that of stage acting; in fact it has become so subtle that one is left with the impression that some actors are merely walking through their parts, which leads one to the conclusion that success on the screen to-day depends not so much on acting ability as on personality. It is quite probable, therefore, when we come to examine the horoscopes of those who are successful on the stage and screen to-day, especially on the screen, that we may find one or two factors prominent which were not prominent fifty years ago.

Now we will have a look at some of the most outstanding

features of statistics compiled from the planetary positions at birth of a hundred stage and film actors. Most of them have acted both on the stage and before the camera, but one or two have confined their efforts solely to one medium or the other.

First of all, we will take the sign positions. The ☉ occurs most often in ♒, scoring 15 %, while ♌, ♎ and ♐ are next, all with 10 %. Thus we see that the ♌ ♒ polarity accounts for 25 % of the ☉ positions, while the artistic sign ♎ is well represented, as we should expect it to be, especially as it is connected with a public career. ♐ is prominent because the Sagittarian finds that form of self-expression which he so often needs in an artistic career before the public. Signs least tenanted are ♍ and ♏ with only 5 % apiece. ♍ comes into its own when tenanted by the ☽, however, and comes first with 15 %. ♒ is second with 13 % and ♊ and ♌ third with 11 %. Thus the ☽ in mercurial signs (26 %) and in the ♌ ♒ polarity (24 %) account for exactly half of the lunar positions between them. The ☽☿ contact is very important, and I shall refer to it later on when dealing with the aspects. The ☽ occurs only 3 times in ♓, 4 times in ♉ and 5 times in ♎, which at first sight appears rather remarkable since these three signs are all connected with ♀, two by rulership and one by exaltation. The clue appears to be in the fact that the ☽ occurs most often in ♍, a hard-working sign and the fall of ♀. Success in the entertainment world is largely a matter of sheer hard work, besides being in the right place at the right time, and the ☽ in a sign of ♀ does not increase one's desire to make strenuous efforts.

Turning next to ☿, we find him most often in ♍ and ♑, each with 14 %, then in ♐ (12 %) and ♒ (11 %). ☿ in earthy signs is an easy winner with 37 %. The practical type of mind which ☿ in earth denotes is a help in controlling the emotional side of the nature and is a great asset when dealing with the kind of money which can be earned when star rank is reached.

The planet ♀ occurs most often in ♋, scoring 13 %, and in ♑ and ♓, 12 %. ♀ in ♋ and ♓ is obviously an emotional ♀, and the control over the emotions which ♀ in ♑ gives when there are deep emotions indicated in the rest of the map is a useful asset for an actor. Alternatively we can take ♀ in ♋ as showing artistry before the public, ♀ in ♑ as showing an artistic career, while ♀ in the sign ♓ establishes a connection with the film world, since ♓ seems to be associated with the cinema. ♀ occurs only 3 times in ♎ which seems very surprising—perhaps ♀ is hardly robust enough in this sign for the hurly-burly of show business. The watery signs account for 33 % of the ♀ positions.

♂ occurs most often in ♑, scoring 12 %. This is a good businesslike position, giving the ability or at least the desire to get on in the world generally. ♂ occurs 10 times in ♈, ♋, ♐ and ♓. ♂ in fire allows easy self-expression, and in water energises the emotions, at the same time increasing the self-consciousness. ♂ is placed only 5 times in ♏, however; and although this position is a strong one in many respects, it introduces an intensity into the make-up which does not permit that flexibility of emotional expression which is part of the stock-in-trade of the actor. ♂ is not reckoned to be well placed in air, and is not prominent in signs of this element.

♃ occurs most often in ♈, with 14 %, next in ♑ with 12 % and ♏ with 11 %. ♃ in ♈ helps to give a sunny, free-and-easy but go-ahead disposition, and is a good position for success, being the sign-equivalent of ♃ rising, while ♃ in ♑ is an indicator of success in the career. ♃ in ♈ and ♏ account for 25 % of the sign positions, and it is possible that ♃ in the latter sign increases the sex appeal, besides giving a pleasing voice. ♃ occurs least in ♋ and ♌ with 4 % and in ♎ with 5 %. ♋ and ♎ are the opposite signs to the maximum positions, which seems to emphasise the importance of ♑ and ♈ when tenanted by this planet. But one would have expected to have found ♃ more often in ♌.

The ♄ positions are probably the most interesting, since it is said that the sign in which ♄ is posited shows those qualities which are to be developed. The highest percentage of any planet in the signs is scored by ♄ in ♒ with 17 %. ♄, of course, appears to advantage in this sign, which also seems to have a close connection with acting on account of its opposition to ♌. ♄ is placed almost as frequently in ♓, scoring 14 % as against the extremely low frequencies of only 3 % in the other watery signs ♋ and ♏. The inference from this is that the actor is to develop the flexibility of the emotions which ♓ denotes, and that those who are developing the ♋ and ♏ characteristics have not sufficiently expanded their emotional side to portray convincingly emotional states before an audience. ♄ in ♏ is a notoriously intense influence, and this militates against an easy expression of the emotions.

There is little to be gained by considering ☿, ♆ and PL in the signs, on account of their slow motion, but an examination of the signs tenanted by the ☽'s nodes provides several points of interest. According to one school of thought, the position occupied by the south node represents the qualities previously developed, the habits of the past, and therefore the line of least resistance. The north node represents the qualities to be striven

after, and occurs most often in ♍ with 16 %, least often in ♓ with 4 %. This predominance of ♍ over ♓ seems to point to the fact that the Piscean qualities have been well developed by quite a few actors in the past, and that by taking up the acting profession they are following the line of least resistance. The north node also occurs 12 times in ♊, 11 times in ♉, and 10 times each in ♌ and ♐. The opposites ♊ ♐ have the highest total when considered together, showing that the mutable qualities associated with these signs contribute in quite a measure towards acting ability.

Taking the totals of all the planets in the signs, we find ♒ most often tenanted, with 88 points. I was asked while compiling this data whether I had found anything pointing to the associative nature of stage and screen work, and I think that the prominence of ♒ supplies the answer. An actor's prestige, especially that of a film actor, often depends on the quality of his supporting cast. It is worth remarking, too, that several film actors are forming their own producing companies (companies being related to ♒), and this trend seems to be growing. Signs next in order of prominence are ♍ with 82 points, ♑ 81, and ♐ 75, while ♎ 51, ♋ 54, and ♏ 55 are least tenanted.

When we come to consider the ascending sign, however, we find that ♋ occurs most often; no less than 14 times out of 83, while its opposite ♑ occurs in only one case. The predominance of ♋ is well in accord with its longing for fame, its preoccupation with the emotions and its love of dramatising everything, while ♑ is a traditionally shy sign and needs a lot of bringing out. You will notice, however, that as regards planetary positions the scoring is reversed, with ♑ high and ♋ low. ♐ occurs 12 times as ascendant, and when this sign rises, ♀ often rules both the 5th and the 10th houses, ♉ being on the 5th cusp and ♎ on the 10th. Other common ascendants are ♎, ♌ and ♏.

Now for the planetary aspects. I have taken the usual major aspects together with the semi-sextile and quincunx, the semi-square and sesquiquadrate. I have not had time to go into the parallels of declination, so it is probable that the totals arrived at should be slightly higher. It should be emphasised that it is the aspects of stress, the square, opposition, and to a lesser degree the semi-square and quincunx which predominate. Trines and sextiles sometimes fail to supply that incentive to action which brings success.

One contact stands out *predominantly* in all the maps examined. It is that between the ☽ and ☿, and it is seldom by

what is known as a good aspect. These planets in bad aspect are held to produce a keener intellect than the same planets in good aspect. Such a contact has much to do with publicity, and produces adaptability, versatility and the power to imitate. It occurs in 65 % of the maps examined. This contact is also most significant in that the ☽ occurred most frequently in the mercurial signs, ♊ and ♍.

The two contacts which occur next most frequently are ☽ ☌ ♂ 58 %, and ☽ ☌ ♀ 57 %. ☽ in contact with ♂ gives strong feelings and the ability to get on through hard work, while ☽ in aspect with ♀ is the first definitely artistic indication, and is very good for popularity as well.

After these three contacts, which have a marked lead over the rest, comes ♀ in aspect with ♄, which occurs in 53 % of the maps and tends to produce deep though controlled emotions when manifesting to the best advantage. Then we find a number of aspects each occurring in 52 % of the maps. Some of these contacts are merely connected with general success; others have a definite bearing on artistic talent. Those which seem to be connected with success in general are ☉ ☍ ♃ contacts (most often by □ aspect) and ☉ ☌ ♄ and ☽ ☍ ♃ contacts, while the more artistic contacts are ♀ ☍ ♃ and ♂ ☌ ♆. Other contacts which occur nearly as frequently are those between ♀ and ♅, 51 %; this supplies a touch of originality to the artistic faculties; ☽ ☌ ♆ 50 % (Louis de Wohl has called this the first signal for musical or acting talent); ☿ ☍ ♃ 50 %, this expands the mercurial faculties; ♅ ☌ ♆ 49 %, and ☉ ☌ ♆, ☽ PL and ♀ ☌ ♂ 48 % each.

I was rather surprised to find that ☿ and ♀ were in aspect in only 25 % of the maps, and apart from the observation that such a contact may induce the native to be somewhat easy-going, and therefore not to seek the hard road to success, I have no other comment to offer.

As a point of interest I made a note of the number of times a planet was in aspect to the nodes, allowing a maximum of 3° for the major aspects and 1° for the minor aspects. The ☽ aspected the nodes in 32 % of the cases examined, being an easy first.

In all the maps under review the ☽ received most contacts, with 435 points, while ♀ scored 398 points. The ☽, of course, has much to do with publicity and with the feelings, while the connection of ♀ with all artistic matters is well known. Less than 40 points divide the rest of the planets, which occur in the following order of prominence: ☉, ♂, ♃, ☿, ♆, ♅, ♄, PL.

Now a short note on the aspects to the midheaven and ascendant. ♅ and PL form a strong aspect to the ascendant

in 12 cases each out of 60 maps examined; the ☽ forms 11 aspects and ♆ 10. ♅ and PL in aspect to the ascendant produce that strongly individualistic type of character that likes to go its own way, and on the stage and screen there is plenty of scope for this, while ♆ and ☽ aspecting the ascendant give skill in simulating or absorbing moods.

The midheaven is most often aspected by the ☽'s nodes; this occurs in 16 cases. ♆ aspects the midheaven 12 times, ♀ 11 and ♃ 10 times.

The interplanetary aspects and the position of the planets in the signs determine whether there is any artistic talent in a horoscope, but we must look to the mundane positions to discover whether there will be inclination or opportunity to display these talents before the public. If there is to be any prominence we must expect to see a fair number of planets angular and an emphasis placed on either the 5th or 11th houses, more probably the 11th. An analysis of a large number of maps shows that the 11th house is the most often tenanted, with 96 points (notice the correspondence with ♒, which was the most occupied sign). Next come the three angular houses, the 1st with 94 points, the 10th with 88 points, and the 7th with 86 points. The predominance of the 7th house, which also concerns the public at large, the fact that ♀ is often aspected by ♄, ♅, ♆, ♂ or PL, and the ascendant and therefore the 7th cusp by PL, ♅, ♆ or ☽, goes a long way towards explaining why divorces are so numerous among the stage and screen fraternity. It seems that the very factors which go towards indicating acting talent also tend to produce trouble in relationships with others, especially the marriage partner. The actor takes up acting, perhaps, in order to adjust certain emotional difficulties, but once off the stage or apart from the set he is often hard put to it to maintain that adjustment, and if he is married, particularly to a mate of similar tendencies, the problem of adjustment may become too great for both of them.

After the three angular houses, the 5th is the most often tenanted, with 74 points, while the 4th with 50 points and the 8th with 57 points are least tenanted. The 1st, 10th and 7th houses have no specific connection with the stage, but a number of planets in these houses indicates prominence, hence we are left with the 11th and 5th houses as the ones relating particularly to stage and screen.

The ☉ occurs most often in the 5th and 11th houses, then in the 1st; the ☽ occurs most in the 10th, then in the 7th, bringing publicity in these positions. ☿ is most often in the 11th, then in the 1st, 5th and 10th. ♀ rises most often, then

occurs most frequently in the 10th and 7th. ♂ is most often in the 11th, then rising or setting; ♃ occurs most often in the 5th and 7th; ♄ rises most frequently, then occurs in the 5th and the 11th; ☿ is most often in the 2nd or 7th; ♆ occurs most frequently culminating, then rising; PL occurs most often in the 12th, then in the 9th, 10th and 11th. The ☽'s north node appears most often in the 11th, then in the 1st; but if we take the houses in pairs we find that the 11th and the 5th together are the most tenanted couple. The position of the nodes often shows the activities which are to be cultivated, hence it is no surprise to find them occurring often across the 5th and 11th houses, in several cases across the cusps. It is quite general, when employing the Placidus method of house division, to find a planet exactly on the 5th or 11th cusp. There is also generally a connection between the 5th or 11th and 10th house, or the 5th or 11th and 1st house, such as the ruler of 5th or 11th in 10th or 1st, or vice versa, or the same planet ruling the 5th and the 10th.

Summarising briefly, the points we should look for in determining whether a map shows possibilities of success in the entertainment world are planets in ♒, particularly the ☉; ☽ in a ☿ sign or ♌, ♒ or ♐; ☿ in earth; ♀ in ♎, ♑, ♒ or ♓; ♂ in ♑, ♈, ♎, ♐ or ♓; ♃ in ♈ or ♑; ♄ in ♒ or ♓; ☽'s nodes in mutables; ☉ in aspect to ♃ or ♄; ☽ in aspect to ☿ and ♂, ♀ or ♃; ♀ in aspect with any of the major planets and also ♂; ♂ in aspect with ♆; ☿ in aspect with ♆. The 5th or 11th houses should be strong and the 1st, 10th or 7th well occupied.

The next point I want to deal with is that of *degree influences*. The degree which occurred most often in 100 cases was 17 ♐, a degree to which Maurice Wemyss attributes the qualities of fire, ardour and enthusiasm, and which Isadore Kosminsky says gives an artistic and romantic temperament. The next most prominent degree was 1 ♑. Charubel says this degree gives entire confidence in one's own abilities, a view which is shared by Marc Edmund Jones; Sepharial's translation from *La Volasfera* gives "extraordinary adaptability helps to gain distinction; considerable versatility and powers of dissimulation." The symbol is said to be a boy and girl standing with arms entwined. In view of the underlying theme of the larger proportion of Hollywood's efforts, this symbol would seem to be singularly appropriate!

Degrees which occur next in order of frequency are 9 ♎, 19 ♎, 27 ♐, 4 ♑, 16 ♑ and 12 ♒. Kosminsky gives for 9 ♎, "one who comes before the public." 27 ♐ is said by Charubel to show "a genius in art"; Kosminsky gives "eloquent and

artistic," while Marc Edmund Jones says "sure characterisation." Charubel gives the symbol for 4 ♑ as the planet ♀, which speaks for itself, while the interpretation of Marc Edmund Jones seems to have a considerable application—"externalisation through individuals of the collective urges of the race. Foolish love for pleasure. Exploitation of self." For 16 ♑ Sepharial's translation says "occupation may bring him largely in touch with foreign lands," while Kosminsky says, "artistic; endeavours to express himself through art." The same writer says of 12 ♒, "one who feels deeply," while Wemyss indicates that this degree prominent is often a sign of physical beauty.

29 ♐ and its opposite 29 ♊ occur almost as frequently, and these are special degrees picked out by Wemyss as having a connection with acting. He calls them degrees of imitation. According to Charubel, 29 ♐ shows a student of human nature.

A number of degrees were untenanted. Typical comments on these degrees were "inertia and slothfulness," "erratic," "timorous of exposure to criticism."

The connection of ♆ with film work is shown by an interesting directional test for which I used twelve horoscopes where the exact rising degree had been determined beyond doubt. In five cases the film career was begun when the midheaven reached an aspect to ♆, in three other cases when it reached an aspect to a planet in ♓, in the ninth case the midheaven had progressed to ♓ and reached the square of ♅ in the 5th; in the three remaining cases the midheaven had progressed to an aspect of a planet either ruling or in the 12th house.

Familiarity with the factors which indicate outstanding talent and success in the entertainment world would no doubt prove of great value in "talent spotting." I was fortunate enough this summer to get to know the members of a seaside theatrical show run on revue lines. The degree common to all their maps was the 26th degree of the mutable signs. As a point of interest, here are the data of the member of this company who, I judge, has the best chances of an outstanding stage and film career. She was born in South Wales on April 13, 1926, at about 7.50 p.m. T.L.T. giving a rectified ascendant of 4·05 ♏ and midheaven 16·03 ♌. With ♏ rising and ☉ in ♈ she is somewhat reminiscent of Joan Crawford in appearance. ♆ in ♌ is strongly aspected in the midheaven and rules the 5th house. The ruler of the 12th, ♀, is in ♓, ✶ ☽ and △ ascendant. The ruler of the ascendant is almost exactly on an angle. This young lady is quite a talented dancer and actress with a fair singing voice (and plenty of temperament!). ♄ rising in ♏ is a difficult vibration of course, but can make for considerable

depth of dramatic interpretation. As a further testimony, in her fiancé's horoscope the ☉ is near the 7th cusp in close trine to the ☽.

It seems that the entertainment world is just one more realm in which applied astrological knowledge would prove of especial benefit, not only to harassed producers in their everlasting search for new stars and fresh talent, but to the stage-struck and to the aspirants for fame, who, if they knew in advance that their chances of success were remote, might be saved many moments of heartbreak.

AT THE LODGE

(SPRING SESSION)

THE Lodge re-opened on January 13th, and after the preliminary class taken by Mrs. Sudbury Hurren, the President lectured on aspects considered from the standpoint of the signs involved, instead of the bodies. As this lecture is likely to form part of a book (*Essays on the Foundations of Astrology*) we need not dwell upon its contents here. In subsequent discussion Mrs. Hurren suggested that afflictions in mutable signs often affected the health; Mrs. Parkes concurred with the lecturer's view that they are not as troublesome, as a rule, as contacts in the other quadruplicities.

At 8.20 Mrs. Jaffa presided over a discussion on the questions placed by members in the Question Box. (Incidentally, country members can send questions to this receptacle, via the Secretary, though they will of course usually be unable to be present at their discussion.)

Only a few of these questions, and of the proposed answers, can be printed here. The discussion was brisk and well-sustained.

Q. How does our opposite sign (to ascendant?) work in our life?

A. In destiny as one's partners, and, possibly, as one's opponents; in character, as our complementary half, that of which we have, usually, most need.

Q. What configuration helps prayer?

A. Many suggestions were made, such as Neptune trine Lights, if one is in the 9th; a strong 12th house influence; Mer-

cury trine Jupiter, especially if Pisces be implicated; 9th–11th contacts, the 11th being the house of wishes; Jupiter–Saturn aspects.

Q. When will a friend come closer into one's life?

A. Suggested replies: Progressions over the 11th; Moon in one to asc. in the other; 1° progressions between Sun, Moon, Venus and ruler 7th, or any two of these.

Q. What is the most outstanding fallacy in traditional astrology?

A. That aspects as such are good or bad (especially the opposition as being always bad); the doctrine of the hyleg, described as sheer nonsense; that astrology is a religion (but is this part of traditional astrology?); that astrology must work 100 %; that afflictions of Mars, Uranus, etc., portray a depraved character; fatalism.

The next question—as to the effects, favourable or otherwise, of setting benefics—found the members rather perplexed. It was suggested by Mrs. Jaffa that it affects the body unfavourably, but that it could be integrated into the character. It was stated to show "disappointment," and this view was supported.

Q. Is there any evidence that animals have nativities?

It was strongly maintained that dogs evince clear indications of their rising signs; but no one was prepared to affirm that their pets responded to transits and secondaries!

On January 20th, in the regretted absence of Dr. Dickenson by reason of illness, the President spoke on "Astrological Twins" (i.e. persons born on or about the same day but without blood-relationship). He described this as one of the potentially most fruitful fields of investigation, but deplored the fact that few cases were available and of these there was often quite insufficient information to permit of a close study.

This paper will probably be printed in the next issue.

At 8.20 Mr. Caselli did his best to inculcate thoughts of humility in all, beginning with a detailed examination of the defects of the cardinal signs.

Aries, he asserted, is falsely credited with individuality, whereas it is, he declared, merely egotistical and mentally quite herd-minded, being also without imagination. Cancer is a mass of emotional reactions, conditioned by its upbringing. Libra won't commit itself, and when asked for an opinion merely produces charm; no sign stands more in need of the stiffening of strong "malefics." Capricorn never envisages itself as a subordinate, and always sees itself as the managing director; it

gazes on the mountain-peak and is apt to fall into a hole in the road; emotionally it is all bottled up.

The speaker then "told off" all twelve signs in pungent verse.

A brisk argument ensued, mainly in defence of Aries. Mr. Fish mentioned several poets who had the Sun in that sign, which appeared to him to negative the contention that the sign lacks imagination; others countered by saying that this was rather a matter of inspiration.

Whereafter members departed, all resolute (it is to be hoped) on laying these things to heart and becoming for the future far, far better representatives of Aries, Taurus or as the case might be, than they had ever been before.

On the 27th Dr. Rosenthal spoke on "Sound and Colour" in relation to astrology, but his lecture was of such a nature that a summary could not do justice to it. To state conclusions, without being able to set forth also the reasons leading up to them, might invite unfair criticism, especially as the question of planet-colour correlation has been worked out very differently by different writers. We content ourselves with giving the doctor's twelve mottoes for the signs:

♈	I am	♉	I have
♊	I think	♋	I feel
♌	I will	♍	I analyse
♎	I balance	♏	I desire
♐	I see	♑	I use
♒	I know	♓	I believe

These were reached by a highly ingenious and original method.

At 8.20 Miss Corcos summarised a recent publication by Mons. Edouard Symours on "Combustion" studied statistically. This summary we include in our present issue, since some of the results, if not conclusive, appeared at least to be valuable pointers for future research.

On February 3rd the current transit of Saturn of the place of the Moon in the Lodge figure manifested not only in the illness of Mrs. Hurren and Mrs. Jaffa, but also in the bursting of the pipes in the Hall. Members, accustomed like all Britons to regard burst pipes as the inevitable concomitant of anything worse than the most moderate cold spell, gathered round the log fire at the end of the Hall and listened first to Mrs. Parkes on "Horary Astrology," and then to Mr. Schupbach on "Astrology and Palmistry," a lecture which was followed by a most animated discussion. The palms and nativities (in several respects strikingly alike) of G. B. Shaw and A. J. Balfour were

used as illustrations of the speaker's theses, which included the proposition that palmistry permitted the student to see the general type or character-plane of the subject, from which astrological delineation could then start.

Mrs. Hone then placed before us the natus of John Evelyn, the diarist (calculated by Maurice Wemyss), the positions being as under:

M.C. 25 ♊	Asc. 26 ♍	☉ 18 ♏
♂ 23 ♍	♃ 15 ♉	♄ 6 ♌
☽ 17 ♉	☿ 11 ♏	♀ 4 ♎
☊ 2 ♌	♆ 12 ♎	PL. 15 ♉

She then dealt with a map (female) for August 7, 1916, near Birmingham, approximate time (G.M.T.) 9–12 p.m. This young lady was expecting a baby and went into a nursing home apparently in excellent health, though some minor irregularity led to a specialist being called in. He reported to the horrified husband that the native was in a state of advanced cancer of the liver and could only live three weeks. She was delivered by Caesarian operation, learnt with joy of the birth of her child, fell asleep and did not awaken, passing away without any knowledge of her condition.

The map, which clearly shows trouble in child-birth, seemed to most students to be far from typical of cancer, which raised the question as to whether the nativity only shows what is present to the native's consciousness, at least in some degree. Here the native neither knew that she was cancerous, nor did she suffer at all, physically or mentally.

In your commentator's view, a most interesting evening in which only the atmosphere was chilly.

As meteorological conditions got worse, and the second (or Shinwell) black-out fell upon London, audiences got fewer. On the 10th the President, Mrs. Hurren and Mrs. Jaffa were all absent owing to sickness, and Regulus took the chair. Mr. Caselli lectured on "Astrology and Music"; he showed that music could properly be described as a combination of Neptune (melody), Saturn (the instrument), Mars (rhythm), and Jupiter (musical harmony), and he recounted the results of statistical research on the charts of musicians, composers, singers and instrumentalists, separately and together.

The discussion that followed touched largely on individual indications in members' horoscopes.

Dr. Rosenthal contributed an interesting 8.20 lecture on the degree-influences, as distinct from the more popular

conceptions of polarised areas, attempting to obtain a rational principle for the significance of each degree. Decanates, navamshas and dwadashamsas were all touched on. In the ensuing discussion Mr. Owen brought out the principle of the Trinity in Unity considered as from basic points with their polarised opposites. These 8 he multiplied by 9 to obtain 72 of the 360 degrees. The distinction between the zodiac considered as a series of angular relations to the point Aries 0° on the one hand, and the constellations of fixed stars, was drawn by Regulus. The value of clairvoyantly obtained delineations was discussed, as also the respective merits of Eastern and Western astrology.

On the 17th Mr. Gleadow lectured, his subject being based on the result of investigation into the value of Sun in aspect to Jupiter and Sun in aspect to Mars in the 3,400 charts in the first volume of *Who Was Who*, a compilation of entries removed from *Who's Who* on the death of each entrant. The purpose of the analysis was to select the charts from the point of view of occupation. Some very curious results emerged from the analysis. Some dexter aspects were more in evidence than their sinister counterparts. The quintiles showed up in the Sun × Jupiter contacts, and a feature of the Sun × Mars contacts was the bunching round the conjunction (20° each side) while the wider aspects were generally insignificant.

Mr. Gleadow applied all the usual statistical safeguards, and in discussion Mr. Davidson sought to show that some of the inconsequent results might be related to angularity of the bodies under examination; Mr. Owen affirmed that the degrees of the zodiac should have been touched upon, but Mr. Gleadow pointed out that statistics can only deal with one angle of approach at a time.

Mrs. Jaffa took the 8.20, but unfortunately no notes were taken.

On February 24th, after Mrs. Parkes had for the third time in succession taken the Instructional Class, the attendance still being small, the hall cold, and the nights dark, the Messrs. Bartlett lectured on the astronomical aspects of astrology, and their talk was followed by several inquiries for further explanations.

At 8.20 Regulus lectured on "Precession," putting a map of the constellations Aries, Pisces, Aquarius upon the board, and demonstrating that the traditional areas of the zodiacal constellations differ greatly, so that the corresponding "Ages" (so much discussed by the esoterically minded!) must also differ greatly in duration, a point that did not at all meet

with Mr. Caselli's approval, as being an altogether too illogical and untidy arrangement on the part of Mother Nature.

One of the best lectures on this particular topic that we have ever had.

On March 3rd, Mr. James Leigh, editor of *Prediction* and a new member of the Lodge, spoke of "Astrology and the Press" in a very fair and unbiassed manner. He spoke of the tremendous number of persons—probably millions—who had become familiar with general astrological ideas through the popular Press; and he attributed the beginning of this popularisation of the subject to Cheiro. But he stated frankly that editors do not really lead public opinion, though they like to think they do; actually they follow on the track which public demand indicates. He thought astrology was some decades behind psychic research so far as the production of scientific evidence is concerned, and pleaded for more statistical proofs.

A vigorous debate ensued, the room being once again (after the chilly ordeals of February) crowded to capacity. It was pointed out that statistics could only deal with horoscopes in a piecemeal fashion, and that even when they were compiled—as they had been by American and Continental astrologers—it was not easy to induce the orthodox scientist to examine them. Again, there was the problem of knowing exact t.o.b.'s; all the evidence was that a slight variation in time might make great difference, at any rate in the external aspect of the life. The President suggested that it would be valuable to tabulate a few rules, at any rate, that might be regarded as almost invariably trustworthy, whatever the rest of the map might be.

Mr. Carter then took the Members' Meeting, and dealt with the 1947 vernal ingress, after stating his view that the circumstances (weather and fuel) of February exemplified what he called *Robson's Rule*, i.e. that mundane figures tend to discharge their content most strongly towards the close of their term. In this case we had just had what he hoped might be the last of the close Mars–Saturn conjunction in the 1946 ingress. Nothing heretofore had happened that seemed sufficient to justify this severe feature.

It was thought that the ruler on the M.C. was moderately good for the Government, though some thought a Pisces group would be sure to spell muddle, and there was some speculation as to the special field in which Pisces would operate. Saturn on cusp 2 (PL) was also discussed, and Mr. Saunders was of opinion that, since it was trine the Sun, a steady building-up of national resources might be looked for; the Pisces group, squared by Uranus, would indicate changes in the Cabinet. Venus trine

Uranus might certainly help foreign affairs and improve relations between U.S.A. and U.S.S.R., unlikely though that appeared at the moment. Venus would be setting at Moscow; the Sun would be rising at Washington, and the same luminary would be on the M.C. at Berlin, which would certainly bring German affairs to the fore. Others objected that Berlin was no longer a capital city.

On March 10th there was a Brains Trust, or, rather, a general discussion on questions submitted. It was well-sustained, and one noted with pleasure that several members took part who had not hitherto spoken. We can but give a very brief notice of what was said.

Q. 1.—*What is the most reliable single rule in natal astrology?*

The effects of prog. Moon to the place of eclipses in the previous year (Mr. Sidaway); transits of Saturn; energy and enterprise when Mars rises.

Q. 2.—*A reasonably good rule for choosing fine weather for one's holiday.*

This produced a general discussion on astro-meteorology, and regret was expressed that this branch seemed neglected nowadays.

Q. 3.—*Could astrology be called a philosophy?*

There are strong philosophical implications in the fact, demonstrated by astrology, of the psychical unity of the solar system (Mr. Schupbach).

The President expressed the view that astrology was rather a key to the Universal Wisdom, as H.P.B. wrote, than that Wisdom itself. It depended on what one required of one's philosophy. Many philosophical problems lie outside the scope of astrology.

Q. 4.—*Should couples contemplating marriage consult an astrologer?*

This led to a good deal of discussion, not entirely serious, but Capt. Kappers made a valuable contribution by his statement that a statistical investigation, carried out in Holland with a view to "exploding astrology," found sufficiently impressive proof that a square of the Sun positions in the maps of married people definitely indicated a liability to connubial discord beyond the average.

Mrs. Hone opined that if marriages are to be contracted on a purely emotional basis, consultation would be fruitless, but if they are to be approached on a wider foundation, then the reverse would be the case.

The view was also expressed that Pluto contacts (i.e. contacts of other bodies in one map to Pluto in the other) are immensely important.

Q. 5.—Under what contacts do mystical experiences occur?

Aspects to Jupiter, Neptune and 12th house were mentioned. Mr. Davison spoke up for Uranus, as being the Awakener.

Q. 6.—How help a young student worried by his "bad" aspects?

This produced many suggested remedies.

Try to show him other afflicted maps whereof the natives had made good use of their lives (Mr. Caselli).

Tell him to regard aspects in their proper light and not as simply good *or* bad; a close examination might disclose much that was encouraging (Regulus).

Squares and oppositions usually produce better types than trines and sextiles (Dr. Rosenthal).

Teach him the astrological way of life; the horoscope is his pattern of life, and he must construct a corresponding philosophy (Mrs. Hone).

Study his own map. If he is an air-type, make him view the matter in a detached intellectual way; if he is earth, tell him his map may be a "bad egg" but he must buckle to and make the best of it; if he is fire he won't worry any way; if he is water, he will, whatever you tell him (the President).

Even severe aspects are part of a scheme to which you belong (Mr. Caselli).

Few aspects are worse than bad ones; it has been proved that lack of aspects incline to schizophrenia (Capt. Kappers).

Other questions were: What indicates a power-complex, and what sort of weather would there be at Easter, 1947?

At 8.20 Mr. Davison took an interesting discussion on the figure of the Theosophical Society. Its survival, despite extremely severe stresses, might be due, it was suggested, to the harmonious contacts enjoyed by the angles.

On the 17th Mrs. Parkes deputised for Mr. Pilkington, who could not attend. There was an excellent audience to whom the lecturer spoke upon the various practical uses of astrology, with special reference to the understanding children. She also displayed a horary figure, cast at the urgent request of a doctor, a one-time scoffer at astrology who, being suddenly stricken with sickness and taken to hospital, had begged her to afford him some hope: she promised almost immediate recovery, which promise was fulfilled.

Thereafter the President spoke on some maps taken from *Les Cahiers Astrologiques*, of Nice, which he strongly recommended

for its high standard. One map, apparently authentic, was that of Nebuchadnezzar, which offered strange parallels with the nativity of Hitler, especially in regard to triplicity-emplacement. The monarch was an enemy of the Jews, and also, for a time, a vegetarian. The map of the Fourth Republic (see our March issue, page 1) was next discussed, and then that of Jules Verne. Both this and the chart of the Babylonian monarch were placed on the board without disclosure of their identity; but members quickly "ran them to ground."

On March 24th Mrs. Hone lectured on "Linking up with the Other 'Ologies," a paper which we hope in due course to print, as it aroused much interest.

The 8.20 was taken by Mrs. Churchill. The principal point that emerged for discussion—and an important one—was how does one judge a horary question when one asks the question oneself about the affairs of someone else who is a mere acquaintance? As querent one would come under the 1st, and, according to the traditional rule, one would also, as "artist," come under the 7th: what house would rule the person, who is neither friend nor relative, about whose affairs the question is asked? The general view seemed to be that it would be best simply to take the house ruling the matter under consideration. Thus, if it were about X's love-affair, one would take the 5th, and so on, without placing X under any house at all.

On the 31st Mrs. Hurren lectured to a full room on the "Tree of Life of the Kabbalah." The word "tree," she said, was always a significant symbol; a tree was Nature's most finished work of art. It was protective; an overshadowing presence. Around the idea of the tree there must have been built up through the ages a wonderful record in the akasha. Thought works on four planes—physical, angelic, archangelic, and Divine. After dealing in some detail with the Sephiroth, the speaker then spoke of the festivals—Christmas, Epiphany (mentioning in this connection the Three Stars in Orion's Belt pointing to Sirius as symbolic of the Three Wise Men), Candlemas (Aquarius = light) and Pisces, covering most of Lent, when lack of land-grown food was supplemented with the perpetual harvest of the sea.

The session closed with a beautiful performance of the "Rite of the Planets," in which three members took part who had not before done so.

LETTERS TO THE EDITOR

PLANETARY "EVIL"

From GEORGE H. BAILEY

It is gratifying to hear of the reactions aroused by my articles, and I thank Miss Gladys M. Gould for her appreciation. They are deliberately designed to provoke controversy in order to combat the all-too-ready acquiescence in the many superstitions with which astrology abounds, and which bar the way to its acceptance as a science.

In reply to Miss Gould's question, it seems to me that suffering is as much a part of life as pleasure. The two are complementary, for we cannot appreciate the one to the full without some knowledge of the other. As astrologers we have learnt to associate painful experience with cross aspects of the planets (particularly the malefics), and the opposite with their "good" aspects, but so far as the directing forces behind the planets themselves are concerned in all probability they are neither evil nor good, such terms only acquiring their relative meaning at our level of existence, and even at that level what may seem distressing to one person may be a source of pleasure to another.

The keeping of the Ten Commandments or any other man-made laws, while eminently desirable in stabilising the social order, will not avert the effects of malefic configurations, and if we eliminate the possibility of devastating air-raids by abolishing war, nature can always trump our aces by producing earthquakes or tornadoes. On the other hand if abundance of experience and progress is the purpose of life, war has much to be said in its favour, for it undoubtedly accelerates progress in many directions and awakens high virtues that would otherwise lie dormant.

NOTE

Lack of space precludes our printing Dr. W. J. Tucker's reply to Mr. G. H. Bailey's critique of his book, "The Fixed Stars and Your Horoscope," and Mr. Bailey's further remarks on the same work. We shall endeavour to find room for these in our Autumn issue.

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