Volume 31 Summer 1957 No 2

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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 THIRTY-ONE JUNE NUMBER TWO

JULY AUGUST 1957

EDITORIAL

Ghana Independent

One may wish this new member of the Commonwealth every good fortune, but the time chosen for independence was not a happy one. Data: Midnight 5/6, March, 1957, at Accra.

Saturn rises in Sagittarius, square the Sun, and there is a really remarkable grand cross—Moon, Uranus, Neptune and Mars. The square of the first two is only 7 mins. from exactitude.

Jupiter is certainly in the 10th, but it is retrograde and debilitated, trine Mars, also debilitated. The best feature is Moon sextile a conjunction of Mercury and Venus.

On the whole it is no wonder that Independence Day was preceded by the despatch of troops to certain areas that objected to the new constitution.

However, independence is the modern panacea and even when the patient is not at all sure whether he wants it, this drug is poured down his throat.

Let us trust Ghana will survive. But it is likely to experience sharp growing pains.

The Strikes

The outburst of strikes and threatened strikes that fell in March demonstrate how important the usual mundane figures are *if angles are involved*. The lunation of March 1, 1957, showed Pluto close to the ascendant, ecliptically, and exactly opposite Venus, Mercury being also in opposition. The lunation itself was in square to Saturn. Fortunately the eclipse of April 9 does not seem difficult. However, the general political scene becomes more intricate year by year and it is quite impossible for one astrologer to try to keep pace with developments.

Whether a group of astrologers would do any better, it would be hard to say.

Financial

My forecast (p. 82, issue of last September) that the spring would see better conditions on the Stock Exchange required some courage in the making, for nothing seemed at that time less likely. Everybody was declaring that the closing of the Suez Canal spelt speedy ruin. But the prediction has come true, and the *Financial Times* index number is on record to prove it.

Astrology is practical enough—if we choose to make it so.

Meanwhile the Stock Exchange map is not rid of T. Neptune opposition radical Neptune and T. Uranus opposition radical Venus. But Jupiter passing through the 1st house of this horoscope (and of our 1801 figure) should give us some relatively pleasant months.

As I may have written before, the Stock Exchange horoscope is not merely of financial interest; it is a fairly good index of the general condition of the country.

Mundane Figures and the Sidereal Zodiac

Acting on a hint given in our editorial for autumn, 1949, which he very courteously acknowledges, an American student, Mr. Garth Allen, has examined the ingresses into the four cardinal constellations, illustrating his conclusions with maps covering four major disasters—America's worst coal-mine disaster, her worst train wreck, and two theatre fires. These are indeed extraordinarily significant. Mr. Allen calls his article "Unveiling a New Tool" and "Entering a new era in mundane forecasting."

It gives me much satisfaction to see ideas which I have not followed up myself being pursued so ably by others.

In most investigations mundane figures, with their time precisely recorded, are preferable to individual nativities. This seems obvious to me, but Mr. Allen is apparently the first practical research worker to agree.

His article appears in the May issue of *American Astrology* which is being ably edited by Mrs. Joanna Clancy, whose husband, Paul Clancy, died last December after a long illness. He was a most capable student of astrology and it must give him much happiness, in the Beyond, to know that his magazine has not abated a jot from the standard he set it.

It constitutes a valuable link between astrology on both shores of the Atlantic. Indeed, it might almost be called "Anglo-

American Astrology," for a sizeable proportion of the contributors come from this side of the water. So may it ever be!

Political

One of the most critical positions of recent years, in terms of the world at large and certain individuals in particular, must be the square of Uranus in Leo to Neptune in Scorpio.

In the case of President Eisenhower this involves a radical Moon in about 4½ Scorpio and Jupiter in 2¾ Aquarius, and also perhaps the ascendant, and we may wish him joy of his efforts to "fill the vacuum" in the Middle East which need never have become "vacant." A singularly tactless expression, by the way.

It is pretty obvious that the President, once so popular a figure in Great Britain, will have the choice of being the deceiver or the deceived, for his ruler Venus is closely opposed to Neptune and Pluto. Perhaps it will be a case of both. Perhaps a case of mental or physical collapse. That, I think, is most likely.

He will not get much change at present out of Col. Nasser, if that gentleman's Sun is now trine Pluto, unless indeed the Americans can and do apply much more pressure than they seem prepared to do.

Before our next issue appears (actually at the end of July) Uranus will transit the U.S.S.R. radical Neptune, and it will be strange if this does not add to the troubles of the Russian leaders, perhaps in a dramatic manner. Uranus does not repeat this transit, though it is stationary on April 14, 1958, quite close to the point in question.

Jordan

I have no map for this kingdom but the fact that the population consists mainly of Bedouins (♐) and refugees (♓) suggests Jupiter, apart from the common use of the "river Jordan" as a symbol of hope.

At all events, the crisis was reached when Mars was square Jupiter. The sooner this planet returns to Libra, the better. Comparatively brief though its stay is, there should be an opportunity to sort out some differences, at least for the time being.

It seems probable that the total eclipse of the Moon on May 13, which falls in 23 Taurus opposite the Queen's Saturn and is visible in Great Britain, will bring matters to a climax in the Middle East, possibly a favourable one, since it is in trine to Jupiter. But favourable to which side? By the time this appears the answer will in all likelihood be obvious to all.

As for the comet, Arend-Roland, about which the Press has had much to say despite the poor showing it made in the sky, well, my own view is that we have quite enough to deal with in the more intimate members of our system without these intruders. They have always had a bad name. Shakespeare connects them with "the death of princes" and the Bayeux Tapestry shows the Saxons gazing at Halley's Comet with apprehension. However, it was a good omen to William if a disastrous one to Harold. It was, if my memory serves me aright, Donati's Comet which, in 1910, "foretold" the death of Edward VII.

GREAT HOROSCOPES OF MODERN ART

By Ronald E. Storme

Dating nearly from the time Alan Leo revitalised our own science, the most vigorous, prolific and turbulent influence in the world of art has been Pablo Picasso.

Pablo Picasso, October 25, 1881, 11.15 *p.m., L.M.T., Malaga, Spain.*—Asc. 3° 31′ ♌, M.C. 22° 19′ ♈, ☉ 2° 41′ ♏, ☽ 7° 54′ ♐, ☿ 24° 13′ ♏, ♀ 4° 30′ ♎, ♂ 12° 21′ ♒, ♃ 23° 34′ ♉ R, ♄ 9° 28′ ♉ R, ♅ 17° 2′ ♍, ♆ 15° 31′ ♉ R, PL 28° 39′ ♉ R, ☊ 10° 50′ ♐.

Leo rising, ☽ in 5th house, and ♆ in the 10th are indications of artistic talent. The ruler of the 6th in the 10th house designates fame through one's work. Mr. Carter has identified Spica (here at the nadir) and Neptune's degree as inclining toward painting.* Jupiter in the 10th favours the success of one's enterprises, but it is questionable if the horoscope immediately indicates the wealthiest and highest paid painter of all time, the subject of hundreds of biographies.

Many of us have tended to feel that we have our hands full with planets, signs, and houses, and somewhat ignored the nuisance of fixed stars in the hope they would go away. The other camp has a strong case in Picasso's horoscope, for the luminaries and three planets are within half a degree of important fixed stars.

* *Encyclopaedia of Psychological Astrology*, by C. E. O. Carter.

With his ruler in the 4th house, Picasso was born into the most favourable environment imaginable for a young painting prodigy—his father was an artist and art teacher. An oil from Pablo's 9th year hangs in the Malaga Museum and reveals amazing technical skill. His first exhibition is shown by p. nadir at ☉. When he was 13 (p. ☉ ☍ ♆) his father turned his paints and brushes over to his son and retired from painting. The following year (p. ☉ ✶ ☿) he entered a Barcelona art school, completing in one day an examination for which a month is ordinarily allotted. He paid scant attention to the classes, however, preferring to find his guidance from an inner voice rather than from copying the works of others.

Saturn at p. M.C., while it transited his ☽ in 1898, as it rules the 6th, brought an attack of scarlet fever and the convalescent period which he spent in a remote village in close union with unsophisticated nature remained a source of inspiration through all his life; he learned there "everything I know" (♃ t. ♀; ♄ t. ☽). Characteristically, p. ☽ is in the 12th. The ☽ through Asc. brought a busy period as an illustrator and the decision to use his mother's name, Picasso. He became acquainted with other young experimenting painters and fell under the influence of Toulouse-Lautrec's sordid studies of the human garbage of Montmartre. He first satisfied his passion to visit Paris in 1900 (♃ t. ☽) and finally settled there in 1904, remaining thereafter in France (p. ☿ SD in 4th, p. ♂ SR in ♋). The paintings of this difficult period of struggling toward self-support by painting in Paris, which three times drove him back to Spain, are represented by his "Blue Period," in which the wretched figures are solemnly painted with a desolate blue supplanting all the more active colours. The p. M.C. ☌ ♆ brought him such favour and encouragement from patrons that he was able to remain and a more pleasant period of his painting developed.

The paintings of 1905–1907 are known as the Rose Period. In these, warmer colours returned and greater freedom of line is realised—supplanting the realistic approach. In 1907 (under ♆ t. and ☿ ☍ ruler of 10th, while ♃ transited his Asc., p. ☉ opposed PL and ☿ opposed ♄) Picasso led the greatest revolution in the history of painting: Cubism. Dimension was rejected and the painting became an unashamed flat surface carved into simple planes by distorted outlines.

Cubism brought fame, if also calumny, and the next decade brought exhibitions abroad and increasingly higher prices for his work. Collage (newsprint and cigarette wrappers glued to the canvas as "colours"!), Surrealism (illustrated psychological

phenomena), "Monsters" (weighty women), ceramic and sculpture innovations constitute later bombshells—all widely imitated. In 1917 the transit of ♆ through Asc. (and p. ☉ ☌ ☽) brought involvement with the Russian Ballet and marriage to one of the dancers. The marriage ended in legal separation in 1935, under Asc. p. to ♅: it has been reported that Mme. Picasso blamed the destruction of their marriage partly on his involvement with the Surrealist movement!

Picasso became a political issue with a great painting despairing the Franco regime, and he confounded the world of art (under p. ☉ ☍ ♂) by joining the Communist Party. Relations between these two odd bedfellows have been colourful (all astrologers will remember recent troublesome afflictions through the end of Libra). His paintings were under attack by the Kremlin while a lithograph of a pigeon was being employed as the Communist "dove of peace." The particular pigeon portrayed was, curiously, given to him by his vigorously anti-Communistic neighbour, Matisse.

Uranus t. Asc. (as p. ☉ trined radix ♅) has brought a new tidal wave of books and articles on Picasso, a show of his paintings in Russia (♒ nation presumably ruled by ♅) and an opulent show in Paris, the catalogue of which unconventionally identifies in his paintings his many female "companions." Some of these have themselves taken to painting, while the literarily inclined have added to the staggering piles of books on his life and works. He always painted these women, recognisably or not (in his surrealistic period he invented the startling portrait style which is simultaneously a profile and full-face), and also their children. Bulls and horses (usually screaming), representing ♉ and ♐, often appear on his canvases. The ♏ details of human and animal subjects are often boldly emphasised.

The recent progression, Asc. ☌ ♀, showed the purchase of a large and expensive villa in Cannes where three rooms only are said to be in use. His manner of work is chaotic; every object or scrap of paper remains where it may be laid and nothing rearranged. He lives in this disorder, simply and economically —in destitute grandeur—surrounded by a coterie and much harassed by his great fame. At 75 he remains a vigorous and intense little dynamo who can complete a painting in a single day (value—£7,000) so fiercely does he attack the canvas. In style, in temperament, he is decidedly the fiery Leo.

Matisse is considered a greater painter than Picasso, though a less influential one. Contrasted with the disordered, erratic and sometimes ugly, work of Picasso, the languid and gorgeous

paintings of Matisse are appealing even to people not much appreciating modern art.

Henri Matisse, December 31, 1869, 8 *p.m., L.M.T., Le Cateau, France.*—Asc. 24° 29′ ♌, M.C. 12° 43′ ♉, ☉ 10° 14′ ♑, ☽ 25° 17′ ♐, ☿ 20° 48′ ♑, ♀ 26° 11′ ♒, ♂ 26° 5′ ♑, ♃ 11° 1′ ♉ R, ♄ 21° 54′ ♐, ♅ 20° 26′ ♋ R, ♆ 16° 48′ ♈ S.Dir., PL 16° 6′ ♉ R, ♌ 29° 24′ ♋.

The horoscope of Henri Matisse is not one to show to hopeful amateur painters, for they must inevitably be discouraged by the magical ☉ △ ♃ and angular benefics. Fixed stars are found closely conjoining 3 planets and opposing another. For at least 35 years Matisse counted as the greatest living painter. Fixed signs at the angles guaranteed permanence of the wealth and honours achieved.

Matisse had two serious illnesses in his life, as the ☉ progressed to radical and progressed ♂. The first, an appendicitis attack when he was 17, brought him to his future occupation (♂ in the house of health is in the sign of profession). A neighbour woman gave him an art copybook as something suitable for an invalid. He began drawing and painting in bed, as indeed he spent much of his later life.

He had been studying law in Paris and, well again, he attended art school in the mornings before law school. Soon it was apparent that he was justified in concentrating on painting, and his father supplied an allowance. He won early favour with the State and copied paintings in the Louvre (for provincial museums) and also sold some original paintings—painted in the conservative style of a museum piece. He continued to produce these realistic still lifes which sold dependably while he experimented with bolder styles.

In 1897 he first began to realise his own vivid style by using brilliant colours. Venus in 7th shows a harmonious and helpful partner; Matisse married in 1898 a dignified brunette who posed for many of his great paintings. Three children were born to them (one son is now an affluent art dealer in New York) and when the new bold paintings failed to sell, Mme. Matisse made hats to provide for the family. These hard years are shown by p. ☉ □ ♃. With the aspect past, good fortune returned and he began to be exhibited by the dealers. Much criticism resulted from a 1905 exhibition of his iconoclastic group of painters (t. ♆ ♂ his ☉) and the group was contemptuously called Wild Beasts (Fauves); Matisse as the most accomplished was called the King of Beasts, peculiarly apt for Leo. His wife's portrait, with green and yellow face, so infuriated one visitor that he

tried to stab it. The Fauve movement lasted only until Picasso's Cubism in 1907, but had international effect in stimulating artists into excessive colours.

The exhibition of 1905 brought Matisse a reputation, albeit controversial, and sufficient money to live comfortably. By 1920 Matisse was unquestionably the most celebrated painter, and after Picasso, the most influential. Matisse's style is a synthesis of decoration and beauty, typically of the female form surrounded by flowers before textile arabesques—a blend of the vivid colouring of Leo and the beauty of angular Venus. This is a major distinction between Picasso and Matisse, for the former has certainly avoided beauty in many of his works. Another important difference is that Picasso's impatient and restless style has changed every few years so drastically that many of his paintings are not identifiably his, even to devotees. Matisse shows fixity more clearly, for after the offensive excesses of the Fauve period his painting settled into the superb decorative beauty that thereafter changed only superficially. A visit to Morocco in 1911 (♄ t. M.C.) introduced him to the exotic costumes that distinguished his odalisques—sensual girls in harem-like surroundings. One Saturnian discovery in Morocco that affected all contemporary painting was that "black is a colour"—it had theretofore been used only as shadow, the absence of colour. Against his dazzling orange and blue it made a rich and fashionable effect.

Neptune in 9th brought travel with inspirational purposes or consequences, as the winters in Morocco, and a voyage to Tahiti in 1930 (p. lunation) to experience the tropical glare that so stimulated Gauguin.

In March 1941 (p. ☽), of course, in the 12th; p. M.C. ☌ ♅ and ♄ ☍ t. M.C.) he underwent a grave operation and thereafter spent only a few hours each day on his feet, but his painting continued. His studio has been likened to the neat office of a wealthy doctor—which contrasts with Picasso's chaos. For many years Matisse lived apart from his wife, though maintaining friendly relations with her, and she survives him. His household was composed of young women employees who modelled for him. Unlike Picasso he has almost never painted men.

Saturn–☽ conjunction keeps one's attention focused on professional matters and Matisse has said "It has never amused me to amuse myself." But he painted with prodigious energy as well as total devotion. A friend observed, "His life has been himself and his painting, and nothing else. He did not easily make friends or enemies. He was not affable or good looking,

only a great painter." Another memorable statement by Matisse—little as it suggests ♂ in a 6th house ruled by ♄—was, "Work is paradise."

Matisse's great monument, appropriate to ♌, is the chapel at Vence, everything inside and outside designed by Matisse. This odd enterprise (he is a non-Catholic) arose because he was fascinated by the colour problems of glass windows. He died under a new crest of popularity, under PL t. Asc. ☌ ♀, and p. ☽ at p. I.C., on November 3, 1954.

The horoscopes of these two masters are remarkably similar. The same sign rises, the same sign and house hold their Moons. Capricorn is emphasised in one, the 10th house in the other. Scorpio is prominent in one, Pluto in the other. Each has only ♀ in an air sign aspecting the ascendant, each has a close opposition to ☿; each has ♃ in ♉ in the 10th house.

George Bernard Shaw has shown us this year—by having his most successful season on Broadway—that transits and progressions to one's chart may effectively survive the subject (his M.C. has progressed to ☽ ♅, and ♅, ruler of 10th house, is transiting his ☉). Apparently it is never too late to receive acclaim from planets arriving at the Midheaven.

Cezanne had no planet in the 10th house, and to this and the opposition of ♆ to M.C., we can attribute his failure to achieve recognition during most of his life—he has also more planets in cadent houses and under the horizon than the other artists considered. Picasso was poor and struggling in obscurity for three years, Matisse for seven, but Paul Cezanne lived on a meagre allowance from his father and sold no paintings until almost the end of his life (as p. M.C. neared ♃ with ♄ and ♃ transiting angles).

Paul Cezanne, January 19, 1839, 1 *a.m., L.M.T., Paris.*—Asc. 0° 56′ ♏, M.C. 10° 11′ ♌, ☉ 28° 19′ ♑, ☽ 13° 3′ ♐, ☿ 5° 9′ ♑, ♀ 5° 49′ ♒, ♂ 29° 25′ ♍, ♃ 18° 23′ ♎, ♄ 7° 26′ ♐, ♅ 10° 6′ ♐, ♆ 9° 42′ ♒, PL 15° 57′ ♈, ♌ 28° 1′ ♐.

Cezanne's father was a wealthy banker and wanted Paul to enter the family business; ♆ ☌ M.C. shows the parental disappointment. The father grudgingly furnished an allowance, however, and when it was insufficient the painter was able to borrow from his schooldays friend Emile Zola (shown by Cezanne's ♂ in ♍ in 11th—Zola had both luminaries and Mercury in ♈). The friendship dissolved (under p. M.C. ☌ ♂) when Zola portrayed him as a heroic failure in a novel. Saturn in 2nd is revealed as a depressing influence so far as earning money is concerned. It also makes one stingy with money. Mr. Carter

has pointed out that ♄ in 2nd is not incompatible with great wealth*, and when it was almost too late to matter, Cezanne inherited a large fortune from his parents. He sometimes paid his debts with paintings because he hated to part with money and even after his inheritance the habit prevailed—peculiarly precipitating his death. His coach driver requested a small increase in salary and was discharged. Thereafter the artist walked and soon was caught in a severe rainstorm, collapsed in a ditch, contracted scarlet fever and died a week later, October 22, 1906, under p. ☽☌♅ □ ♄, P. ☿☌♃ and M.C. With ruler in 6th house, he had suffered from diabetes, particularly in his late years.

Regarding the romantic involvement designated by ☽ in 5th, his woman companion bore him a son early in his painting career, and years later, after other affiliations, he married her.

If Picasso attacks his canvases with machine-gun fury, the colours crept over Cezanne's paintings at a snail's pace—twenty minutes between brush strokes was frequent. His deliberation possibly accounts for his having left many canvases unfinished.

What astrologically rules modern painting? It is wrong and insufficient to attribute painting to Venus. Picasso has said: "Painting is not made to decorate apartments. It is an instrument of war, for attack and defence against the enemy." Picasso thus thinks of his art as Martian; but it is hard to imagine anyone but a censorship board being stirred to violence by the opulent sensuality of Matisse's paintings. The divergent approaches reflect the signs at their Midheavens, respectively ♈ and ♉—as they certainly should.

Prominent Mars and a planet or Midheaven in ♈ seems a pre-requisite. Fixed signs rise in every case—reasonably so for an occupation which keeps one steadily before a canvas until completion. The three great modern artists have ♀ in air signs, unafflicted, aspecting the ascendant, with Cezanne alone having other planets in air. Venus disposes of ♃ in every case—rendering this vigorous planet artistic—twice ♃ is ♂ and once ☌ PL. Two have ♌ rising and one has it culminating; there can be no doubt that ♌ is the sign of artistic creation, and the 5th the corresponding house. All have ☽ in the 5th house (with amorous as well as artistic consequences). All have ☉ in a negative sign (though Gauguin's is 2° ♈) in aspect with ♂ in a negative sign. ☉–♂ aspects provide the fiery enthusiasm to make thousands of beginnings and the energy to persist when the sparkle of excitement has palled. Saturn disposes of two Suns and opposes the other, bestowing dedication to the task.

* *Principles of Horoscopic Delineation*, by C. E. O. Carter, p. 42.

That Martian energy and Saturnine determination are demanded can be thus illustrated: after Gertrude Stein had endured 60 sittings for a portrait, Picasso shocked her by rubbing out the face, explaining, "I no longer see you in it." Of course the portrait was subsequently finished. There is a △, a □, and a ⚺ between ♆ and ♅, the latter being always in a negative sign—relating no doubt to inspiration and imagination: Picasso visualises so keenly that he often begins by painting a foot, the other features falling properly into place. None has a planet in ♊: "You want to paint? Start by cutting your tongue out, for you ought to express yourself only with your brushes," Matisse has said. A ♊ influence might well stimulate writing or talking instead, and thus also the afflictions to ☿.

All three painters were born at night with the ☽ also below the horizon, said to inhibit public appearance and bring prominence through one's work; probably it goes with solitary concentration, e.g. Thomas A. Edison.

The energy and productiveness of ♂ and ♄ and the refinement of a ♀ aspect must seek another field, however, without a prominence of the illusory planet ♆. From this unworldly source comes the inspiration for the distortion and freak colouring that *are* modern art. Picasso has the planet in the 10th; Matisse has it square the Sun and stationary direct; Cezanne has it at the nadir.

That there are strong contrasts between the first pair and Cezanne is not surprising for not only the fact of recognition distinguishes him from them. Cezanne was far less given to painting human figures, preferring landscapes and still lifes. It is said that his shyness prevented his using models.

To measure against the essence of the other horoscopes, a fourth painter is presented, who does not strictly belong in their company.

Mary Cassatt, May 22, 1844, 11.55 *p.m., L.M.T., Allegheny City* (*Pittsburgh*), *Pa., U.S.A.*—Asc. 11° 51′ ♒, M.C. 1° 46′ ♐, ☉ 2° 7′ ♊, ☽ 7° 3′ ♌, ☿ 10° 31′ ♊ R, ♀ 17° 11′ ♋, ♂ 24° 40′ ♊, ♃ 28° 22′ ♓, ♄ 7° 17′ ♒ R, ♅ 5° 19′ ♈, ♆ 23° 42′ ♒, PL 23° 15′ ♈, ☊ 14° 41′ ♐.

Mary Cassatt has a curiosity interest, for an eminent woman painter is a rare specimen. She belonged to the Impressionist period in which problems of light and atmosphere were receiving novel treatments (fog and heavy sunlight). The leading figures were Renoir, Turner and Miss Cassatt's tutor, Degas. Their clear, fresh colours struggled for recognition against the sombre tones of the academic style, patterned after

the paintings of the old masters now dingy with age and yellow varnish.

Miss Cassatt has five fixed stars conjunct her planets and on each at 1st and 10th cusps; Cezanne incidentally had none at all, she certainly received more acclaim in her lifetime than he in his. This wealthy spinster lacked the independent fire that seeks no master and after a picture had been accepted by the Paris Salon in 1874, she studied under Degas. Painting in his light, feathery style or the "stencil" style she evolved from Japanese prints, she is famous for warm and affectionate mother-and-child studies (Venus in Cancer), but done in the Impressionists' bright and original manner rather than sentimentally. Her brother's children were often used as models. Her paintings reflect the genteel social world in which she lived, for though she lived on the edge of bohemian Paris she pursued a strait-laced and disciplined existence focused completely on art. Gemini may not have had quite the diverting destructiveness Matisse warned of, but Miss Cassatt's fame is as an *associate* of the masters rather than an independent force. She is, however, America's greatest woman painter.

Miss Cassatt appropriately has a fixed sign rising with ☽ in ♌ (rather than in the 5th house). The opposition of ☽–♄ tends to eliminate distractions, as does the link between ☉–♄. Both luminaries are below the horizon, as are those of Picasso, Matisse, and Cezanne. Uranus and ♆ are joined by △. Mars is 22° from the ☉, but if this is not a conjunction, the planets were closer together by progression during the whole of her long life (she died June 14, 1926 under p. ☽☌ Asc., ♀ S.D.). During the latter years, she was an invalid, becoming almost blind in 1910.

Jupiter and PL are *not* connected; the benefics appear to occupy *wrong* signs; three planets occupy the forbidden sign—but in any case we were looking for distinctions that separate her from the greater painters. It is notable that her chart is excessively positive and it is not unreasonable that a pursuit which seems to attract decidedly virile men would demand such an emphasis from a woman. One might point to painting as the hobby of such sons of ♂ as Churchill and Eisenhower (though both lack planetary placements that would threaten Picasso's status). Incidentally, none of the masters of modern art went to war (though Picasso appears to have sent his paintings); Matisse was too myopic and Cezanne reportedly ignored his summons.

The birthtimes have the following sources: Picasso's from an article in the *New Yorker* (based on recently published birth

records); Miss Cassatt's from an article in *Vogue*; Cezanne's from *Astrological Quarterly Review*, 3rd Qtr. 1952; Matisse's from a book by Gaston Diehl (published only in French). The writer would be much interested in birthtimes of other eminent modern artists.

NEWS FROM THE FACULTY

By M. E. H. and C. E. O. C.

Now that Internal Tuition has ceased and the Club meets less often, "News," which brings information to students in the many countries to which *Astrology* goes, will appear once a year only, at the time when examination results can be announced.

Results of Examinations

In the examinations held in December 1956, the following students were successful in gaining the Certificate of the Faculty: Mr. R. C. Bailey, Mrs. A. Ellison and Mr. H. L. Ward. The Diploma was gained by Mr. W. R. Allin, Mrs. M. B. Machin, Mr. J. Mayo and Mrs. D. M. Tyson.

The results differed from those of earlier years in that all who won awards were resident in England and also in the large proportion of entrants who were unsuccessful in only one or two of the five papers. It is hoped that all these will complete the examination this December.

The Carter Scholarship

Mr. Carter has generously extended the scope of his award by offering it now to external students. The scholarship covers the fees for the Senior Year of the external Course and for the examination for the Diploma. The winner this year is Mr. R. C. Bailey who lives in Yorkshire.

The Astrology Medal

This is the highest award that can be gained by an astro-

logical student, it being presented to whoever obtains top marks in the examination for the Diploma. The winner this year is:

Mrs. Doreen Tyson.

Mrs. Tyson lives in Surrey and grew up in an atmosphere of astrology, since her father was a keen student. She has worked through her Course in spite of many difficulties in regard to family and health. Congratulations go to her on her great success.

Marriage of Vice-Principal

All connected with the Faculty have a special reason for offering their congratulations and good wishes to Mr. and Mrs. M. B. Machin since it was through the Faculty that the two met. Mr. Machin gained his Diploma in 1952. Mrs. Machin, who students will remember as Miss Elizabeth Ferguson, gained hers in 1956. The wedding took place in the autumn of 1956 on a date and at a time carefully chosen to suit the charts of both.

The Thursday Club

Mrs. Hone, who was instrumental in starting this Club in 1952, is now living at her country home so has retired from the leadership, which has been taken on by Miss Buddicom. The Club now meets three times each term instead of fortnightly.

In the autumn of 1956 Mr. Carter gave, by request, a talk on the books he had written.

He remarked that one might ask first of all why he had written books at all, since he had nothing in the 3rd house except ⊕, and only Pluto in Gemini.

It might be the presence of lord 3rd in 1st, or, again, by the Chaldean system, Sun, Moon and Saturn were in Mercury decanates at his birth. Further, the two great stars in the constellation Gemini were on the M.C.

His first-born was *The Encyclopaedia of Psychological Astrology*, written when, by one degree measure, Jupiter was passing from sextile Sun to sextile Uranus, being near cusp 3. This work is now in the 4th edition.

Next, in 1925, came *Principles of Astrology*, also in its 4th edition and the author's favourite. He had done his best, with each fresh edition, to keep it up to date and to improve the language. It was not so easy to write a text-book nowadays, because so much was in the melting-pot, and one had to hold a balance between what one believed oneself, and what the majority believed.

In 1928 he wrote *Zodiac and The Soul* and in 1929, *Symbolic Directions*. The former is in its 2nd edition; the latter is out of print, except for an American impression.

Few of the measures suggested in "S.D." have been used, even experimentally, and perhaps it is as well that the tendency that was rather prevalent in the late '20's to multiply this sort of directional method was kept in check. But the one-degree increment has come into fairly widespread use in Great Britain and on the Continent the allied "solar arc" measure is well known. Mr. Carter said that personally he considered the "o-d's" invaluable. If they appeared to fail expectations, it was because, through lack of experience, these particular expectations were ill-founded.

In 1931 he wrote *Astrological Aspects* which has been reprinted six times, and, like the Encyclopaedia, has been translated into German. The thing that surprised him most, in writing this book and comparing the lives of people with the same planets in contact, was that the distinction between "good" and "bad" aspects was not more clearly marked. Often those with the "bad" aspects seemed to have achieved more, though perhaps they had not enjoyed life as much as those with the sextiles and trines!

In 1932 came *Astrology of Accidents*, of which all copies were destroyed in the Blitz and which had not been reprinted. This, he thought, was a pity. At the lowest estimate it contained a large collection of interesting data, and from another point of view some of his most original work. The statistical facts in this book seemed to indicate that "accident-proneness" was not quite as easily detected as a conventional astrologer might think. Some planetary contacts were definitely above normal frequency, but these were not always what might be expected. Like all statistical work, it needed checking and re-checking with fresh facts and figures.

In 1934 came *Some Principles of Horoscopical Delineation.*

This was really a collection of essays. The idea of horoscopic "integration" was emphasised and this term has come into general use in astrology. There were also studies of infant mortality and longevity, suicide and insanity, crime and outstanding ability.

In 1947 came *Essays on the Foundations of Astrology* which contained, among other things, studies of the effects of aspects in terms of the signs involved, irrespective of the planets, in contradistinction to the usual delineations of aspects in terms of the planets concerned, without reference to the signs.

In 1952 was published a small work named *Political Astrology*

in which the data of many States new-born after the War were recorded and also the fruits of experience acquired during the War in what is usually termed the "mundane" field.

Mr. Carter closed by saying that writing of books had been one of the great joys of his life; they had made many friends for him throughout most of the world. As a financial proposition writing books on astrology offered a poor prospect of reward, and even to get them published at all was not easy, at any rate in Great Britain. It was not desirable that every new-fangled notion should be thrown at the public, but it was a pity that really sound work by the younger generation might never see the light.

GEMINI: THE ZODIACAL CHILD

By Charles E. O. Carter

A lecture delivered at the Astrological Lodge of London on February 11, 1957.

One of the first things we learn about Mercury, at any rate if we study the older text-books, is that it is "convertible" and assumes the nature of the body with which it is in closest contact. That links with the idea of childhood, for the normal child is receptive to surrounding influences and can be educated by them, for good or ill as the case may be. The same seems true of Gemini in relation to bodies occupying it; it does not appear to mentalise *them*, but *they* colour the mentality. One may think of Gemini as a mirror. The notion of the mind as a mirror will be familiar to students of Buddhism, especially Zen Buddhism.

> The body is like unto the Bodhi-tree,
> And the mind to a mirror bright;
> Carefully we cleanse them hour by hour,
> Lest dust should fall upon them.

Of course this conception of Gemini as a passive mirror is more apparent in some cases than others. Thus, Gemini rising

is usually definitely Mercurial. But Sun in Gemini often appears to indicate not an active Mercurial mind so much as a dogmatic stubborn one. For example, George III, who had Sun and four planets in this sign and was certainly not noted for mental agility but was notorious for pig-headedness. Whether it is true that he asked "how did the apple get into the dumpling?" I do not know.

I do not find many eminent people with an *untenanted* Gemini rising, probably because, though intelligent, it is not particularly ambitious and commonly lacks definite purpose. Except by accident, one cannot achieve celebrity unless one has a clear idea of what one wants and a persistence in seeking to get it. This is not a strong point with Gemini, which, child-like, runs from one object of pursuit to another, accumulating a lot of knowledge of facts but without the steadfast application of all its powers to one end. Of course its discursions give it a lot of fun and make it more interesting as a companion than the one-track man, who is liable to be a bore. In fact, Gemini is a popular sign, though perhaps less so than Sagittarius.

That polarity—Gemini–Sagittarius—is the most restless of the six, mentally and physically. It represents the conflict between the so-called "lower mind"—the mind which is said to be "the slayer of the Real"—and the intuition. So one is apt to get people with "religious difficulties," as also under Mercury–Jupiter squares and oppositions, and other less obvious but in principle similar formations. Take Tennyson and the doubts and hopes expressed in *In Memoriam*: how well that goes with Gemini rising and Jupiter in 3rd!

Gemini–Sagittarius loves an argument of any kind, but above all on religious or philosophical subjects. But in cases where the mind has not evolved very far, the same principle is expressed in physical restlessness; the native may be a fidget, and give others the fidgets too.

Indeed, Gemini by itself can be a taxing companion. It is the eternal child, and when it is also *actually* a child in years, it is *very* Gemini in this respect!

In an article by L. Protheroe Smith published in the Quarterly for March 1931, we find that it is remarkable "by virtue of its insatiable desire for knowledge, pursued remorselessly without regard for the comfort and convenience of those around it. From early morn to dewy eve the growing Gemini will fire conundrums one after another upon all and sundry in the neighbourhood; deadly shafts that differ entirely from the more or less straightforward, if persistent, inquiries of his sister, Virgo. Geminian children have, in fact, an infinite capacity for

asking awkward questions, and a happy knack of making you reveal your ignorance on most inopportune occasions."

But this desire to know may lead to a blossoming forth as a famous scientist or an efficient detective.

Indeed, Gemini has a wide choice of vocations: post office, the schools, gymnastics and such sports as running and fencing, journalism, and clerical employment of many kinds, photography, and so forth. It is often a good conjurer and some of the worse types may even manipulate cards to their own pecuniary advantage!

If Gemini rising untenanted does not produce eminent people, and if Sun in Gemini does not appear to be much better in this respect, there *are* Gemini values, as we shall see, that seem very useful.

However, there are some "pure" Geminians who have achieved success.

Jules Verne had Gemini rising, untenanted, but the ascendant was in pretty close aspect with no less than six bodies. So perhaps that fortified the rising sign.

Ivor Novello is another case. 29 ♊ rising, and ♆ PL in the sign, but well in the 12th house. But the rising degree is closely aspected by ☽ – ♀.

Bernadette Soubirous is another with Gemini rising, empty. But it has an exact trine from Venus.

So it seems that Gemini rising needs, if one looks for success, to be supported either by a rising planet or by a very close aspect.

I will not trouble you with a long list of examples, because one can have too much of that sort of thing in a lecture. But a few may be of interest.

Lady Burton, one of the most eccentric and also restless of women, had Moon rising in Gemini, and ascendant □ ☿, △ ♃ ♅.

Sir Laurence Olivier has Pluto rising in Gemini, Sun in Gemini above the horizon.

G. B. Shaw is said to have had 20° Gemini or thereabouts rising, □ ♆ exact, if the time given by Maurice Wemyss may be relied on. There was no planet rising. With his fiery beard and pioneering nature I would have preferred an Aries ascendant myself.

What is certain is that bodies in Gemini, wherever situated in terms of the houses, do affect the mind. Such a statement is commonly met with the objection that "thousands of people must have been born with Jupiter in Gemini" and so forth. No doubt there are many millions born with that emplacement, or

with Venus in Gemini, or whatever planet you like; and they are not all strikingly similar in mentality. Nevertheless I maintain that they *are* similar in certain basic respects. How far these can be *expressed* is another matter altogether. One must make allowances for the material that the planets have to work through. Many a chicken, no doubt, has been born at the same moment as a child and near the same place, but no one demands that the chicken shall respond to its horoscope as the child will. In like manner, though to a much less extent, will an Eskimo respond differently from a cultured European.

Curiously enough, perhaps, since Gemini is the detriment of Jupiter, this planet in the third sign seems propitious, bestowing a rich and versatile intellect.

Two people with Jupiter rising in Gemini, both of whom reached the top of their profession, were President Ebert, who began life as a working-man, and George H. Ruth, "the greatest baseball player of all time."

C. W. Leadbeater is also said to have had Jupiter rising in Gemini, though the time is uncertain. In any case the planet was in Gemini.

When it comes to this ♃ – ♊ position, irrespective of mundane location, we can compile a list that is quite impressive.

One point is particularly interesting, and that is that the German horoscope and that of the U.S.S.R. both have Jupiter in Gemini; and it is certain that many eminent Germans, good and bad, have this emplacement, beginning with William II and the Crown Prince, "Little Willie." We have also noted Ebert, and can add Hess and Ribbentrop (born only four days apart and in each case with a conjunction of Jupiter, Neptune and Pluto) and also Max Schmeling, the heavy-weight boxer.

Two other famous Germans: Johann Kepler, the great astronomer and astrologer, who had Neptune rising in that sign; and Albrecht Dürer, who had Sun, Moon, Mercury and Saturn in Gemini, 26° Leo rising. Says Longfellow:

> Here, when Art was still religion, with a simple, reverent heart,
> Lived and laboured Albrecht Dürer, the evangelist of Art;
> Hence in silence and in sorrow, toiling still with busy hand,
> Like an emigrant he wandered, seeking still the Better Land.

This picture hardly seems like either Leo or Gemini which is not usually reverent or silent, or particularly simple, either.

He was not only a painter, but also an engraver and draughts-

man, which is Geminian, and he had seventeen brothers and sisters, which is decidedly true to type.

Longfellow's sad words seem more applicable to the greatest of all children of the third sign—Dante Alighieri, who had Sun in Gemini in 12th, and Mercury and Saturn in the 1st in the same sign. He indeed was a wanderer and one who knew the bitterness of eating others' bread. He tells us he was born under Gemini, but the day itself is uncertain, and the maps given by Isabel Pagan and in *Notable Nativities* are quite different.

Here are some more examples of *Jupiter in Gemini*.

Dickens, Balzac, Thackeray, Compton Mackenzie and Kenneth Grahame amongst novelists, also Conan Doyle, whose religious interests were also well marked, and with him we may place C. W. Leadbeater, and Proclus, the Neo-Platonic philosopher.

Leslie Weatherhead has this position; and I suppose we may say that Henry VIII had a good deal to do with religion, at any rate from the political angle. In fact, he was originally intended for a Church career.

Lord Byron represents the poets, and Marshall Hall the law.

Among astronomers we have Halley, Schiaparelli who "discovered" the so-called canals of Mars, and Simon Newcomb, one of the greatest American astronomers.

Erasmus and Richard Garnett fall amongst men of letters.

Clement Attlee and Lord Rosebery are among the politicians, and Edison among inventors.

Finally, Charles de Foucauld, who, after a youth of debauchery, became a solitary anchorite in the Sahara.

One would expect Jupiter in Gemini to bestow a fertile mind but it is rather surprising to find so many outstanding examples of intellect. Since Jupiter is said to be in detriment in the sign, one would expect a certain "silliness" and superficiality; but that does not seem to be the case.

It would be a mistake to expect too much from a sign-position, but, within its limits, this seems a happy one.

Venus in Gemini gives us some good cases, too, and they illustrate the undoubted effect of Gemini positions upon the disposition.

There is a gentleness about most of these people and often grace of expression and a delicate and pleasing style of writing.

However, most astrological rules have apparent exceptions, and the Duke of Wellington was by no means famous for pulling his verbal punches. He had Venus in Gemini, but it was conjoined with the star Bellatrix, the maiden warrior, said, if

prominent in a woman's map, to make her "loquacious and shrewish" and it "gives a high-pitched, hard and sharp voice." In the old days all astrologers were men and they omit to say what its effect is in the nativity of a male. Perhaps some modern authoress will investigate this point and avenge the insult to her sex! I make her a present of Arthur Wellesley, to start with!

Gemini is rich in bright stars. R. C. Smith, "Raphael I," remarks on this and modestly suggests that this is why so many Geminians are famous. He had it rising himself.

We may now pause to mention some of these stars:

Aldebaran, in 9° Gemini but in the constellation of the Bull and therefore probably indicating Venus qualities. It has only 5½° of south latitude, and is of the first magnitude.

Rigel, also of the first magnitude, in 16° Gemini but in the constellation of Orion, the giant hunter, and with 31° of latitude, that is, distance from the ecliptic.

Bellatrix, also in Orion, and of which we have just spoken, 17° of latitude.

Capella, the brightest star in Auriga, the Charioteer, of a pleasant yellowish hue. It has 23° of latitude and is in 21° ♊.

Betelgeuse, 1st magnitude and the brightest star in Orion, but in 27½° of Gemini, with 16° of latitude.

Stars with considerable latitude do not rise with the zodiacal degrees they occupy but they do culminate with them and so can be readily studied from that point of view.

My own theory is that such influence as they may possess is probably allied to their constellations, not to the signs. Thus the Twins themselves, Castor and Pollux, are in the sign Cancer but the constellation Gemini, and I regard them as Mercurial values and have indeed found them so in my own case.

As for all the more or less deplorable "effects" that the ancients ascribed to them, and which Robson has faithfully recorded, I believe we may dismiss them as pure rubbish. If, in addition to the malefic planets (as in *one* sense we can still call them) we have all these cut-throat stars to contend with, we might as well "pack up" and, like Socrates, take a dose of hemlock.

This attractive old philosopher—he must have been attractive, else young bloods like Alcibiades would hardly have cultivated his company—is said to have had Mercury and Venus in Gemini, an appropriate configuration for one who was the first, at least in the Western World, to pursue truth by careful dialectical methods. He did not rouse opposition, as Mars in Gemini would have done, by outspoken attacks upon

what he believed to be false but he undermined it by patient prodding: Sun conjunction Jupiter in Taurus, both trine Pluto.

His disciple and exponent, Plato, had Mercury, Mars and Venus in Gemini, according to a map calculated by Robson, and to the last position we may ascribe his style, which has always been praised for its peculiar beauty.

But the greatest of all writers, he who composed the Sonnets and the Plays, had Venus in Gemini. Whether this genius was indeed "the man of Stratford" or whether it was Lord Oxford, in either case Venus was there. We may dismiss Francis Bacon in this context; he had Saturn in Gemini and was true to that emplacement.

Other Venus in Gemini poets were Tennyson and Sir Edwin Arnold; and Mr. Krishnamurti may almost be described as a poet or at any rate a writer of poetic prose.

Two outstandingly Gemini personages are the Czarina and the Duke of Marlborough.

Maurice Wemyss gives the data for the former, the unhappy and deluded woman who played her part in the downfall of the Romanoffs. The hour is only approximate, but he credits her with ascendant, as well as Sun, Moon, Venus and Mars, in Gemini. Thus Mercury disposes of five important factors and it is near Pluto, though otherwise well aspected.

But the exact conjunction of Jupiter and Uranus is highly critical. Intrinsically capable of much, it is involved in a heavy "T" square. She was certainly emotionally unstable to the last degree and this may be attributed to having so many planets in one sign, with a badly afflicted Mars in the midst of them. It is implicated by semisquare and sesquiquadrate in the great "T" square.

The evil monk, Rasputin, seems well indicated by Neptune in 11th, the highest planet in the map.

Her husband's Mars was on her Neptune and his Sun on her ruler, and of 27° Taurus Charubel says "Such a person must beware or he will be tempted to dabble in black magic, which would terminate in his utter ruin." There may be something in this ascription. What is more certain is that Algol, the Skull, is a dangerous star, in Taurus 25°. It is the Head of Medusa the Gorgon, and is known as Lilith by the Hebrews, this being the name of Adam's first wife, a vampire.

John Churchill, first Duke of Marlborough, was by no means unstable mentally or emotionally, at least during most of his life. He was notably calm and imperturbable. He had Aries rising, but must be acclaimed a Gemini of all Geminis on the strength of Sun, Mercury, Venus, Mars and Pluto not only in Gemini, but in the 3rd house, with the possible exception of Mars.

His life was one of intrigue, and he had to endure perpetual political animosities and frustrations and ingratitudes.

This is not surprising, for he had Sun exactly conj. Pluto, opposed by Uranus and Neptune. But there were plenty of good contacts too.

But we are concerned in his Gemini positions, which gave him the tact he so often needed in dealing with his allies, and also a capacity for attention to details in his military preparations that almost amounted to genius.

So much for Venus in Gemini.

Sun in Gemini, as I have said, does not always produce notably intellectual types, although, if one knows them well the position does come out.

However, we have the following well-known writers: Thomas Moore, Thomas Mann, and Thomas Hardy—truly, Gemini is the sign of the sceptic and St. Thomas is the prototype of the sort of mind that "likes to be shown." Chesterton had Sun, Mercury and Mars in Gemini, and he was a controversialist, as Mars in Gemini usually is. Ralph Waldo Emerson had Sun and Mercury in Gemini; Sir Oliver Lodge had the Sun. You will notice that Gemini often appears interested in religion. Abbas Effendi, leader of the Babi sect, had the same positions as Chesterton—Sun, Mercury, Mars in Gemini.

Moon in Gemini seems to produce about an equal number of writers—perhaps more. For here we get a blend of the imaginative powers of Cancer with the expressive ability of Mercury. However, I will not weary you with a list of examples.

Mercury in Gemini comes in with Karl Marx, and as he had both lights in Taurus, one gets a combination that seems to agree very well with ponderous statistical compilation.

Saturn in Gemini is apt, I think, to produce a rather dull mind in ordinary horoscopes; but there are several celebrities with this position and in some of them the effect of the Saturn–Mercury combination is quite clearly shown and seems to have affected the career appreciably.

For example, Tom Merton who became a Trappist and wrote *Elected Silence.*

Mussolini had both malefics, and the Moon, in Gemini, and Jack Doyle had Mars and Saturn there; in both cases a hard or at any rate a tough character. So also was Cellini; and his career as a worker in metals seems appropriate. He is famous, among other things, for his statue of Perseus holding the severed head of Medusa, and sure enough he has the Sun in 20° Scorpio opposite Algol, with Venus and Mars just behind the Sun. He had Jupiter rising in Aries trine Mercury in Sagit-

tarius on cusp 9, and his famous autobiography contains plenty of religious sentiments, which he finds quite compatible with his deeds of violence, excuted on men and women alike. People really did express their bad aspects in those days and made no bones about it!

Pierre Laval had Pluto, Saturn, Venus and Mercury in Gemini. This sort of satellitium, combined with Virgo rising, can indicate a dangerous character, subtle and unscrupulous.

Hard but able, one may say of Saturn in Gemini and Francis Bacon comes in here as a good instance. It is favourable for a scientific career.

Mars in Gemini is usually well-marked. The native will be courageous and often mentally gifted, and, of course, very active. But under affliction there are dangers.

I have placed on the board the natus of the painter Van Gogh, which will, I think, be new to many of you. It is taken from Marc Edmund Jones's *Sabian Symbols*. He was born in Brabant (Groot-Zundert) on March 30, 1853, at 11 a.m.

Note the painter's degree (22° ♓) on the midheaven.

In early life he aspired to a religious career, and that is not strange, since he had the Moon conjunction Jupiter in Sagittarius.

As you will see, this conjunction was opposed to Mars in 26 Gemini, close to Betelgeuse, and Venus was in square to these three bodies, building up a powerful and disruptive "T" formation, helped, however, by the position of Mercury in Aries. The Sun is almost exactly between Uranus and Neptune.

Van Gogh is known for his gorgeous colourings and his love of brilliant sunlight, and it was partly this that caused his mental instability, for he worked unceasingly in the hot southern sunshine.

He lived for a time with Gauguin, but this companionship got on his nerves and he threatened his friend with a knife; then, in remorse, struck off one of his own ears. Probably, since we have ears in pairs, these come under Gemini, and in any case they are the outer part of our auditory organs—and all the senses must come, in a wide sense, under Mercury.

After this episode he was under medical care, though he continued to paint, unrecognised and unrewarded. It is said that only his brother appreciated his productions in his life-time. This we may ascribe to the strong Mercury.

Finally he shot himself and died on July 29, 1890, the death-arc being 37° 20′. This brings his M.C. to Pluto, his Sun to Saturn, and Saturn itself, by o-d, to opposition Jupiter.

You will note that here we have the star Pollux, in constellation Gemini, just rising.

Mercury rules 4th and perhaps this is the indication of posthumous fame, so often the lot of great artists.

A fine example of Mars in Gemini is Queen Elizabeth I.

The planet was in trine to Mercury, its dispositor, in Libra, and that no doubt restrained the more vehement expression of Mars—when she wished to repress it, which was not always the case.

Of her a modern historian, our own Churchill, writes: "High courage in moments of crisis, a fiery and impetuous resolution when defied, and an almost inexhaustible fund of physical energy." "She could speak six languages, and was well read in Latin and Greek." "A restless vitality led her hither and thither." "In quickness of mind the Queen was surpassed by few of her contemporaries, and many envoys to her Court had good reason to acknowledge her liveliness of repartee."

When we consider this powerful position and recollect that the Great Queen also had Jupiter in Sagittarius, but her ruler Saturn in Cancer, we find we have a good key to her character, which irritated her councillors but never lost her the love of her people and the grateful remembrance of their posterity.

It is not surprising that Mars–Gemini should be related to Aviation.

Count Zeppelin had Mars with Rigel and his navigator, Hugo Eckener, had it with Betelgeuse. D'Annunzio, who, with many other strange qualities and activities, was also an airman at a time when this was unusual and hazardous, had Mars in 2° Gemini. Ivar Kreuger, the Swedish match-king, committed suicide by stepping out of a 'plane when crossing the North Sea. He had Mars with Aldebaran.

Notice how often positions involving the great stars go with *bigness*, in some sense or other. Van Gogh had an abnormally large head; Eckener and Zeppelin had to do with an immense airship; Kreuger was called a "king" in finance.

A final Gemini example that must be recorded is that of Victoria, with Sun and Moon rising, in conjunction with Aldebaran.

We must conclude our study of the third sign. The first three are not as interesting as the last three, or even the intermediates. This is not because they are not important. They are indeed representative of primary attributes: Energy, Form and Mind. But because they are so basic, there is less to be said about them than there is concerning the more differentiated types.

It is significant that Gemini is the first human sign, but humanity appears first in the zodiac as children—very naturally. If Aries and Taurus are energy and form, then animals have as much of these as humans. Indeed, so have minerals and vegetables. But we have been told that consciousness sleeps in the mineral kingdom and dreams in the vegetable; it only wakes in man. Some animals certainly possess a great deal of intelligence, but, with some exceptions, they can hardly be said to *think*. In fact, some humans hardly appear to do so, to judge by their conduct.

However, Gemini presents man with the opportunity to develop his lower mind, the mind that cognises objects, that differentiates and discriminates and analyses. From this, he can expand his intellect to the illations and comparisons of Libra, the intuitions of Sagittarius, the universalisations of Aquarius.

Meanwhile, he is at all events a stimulating and lively companion.

But do not be led away by his occasional scepticisms. The sceptical Gemini is really one who denies his own essential nature: the power of the mind to know truth. Sometimes Gemini manifests the truth of the adage that a little learning is a dangerous thing!

Sometimes he demonstrates that one may have a lot of knowledge and seemingly not make much use of it. Perhaps he thinks that *to know* is enough in itself.

He is a child with a new instrument and sometimes he does not quite know how to use it to the best advantage.

ASTROLOGY ABROAD

An Excursion into Indian Astrology

By A. L. Cilliers

Some months ago I received half a dozen copies of the 1956 *Astrological Magazine* through the kindness of its Editor, Prof. B. V. Raman. He also sent me three small books, two of which are written by himself, the third by his grandfather, Prof. B. Surayanain Rao.

As it was my first contact with Indian astrology, I was most

grateful to Prof. Raman for giving me this opportunity to become acquainted with his country's literature on the subject.

To begin with: *Astrology and Modern Thought*, by Prof. B. V. Raman, is an excellent book to have handy when one wants to confound the critics of astrology, as it gives answers to many controversial points, and it is an erudite and scientific little volume which also quotes Western authorities on the subject freely. Provided he was not too pigheaded to read it, this book would give many a critic food for thought. It is specially suitable for the Western enquirer as it contains none of those unfamiliar Sanskrit terms with which the other books and the *Astrological Magazine* bristle, and which were, after all, meant mainly for the English-speaking Indians.

Only on page 99 does one find a little sample of Indian horoscope charting. There are always two charts given, the "rasi" or sign chart, and the Navamsa chart. The chart shows twelve small squares surrounding a large centre square, and the planets are entered into the requisite squares according to their position in the Nirayana or fixed, sidereal Zodiac, but without their sign degrees. The word *Lagna* in one of the squares indicates the ascendant. Aries starts in the square to the right of the top left corner and charting proceeds in clockwise fashion around the large centre square. Rahu and Ketu, the Nodes, are never left out and assume far more importance in the Indian chart than they do in our Western horoscope. Contrary to Western ideas, Rahu, the Dragon's Head is by no means considered a wholly favourable influence, for Prof. Raman mentions a sample chart regarding which he states: ". . . The association of Venus with Saturn, Mars or Rahu is always indicative of either want of domestic happiness or oversexuality making one seek illegal sex gratifications."

There are various little things like that which strike one as rather strange at first and confusing because they are unfamiliar. For instance: The Cardinal signs are referred to as *Movable* signs, but the Mutable signs fortunately are called Common signs, a term familiar to us.

The second one of Prof. Raman's books, *Studies in Jaimini Astrology* is quite a different proposition for the Western student. It uses the Sanskrit astrological terms exclusively, and it is a great relief to find a glossary at the end of the book. Even so, it is quite a laborious task to work oneself conscientiously through this most interesting book. But before anybody attempts it, let him at least get the names for the 12 signs and the 7 planets firmly into his head as a foundation he cannot do without in reading any Indian astrological publication.

This book reveals like nothing else the unbelievable complexity of Indian astrological interpretation. We in the West consider India to be ruled by Capricorn. But to my great amazement I discovered that the Indians themselves consider that they are ruled by Virgo and to look at the wealth of detail and their elaborate point-system for judging planetary strength, etc., one certainly gets convinced of the fact that their astrology must be ruled by the highly analytical and detail-loving Virgo, too!

There are at least 6 different kinds of ascendant, so that what we call ascendant has to be qualified by calling it *Janma Lagna* or birth ascendant. There is also an Arudha, Bhava, Hora, Varnada, Ghatika and Nisheka Lagna! The rules for calculating them are as complex and detailed as everything else in Indian astrology. The time measurement is the *ghatie*, a span of 24 minutes. There are 60 ghaties in the day, and birth-time is given in these ghaties, usually counted from sunrise.

Jaimini astrology is really an offshoot of the more generally practised Parasari system, both systems being called after the two sages who initiated and propagated the system. The Jaimini sutras are most abstruse, so that even the Indian astrologers and commentators had a hard task to interpret them and put them into a practical, usable form. It is the great merit of Prof. B. V. Raman to have given the Indian world a lucid exposition and summary of the whole system, which contains many interesting peculiarities. Houses and signs become synonymous, for instance.

Then there is the question of Indicators or Karakas. The chief indicator of any chart, or the Atmakaraka, is that planet which has the highest longitude by degrees in the Fixed Zodiac. Thus if Venus happened to be in the 29th degree of any sign, she would be the Atmakaraka for that chart, regardless of the ruler of the birth ascendant. The other planets then follow in the order of their zodiacal longitude from the highest to the lowest, and this will also be the order of their importance in that chart. The sublord, or amatyakaraka, is associated with Budha, or Mercury, the third lord will be Bhratru Karaka or indicator of all events pertaining to brothers and sisters, although Indian astrology considers Kuja or Mars as the *natural* ruler (or naisargika) of brethren; for us in the West, it is Mercury, of course.

Fourth comes the Matrukaraka, ruler of the mother, although the *natural* ruler is for both Eastern and Western astrology Chandra, the Moon.

The planet with the fifth highest longitude is the Putra-

karaka, ruler of children, for which the natural ruler is Guru, or Jupiter. (We associate Mercury with young people.)

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Lastly, in seventh place, we get the Darakaraka, ruler of the wife or husband, for which the natural ruler is Sukra or Venus, as indicating "the loved one."

Quite different too, in Jaimini astrology is the idea of aspects, which are reckoned by signs rather than by degree-angles. A planet cannot aspect another planet or house within 30 degrees in front of it and 60 degrees behind. Furthermore, all movable, i.e. *cardinal* signs, aspect all fixed signs, except the adjacent one, and vice versa. But common signs aspect each other only. Thus a planet in a cardinal sign aspects the 5th, 8th and 11th house from it, or sign from it.

When considering the aspects a planet receives one has to pay attention to any possible "argalas," i.e. influencing, affecting or obstructing agent, which may be any other planet found in the 2nd, 4th, 5th or 11th house or sign from the planet under special consideration.

It would lead too far to explain all the intricacies of Jaimini astrology, but as a last example let us consider Kendrabala—or strength by angular position, of any planet. Such angular position is determined solely as reckoned from the position of the Atmakaraka, or main ruler of the chart, *not* from the angular positions according to the ascendant or M.C.

The Western student needs a considerable amount of concentration to see any chart from the Indian point of view, but all the same some remarkable results can be obtained in this way as the final example chart in this book, namely that of Hitler, shows when analysed the Jaimini way. But this system the Atmakaraka is Venus (just as it is in the Western chart on account of Libra rising) but here for the reason that Venus is found to have the highest longitude, namely in 25.50 Mesha (Aries) *in the Indian zodiac*. Next comes Mars in 25.31 Mesha, then Saturn in 22.35 Kataka (Cancer), then Jupiter, Moon, Sun and Mercury, in that order. Only 7 planets are ever used, Uranus, Neptune and Pluto are never considered. But the nodes are of great importance and are treated as a separate planet, and sometimes even referred to as such!

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This book reveals like nothing else the unbelievable complexity of Indian astrological interpretation. We in the West consider India to be ruled by Capricorn. But to my great amazement I discovered that the Indians themselves consider that they are ruled by Virgo and to look at the wealth of detail and their elaborate point-system for judging planetary strength, etc., one certainly gets convinced of the fact that their astrology must be ruled by the highly analytical and detail-loving Virgo, too!

There are at least 6 different kinds of ascendant, so that what we call ascendant has to be qualified by calling it *Janma Lagna* or birth ascendant. There is also an Arudha, Bhava, Hora, Varnada, Ghatika and Nisheka Lagna! The rules for calculating them are as complex and detailed as everything else in Indian astrology. The time measurement is the *ghatie*, a span of 24 minutes. There are 60 ghaties in the day, and birth-time is given in these ghaties, usually counted from sunrise.

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Next, as evaluated by an intricate point system, comes Dhanus (Sagittarius) which is our Capricorn, at least that part where Hitler's Moon and Jupiter conjunction is found.

As for planetary strength, Saturn, the planet taken by Western astrologers as the most important and significant one in Hitler's chart, ranks only third in the Indian evaluation.

For the timing of events in Hitler's life, the Chara Dasa directional system is employed, but for matters relating to his death some other directions are also necessary.

Finally the term "Raja Yoga" needs a little explanation, it crops up everywhere in Indian astrology and means a powerful combination of planets (not necessarily a satellitium) which produces worldly benefits and wealth. A Raja Yoga exists, for instance, when the birth ascendant or Janma Lagna, as well as two other "ascendants" or points of departure are all aspected by one particular planet (the other two being the Hora and Ghatika Lagna.

The opposite to Raja Yoga is the Arishta Yoga, an unfavourable combination of planets, which produces misfortunes. The whole conception reminded me forcibly of E. H. Troinski's planetary pattern groups which are likely to produce events of varying gravity. It is the same idea, only the rules are different.

In Hitler's case a powerful Raja Yoga was produced by the 4 planets in the 7th house from his birth ascendant, moreover these planets are also in the 7th house as reckoned from the Drekkana Lagna or Decanate ascendant.

Furthermore, according to the Indian rules Saturn, Mars, Venus and Moon all aspect the birth ascendant as well as the Ghatika and Hora ascendants. The fact that Venus the main-ruler or Atmakaraka is in the same sign as the Sun (although 16 degrees away from it and therefore according to Jaimini astrology in conjunction with it and that both these planets fall in the most powerful of all the signs in Hitler's chart, namely into Mesha (Aries) also constitutes a Raja Yoga. By progression according to the Chara Dasa method the influence of the sign Mesha will be at its strongest at the age of 41–53, for Hitler, and this brings us to the years 1930–42, the years which saw his rise to power and ended with the turning point in his life, when his luck and power forsook him.

It was a very good idea of Prof. B. V. Raman to choose a well-known Western chart for an example illustration of Jaimini methods as it enables us to get a good insight into them, unfamiliar as they may seem.

Finally I would like to discuss the third book, written by Prof. B. Surayanain Rao, Prof. B. V. Raman's distinguished

grandfather. The book was first published in 1943, but saw a fourth edition in 1948.

It is quite one of the most fascinating books on astrology I have ever come across: *Strijataka or Female Horoscopy* supplies all the answers to the virtues and failings of the weaker sex. Fortunately it has a glossary of terms at the back which enables the Western student to understand it properly.

Marriage is a very serious matter in India, and a girl's horoscope is of the utmost importance to the husband and his family, as he can get a complete preview of the girl's temperament, her religious attitude, her chances for children and her physical strength to bear them. But the birth horoscope is not the only chart to be considered, the puberty-horoscope is of equal importance and then there are still charts for the consummation of the marriage, etc.

Here, too, Raja Yogas play a very important part, and so do the Arishta yogas or unfavourable combinations which indicate that the girl is a poor bargain as a wife.

The thrimsamsas or sign degrees also play a great part and a full delineation of the various combinations is given, which, if applied to Western female horoscopes after the necessary transposition of Moon and/or age into the Indian zodiacal longitudes, might give some fascinating results! Once the requisite ayanamsa degrees have been subtracted, the following rules apply to the Indian zodiacal positions of the ascendant and the Moon. We always read ". . . if *the Asc or the Moon* falls into such and such a degree. . . ."

For the odd, male or positive signs Mars rules the first 5 degrees, Saturn the next 5, Jupiter the following 8 degrees, Mercury the following 7 degrees and finally Venus the last 5 degrees of any positive sign.

For the negative, even or female signs the sequence is exactly reversed: The first 5 degrees are ruled by Venus, the next 7 degrees by Mercury, then Jupiter rules the following 8 degrees and finally come Saturn and Mars with 5 degrees each.

If a Mercury-ruled sign rises, i.e. Gemini or Virgo and the ascendant or Moon is found in a Mars-ruled degree, then the woman is cunning and dissimulating but if a Jupiter ruled degree should rise then she will be virtuous, graceful and loving. Almost the same holds good when Mercury rises, though it is not quite so good. But if a Saturn-ruled degree rises, she will be a cold and unresponsive wife.

If a Venus sign rises (Taurus or Libra) and the ascendant or Moon are also in a Venus-ruled degree, then she will be a good and learned woman, with a Mercury-ruled degree she might

even be a skilled musician, a professor of music! But paragons of all the female virtues are invariably born when ascendant or Moon are in a Jupiter-ruled degree. A Saturn-ruled degree of a Venus sign would indicate the possibility of a second marriage.

With Moon or ascendant in Kataka (Cancer) and a Mars-ruled degree rising, the girl will have free and easy morals, and perhaps even more so if a Venus-ruled degree of Cancer rises or the Moon be in such a degree. A Saturn-ruled degree of Cancer will kill the husband, a Mercury-ruled degree will make her learned, but here too, the most admirable qualities of a girl with Cancer rising are only brought out if a Jupiter-ruled degree rises.

Beware of the talkative wife! She might have a Mars-ruled degree of Leo rising, and she's bound to be bossy and masculine as well (not a recommendation in India!). Her morals will become free and easy if a Venus-ruled degree of Leo rises, while a Mercurian degree would make her strong-minded. A change of caste will occur if the girl has a Saturn-ruled degree of Leo rising, but if Jupiter should hold sway then she will become a queen or the wife of a ruler.

With either Pisces or Sagittarius rising she will become "a good lady" in spite of a Mars degree on her ascendant or on her Moon, but not so if it should be a Venus degree instead. Mercury's rulership here gives a clever woman and Saturn's a cold woman.

Quite the worst affliction which could possibly befall a little Indian bride is barrenness, so pity the young girl who happens to have the Moon or her ascendant in either Capricorn or Aquarius, the signs ruled by Saturn, and a Venus-ruled degree rising. This gives barrenness. If Mars rules, then she will become little more than a servant, if Saturn rules the rising degree then she will love and marry a man beneath her in caste. If Mercury should rule her Moon or ascending degree then she will be "a wicked woman." Only if a Jupiter-ruled degree of either Capricorn or Aquarius rises will she make her husband a loving wife.

A list of thumbnail Sun-sign and Moon-sign interpretations are also included, but what the Westerner finds rather more difficult to follow are the interpretations of the Constellation influences, 27 of them. The varying attitudes of a girl towards religion are stressed here.

The constellation Chitta seems to be unusually potent for ill, for it is stated that the girl born under it "on any lunar day except the 14th day of the dark half of the month" will become a "Vishakanya" or poisonous maiden! If she be born

on any lunar day in the bright half of the month (except the 14th day) then she will become "poor and adulterous" in spite of the fact that this constellation also bestows "fine pictures, nice ornaments and a handsome body" as a useful adjunct to marriage.

Avid female gossips range under the constellation Danishta, although there will also be a goodly amount of worldly possessions and pleasures.

Fortunately only 6 of the 27 constellations are really very unfavourable so the Indian maiden has quite a fair chance of avoiding one of them.

When it comes to an evaluation of the house positions of the planets, the Western reader receives a few surprises here and there (unless there is a misprint?). We are used to taking a very favourable view of the Sun's position in the 7th house, but in Prof. Rao's book we read: "Ravi (Sun) in 7th: neglected by husband, unhappiness and terrible to deal with, unsympathetic, phlegmatic diseases, sinful deeds and a deformed body" (!) This sounds more applicable to the 6th or 8th house to me.

The Moon in the 8th house is most unfavourable for a girl, for it is stated to make her cruel with envious eyes (Scorpio!), ill-developed bust and sexual organs. She is also likely to have "lack of ornaments, an unclean body, anger and wonderful scandals" [*sic*], which probably means some unpleasant notoriety.

Mars in the 10th house gives "crooked works and views, makes irreligious and fond of unholy work, shameless and ignorant." A Westerner might not interpret this Mars-position quite so harshly, neither might he be inclined to think that Mercury in the 6th house made the girl "unwilling to help others, hating enemies and excessively passionate." Likewise he might not hold that Venus in the 6th gives a "mean, irritable and cruel temperament and makes the wife rejected by husband and children."

We have heard of Raja Yoga or fortunate combinations of planets before and in this book they play a very great role, too, for chapters 10 and 11 give many interpretations of such Raja Yoga combinations which make quaint reading sometimes:

"If the Sun occupies Mesha (Aries), his sign of exaltation, with all the auspicious shadvergas (or 6 subdivisions of the chart) aspected or conjoined by benefics and the birth falls in a fixed sign, the girl will become a queen and will command many elephants, horses and conveyances."

It is interesting to note that such Raja Yogas are stated to indicate only worldly benefits and wealth but give no indication

of the girl's future spiritual development or level. The eleventh chapter ends with the categorical statement by the writer that . . . ". . . platonic love is a mental hallucination that has no practical existence with many . . ."

Professor Rao also intersperses his book with several philosophical ruminations, which ring so very true to the Western astrologer as well. For instance we read on p. 36:

"In astrology it is no joke to make correct predictions, for the astrologer has to remember all such details, analyse them as best he could, balance the conflicting evidence, combine theory and practice, use common sense and intelligence, study the environments of the parties, the local, political, the social and the religious conditions and then, after summarising all these, draw reasonable conclusions and make predictions with care and caution."

Or again, on p. 44: "The task of the astrologer, if he wants to be honest and faithful to his science, is not only taxing but also laborious. Sciences, whatever they may be, are not for lazy fools and ignorant brains. Devotion, intelligence, patience and industry are wanted."

And finally this, which may also strike an answering chord in some Western astrologers' minds: "Any brain, however intelligent it may be, reels back at the stupendous labour which lies before it in astrological calculations. It is surprising how educated people, themselves discontented with their heavy incomes, can make up their minds to overlook the dignity of the herculean labour and offer to the really learned astrologers small sums, often even less than the humble wages of a street coolie. Such, however, is the logic of the learned, and they have the audacity to find fault with the astrologers and their false predictions. This is something like jeering at an engineer for not building a tank bund properly, when he is paid ten rupees for a work which really costs a thousand. What would be his reply, readers can answer."

In conclusion, a few words about the *Astrological Magazine*, the contributors to which seem almost all to have University degrees. Most of it, however, is difficult to follow for the Western reader unless he is familiar with the Indian astrological terms. But there is an excellent page "From West to East" written by Douglas Hunt who also writes the "World Digest" for "Prediction," and at times some very good translated Western articles, like those on E. H. Troinski's Tertiary Directions with the necessary tables for computation, which I have not yet found in any English magazine, as well as articles of criticism and defence of E. H. Troinski, who is taken very seriously in

Indian astrological circles. The magazine can well be described as an erudite, comprehensive and scientific one, apart from a few more popular sections at the back, which are purely meant for Indian readers. The section of "Planets and Family Planning" strikes a quaint and unfamiliar note to the Western mind, minute details of periods of time are given for each month at which the conception of a son or daughter becomes likely.

LETTERS TO EDITOR

From JOHN COWARD (DERBY)

DISTANCE VALUES

According to Mr. A. L. Cillier's article (Vol. 30/3) on the Distance Values of Mr. J. Schreiweis it seems that the quantitative value of a planet's astrological influence varies as its radius vector being at its maximum when in perigee and at its minimum when in apogee. Thus it is likened to gravity of the classical theory. This theory, however, is only valid when dealing with, say for example, the Earth and Moon as wholes or as two particles of different masses. When we deal with the gravitational effects of the Moon upon matter on the surface of the Earth—tides for instance and, here, analogically human beings—it is the tangential component which is the effective one, not the perpendicular one which is negligible. It is easier to pull a heavy article across a floor, i.e. tangentially to the Earth's gravitational force supposed to originate at the centre, than to lift and carry. The tangential force varies as the sine of twice the altitude of the emitting body (Principia). It is of a very small order when in the zenith and when on the horizon it is nil. This latter fact is in violent contradiction to astrological practice. It is at its maximum when the altitude is 45° (or related distances 135° 225°, 315°) and it is only at these points where the Distance Values are exact; elsewhere modification is needed.

When the Moon is under the meridian it may have, dependent upon the latitude and declination, the altitude of 45°. Here, then, astrology and dynamical astronomy touch for the Moon would be exerting simultaneously two maximum influences, astrological and gravitational.

There is a great deal more to be investigated about this matter. In the meantime the analogy made by Mr. Cilliers between Distance Values and gravitation should not be further pressed.

From S. L. MACBEAN, B.Sc. (MONTREAL)

GOOD TEETH

I have many excellent books on Astrology but in none of them do I find any discussion on the subject of human teeth. The only reference is that teeth are ruled by Saturn.

Much controversy has been aroused lately on the matter of caries in children's teeth. The medical and dental professions are in favour of adding that poisonous chemical, fluorine, to the nation's drinking water and have succeeded in doing so in many places.

While on holiday I became acquainted with a small boy who had beautiful teeth and dental arches that are perfect.

Data: February 24, 1952, 9.15 p.m., E.S.T., 45: 20 N., 75: 43 W. Asc.: 16: 33 Libra.

I hope Astrology can throw some light on the problem of sound teeth. Nothing adds so much to human attractiveness as sound, beautiful teeth.

Mr. Walter J. Crosse, Bona Vista Road, Greenmount, Western Australia, would be pleased to hear from any astrologers in Perth, W.A., in order to exchange ideas.

"AT THE LODGE"

It is regretted that it has not been possible to include this popular feature in the present issue. It is hoped to compensate for this omission in the next number.