

Conjunction

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“A FLOCK OF HEAVENLY CRANES”

NOTES FROM THE 11th HOUSE by Joyce Hopewell

You will notice that rather than “Principal’s Notes”, these notes are now coming from me to you from the 11th house, the house of like minds and shared interests. It also happens to be the house where my Age Point is right now. I’ve retired as Principal of API (UK) after 17 years in this role but will still be around on the back burner in a consultant role as Principal Emeritus as well as continuing as a tutor.

Times are changing, not only for API (UK) but in all reaches of life. We are challenged on a daily basis with news of global recession, doom and gloom. And we know we need to take immediate action to prevent further damage to our environment and the world we all share. Welcome to 2009.

But let’s not forget, in the midst of the cut backs and the tightening of belts, how much of value we already have. The origami cranes pictured here not only bring a splash of bright colour in the depth of our British winter, but it is said that the practice of folding 1,000 cranes represents a form of healing and hope during challenging times.

Greek and Roman myths tended to portray the dance of cranes as a love of joy and a celebration of life. The crane was usually considered to be a bird of Apollo, the sun god, who heralded the spring

and new light. In the Druid animal oracle, the crane is seen to bring qualities of patience and perseverance together with the capacity to focus and be able to concentrate without distraction. The Japanese refer to the crane as “the bird of happiness”; the Chinese as “heavenly crane”, believing they are symbols of wisdom. The powerful wings of the crane were believed to be able to convey souls up to paradise and to carry people to higher levels of spiritual enlightenment.

The rampantly materialistic times we have been living through have had their day, and where we are right now reminds me of the Chinese proverb “Crisis is danger and opportunity”. We may be in the midst of a crisis, there may well be danger of some kind and there will undoubtedly be challenges. But it is no bad thing to take the opportunity to reconnect

– to “re-member” in the deeper sense of the word – with things and values which are more spiritual in nature, and allow ourselves to be lifted up just a little, like that flock of heavenly cranes.



Paper Cranes in Hiroshima by Maylis Curie <http://maylisphotography.my-expressions.com>

If you would like to make an origami crane go to:
<http://www.savingcranes.org/origamicranes.html> or
<http://origami.org.uk/origamicrane> (for animated instructions).



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**IMPORTANT NOTICE:
Change of Status for API (UK)**

At the API (UK) Council Meeting which took place in November, it was decided that we change the status of API (UK) from a membership association to a not-for-profit company limited by guarantee.

Such a company requires a Memorandum and Articles of Association, and relevant paperwork and documentation for this has already been completed. The company is registered as the Astrological Psychology Association Limited.

There was a requirement, upon registration, for a minimum of three Trustees/Directors. The four people who are our Trustees are **David Kerr, Barry Hopewell, Sue Parker** (Treasurer) and **Elly Gibbs**.

End of Module Certificates

It has been decided to discontinue issuing End of Module Certificates to Diploma Course students. This in no way detracts from the importance of successfully completing each of the Diploma Course Modules. These certificates were originally introduced when the Modular Course was launched, as it was envisaged that some students would select the order of Modules on which they worked, building up a portfolio of completed Modules along the way, but not necessarily taking them in sequential order.

As all students to date have worked sequentially through the Diploma Course, and none has opted to select individual Modules as a stand-alone learning resource, the issue of these Certificates has ceased. The final API (UK) Diploma will continue to be proudly awarded to students who successfully complete the Diploma Course.

CONGRATULATIONS...

To the following students who have successfully completed their studies:

API (UK) Diploma in Astrology:

Colin Wilton
William Cox

API (UK) Diploma in Astrological Counselling:

Lesley Redfern

The Living Birth Chart: A Practical Workbook

by Joyce Hopewell

Review by Andy Duncan

There are any number of self-help workbooks on the subject of astrology and many other types of self discovery. These books, written for those who seek to find out more about the mysteries of the universe and their individual place within it, often have very little to say for themselves. The Living Birth Chart is certainly not in this category.

This is a book which stimulates the intuition, it awakens the Jupiter in us, (intuitive wisdom), bringing the Huber Method from the written page into our real everyday lives.

It is the second book to be written in English about the Huber Method of Astrology. The first was *The Cosmic Egg Timer* by Joyce Hopewell and Richard Llewellyn and this second volume takes the reader into a practical understanding of how to penetrate the essence of the Natal Chart. Although it is a stand alone book this reviewer has the thought that both books go an enormous way towards enhancing our understanding the work of the Hubers and the practicalities of their astrological interpretation which can sometimes be difficult to understand—the other volumes of Huber Astrology having been translated from the Hubers' native German.

It is packed with helpful and easily understood avenues of enquiry. To use the words “easily understood” is to in no way diminish the content, rather to point out the accessibility with which Joyce Hopewell has delivered her ideas and practical methods, gained over many years as a practising astrologer and workshop facilitator. The manner in which this book expresses itself is in keeping with

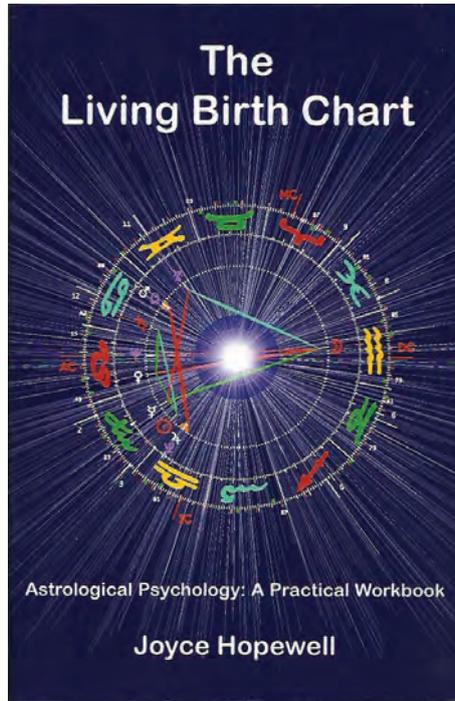
the language and idioms of the current times. I particularly liked the exercises included in each chapter. The visualisation on pages 127/129 on the Ego planets in the Node chart was a special favourite when I tried it out.

Many of these exercises are suitable for those whose understanding of astrology is of a very basic level. For any Counsellors or Life Coaches etc., who have only a very basic level of astrological understanding, this book could well open up other avenues of exploration with their clients. Astrological consultants who are not conversant with the Huber method will find this book offers many new ways of looking at the birth chart and I would heartily recommend it to them.

To finish I would like to quote a brief passage from the chapter “Integrating the Personality”, in which Joyce states: “Many people say that they think they know themselves pretty well already and maybe they do. But if you are choosing to work toward greater self knowledge using astrological psychology, then it would be a huge omission not to explore the possibilities which your own natal chart can reveal.” I think this sums up the book. No matter how well you know yourself or how much understanding

you may have concerning astrology, this is a book which is a worthwhile and useful addition to any bookshelf.

At the API (UK) Conference in November 2009 Joyce Hopewell gave a presentation based on some of the material in her book. Joyce has kindly edited a version of the talk for Conjunction readers – see pages 12–16.



Transformation: Astrology as a Spiritual Path

by Bruno and Louise Huber

Review by Sue Lewis

When you commit yourself to studying for an API Diploma, as well as training to become an astrologer, you embark on a journey of personal development that opens up a spiritual dimension. By the time you complete your Diploma you will have become a more integrated personality and, if you were not already on the path, you will be in the process of developing a greater sense of social and spiritual engagement in the evolution of humanity and the changing universe. *Transformation*, first published in German in 1996, brings together a range of techniques that we use both as an aid to our own holistic and spiritual development and to enable us to interpret and help those clients who come to us for a consultation.

Although much of this material has been available in English before, it is enormously helpful to have it all together in one compact, well laid out and very readable volume. *The Integration Horoscope*, translated some years ago by Agnes Shellens and made available to API (UK) students in an A4 bound edition, makes more sense taken in the context of chapter 9 on “The Moon Nodes”. The first half of this was previously published as chapter 7, “The Age Point in the Nodal Chart”, in *Astrology and the Spiritual Path: the Spiritual Significance of Age Progression* (Maine: Weiser, 1990). This whole chapter provides an excellent introduction to Moon Node astrology and how it works in practice.

The last chapter on “Low Point Experiences: Twelve Gates to the Spiritual Life” also appeared in the earlier book and some of you may recall Louise and Michael Huber taking us through this cycle of transformation at Face to Face in 2003. Low Points are channels to the Inner Centre and this chapter includes a meditation exercise.

Whereas the earlier volume started with “The Zodiac in Colour”, in the revised and updated publication this has been put back to chapter 8, but I’m glad to see it’s still there to emphasise the importance of looking into the chart as a mandala in which colours, shapes and symbols open the doors of perception.

Chapters 5, 6 and 7, reproduced from the earlier volume without significant changes, are “The Age Point and the Four Temperaments”, which includes an explanation of Dynamic Calculations, “The Temperament Age Point: Four Lines of Development” and “The Age Point in the Twelve Signs”. These chapters guide us into to the Four Quadrants and the Life Clock.

Important new material appears in the first four chapters, preceded by a Foreword in which we are reminded of twenty-three methods of identifying and working on our spiritual development.

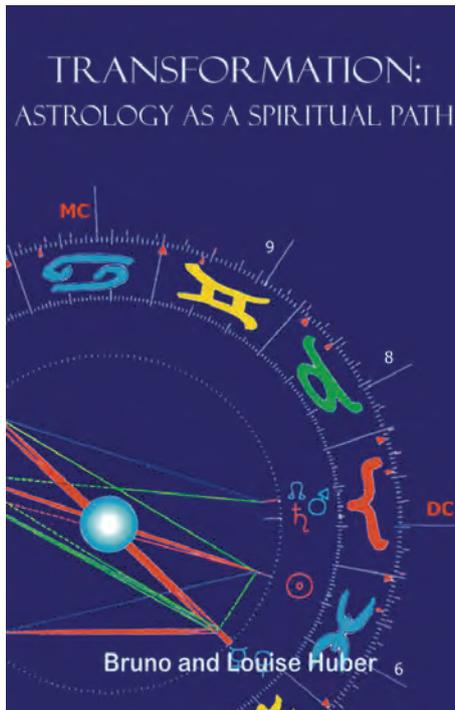
The first chapter, “Development and Evolution”, introduces the law of karma that operates essentially in the unconscious and demonstrates how astrological psychology can help us work with these karmic components to achieve greater awareness and self-mastery.

The second chapter on “Dynamic Quadrants and the Dynamic House System”, translated by David Kerr and available in an A4 bound edition for the last couple of years or so, sets out a very useful method of interpreting behaviour that is fairly new to most of us. Dynamic Quadrants will shortly be incorporated in the revised API Diploma syllabus.

The third chapter explores stress planets in much greater detail than in any of the previous volumes. As well as looking at quadrants, house cusps and planets, in particular ego planets, we are introduced to a three-stage process of compensation, sublimation and transformation. There is a six stage transformation meditation on stress planets to calm down their over-the-top quality, purify them of personal ambitions and give them the strength to teach and serve.

Chapter 4, “The Influence of Heredity and the Environment” extends a rather thin second chapter on the House Horoscope in the earlier volume to include some helpful guidance on comparing the Radix and House Charts by looking at the changes in aspect structure, and on working with the three charts.

Transformation: Astrology as a Spiritual Path invites you to work first of all with your own chart, giving time to your holistic and spiritual development so that in the longer term you are better equipped to serve humanity. It is a beautifully presented volume, with a clear typeface and nicely arranged black and white diagrams adjacent to the text. I highly recommend it.



Thoughts for the New Year

by Kathy Rogers

It is the start of the new year, the time when we make our resolutions for the next 12 months. Sometimes making New Year’s resolutions can feel a bit of a waste of time since we’re sure we’ll have broken them by the end of January. However, there is a Japanese word ‘shoshin’ that means ‘beginner’s mind’. This is a state of mind that enables us to see the world afresh; to see things for the first time, every time; to see the possibilities in front of us.

Contrast this with the expert’s mind where what has been learnt reduces the options to a few. Even if you are relatively new to astrology, the way the human mind works will have encouraged you to recognise patterns in your chart and to ascribe meaning to them. The meaning will be relevant to you, but have you paused to consider other meanings and to update your view of yourself? Stephen Arroyo describes how the great mystery schools of antiquity taught ‘that the human consciousness is limited only by the arbitrary intellectual boundaries which it imposes upon itself’. As soon as we label and become comfortable with the symbolism in our chart, we



are in danger of creating a limiting framework for ourselves.

As an example, I am comfortable with the concept that my sixth house, unsuspected, Saturn tends to denote taking responsibility at work, occasionally to extremes. Unless I'm out of the country, I'm on call and will return back to work from a family holiday if needs be. But have I really looked at the other possibilities available through this symbolism? The mentoring of colleagues; taking the concerns of those I serve seriously; having concern for the physical health of others?

Working with the age point puts us in a unique position to see lives as an ordered process of unfolding, a constant state of change underpinned by meaning and purpose. We are familiar with looking at the influence of the age point as illuminating those times that are ripe for our development and growth. However, with a 'beginner's mind' we can also return to the fundamental symbolism contained in the radix chart and ask ourselves if, simply through accepting the alternative possibilities it offers, we can see new ways of looking at ourselves in the year ahead.

Our astrological language is symbolic, capturing archetypes – 'the universal principles underlying and motivating all psychological life, individual and collective'. As we develop familiarity with astrological symbolism we understand the paradox that the symbolism is precise in its application and yet each symbol carries every possibility of its expression within itself. So when we label these symbols within our natal

charts how often have we drawn a line under what we are? How often do we return to challenge ourselves and to seek other possibilities?

Psychosynthesis can be considered a form of humanistic psychology – a psychology that embodies the wholeness of the individual and their potential for growth. Termerlin writes 'the goals of a humanistic psychotherapy are neither predictability nor control. In fact, the more successful psychotherapy is, the less predictable the individual becomes, because his rigidity is reduced and his spontaneity and creativity are increased'. A gift to ourselves this new year would be to put our potential for creativity and growth above explanations of our limitations and difficulties. If we didn't know our differentness was a problem, what strength would it describe?

At the start of this new year does our astrology argue for our limitations, in which case they will be ours, or does it foster re-evaluation and expansion, supporting new perspectives that encourage our growth?

Of course, these ideas are not limited to the start of a new year. We can always adopt a 'beginner's mind' and, if our new year's resolutions have been forgotten and we've lapsed into old habits, it helps to remember that mastering the art of starting again is one of life's most valuable skills and that each time we start afresh we start another journey that will take us to somewhere new.

WORKSHOPS 2009

If you want to be kept up to date with new workshops as they are scheduled please contact Jane Ritson, Workshop Coordinator email: janeritson@googlemail.com Tel: 01229 869888

Sat Jan 24th ASTRO FOCUS THE FUTURE
10-4, Marple, Stockport. With Maria Maw £25

Historians tell us there is much to learn about the future from the past and indeed this is true of the birth chart too. Using Age Progression in the birth chart it is possible to gain insights into the future by understanding the experiences of the past. This is not prediction but an understanding of process, an individual's life process. Looking at our own process, and that of others, this workshop aims to build confidence in using Age Point in the charts of clients, friends and family. Suitable for beginners and experienced astrologers.

Sun May 31st INTRODUCING ASTROLOGICAL PSYCHOLOGY

10-4, Marple, Stockport. With Maria Maw £25
Going back to basics, looking at the 5 levels of the chart and the language of astrology. This workshop is aimed at newcomers and beginners to API astrology but will also be a refresher for the advanced student, a reminder of the fundamentals of chart interpretation.

Both workshops require a £10 deposit on booking. Teas and coffee provided, please bring a contribution to lunch. Contact Maria Maw (above) for information or to book. email: mariamaw@talktalk.net Tel: 01625 434368
19 Barracks Sq, Macclesfield, SK11 8HF

FACE TO FACE, 2009

Following a good take-up from students last year, we are assessing the numbers of students that will be interested in doing Face to Face workshops in 2009. If you are interested in doing Astrology 1, Astrology 2 or Applied Astrology then please contact your tutor to register your interest in attending.

Cheshire Study Group

A study group for the Cheshire and Manchester area. Meetings are held on or around the Full Moon every month, except during the Christmas/New Year period. The group meets between 7.30 and 10pm at members' houses on a rota. We welcome all Huber astrologers and students and anyone else interested in the way Astrological Psychology works. We usually try to include a Full Moon Meditation. For more information please contact Jane Brooks: 0161 221 2224 or email: jane@api-uk.org

MEMBERSHIP NOTICE

We now send out general notices of meetings etc. by email. If you have changed address (or email) and want to continue to receive notices and other printed material it is really important that the change of your address and email address is sent to Elly at api.enquiries@btopenworld.com

Setting the Stage for Relationships

by Wanda Smit

See Wanda's birth chart with incomplete stage figure opposite.

ACT I: In which the THOU confronts the I.

Saturn: How on earth can this play about relationships be staged when the director is between the devil and the deep blue sea?

Venus: You mean between you and me?

Saturn: That's right. I am all for relationships with a significant other and you, all for yourself.

Mars to Mercury: Diametrically opposed I'd say.

Mercury to Mars: Not just by the usual 6 degrees.

Saturn: Where is my better half?

Jupiter (off-stage): Do I hear my name mentioned in vain?

Saturn (to audience): As arrogant as ever.

(to the wings)

Jupiter (off-stage): I'm on an extended trip. In the underworld.

Saturn: Why the underworld?

Jupiter (off-stage): The deeper you go into the underworld, the higher you'll fly in the upper world.

Saturn (to audience): Upperworld, underworld. From the sublime to the ridiculous.

(to the wings)

Jupiter (off-stage): The only world that matters is *this* one. And you should be here with me. Real learning only happens in real relationships. Between husband and wife.

Saturn: I paid my dues in a past life, when I was married to Hera. Remember Hera, my raging wife? Now please, I must be off.

Saturn: What about "Relationships?"

Jupiter: Can't do. I'm shooting a major movie with Neptune and Pluto. It's called "As Below, So Above."

Saturn (to audience): Let's hope we get to see it someday.

Venus (confidently): I could write the play.

Saturn: But you don't believe in close relationships.

Venus: That's not entirely true.

Saturn: Admit that your main relationship is with yourself.

Venus (defensively): I have a close relationship with Mars.

Saturn: There's another one who avoids life's battles.

Mars to Mercury: ...and battle-axes. Why can't she be more loving, like the Moon?

Venus to Saturn: Mars is a magician, not a warrior. A great artist and dancer. I don't like macho men, so he's perfect for me.

Saturn: Don't deny you long for a greater love. The Moon has told me about your musings.

Venus: For a greater love, yes. Not for a missing half.

Saturn: Two halves will always make a whole.

Venus: I believe that other half is in my self. Not in someone else.

Saturn (sighs): Is there no-one else who could write "Relationships?"

Venus: Mercury, maybe. He has a way with words.

Saturn: We don't communicate at all. He's a bit too up in the air for me. I just hear about him from the Moon. Anyway, he's not a writer, he's a therapist.

Venus: To Mars, sometimes. In fact, he and Mars and the Moon have been involved in a search for the answers to some deep psychological and philosophical issues.

Moon (to Saturn): In which I've tried to make Mars aware of the benefits of keeping a cool head. He tends to flare up when you're around.

Saturn: Because he takes everything personally. He's too sensitive and subjective, and Mercury's too obscure and objective to write "Relationships." So what can we do?

ACT II: In which the Sun lies low.

Moon: Mmm, let me share this idea with the Sun. He's very creative.

Saturn: Quite frankly, I don't think the Sun *can* create. Not when he's hiding his light under a bushel.

Moon: Well, you might not see it, but he's using his light to transform darkness – in the remotest reaches of our selves.

Saturn (looks around): I don't see any of this.

Moon: Then go and take a look at what Uranus is doing. He also transforms, but he works with matter rather than awareness. Do you know how many ugly spaces he has transformed into heaven on earth?

Saturn: All for himself. Seeing that he doesn't want to be tied down by a family.

Moon: Other people also enjoy his renovations. When he moves on to the next project. It's a case of what you do for yourself, you do for others.

Venus: I agree. Uranus' talent for transformation has sparked the inventiveness in me. In fact, thanks to him, I've reinvented myself several times.

Moon: His having to change things all the time doesn't worry me. My life is also about constant change.

Saturn: Change unsettles me. I want stability.

Moon: I appreciate what Uranus does, but being as emotional as I am, I lean more towards the Sun's ability to delve into our darkest depths.

Saturn to the Moon: He's too dark for me. To tell the truth, so are you, at times.

Moon: Don't you think it's your own darkness you're seeing? We all cast a shadow, unless you're Peter Pan, of course.

Saturn: (*defensively*) I don't think I am that dark. I just don't make light of everything.

Moon: You seem to forget that you are both the Great Mother, who is a loving disciplinarian, and the Terrible Mother, who cuts everyone down to size.

Mars to Mercury: Chews them up and spits out the bones. Has she forgotten what happened to her children?

Mercury to Mars: We should give her that painting by Goya. To hang in her living-room.

Saturn to the Moon: How else will they learn that life can be tough? (*Sighs*) I do envy you though. You have so many harmonious and enriching relationships: with Mercury, the Sun, Mars, Venus and Uranus. Whereas the only one I can really talk to is you.

Moon: I think you and Mercury could have a lot to learn from each other.

Saturn: But I'm all body and he's all head.

Moon: Precisely. Between you and me, he has confessed that he sometimes feels too disembodied. And you've told me you sometimes wish you'd completed your higher studies before settling down. If you two could only cooperate...

Saturn: Hmm. I'll think about it. But Mars will have to speak on my behalf. I'll buzz him right away.

Moon: Approach him gently. Otherwise he might overreact again.

ACT III: In which Saturn and Mercury start communicating.

Mercury to Mars: How can I write the play with her? Her idea of relationships is too mundane for words.

Venus to Mars: Sometimes she has a point 'though. And she means well. Perhaps we should let her see our side of the situation.

Mercury to Mars: If we can think of a way of putting it in her language. (*They put their heads together.*) Here she comes...

Saturn to Mars (*holding up her hanky as a white flag*). Please ask Mercury if he'd write a play about relationships with me

Mars: Only if you can answer his riddle.

Saturn: Riddle?

Mars: Yes. If two halves make a whole, what is the other half of 'outside'?

Saturn: Inside. (*Clicks*) Of course...

Mercury to Saturn: So why don't we all meet halfway? Those on the inside and those on the outside, those above and those below?

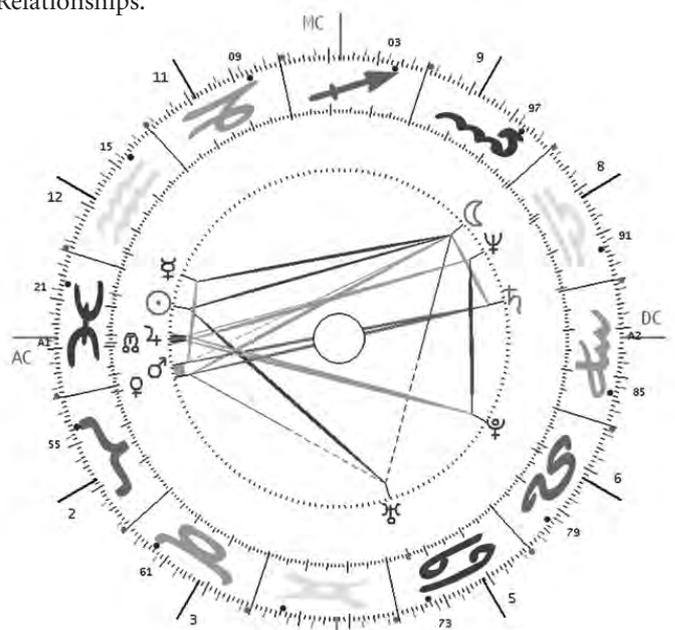
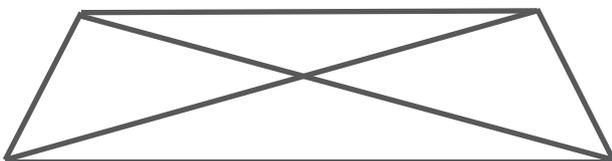
Venus: Then the stage will truly be set for "Relationships."
(LOUD APPLAUSE off-stage)

Moon: (*to the audience*) That's the director.
(*Winks*) As they say, all's well that ends well.

THE STAGE FIGURE

"A stage is a place where a group of people perform a play. Literary stories, human destiny, emotions, love, and critical ideas are revealed to the public. The Stage figure knows many roles and bit parts, and gets to know new ones with every meeting. In its search for new people with as yet undiscovered qualities, it is inquisitive, careful and foresighted. It classifies each person that it has understood in its anthology of human roles and stores every detail."

From: *Aspect Pattern Astrology*, Bruno & Louise Huber, Hopewell, 2005. Available from the API (UK) bookshop.



Wanda Smit, 26.02.1951, 07:00
South Africa, Wolmaransstad (near Klerksdorp).

Huber astrology: a place in tradition and a role in the 21st century

Excerpt of presentation at API (UK) 2008 Conference by Sue Lewis

Following Richard's introduction, an audio-visual presentation of 25 years of API (UK) by Barry and the launch of Joyce's very enjoyable book, which will ensure we're never again short of exercises to do in workshops, I took a different approach in my presentation.

Although I have studied astrology and interpreted charts since 1978, I did not become a Huber student until 1998. The experience of doing the API (UK) Diploma took me much more deeply into my own process. Its visual and experiential method has intrinsic value as a way of personal development that raises awareness and opens up a transpersonal landscape, enabling us to see and work in the world on several levels. But it doesn't exist in isolation, so I chose to place our astrology in the wider context of history, mythology and spirituality and to quote a few other astrologers who share this perspective.

The universe, that collective environment beyond our intimate space, has been a source of fascination from time immemorial. Today we have exhibitions in London of Byzantium at the Royal Academy and Babylon at the British Museum.

The oldest astronomer-astrologers of Sumer and Babylon studied the skies, recording astronomical catastrophes, like the destruction of Sodom and Gomorrah described in the Old Testament. Here you can see a Sumerian witness account of the falling asteroid that destroyed these two cities, reported by Mail online 31 March 2008.



This is a 700BC copy of notes of the night sky as seen by a Sumerian astrologer shortly before dawn on 29 June 3123BC. Researchers claim the tablet is a witness's account of the asteroid responsible for the destruction of Sodom and Gomorrah, as described in the Old Testament.

The casting of charts of individuals began at the end of the Babylonian period and was developed by the Greeks. One of the most powerful myths relating to the individual's path of destiny is Orpheus.

In the collection of papers called *Orpheus* that Suzi Harvey edited in memory of her late husband, Charles, the astrologer's art is portrayed as an Orphic activity. I don't entirely subscribe

to that view but I'd like to share quotations from a couple of papers to demonstrate the important contributions made by the ancient Greeks to understanding individuals psychologically as well as physically. The psychotherapist and astrologer Otto Rheinschmiedt wrote:

"The ancient Greek physician Hippocrates (c.460-360 BCE) was the first to point out the relationship between astrology and dreams. He believed that the Sun, Moon and stars appearing in dreams represent the dreamer's organic state. Not unlike Jung, he appreciated the diagnostic value of dreams in relation to physical illness."¹

Philosophy and medicine, democracy and drama flourished under Greek civilisation, and the struggles of men and gods were set down in myths. As Charles Harvey wrote in one of his final essays:

"Myths are graphic stories about the eternal living processes that are going on in each one of us, and in the Collective, at all times, and not least of all right now. And the more we think of these myths as ongoing processes within and around us, the more fruitful our insights about them are likely to be."²

When we are going through a crisis and we feel alone in the world, battered by life and unable to comprehend what we have done to deserve such distress, it can be enormously helpful to read a story or a poem, look at a painting or see a tragic play that gives expression to the traumatic emotions we are experiencing in our intimate lives. The catharsis allows repressed feelings to come to the surface and the mythical archetype lends a context in which we can begin to work with our own story. When we can relate our personal story to the astrological map, we cease to feel torn apart by the terrible things that have happened to little me and start to feel part of a greater pattern in a wider world.

In *The Gods of Change* Howard Sasportas gives a convincing portrayal of Orpheus as a Neptunian hero.

"A musician and a poet, whose beautiful songs make trees weep and rocks melt. Through his music, he uplifts others, expands their awareness, and opens them to feelings and emotions of a universal or eternal nature."³

Many of you will be familiar with the story of Orpheus, whose much-loved wife Eurydice is bitten by a poisonous snake immediately after their wedding and carried off to the underworld. Orpheus is unable to accept the finality of her tragic death, so he plays a soporific song to send the guardian dog of the underworld, Cerberus, to sleep and - using Neptunian artistry to bend the rules and dissolve boundaries - he bargains with Pluto and Persephone in a bid to fetch Eurydice back to life.

The lords of the underworld set the condition that Orpheus may lead Eurydice back to the earth's surface provided he does not turn round to look at her until she has arrived safely in the land of the living. Just as they are stepping out of the cave of darkness and into the light he turns, perhaps with a moment of distrust to make sure it's really her, and she evaporates into thin

air, dashing all his hopes for future happiness and fulfilment. One of the lessons to be learned is that Neptune requires that we give of ourselves unconditionally, without knowing what we will gain in return.



Orpheus playing the lyre, from a southern Italian Greek vase, 330BC, Canossa

Orpheus mourns, singing doleful laments that so infuriate some Dionysian revellers nearby that they start hurling spears at him, deafening his beautiful sad songs with their ecstatic screams and eventually striking him dead: a tragic fate, or a transformation that reunites him with his beloved Eurydice in another dimension? Sometimes when the ego has no more power “a situation is created which allows us to discover new ways of resolving or coming to terms with our difficulties – ways we never would have considered unless our usual tactics had failed.”⁴ One of the skills of an astrologer is to enable a client to see a situation from a different perspective, thereby opening up new ways of dealing with it.

The myth of Orpheus shows us both the devotional and the orgiastic sides of Neptune and it inspired both the Orphic and the Dionysian mysteries.



Dionysus riding a panther, Delos 2nd century BC

Just as the haunting music of Orpheus renders the artistry of transpersonal Neptune in its highest manifestation, so the ribaldry of the Dionysian partygoers depicts the escapism of Neptune in its grossest form.

Orphism is a belief founded upon sacred writings that human souls are divine and immortal but doomed to live for a period of time in a grievous circle of successive bodily lives⁵ burdened by the karma resulting from transgressions in previous lives. An ascetic lifestyle and the performance of secret initiation rites would open up the path to eventual release from the ongoing circle and enable communion with God. The Orphic mysteries date back to at least the 4th century

BC and are similar to the Pythagorean doctrines, whose most unquestioned proposition was “that all men are depraved.”⁶

The depiction of man on earth as living in a state of sin, in need of purification and atonement, was transmitted through the Gnostic sects of early Christianity, with their dualistic belief in a world created by Satan and the promise of blessed immortality beyond suffering, death and rebirth, to the Cathar faith in 10th to 13th century Languedoc, where over 200 *perfecti* and *perfectae* were burnt at the stake when they surrendered at Montségur to the Papist armies of the King of France in 1244.

Traditionally, the inner circles of secret societies carried out initiation ceremonies but in the early twentieth century, Alice Bailey drew attention to their increasing replacement by the self-initiation of aware individuals working on their own psychological and spiritual growth.⁷ Alice Bailey established the Arcane School in 1923 to help meet the growing demand for teaching and training in the science of the soul and Bruno and Louise Huber developed its headquarters in Geneva.

The experience of astrological Neptune that Howard relates to the myth of Orpheus, and that Liz Greene defines as the “quest for redemption” in her lengthy tome on Neptune,⁸ corresponds to the 2nd initiation, explained by the Hubers in *The Planets and their Psychological Meaning*. This describes the evolution of the soul from its comfort zone living in the emotional ego as depicted by the Moon with its desire for personal contact and reassurance, through a period of loneliness, fear and discomfort sometimes described as “the dark night of the soul”, to awakening compassion and unconditional love experienced through transpersonal Neptune - a process of transcendence that the Hubers compare to Christ’s agony in the Garden of Gethsemane.⁹

In simple terms, transformation means letting go of our selfish material and emotional dependency needs, developing a greater sense of social responsibility and transcending in a spiritual sense, so that we can as free individuals serve the greater good and in some way make a contribution to the evolution of humanity.

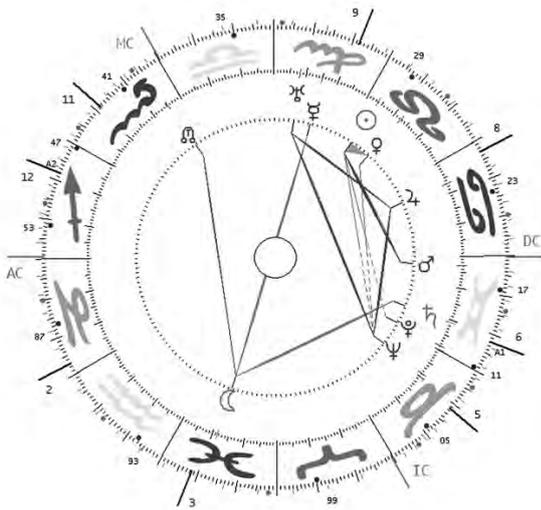
FOOTNOTES

- 1 Otto M Rheinschmiedt, “Astrology and Dreams”, pp189-225 in *Orpheus: voices in contemporary astrology*, ed. Suzi Harvey (Frome: Consider, 2000), p194.
- 2 Charles Harvey, “War of the Worlds: Jupiter and Saturn in conflict and creativity”, pp49-106 in *Orpheus: voices in contemporary astrology*, p62.
- 3 Howard Sasportas, *The Gods of Change: Pain, Crisis and the Transits of Uranus, Neptune and Pluto* (Bournemouth: Wessex Astrologer, 2007; first published by Penguin in 1989), p102.
- 4 Howard Sasportas, *The Gods of Change*, p104.
- 5 Successive bodily lives through metempsychosis (the entering of a soul after death upon a new cycle of existence in a new body either of human or animal form) or transmigration of souls (passing from one body into another at death).
- 6 Kenneth Sylvan Guthrie, *The Pythagorean Sourcebook and Library* (Michigan: Phanes Press, 1987), p77.
- 7 Bruno and Louise Huber, *The Planets and their Psychological Meaning* (Knutsford: Hopewell, 2006), p
- 8 Liz Greene, *The Astrological Neptune and the Quest for Redemption* (New York: Weiser, 1996).
- 9 Bruno and Louise Huber, *The Planets*, pp111-114

COCO CHANEL by Kathy Rogers

"If you were born without wings, do nothing to prevent their growing" Coco Chanel

Studying famous people's charts can help to deepen our understanding of how astrological energies are expressed. In this respect quotes can be particularly revealing. Coco Chanel was an early mistress of the sound bite and I've used some of her quotes in this article to give us clues about her inner life.



19/08/1883, 16.00, SAUMUR, AC 29 SG 36

Chanel's natal chart has a strong and immediate chart image. A hand (North Node, Moon, Mercury, Saturn) offers the world her perfume, Chanel No. 5, in its characteristic bottle or, alternatively, one of her straw boaters that epitomised her early days. At the base of the 'hand' is the Moon in Pisces, the sign that Chanel made her signature.

The Moon in permeable Pisces in the collective area of her natal chart, together with Jupiter sensing the mood of the world in Cancer and, perhaps, also the legacy afforded by the predominance of lower hemisphere planets in her nodal chart, put Chanel in tune with the zeitgeist of her age. She had an innate understanding of the changing world and how to respond. It was this that fuelled her innovative designs:

"I set the fashion for a quarter of a century. Why? Because I knew how to express my own time."

It's also said of Chanel, "before anyone else, she derived fashion from the netherworld of common humanity."

Chanel's natal chart has no green aspects and she seems to have had an unquestioning certainty about herself. Her natal chart also contains two distinct aspect structures which can lead to life being compartmentalised. Dividing her life into two, Chanel is quoted as saying:

"There is no time for cut-and-dried monotony. There is time for work. And time for love. That leaves no other time."

Echoing the efficiency and practicality of the Mercury in Virgo and Saturn in Gemini linear structure, versus the perhaps more opulent aspect structure containing Sun conjunct Venus in Leo, Chanel is also quoted as saying:

"Luxury is a necessity that begins where necessity ends."

Chanel was one of the most influential fashion designers. Yet, would you expect someone that reigned over the world

of fashion for several decades to have a low point intercepted Sun/Venus conjunction in Leo? Intercepted planets will find a way out through aspected, non-intercepted planets and this is how Chanel's conjunction expressed itself. But what a series of planets to use: Pluto, Neptune and Mars!

Planets in Gemini can stimulate those in Leo to be creatively versatile and Mars in Gemini in the 6th house sextile the Sun/Venus conjunction appears to have been a keystone of Chanel's success. There was a way in which she used the masculine to liberate women. She used styles and fabrics and borrowed articles of clothing worn by men to inform future fashion trends. She used men's work clothes as inspiration and used materials hitherto relegated to underwear for her major looks (e.g. jersey). She invented the 'little boy look'; put women in slacks; introduced bobbed hair and, for the first time, created practical clothes for sports, relaxation and outdoor living.

"Fashion has become a joke. The designers have forgotten that there are women inside the dresses. Most women dress for men and want to be admired. But they must also be able to move, to get into a car without bursting their seams! Clothes must have a natural shape."



Chanel was very aware of the dynamics between men and women, maintaining that men were not meant to dress women but it was them women had to please. Yet, with her intercepted

Venus, Chanel appears to have had an ambivalent attitude to women. Whilst wanting to liberate them from the corsets and fripperies of Victorian styles, she never acknowledged that any woman influenced her and only credited one (Misia Godebska) with any genius whatsoever.

Yet Chanel was very aware of those around her. Tierney says of Leo that this sign “observes people who have already made it big in the world and knows that it, too, wants to enjoy an equally distinguished life”. Chanel moved in some of the most renowned circles in Paris, then the world’s capital of the arts. Amongst her friends she numbered Cocteau, Colette, Diaghilev, Dali and Picasso.

“I developed the habit, then unprecedented, of surrounding myself with people of quality so as to establish a link between myself and society. The Russian, Italian and French aristocracy, English society women.”

In another quote Chanel perfectly expressed the drives represented by her Sun/Venus conjunction, with perhaps some help from her 10th house North Node:

“...how many cares one loses when one decides not to be something but to be someone.”

In her early days the intercepted Sun/Venus in Leo perhaps expressed itself in ways we might traditionally associate with intercepted planets – a capacity to be ignored by the world! Chanel tried several times to forge a career on the stage, trying her hand at being a café and concert singer, a performer and a dancer. All attempts failed. Yet this low point conjunction could tap into the deep well of the soul level and, with inspiration drawn from the collective unconscious, she could wow and impress through radical and daring stage and film costumes that expressed the changing trends of the age.

The intercepted Sun/Venus conjunction perhaps also played out in other ways in Chanel’s life. Together with her 7th house Jupiter in Cancer and Piscean Moon, this conjunction led her to just want “...true love, to be chosen, preferred and that the choice be for always”. She had such Leonine lovers as: Étienne Balsan from a French high bourgeois family; Arthur “Boy” Capel, a rich, brilliantly intelligent industrialist; the Grand Duke Dimitri of Russia and the Duke of Westminster. Yet she was never to marry and, despite her phenomenal professional success, suffered extreme loneliness. Her affair with a German officer in World War II also led to some years of diminished popularity and exile to Switzerland.

Perhaps the square between the Sun/Venus conjunction and Neptune didn’t help. Undoubtedly a source of great creativity, it perhaps also encouraged some naivety. Commenting on her relationship with the Duke of Westminster, her biographer says: “...once again, she believed that what was being tied could not be untied” and describes her in 1935 as being one of several “dream merchants to a senseless society”. Yet this square would have been a lifetime’s work for Chanel and she is quoted as saying:

“...to disguise oneself is charming, to have oneself disguised is sad.”

However Neptune is part of a small talent triangle, powered by transpersonal planets and finding it’s outlet in Jupiter. Uranus in the 9th house, symbolising a free spirit, individualist and unconventional, coupled with the creativity of Neptune and the prolific Jupiter, meant that “beginning in 1925, the Chanel style would develop and stand for the entire notion of modernity”. And it’s perhaps this talent triangle

that Chanel is expressing when she defined a great couturier as: “...a man whose spirit has a future.”



Pluto also has its impact on the creative powerhouse of the Sun and Venus in Leo. Chanel created ‘the little black dress’ which is still mandatory in every woman’s wardrobe 80 years later. Critics of the time deplored its creation since it suppressed so much men desired: “no more bosom, no more stomach, no more rump”! Chanel was also a beneficiary of war, her businesses flourishing as evacuees from Paris in World War I flocked to her boutiques in Deauville and Biarritz. As early as 1914 Chanel acknowledged:

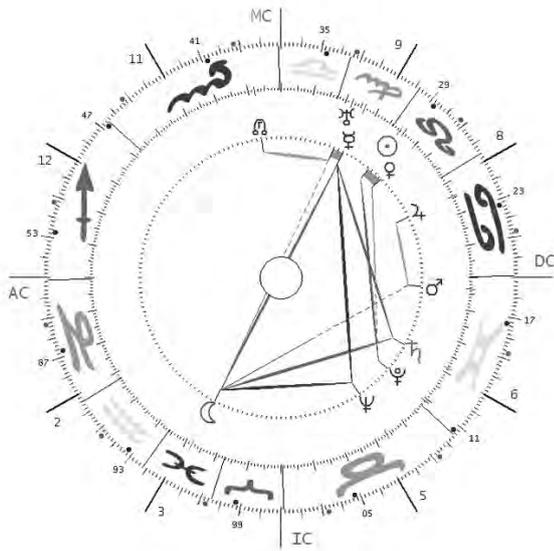
“A world was dying, while another was being born. I was there, an opportunity came forward, and I took it. I was the same age as the new century, and it was to me that it looked for sartorial expression... The paddock before ‘14’. I had no doubt that while at the races, I was in attendance at the death of luxury, at the demise of the 19th century, and also at the end of an era.”

Chanel was intimately connected to France, her era and the unravelling of the future. The apex of the small talent triangle is Jupiter in Cancer, a sign that understands ancestry and the homeland. By 1933 Iribe, one of Chanel’s lovers (Jupiter in 7th house) had started to republish ‘Le Témoin’, a publication in which the image of Chanel was used to personify a crucified France. Chanel herself recognised the ties of the past, even as she rebelled against them:

“It is in paintings or in family albums that traces of true fashion are to be found.”

In Chanel’s House chart (see next page) Saturn is the apex of an efficiency triangle with Uranus, Mercury and

Pisces. This symbolises Chanel's reputation: "invention, talent, perfectionism, perseverance and a vast capacity for hard work". In her later years she formed "a solitary figure, respected, proud and always tyrannical". Scissors always to hand, she demanded absolute perfection in clothes.



Chanel's success belies her upbringing. She was born to an unmarried couple and into absolute poverty – her father a peddler and her mother a peasant. She strove relentlessly to conceal her personal origins. Taking a quick look at the family model and considering how an intercepted, low point Sun might represent her father, this is how Chanel described him:

"a man of mystery, who fathered more children than he could feed, spent more than he earned, and finally disappeared."

Chanel's mother died when Chanel was 12, as Chanel's age point was conjunct her Moon in an aspect structure

signifying loneliness and a sense of abandonment. The Sun lies in an entirely separate aspect structure and Chanel's father abandoned Chanel and her sisters the week after their mother's death. They were brought up in the austerity of the region's largest convent orphanage.

If you are interested in Chanel read up on her age point. As her age point returned to meet the Ascendant Chanel staged a comeback after 15 years of retirement. This restored her to the first ranks of haute couture. She was acting in response to Dior's success with full skirts and nipped in waists that celebrated femininity. Chanel felt this was unsuitable for women who had survived World War II and were proving themselves in the workplace – she set out to rescue and reinvigorate women's fashion and she succeeded. Chanel's low points were often times of change when transited by her age point. One of her lovers whom her close friends were convinced she would marry, Paul Iribe, died in front of her as her age point met the low point of the 9th house. And it was opposite this, at the low point of the 3rd house, that Chanel herself passed away.

References:

Unless attributed to Chanel herself or to other authors, all quotes are taken from Edmonde Charles-Roux, *The World Of Coco Chanel – Friends, Fashion, Fame*, 2004, Thames & Hudson

The quote from Bil Tierney is taken from *All Around The Zodiac*, 2001, Llewellyn

Other material is from:

<http://womenshistory.about.com>

<http://en.wikipedia.org>

<http://www.time.com>

<http://www.metmuseum.org>

Message from the Editor

As the New Year begins I am, regretfully, retiring as Conjunction Editor. Ill health means that I need to take some time out for a while from outside commitments. I have really enjoyed working on Conjunction and having the opportunity to get to know so many people. I would especially like to thank all the people who kindly contributed the articles and interpretations which made it such an interesting editorial role.

It is planned that Conjunction will, in line with many other astrological publications, change from a printed to an on-line version. This will mean that rather than receiving a twice-yearly printed version you will be able to access new material on the API (UK) website. By making this move API (UK) will be able to provide members with news, reviews and articles almost as soon as they are written. This move will also enable charts and pictures in the articles to be displayed in full colour. Colour printing is very expensive, which is why you get only half the pages in colour in this issue. Keep an eye on the website for further developments.

If you have editorial and design skills and would be interested in helping to take Conjunction online then please contact me in the first instance, my contact details are on page 2.

If you have articles for inclusion in Conjunction please also send them to me in the first instance, until the new arrangements are in place.

Sara Inkster

Thanks Maggie!

Maggie Jeffery is standing down as Student Rep, a position she has held for a number of years. We are sure that you will all wish to thank Maggie for this work and the articles she has written for Conjunction.

As there has been little demand for 'student rep' services of late, this role is being discontinued. Students should raise any issues related to their Courses with their tutor or with Course Administration, as appropriate.

THE LIVING BIRTHCHART

by Joyce Hopewell, from a talk given at the API (UK) 2008 Conference

The title for my talk – *The Living Birth Chart* – is the same as the title of my new book. This is a practical workbook, which includes theory, chart examples and exercises, so my talk today will include some practical/interactive participation, which I hope you'll take part in.

Recently I was asked to define the essence of what API (UK) teaches, and I suggested – and this is only my view – that in essence we teach and encourage our students, through the use of their own natal chart, to be responsible for themselves and their actions and to be as fully autonomous as possible.

I say “as possible” here, because I think that achieving and maintaining autonomy and taking responsibility for ourselves is not easy. It's something we can always improve upon, wherever we are along this particular path.

A few months ago I heard an interview on BBC Radio 4's “Today” programme with one of the authors of a newly-published book titled *Mistakes were made (but not by me)* – about why we justify foolish beliefs, bad decisions and hurtful acts declining, wherever possible, to take responsibility for something which we've chosen to do. Whether or not our choice was wise, foolish or misguided is not the point; the issue is our reluctance to take responsibility for the choice we made and the part we played.

Here are a couple of quotes given as examples in the book:

“Mistakes were quite possibly made by the administrations in which I served.”

(Henry Kissinger, responding to charges that he committed war crimes in his role in the US actions in Vietnam, Cambodia & South America in the 1970's)

“Mistakes were made in communicating to the public and customers about the ingredients in our French fries and hash browns.”

(McDonald's, apologising to Hindus and other vegetarians for failing to inform them that the “natural flavouring” in their potatoes contained beef by-products).

At this point you may be starting to wonder what this has to do with astrology, and in particular, my book *The Living Birth Chart*.

As far as *The Living Birth Chart* is concerned, it's always been my experience that the very best way to learn and understand astrology from a deep level is to make it come alive in ways that we can relate to on an everyday basis. It's possible to learn astrology in an intellectual way, using our Mercury function of gathering and accumulating facts and information. But when we engage with Jupiter, and use our eyes and our senses, and relate what we're seeing, hearing, touching, perceiving to real life experiences, that's when astrology truly comes alive and is for real.

When astrology becomes an integral part of your life on a day-to-day basis it begins to live – and you do too – with a sharpened focus as you become more consciously aware, which means in turn that you begin to live in a more responsible way.

The point I'm moving towards here relates to the importance and significance of being autonomous and taking responsibility for ourselves and our actions, together with

the capacity to recognise and honestly acknowledge when we've got something wrong. The converse is equally true, because if we're really autonomous and self-aware we can quietly acknowledge when we've got something right without needing to crow or gloat about it.

One of the key features of astrological psychology as a tool for personal growth is that it places taking responsibility for ourselves, our lives and what goes on within them into our hands, and our hands alone, so it becomes more difficult to blame anyone else if things go wrong.

Using the birth chart as a tool in this way, we find it offers us choices. Once we're aware that we can exercise choice in our everyday lives, things are unlikely to be the same again because we'll be responsible for the direction our life takes, and no-one else!

At this point I want to briefly mention the fact that underpinning the Huber Method of astrological psychology is Assagioli's psychosynthesis, which leads us – through the use of the birth chart – towards integration of the personality. This is a kind of ever “onwards and upwards” approach towards our own individual greater wholeness.

An important way of working towards this greater wholeness can be achieved by developing and using the Sun. When speaking of the Sun in the API (UK) workshops I've attended as a student and facilitated as a tutor, the Sun has often been called the conductor of our orchestra, or as I sometimes like to think of it, the leader of our jazz band.

However you wish to see the **role of the Sun**, it's a very significant planet, involved in the development of our sense of self, our autonomy, our ability to take responsibility – and, as well, to accept that yes, we do sometimes make mistakes!

As you know, the Sun is a **Cardinal planet** expressing Cardinal energy. It embodies the drive to assert and create, and it is important that this part of us is developed and strengthened so that it can be expressed clearly and without fear. It shouldn't be hidden away like a bright torch under a damp blanket, but allowed to shine and be seen.

It's one of the 3 ego planets through which we gain a sense of self:

- Of the mind through the Sun
- Of the feelings through the Moon
- Of our physical self through Saturn

Have you ever thought about what the **symbol for the Sun** – the circle with a dot in the centre – suggests to you? I wonder how you view this symbol? And, more importantly perhaps, as many of you will be looking at and working with the charts of others, how would you describe it to someone who didn't know any astrology?

For example, you might say that it symbolises that sense of “I-ness”, that sense of self I've already mentioned, and refer to the circle, known as the circle of spirit, with its central point of focus representing that “I-ness”.

SUN AND THE MIND

Most people are familiar with their “Sun Sign” qualities and characteristics. But the Sun itself, as the star at the centre

of our solar system represents, in the chart, our autonomous self-awareness. With its Cardinal quality, the Sun is our drive to be assertive, go-ahead and initiatory. The Hubers, in their book *The Planets*, refer to the Sun as the part of the ego that allows us to reflect upon ourselves, to know ourselves and deliberately change things.

To summarise briefly, the Sun is the sense of self we gain through our ability to make decisions and use the mind. It's our capacity to choose, our capacity to make conscious choices and ultimately take responsibility for ourselves.

I've already likened the Sun to the conductor of an orchestra and the leader of a jazz band – and if you want a few more helpful analogies to work with you could also view it as:

- a film director
- the head of a large company or
- the leader of an expedition.

You can probably think of plenty more analogies for yourself.

Whichever role you cast it in, it represents how we direct and use our will based on the decisions we make. It leads the way, and the rest of the planets, our psychological drives, follow. The Sun signifies our strength and power and this is involved when we discriminate and judge, when we think, form ideas and tap into our innate creativity.

The Sun, the sense of self and the will

Closely linked with the Sun, as we teach it in API (UK), and making the link too with Assagioli's psychosynthesis, is the use of the will. We have

- the **strong will** which gives us determination and the capacity to keep going
- the **skilful will** which endows us with sound common sense and the ability to be flexible and adaptive as we work towards our goals, and
- the **good will** which enables us to include others and to work selflessly for their benefit as well as our own.

The use of the will helps us to be goal-oriented and better able to go after what we want to achieve. When we're seeking to achieve the goals we set ourselves, it's useful to remember that energy follows thought. Using the Sun/mind, we form our ideas and go on to make these real, to make them manifest. Doing so, we can be truly creative.

Here, though, Saturn, as one of the other ego planets, probably gets a look in too at the manifestation stage as we need the practicality of Saturn in order to ground and materialise our thoughts, plans and ideas and make them tangible and real.

Our capacity to use our will, to be aware that energy follows thought and to find practical grounding in our everyday lives for our ideas and creativity can be developed and should be encouraged. It can help us strengthen the Sun and gain a greater, more centred self-confidence. We should aim to be devoid of ego needs or the urge to prove that we are "the greatest". And let's face it – if we're on a spiritual path, this attitude is redundant.

Sense of self

I've been talking about the Sun being representative of a sense of self, but what does that mean to you? How would you describe your own sense of self. You might like to jot down a few notes for yourself using those questions I've just put to you as your starting point. If you do get a copy of *The Living Birth*

Chart, you'll find it includes exercises of this kind because it's a practical workbook aimed at bringing the astrological psychology you're learning and using to life.

A final thought here for you to consider: if you have a clear idea of your own sense of self, you can work far more effectively with the charts of other people when they come to consult you.

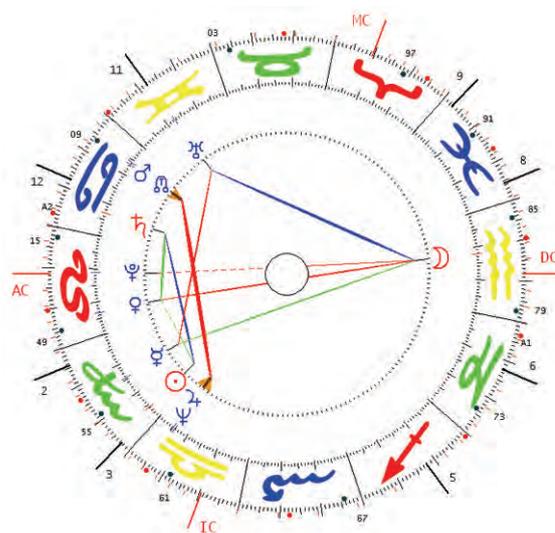
Position of the Sun

The Sun is ideally positioned somewhere in the **upper hemisphere** of the chart where it can shine and be seen.

When it is here we can more easily express qualities of leadership, goal-oriented behaviour and the drive to become an autonomous individual, especially if the Sun is on the MC or in the 10th House.

Positioned in the **lower hemisphere**, the Sun will not shine so readily or be seen to shine: the individual has to work harder at asserting themselves and gaining recognition.

The example I give here is of my own chart. My Sun once



JOYCE HOPEWELL, 19.09.1945, 02.30 a.m. (01.30 a.m. because of double summer time) Tadcaster, 53.53N, 1.16W AC 11.38 LE

upon a time felt like the bright torch under the damp blanket mentioned earlier. I remember Louise Huber once telling me I needed to develop my Sun, and with increased conscious awareness of this, I feel I have, but it's also a matter of "work in progress" because learning takes place all the time.

Placed on or near the AC, the Sun tends to express itself differently. It may be more secretive, private and shy, reluctant to broadcast achievements and blow its own trumpet if it is in the 12th house of the chart. This could change if it is in the 1st house, where there is a strong sense of "me first".

On the DC it will be more accessible and assertive as it is readily available to meet others and can push itself towards them with confidence and a sense of purpose. This will be far easier if the Sun is above the DC; if it's just below the DC this could demand greater effort.

Other factors:

Sun on Balance Point, Low Point, Stressed, Intercepted

On the **Balance point** the Sun will work effectively, efficiently. Here, the energy coming from the inner core of the chart is balanced with the expectations and demands of the environment. BP planets can maintain their equilibrium.

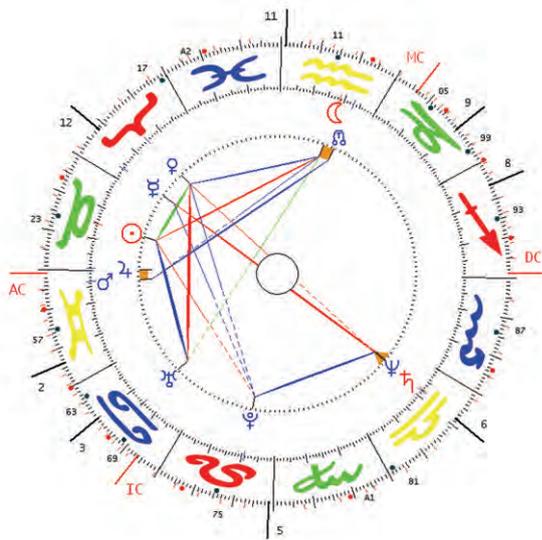
On the **Low Point** the Sun will work more on an inner

level. It could be difficult for the individual to express their sense of self, ideas and creativity successfully as they may be misheard, ignored, misunderstood. LP planets offer channels inwards towards the central core of the chart.

A **Stressed** Sun before the cusp of a house will be eager to be into the next area of life—looking forward rather than being over-concerned with area of life it's in.

An **Intercepted** Sun will indicate the individual often finds it difficult to be heard, acknowledged, recognised. The intercepted planet will rely on other planets it aspects for its route out into the world.

I'm using the chart of Tony Blair as an example here:



TONY BLAIR, 6.5.1953, 06.10 a.m. (GMT 05.10) Edinburgh 55.57 N, 003.13 W, ac 4.50 GE

He has Sun intercepted in 12th, but with aspects to several planets, including Venus & Moon at the top of chart. Whatever you thought of him, when he was Prime Minister, he did exude a certain charm and charisma, even though it was accompanied by that cheesy grin!

As for an Unaspected Sun, there is a worked example of this in The Living Birth Chart.

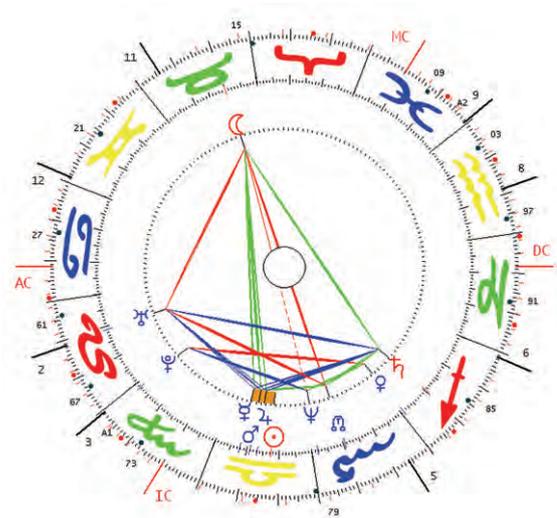
Summary of things you could take into consideration when working with the Sun:

- Where is the Sun positioned in the chart?
- What colour aspects does it receive?
- What aspect pattern is it a part of?
- Which House is it in?
- Is it strong, average or weak by position in Sign and House?
- Is it on the Low Point of a House?
- Is it unaspected or intercepted?

AN EXAMPLE CHART: Beverley (see above right)

Beverley is 51. Her chart looks like a yacht with sail. The Moon is uppermost and is the tension ruler. Everything else is below the horizon.

Her colour balance is 5R:5G:4B so there is a lot of sensitive, nervous energy and there is not enough blue to balance this. She suffers from obsessive/compulsive tendencies and on the whole manages her life well but has bouts when her health suffers and she has to take an enforced rest and resort to medication.



'BEVERLEY', 10.10.1957, 10.15 p.m. Manchester 53.30 N, 002.15 W, AC 21.34 CN

She is self-aware and strongly motivated to take charge of her life; she doesn't want to rely on medication.

The chart has a strong lower hemisphere emphasis and a 2nd Quadrant emphasis. Beverley seeks to fit in and wants to be "ordinary", so she finds the high exposed position of the Moon challenging although she can express it successfully. She has been a performance pianist who has made recordings, and has successfully run her own business— see the Small Talent triangle which hints at this.

The Sun is low down in her chart and is intercepted along with three Tool planets in a large stellium. The Sun is only attached by cjn to Jupiter/Mars/Mercury which all aspect the ultra-sensitive and exposed Moon, which only has red/green aspects. Ouch! The Moon is also at the apex of a Striving figure which can, in an individual, be expressed in constantly striving to aim high, but not always being persistent enough to reach their goals because of the overwhelming amount of red/green in the figure and the lack of blue. This is reflected in the chart as a whole.

Here I expected to find a fragile Sun/sense of self, maybe frustrated and misunderstood because of the interception, and although Sun is not particularly weak by sign at 17 degrees, it is by house as it's right at the bottom of the chart and intercepted.

Interestingly, I assessed Saturn to be the strongest of her ego planets and suggested that it could be helpful for the Sun if it had some firm ground to support it, like taking good care of herself physically and ensuring her everyday life had structure.

What came out of our discussion on her charts (she found the house chart, used alongside her natal chart particularly helpful, and I do cover working with all 3 charts in the book, including 2 full worked examples) was that she decided to focus more on her sensitive, exposed Moon. But she decided she was going to do this in tandem with working on her low down, intercepted Sun, since her Sun is dependent, to a large extent on the Moon to get it "out there" into the world more successfully.

She spoke of being very cautious about showing/expressing/sharing her feelings (note Saturn aspects her Moon) but said that she would decide (using her Sun) to do something

to help her Moon. A few days later she contacted me and told me she'd bought herself a cuddly white toy dog – white to symbolise the Moon – and was choosing to take it everywhere with her, so that both Sun and Moon were consciously included in her life. I had another update a week or so later, all was going well, she was feeling positive and was enjoying the insights she was gaining by bringing the needs of her Moon and intercepted Sun more consciously into her life in this way. In the most recent update I've had from Beverley, she says:

“Your reading made a bit impact on me – and I am still taking Bowbow (the dog) everywhere with me. He eats and sleeps with me and he really enjoys coming shopping! Truly, he does soothe that Moon. So thank you”.

SUMMING UP

I said at the start of this talk that I think that in essence, with our courses in API (UK), we teach and encourage our students, through the use of their own natal chart, to be responsible for themselves and their actions and to be as fully autonomous as possible.

I've focussed on the Sun and the role it plays in the development and expression of our sense of self, but of course have only touched on the tip of the iceberg because personal growth and development is an ongoing thing, requiring at least as much attention as the painting of the Forth Rail Bridge.

To finish, I'm going to quote from the Huber's book *The Planets*. They speak of the transformed Sun, explaining that this is seen at work in the person who tries for higher goals

and is prepared to liberate him or herself from the limitations of what they call the “little personality”. They say that this usually happens when the person knows what he or she does and doesn't want. If you've ever found in yourself in a position of knowing this, you'll understand what they mean here. They go on to say:

“To the extent that motivations change and individual awareness evolves, the sense of responsibility also grows. Such a person is then not only there for himself, but also for others. He can do things for society and complete them conscientiously without abuse of power...A person with a transformed Sun exudes strength, wisdom and integrity and is a role model for many people.”
That is something truly worthwhile to aim for.

References:

- “The Living Birth Chart” – Joyce Hopewell, HopeWell, 2008
“Mistakes were made (but not by me!)” – Carol Tavris and Elliot Aronson, Harcourt, 2007
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