



# NEWSLETTER

NOW WEEKLY!

With art by Vera !

from the Astrology Center of America / AstroAmerica.com

## August 28, 2012

ARCHIVE — [Subscribe/Unsubscribe](#)

Email [Dave@astroamerica.com](mailto:Dave@astroamerica.com)

Support the Newsletter: Become a Sponsor! [Donate](#), or make a monthly contribution: \$10.00 / \$20.00 / \$50.00 [Click to help!](#)

### DEMS HURRICANES REPUBS

**O**VER at Astroplethorama, they've noted the **Republican National Convention**, scheduled for Tampa this week, is due to be hit square by hurricane Isaac. This discovery was a cause of great joy and celebration. Curiously, this same hurricane is shown by the **Old Farmers** but happening the following week. I have often noticed the Farmers to be a week out, I do not know why.

Unnoticed by Astroplethorama, the Old Farmers also see a hurricane for North Carolina, scene of the Democratic National Convention, in Charlotte, September 4-6. The Farmers say the hurricane will be the week of September 10-15. What if the Farmers are a week off here as well? Have the Gods themselves had enough?

*Dear Sweet Jesus in Heaven, I pray you send a Great Wind to blow the Republicans and Democrats into the sea from which they may never return. Please, please, please.*

### A L M A N A C K

for the week (all times GMT)

28	10:34	☾ □ ♄	Void
	17:39	☾ ☿	
29	11:56	♀ ♃ ♀	
30	00:20	☉ △ ♀	
	01:25	♀ ✕ ♄	
	17:49	☾ ♂ ♀	Void
	22:32	☾ ✕	
31	04:05	♀ ♃ ♂	
	13:58	☉ 08✕34	Blue Moon
01	02:33	♀ ♃	
	14:05	☉ ♃ ♄	
	20:03	☾ △ ♀	Void
	21:16	♀ ♂ ♀	
02	05:38	☾ ♃	
03	00:39	☾    ☉	
	07:44	♀ □ ♄	
	09:05	♀ ♃ ♀	
	11:02	♂ ✕ ♀	

Extracted from **AstroAmerica's Daily Ephemeris, 2000-2020**. Get yours!

### More Astrology Classics Titles

**I**T'S not just that you can save us from economic disaster by writing reviews of books at Amazon, but that many of you do not know of the excellent books which we publish, as I am too modest to mention them. Here are another ten for your consideration. The links go to Amazon, but the entire list can be found [here](#).

**Tetrabiblos**, by Claudius Ptolemy, translated by J.M. Ashmand. I am surprised it fell to me to reprint this, you would think some larger publisher would put it in their backlist just for the heck of it. Yes, there is a Harvard/Loeb edition translated by F.E. Robbins, but it is not well-distributed. What's the best translation? Surprise, surprise, it's a new German edition that has not quite made it into English (the differences are likely to be minor). Ptolemy is difficult, he is challenging, he is the ultimate source for many astrological concepts and ideas and has been studied for nearly 2000 years. If you're serious, you will get here eventually.

**The Fixed Stars And Constellations in As-**  
*continued, pg. 5*



## STAR OF THE WEEK



**ARGO NAVIS** - The Ship Argo 10 ♄ — 20 ♄, 15S—65S

**Legend:** This constellation represents the ship in which Jason brought the Golden Fleece from Colchis, said to be the first ship ever built.

**Influence:** According to Ptolemy the bright stars are like Saturn and Jupiter. Argo is said to give prosperity in trade and voyages, and strength of mind and spirit, but it has been observed to accompany cases of drowning, a notable instance being furnished by the horoscope of Shelley, where Argo occupied the 8th house and contained the Sun, Venus and Uranus. Drowning is particularly to be feared when Saturn afflicts the Moon in or from Argo. It is probably on account of this constellation that Virgo, especially the first decanate, is frequently connected with drowning. Argo was sub-divided by La Caille into Carina, The Keel; Malus, the Mast; Puppis, the Poop, and Vela, the Sails; but the separate influence, if any, of these divisions is not known.

— *from Fixed Stars*, by Vivian Robson. **Buy.**

[Astrology Home](#)

[Newsletter Archive](#)

[New Astrology Books](#)

[New Vedic Books](#)

[New Tarot Decks](#)

[Top Ten Books](#)

Copyright © 2012 by David R. Roell. All rights reserved.

Ivy M. Goldstein-Jacobson  
1893-1990

## IVY'S GEM OF THE WEEK

HORARY

### Shall I become rich, and how?

**T**HE 2nd House answers questions concerning wealth or poverty but this is comparative and always contingent on what the natal chart reveals. Neither great wealth nor poverty can be expected if not shown at birth, and your answer must always be conditioned accordingly.

Jupiter, Venus or the Sun in or ruling the 2nd bring money. If the querent's ruler or the Moon is conjunct any one of them in the 2nd, 11th or any angular house, and not badly afflicted, money will flow to the querent. The trine and sextile are also promising. If the Moon translates the light from the ruler of the 2nd to the ruler of the 1st, or these are in each other's houses, money will come to him. Fortuna or its dispositor in the 1st, 10th or 11th in good aspect to the 1st or 2nd cusp or their rulers will bring good fortune to him.

If riches are promised but the significators are not free from affliction by Saturn, Mars or Uranus, or are retrograde, slow in motion or not well placed by Sign, the wealth will be lessened or slower in coming; money may come but unless in Fixed Signs may be dissipated and leave the querent poor, in the last analysis. If the significators are square or opposition Sun or Mars and Fortuna, money will be harder to come by, and high expenses or extravagance will deplete his resources if the significators are not in Fixed Signs (which show a more secure hold, at least in part). Saturn afflicted makes inroads on the finances through duty to others. — **Simplified Horary Astrology**, 1960. **Buy.**

## John Cleese on Creativity

**T**HERE is a **YouTube video** making the rounds, where **John Cleese** talks about creativity. When I saw it I was surprised, as it was 20 years old. It has Norwegian (or Danish or Swedish) subtitles. I've since seen a more **recent talk**, given in Belgium, where he reiterates the same ideas.

Cleese says he identifies with the work of the American, **Donald MacKinnon**, of Berkeley, who says that creativity depends on being "open," as opposed to being "closed." Our normal status is to be "closed," which is to say, shut down, closed off, not open to creative ideas, which then pass us by unnoticed and are lost. In the Flemish talk he varies this by noting that creativity is enhanced by "sleeping on it," as is well-known.

By contrast, the "open" mode is more relaxed, more playful, more open-ended. In the open mode, we can be creative, we can find new things, make new discoveries. We can be curious. To get to the "open" mode, you must schedule a time, you must run away from your duties, you must hide from the world, you must seek solitude and isolation, you must have the time to daydream, you must be able to laugh.

Cleese says this is all based on his own personal experience, and also on the scientific work of various researchers, among them, Mr. MacKinnon. Which confirmed Cleese's own experiences.

**I**BECAME curious if this point of view could be found in Cleese's natal chart. To my delight, his birth data is known, to a reasonable accuracy:

John Cleese was born on October 27, 1939, at 3:15 am BST (daylight), at Weston-Super-Mare, UK.

The chart is simply sketched. Twelve degrees of Virgo rises. The Sun is at 2 degrees Scorpio. Chart ruler Mercury is at 23 degrees of Scorpio, the Moon is at 19 Aries. You will note a Mars-Saturn mutual reception (Aquarius to Aries). Which, while nominally sextile, indicate an overall frustration. Sun-Venus-Mercury are all found in the third house. Note that Mercury and Venus are conjunct, and at their opposite midpoint can be found Uranus at 20 Taurus in the 9th house. Watch how this works:

When John Cleese talks about the op-

pression of everyday life, of being "closed," he is in fact describing his third house, one of two houses around which Cleese's life focuses (the other being the 8th). The Sun illuminates the house he is in, the chart ruler finds himself in the same house, which is the house of common intelligence, of errands, of brothers and sisters, of everyday schooling, etc. Scorpio says this is done with a great deal of *intensity* (Cleese is nothing if not intense, listening to him speak just now is amusing). Scorpio concerns the Meaning of Life, which is all or nothing, life or death itself. This is an individual who is, to use his own term, *closed*. Massively closed.

Planets in the 3rd are intensified by Mars, which rules Scorpio and which is not only square, from Aquarius, but also located in the 6th house. Mars in the 6th is a workaholic. He will flail away, he will go on and on, tirelessly, until he has driven all his co-workers from the room. In this he has Saturn's intense backup, as Saturn and Mars are in mutual reception. Saturn in Aries is terrified he will not do the right thing, or is in fact incapable of doing it. Which is flatly unacceptable to Mars. As Saturn is debilitated, while Mars is not, Mars has the last word. Mars rules Saturn.

This is made all the more personal by the position of Cleese's Moon, at 19 Aries. The Moon in Aries is aggressive. In the 8th house, it is aggressive towards other people and their resources. Applying to a conjunction of Saturn, it is deeply fearful of failure and knows, inwardly, that he must eventually fail. Note the position of the South Node, lying just beyond Saturn. If Cleese does not work hard, the South Node will eventually swallow him up into what amounts to a black hole. As a result, Cleese's Moon has latched on to its only other serious aspect, the sextile to Mars, which is the Moon's ruler. The result: Cleese works as if his very life depends on it, because his very life does.

**S**O, where does the "open" come from? Where is that tiny ray of light that makes this man creative?

Look again at the balance of Cleese's 3rd and 9th houses. Valens tells us the 3rd house is *instinctive* and *lunar*. He tells us the 9th house is *intuitive* and *solar*. Instinctive is gut.

(continued, page 4)

[www.AstroAmerica.com](http://www.AstroAmerica.com)  
Order toll-free: 1-800-475-2272

This is a serialization of Vivian Robson's masterpiece, *A Student's Text-Book of Astrology*. It is now in print.

Part 108:

## Interpretation of Directions, *continued*

At any time in the life of an aspect it may be stimulated by lunar directions and transits, and so a direction such as Sun trine Jupiter will operate in various ways and at different time during several years, the nature of the effect being modified by the kind of stimulation it receives. When two successive aspects of an opposite nature are formed, as in the above example [last week—*Dave*], the mid-point is critical and secondary effects, such as lunar aspects, will operate freely, but when the major aspects are similar in nature the mid-point [in time] is a very strong one. During the time in which a major aspect is in force, secondary aspects will act strongly if of the same nature as the major one but will be repressed if of an opposite nature. Thus under Sun trine Jupiter a lunar aspect such as Moon square Saturn would not be strongly felt, but if the same aspect fell under Sun square Saturn it would mark the climax of the major influence and would operate with great power. A major aspect need not operate exactly to date as it is usually dependent upon minor causes and operates many times, or overshadows and characterizes a long period of time.

2. As already stated each class of direction should be kept separate from the others. The successive aspects of the progressed Sun form an ordered series, and the same is true of the successive aspects of the other planets with the exception of the Moon. These separate series interpenetrate but do not cancel each other, so that a bad aspect in the Saturn series may coincide with a good one in the Jupiter series, the total effect probably being sorrow through a death but at the same time benefit by a legacy. —*A Student's Text-Book of Astrology*, 1922. Price \$25.95. **Buy.**

From *The Principles of Astrology* by C.E.O. Carter

# Virgo

This is the negative sign of Mercury, and is mutable-earth.

Its keynote may be said to be practical mentality, or the brain applied to concrete matters. Although usually artistic and literary, and gifted with considerable taste, Virginians seldom lack appreciation of the facts of life; they are generally careful in money-matters, and possess sound commercial instinct. They are neat, methodical, precise, and without regard for show or pretentiousness, preferring to judge and be judged by results. They take a pride in their work, if it is at all congenial to them, and as a rule like to be left alone to carry out their tasks in peace and quiet. The abilities are very great for all work requiring good mental powers, conscientiousness, and attention to detail; they make excellent secretaries, or subordinates of any kind, but do not often assume control, dislike responsibility on a large scale, and shrink from the limelight and self-advertisement; in fact, they are often shy and retiring, making few friends, and often being particular about whom they meet socially.

They usually possess skill in manual craftsmanship, and either for a livelihood or a hobby cultivate such things as carving, metal-work, clock-making, or engineering. They are also often literary and possess unusual humour and whimsicality. Gardening also generally attracts them, and another characteristic is the marked interest in matters pertaining to health, diet, and hygiene. They are often doctors or physical culturists, and at times degenerate into valetudinarians. **The Principles of Astrology**, by C.E.O. Carter. \$21.95. **Buy.**

**August 31 births:**

- 12 AD—Caligula, Roman emperor.
- 1870—Maria Montessori, educator
- 1903—Arthur Godfrey, radio host
- 1949—Richard Gere, actor

*deVore returns:—*

## Entries under A

*continued:—*

**Ages, Astrological.** As anciently considered, a period of roughly 2000 years during which the point of the Spring Equinox recedes through one Sign of the Zodiac of Constellations. Since the constellations have no precise boundaries the points of beginning and ending are mere approximations. However, it is an absurdity to date the beginning of the precessional cycle, of roughly 25,800 years, from the particular time in history when it was decided no longer to treat the Equinox as a moving point, but instead to freeze it at 0° Aries. It is probable that midway between the Equinoctial points are the Earth's Nodes, where the plane of its orbit intersects that of the Sun, at an inclination of approximately 50 degrees; but since the Equinoctial Point is now considered as a fixed point and the motion takes place only within its frame of reference, it appears that a study of the circle which the celestial pole describes around the pole of the Ecliptic will be required to mark the time of beginning of the first of twelve astrological ages of 2150 years each, into which the precessional cycle is subdivided. On this manner of reckoning the Earth might now be in the Capricorn Age, as well as any other. At least there is no justification for us to consider mankind as now in the Aquarian age, even though a recent astronomical treatise speaks of the Signs of the Zodiac as "now precessed some 25° west of the constellations of the same name." Historical records show the Equinox as having once began in Taurus, at which time Taurus was considered to be the first Sign of the Zodiac. v. Precession.

**Encyclopedia of Astrology**, by Nicholas deVore. **Buy.**

**August 31:**

- 1803—Lewis and Clark set off, Pittsburgh.
- 1997—Princess Diana dies, Paris.



Gut is visceral. Scorpio is visceral. Gut is the enemy of open, it is the enemy of creative. Animals are instinctive. Never creative. In his presentation, Cleese talks about blind spots, how a person who cannot do something is completely unaware that he cannot do it, which is a vague restatement of the **Peter Principle**, to which you are referred. Cleese is unaware that he is not intuitive, he is unaware that intuition is what is meant by “creativity,” but this is a sophomoric point.

What Cleese is in fact trying to do is to open himself up to Uranus, in the 9th. Uranus in the 9th will generate those odd, strange, bizarre ideas, the synthesis of Uranus and the 9th house itself: Ideas larger than life (9th) and stranger than fiction (Uranus).

How can he do this? Well, *exactly as he says*:—

First, by **quieting the 3rd house**. So long as the third house is jumping up and down, so long as the Sun and Mercury are banging away, so long as Mars — with the Moon and Saturn behind it — are driving him on, there will be no peace, no creativity, no intuition, nothing at all.

How can John quiet his third house and draw out his Uranus, on the receiving end of a terrific series of oppositions?

Note the critical position of Venus. It is debilitated in Scorpio, it is overwhelmed by Mercury and the Sun pressing down upon it from both sides, it is the victim of Mars’ endless taunts (squares are stressful, Mars is an unwelcome suitor, Venus feels uncomfortable in Scorpio). Venus in fact wants to flee to the safety of Taurus. All debilitated planets want to be in the sign opposite. Where she finds an electric Uranus in a house with just the sort of bizarre, quirky, larger than life ideas that Venus really likes. The 9th is philosophical and religious (topics that Cleese has explored repeatedly), and with Taurus on the cusp, the ideas that Uranus produces are just exactly what Venus wants. Note also the critical degree of Uranus: Exactly on the Mercury-Venus midpoint. This makes it easy for Venus and Uranus to whisper their ideas directly to Mercury. And it never rises above a whisper. The essence of creativity, to Cleese, is a *Venusian act of making love*.

This was so similar to actually making love that I became curious as to Cleese’s wives. He has had four. The first three were American, which is to say, 9th house types. The fourth was born English, but was raised in America. Note that Cleese’s 7th house is Pisces, which is ruled by Jupiter in the 8th, which is controlled (ruled) by Mars, thus ty-

### John Cleese

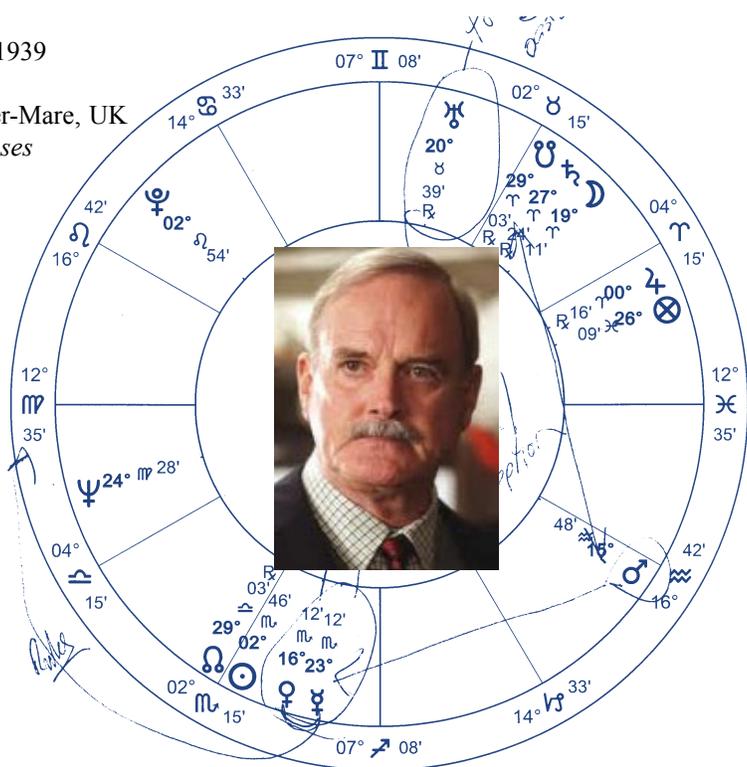
October 27, 1939

3:15 am

Weston-Super-Mare, UK

Placidus houses

mean node



ing the wife to that horribly “closed” section of Cleese’s chart and explaining why his divorce settlements have been so severe: The wife—Jupiter in the 8th—takes all his money. Venus, co-ruler of the 7th, Pisces, and ruler of the 9th, is in the 3rd and in Scorpio, and stuck in the teeth of it. Are three planets and the South Node in the 8th psychic placements? No. Aries is too coarse for that. Cleese wants money, and he has had a great deal of it. As have his wives.

**I T IS** true that what we are bad at, what is blocked in the natal chart, is precisely the area at which we will strive, again and again. Bang our heads against the wall until we are beaten senseless, rest briefly, and then go on banging away. This is what Cleese has done, this is his Peter Principle.

**But it is also a revealing example of how consensus science works.** A researcher gets a feeling, has a notion — based, as casual astrology will confirm — on conditions unique to his natal chart, which he then proves to his satisfaction. It gets peer reviewed by those whose charts are more or less compatible and who are more or less agreeable and is thereby confirmed as fact. The world then looks at the result and accepts it as fact, when it was never more than an externalization of specific chart factors, as we can see with the chart of John Cleese.

Those who oppose the idea (whatever it is) are shouted down by the requirement that they conduct their own experiments and pub-

lish their own, contradictory, findings. This is never, ever done, in part as the opposing scientist must start with a clear idea of what the “right” concept might be. And here the scientists run into Cleese’s “open” and “closed” trap. Opposition to an established idea is inherently from a “closed” mind. The possibility of finding an “opening” is remote. Those people who are good at finding openings are full of their own ideas. They never bother confirming the work of others.

But an “opening” is not enough. The opening may be inadequate, it may prove faulty, it may not withstand testing, and it will require a great deal of work, one way or another. For precisely these reasons, most scientific whims remain unchallenged. After a time, some other scientist comes up with some other idea, and, completely unaware of the previous work (which has since been forgotten), researches and publishes his own idea. Which is as “scientific” and as “proven” as the earlier work, which it then supplants. This is the very essence of *fad-dish science*. Taken as a whole, “science” is a scam. Engineering is what’s real.

**T H E R E** are, in fact, many different kinds of creativity, which are obtained by all manner of means. Cleese’s own work is easily analyzed.

**A Fish Called Wanda** is essentially a bank robbery gone sideways. This is an old, old theme. There is virtually nothing about bank-robbery-gone-wrong that has not been

done already. Most of the characters in the movie — the bank robbers themselves, Cleese’s wife and daughter, etc., are mere stick figures. The plot hinges around Wanda, a good-time gal who acts on the opportunity to ditch a petty thief as well as an ignoramus boyfriend (Otto) in favor of a barrister (**Archie Leach**, aka Cleese) she can wrap around her finger. Wanda is good at wrapping men around her finger. Archie is a sad man with an unhappy life who is eager for rescue. The only creative bit in the whole movie is Otto, played brilliantly by Kevin Kline. Otto is, of course, another version of Cleese himself, based upon Basil Fawlty, who was based upon various Monte Python characters and who may eventually trace back to Peter Sellers and the **Goon Show**, a BBC radio program of the 1950’s.

This is *not* to say that A Fish Called Wanda is not a good movie. Wanda is a minor masterpiece and a dang good film. It’s just not particularly creative.

**Fawlty Towers** was much the same. It was a seaside resort populated by a collection of misfits. There was no organization. The show was an excuse for the antics of Cleese himself.

**A** **NOTHER** kind of creativity is structural. We often find structural creativity in Shakespeare, where the various characters are so oddly turned out that they can only do what they in fact do. The creativity then hinges upon the assortment of characters and how they are presented.

A well-known example of structural creativity is Joel and Ethan Coen’s film, **Raising Arizona**.

Raising Arizona starts with a petty crook who flails about, completely lost. He makes contact with a plain-jane police officer who is in danger of becoming an old maid and so welcomes his advances. These two unlikely people marry, only to discover they are childless. They then hit upon the idea of stealing a baby from Nathan Arizona, who has suddenly been blessed with quintuplets.

They no sooner steal Nathan Junior than John Goodman enters as one of Hi’s former cellmates. Goodman sees the opportunity to kidnap Junior for ransom at about the same time the Evil Biker from Hell arrives at Nathan Senior’s office to claim the bounty for his upcoming rescue of the child. The movie goes on like this. All the characters in Raising Arizona are cardboard, but none of them can do anything but what they in fact actually do. Shakespeare’s Romeo and Juliet is precisely the same.

Structural creativity does not need “openings” as its very nature depends upon sharp observation. We start with a character — in the case of Raising Arizona, Hi McDunnough, and then imagine an unlikely person for his wife. Which gives us Edwina. We then imagine the worst possible situation for these two, which is No Children. We carry on from there. This is essentially what happens in a good brainstorming session, which, you will notice, was not mentioned by Cleese at all. Cleese is contemplative and reflective, as is shown by his work. He makes love to his ideas.

There is a precise parallel with Cleese’s carefully structured moments for ideas, and Archie Leach’s carefully planned romantic engagements with Wanda, with Otto being the joker who ruins both. Be sure to catch the very last of Cleese’s creativity video, where he shows, with great glee, how to *suppress* creativity.

**G**ARRISON KEILLOR, of a **Prairie Home Companion**, has an 18th century approach to creativity. You’re a workman, creativity is your job, it’s what you do to make a living. Nothing special about it. (You did not know the 18th century was Lutheran? My friends, you are poorly informed!) Since 1974 he has single-handedly written at least 26 two hour radio shows per year, around a thousand in all. He has described them as “great yawning pits” that must somehow be filled. Anyone who writes on a schedule (such as myself) will realize what backbreaking labor this is. While there are a great many themes to his work, the results are dazzlingly original and I, like the rest of the country, am simply speechless at his enormous skill and sheer talent. Keillor was born August 7, 1942, in Anoka, Minnesota. He is now 70. He considered retiring a year ago, realized it would end his life and then took great delight, it seems to me, in deciding to continue. Some week I will bring you his chart and tell you more about him.

I have been listening to Keillor since 1982. As I have always loved the radio I would go even further back, but I was physically out of the country for much of 1974 to 1981. With towering figures such as Keillor, the petty theories of armchair scientists simply fall to the ground.

**F**INALLY, note that while *science is a fad*, **Astrology is True**. It cannot be faked, it cannot be denied, it is not a whimsy. Astrology was true yesterday, it is true today, it will be true tomorrow. Astrology is not a *theory*, but a *language*. Dare to use it!

**Astrology Classics at Amazon**, *continued*:—**trology**, by Vivian Robson. One of his early books, and still the best reference on fixed stars, though nearly a century old. Diana Rosenberg said he cribbed most of it from Alvidas, but I’ve seen Alvidas and it was no easy task. The first book I published, in 2002, because the Weiser edition was out of print and Skip, at Sun Books in Santa Fe, had gone bust and his edition was gone as well. There are key books that need to be in print. This is one of them.

**Carmen Astrologicum**, by Dorotheus of Sidon, translated by the late David Pingree. Pingree translated and published Carmen in 1976. The available copies had long been locked up in academic libraries, unavailable to the public. By 2005 astrologers were ready for real astrology. I obtained permission from the German publishers and reset and published the book. I hired Dorian Greenbaum to translate Pingree’s Latin introduction, I added appendices of charts and tables, I adapted Pingree’s index. This is one of the essential books in the Hellenistic revival.

**Horary Astrology: The Art of Astrological Divination**, by Derek Appleby. With a battered old copy of Lilly as a guide, Appleby taught himself and in the process, single-handedly started the horary revival, which led directly to the Hellenistic revival and the current astrological revival in general. We owe this man an enormous debt. I have an original Aquarian Astrology Handbook edition in my library and long admired Appleby’s crisp, enthusiastic style. I obtained the permission of his widow, Catherine, got Geoffrey Cornelius to write a new introduction, and published the result. Still one of the finest of modern horary texts.

**Book of Instruction in the Elements of the Art of Astrology**, by Al Biruni, translated by R. Ramsay Wright. This is the back end of a much larger book. The translation was originally published in 1934 and, like Carmen, had long been the exclusive property of academic libraries. I possess an edition published in the late 1990’s by Houlding but I judged it not well done and obtained scans of the original from Rob Hand, which I reset and published. The tables and keywords, above all the huge list of Arabic Parts, make this book essential.

**Primary Directions, A Definitive Study**, by Sepharial, was originally titled *Directional Astrology*. Changing the title of an established book is risky, but the book has never been well-known, and “directional” no longer means what it did to Sepharial. This is one of the finest books on primary direc-

tions, written by a man who used primaries as his principle means of forecasting. With the exception of tables in the back which would not OCR, this book is entirely reset. Interest in primaries waxes and wanes. At the moment, it's waning. Hellenists seem unaware that much of Valens is, in fact, on primaries, and rather than mess about with his endless guesswork, it is preferable to get a good guide to primaries and learn to use them. Which this book will teach.

**The Dictionary of Astrology**, by James Wilson. The book is misnamed. First published in 1819, this is a textbook of astrology arranged as a dictionary, which is why the horary section dominates half the book. It is a snapshot of a highly educated, highly opinionated astrologer, one who, by the way, published his own translation of Ptolemy.

**AstroAmerica's Daily Ephemeris**, by David R. Roell. Which is me. When the French edition of the Rosicrucian ephemeris appeared in the mid-1980's, I jumped for joy. It was a midnight ephemeris that was clear and complete and legible, with spacious, attractive layouts. When it ended in 2000 and there was no successor, I flailed about for some years before deciding to publish my own, in 2006. Yes, the Michelsen/Pottenger American Ephemeris is more popular, but mine is easier on the eye. I extract the week's Almanac from it. You would like it if you saw a [sample page](#). Available in 2000-2010, 2010-2020, and 2000-2020 editions. In a couple of years I will get to work on the next decade, as an ephemeris is a lot of work.

**Sepharial On Money** is, I confess, a motley book. In it, I combined *The Law of Values*, on stock market investing, with *The Silver Key*, on horse racing, with the previously unpublished *Arcana, or Stock and Share Key*, which gives specific advice for day traders, as useful now as when Sepharial first sold it, by subscription only. All three, completely reset. Finally for this week,

**The Progressed Horoscope**, by Alan Leo. Alan Leo did not actually write the books with his name on them. Alan Leo was an enthusiastic promoter of astrology and ran a major astrological publishing house and employed the talents of many fine writers, Sepharial (for a time) among them. These delineations have a "get up and go" vigor about them which was unique to the times.

**D** O YOU have any of these books in your library? Can I inspire you to write reviews and post them at Amazon? It would be greatly appreciated!

— More next week. —