

## **Astrology Independent Study Module No. 30**

### **Progressing the Ascendant and Midheaven [continued]**

#### **Dear Friend:**

By progressing the angles of our horoscope for 20, 30, and 40 years, we found that the MC did not gain over the ASC more than one degree in three during any epoch. Thus opportunities for spiritual growth will be about the same in all divisions of life; but, mark this: they will be more likely to bring results when the progressed Midheaven aspects a radical planet. The nature and character of the experience will depend upon the nature of the planet aspected, the character of the aspect ([sextile](#), [square](#), or [trine](#)), and the house where the aspected planet is located. The same rule would apply in regard to the influence of the Ascendant upon material affairs. Its aspects by progression promote changes which affect our physical existence. The effects of its aspects are not invalidated even though the tendency of the life is towards the spiritual; and in a life where the speed of the Ascendant foreshadows the preponderance of material activities, an aspect to the progressed Midheaven may wake the slumbering soul and a beginning of spiritual activity may be inaugurated.

Right here is one of the most important and fruitful opportunities for service which the spiritual astrologer can find, and although

this whole subject of "progression" should *follow* instruction on reading of the natal figure instead of preceding it, we feel that knowledge of the effect of progression of the Ascendant and Midheaven is of such vast practical value that we have decided to violate that precedent and stay with this subject till it has been made as clear as we can make it. Then you will be able to help others at crises in their lives which may have been unsuspected even by those most anxious to aid.

Have you ever met a mother anxiously seeking advice concerning a wayward girl or a drunken son? Would they mend? How could she best help them? Or was it a wife with a flock of little ones, suffering through the neglect of husband or father? Alas! The world is full of such cases, and any spiritually minded astrologer actuated by compassion for all concerned, must often have sorrowed when he searched vainly for an aspect of the planets that would give a ray of hope. Had he known the elevating potency of aspects to the radical and from the progressed Midheaven, had he known how these aspects produce opportunities to retrieve mistakes and make a new start in life, he might have pointed out the auspicious time when judicious persuasion would have been the most effective in turning the wayward child or weaning the father from the curse of drink; a time when they would have been more amenable to reason than usual. Opportunities must be caught on the wing or they are lost, and lack of astrological knowledge has wrecked many a life.

Therefore, students are advised to always look carefully for aspects of the progressed Midheaven to radical planets, or of progressed planets to the radical Midheaven. Aspects of [Sun](#), [Jupiter](#), and [Venus](#) to the Midheaven are of course most powerful, but good aspects of [Saturn](#) sometimes accomplish identical results by appeal to the delinquent's manhood and self-respect.

---

## Work for the Student:

[You are welcome to **e-mail** your answers and/or comments to us. Please be sure to include the course name and Independent Study Module number in your e-mail to us. Or, you are also welcome to use the **answer form below**. *(Java required)* You will find the **answers** to the questions below in the next Astrology Independent Study Module.]

**1]** Look at the horoscope we are judging: The Midheaven is Aries 1. When it has progressed to Aries 23, it will be square to Neptune, which is in 23 of Cancer. Turn to our *Table of Houses* and count the lines from Aries 1 to Aries 23. Each line counts as approximately one year of life. Then progress the angles by the method used in *Astrology Independent Study Module No. 28* for the same number of years as there are lines between Aries 1 and Aries 23. If the progressed Midheaven is Aries 23, the number of years used will be the age when the square to Neptune culminates. If the progressed Midheaven is more or less than Aries 23, change the number of years used until the Midheaven becomes Aries 23. Then please determine the boy's age when this square culminates and what you think will result. *[optional]*

Remember to progress the Midheaven as taught in previous Astrology Independent Study Modules. *[optional]*

---

**Your Name:**

**Your E-mail Address:**

**Your Study Module #30 Answers:**

---

## **Answers to [Astrology Independent Study Module No. 29:](#)**

### **"Advice to Parents"**

The parents of this child should, first of all, try to make his early environment as pleasant and uplifting as possible. With Neptune on the ASC, the native is very sensitive to conditions about him, and as the early years are so important in developing proper ideals and habits, he should be carefully protected from unwholesome influences.

An effort should be made to encourage initiative (to overcome an unaspected Mars) and the problem of diet will need careful attention. A tendency to excess must be avoided. (Moon opposing Jupiter). Not being of very robust health, he should be taught early to form a taste for simple, nourishing food, and the habit of moderate exercise. Kindness, understanding, and reason in matters of discipline will always accomplish the desired end.

As this child has unusual mental and spiritual tendencies, the parents should endeavor to provide him with the best possible opportunities for developing his inner faculties. Education along

literary and dramatic lines should be stressed, as the boy has much talent for both writing and acting. The [Sun, Mercury and Venus in Virgo](#), in the third house, well aspected to [Jupiter, Neptune, Uranus and Saturn](#), would give him a wonderful ability to express, perhaps better through speaking, as [Neptune in Cancer](#) on the ASC would cause a reticence at times before the public. This last configuration would also give him much understanding of spiritual truth, and the planets in Virgo would indicate a desire to serve or write for the benefit of humanity. [Jupiter in the 5th House](#) would favor publication.

**— Back to Top —**

As Neptune and Uranus are in opposition, the child should be trained along positive lines, and taught the dangers of negative spiritual development. The sextile and trine of Saturn, Sun and Venus to the two mystery planets, Uranus and Neptune, should give sufficient ability to withstand any negative influences, provided the *will* and *individuality* are developed. Development of will power should be given an important place in his training.

The progression of the angles reveals that there is little difference in the gain of the MC over the ASC during the periods covered. Therefore, opportunities for spiritual growth will be about the same in all decanate (10 year) periods of life up to forty years.

**Progressed 20 years to October 2, 1911:**

S.T. for Oct. 1:	12-36-00
Correction:	1-21
Interval:	12-42-00
Correction:	2-07
	1-21-28

Nearest S.T.:	1-21-20
---------------	---------

	<b>MC</b>	<b>ASC</b>
20 years:	Aries 22:00	Leo 09:03
Birth:	Aries 01:00	Cancer 24:33
Travel:	21:00	14:30

In the first 20 years the MC moves 21 degrees and the ASC 14:30 deg. The MC/ASC ratio (21/14:30) = 1:45

**Progressed 30 years to October 12, 1911:**

S.T. for Oct. 11:	13-15-00
Correction:	1-21
Interval:	12-42-00
Correction:	2-07
	2-00-28
Nearest S.T.:	1-59-17

	<b>MC</b>	<b>ASC</b>
30 years:	Taurus 02:00	Leo 16:00
20 years:	Aries 22:00	Leo 09:03
Travel:	10:00	06:57

In the next 10 years the MC advances 10 degrees and the ASC 6:57. The MC/ASC ratio (10/6:57) = 1:44

**Progressed 40 years to October 22, 1911:**

--	--

S.T. for Oct. 21:	13-55-00
Correction:	10-21
Interval:	12-42-00
Correction:	2-07
	2-40-28
Nearest S.T.:	2-40-10

	<b>MC</b>	<b>ASC</b>
40 years:	Taurus 13:00	Leo 22:48
30 years:	Taurus 02:00	Cancer 16:00
Travel:	11:00	07:48

In the next 10 years the MC advances 11 degrees and the ASC 7:48. The MC/ASC ratio (11/7:48) = 1:41.

The ratio of motion of MC/ASC is about constant in all three periods, with the MC moving faster. When ratio is 1.5 which is 3 to 2, it seems to be regarded an indication for great opportunity. Thus, each period offers about the same proportion of greater opportunities for intellectual and spiritual growth.

## **Supplemental Student Material:**

### **Spectrum**

"Spectrum" is one of the most important archetypal words involved in a study of art-expressions; the word, in archetypal or concrete application, is derived from a Latin word meaning "to look at." "Emanation" is the process by which the potentials of a thing are made manifest; "spectrum" is the result—the total of

*perceptible* potentials, qualities and parts. We usually use the word "spectrum" to designate that appearance of a ray of light that has been refracted into its component colors (parts) and this is an excellent example for the purposes of this study because astrology is, itself, perceived visually. The rainbow is a perfect concrete example. It is a natural spectrum; but it is more than that—it is a perfect symbol of "spectrum" as an archetypal—word. The ray of sunlight is macrocosm, the rainbow is microcosm; the rainbow as a spectrum is macrocosm to each of its designable colors, its "microcosms;" "Spectrum," as an archetypal word, applies to each of the colors as "macrocosm" to each of its shades or gradations or qualities. In other words it is the "offspring" of luminosity and refraction; its basic characteristics are "designable colors ;"they, in turn, are qualified by gradations and shadings which can also be designated by specific words.

As far as our solar system is concerned, the original spectrum is in the creative imaginations of Father-Mother God. The Divine Mind, since it is the Source of each archetype (ex: rainbow) manifested in this system, is the source of all "manifestation-spectrums" (ex: all kinds of rainbows) and all spectrums-of-manifestation of each manifested archetype (ex: the total and separate colors, and their gradations, of each rainbow). By analogy, then, Divine Mind corresponds to the ray of sunlight in our illustration; one archetype is rainbow (a manifestation of Light); a sub- archetype is one of the designable colors resident in the rainbow.

The archetypal manifestation of Divine Mind (the creative imagination of Father-Mother God) is perceived to be our own solar system. The "spectrum of emanation" would be the gradation of the planets from the time the first one was emanated until the last one was emanated. The spectrum of its esoteric qualities

would be the evolutionary gradation of the Planetary Logoi of the system analogous to the differentiated colors of the rainbow. Color has a spectrum of vibratory rate (specific shades) and also a spectrum of vibratory quality (relative radiance or dullness). The vibratory quality-spectrum of the entire solar system would be the sum total gradation of all inhabitants of this system in terms of "most-to-least" (or "least-to-most") exercises of spiritualized consciousness. The same classification would designate vibratory quality-spectrum of the inhabitants of any one particular planet and, in turn, their grouping by race and/or nation. This analogy is also applicable to the archetype tone—the essential material of the musical manifestor and interpreter.

Tone is the archetype of all sound since, by its nature, it is rhythmic vibration perceived audibly. "Fraternal" with color, tone has a two-fold spectrum: vibratory rate (low and high) and vibratory quality; the spectrum of tonal vibratory quality is also twofold: that of Dynamic (softness and loudness) and Power (dullness and brilliance). The spectrum of "tonal rate" is the entire manifestation of the tonal scale from the slowest vibratory speed (lowest) to the fastest (highest). This "total scale" is divided into "octaves" as the rainbow is divided into "colors." (Colors are simply the "octaves" in a light-ray. ) As each rainbow-color is, in itself, a "spectrum of shades" so each tonal octave is a "spectrum." Every perceptible and designable shade of a specific color, the sum total of which is the "matrix" of the specific color, is analogous to each overtone of the musical note, the overtones of a specific musical note in composite, are the "matrix" of the note just as the etheric envelope of human, animal, plant, or mineral is its matrix. The tone, in relationship to its overtones, is "condensed vibratory embodiment"—a specific factor of a musical system.

The dynamic spectrum of color is its gradation from white to utmost density; the dynamic spectrum of tone is the gradation representing "softness-loudness." The power spectrum of both color and tone is the gradation from "least impinging power" (dullness) to "maximum impinging power" (brilliance of carrying-quality). A great pianist, by a controlling action of hand, wrist, or finger on the complete depression of the key, can create a "pianissimo" of delicate softness whose power will carry to the far corners of the audience-room. Others, less skilled, can play as loudly as possible and the tones they bring forth will sound hard or lifeless. The analogy of this to the Astrologer's "dullness" or "brilliance" in interpreting principles as they are pictured in a horoscope is one of the things to which you should give considerable thought; the analogy is exact.

The manifestive artist uses a spectrum of media for his expressions. This spectrum ranges from the most concrete abstract medium (design) to the most evanescent abstract medium-rhythm. It also includes the three concrete media: tone, color and substance. Line is the abstract medium between design and rhythm. Line is the archetype-symbol of "process of manifestation." The drawing of a line can be "spaced" (rhythmitized) and from line all embodied (enclosed) forms (designs) are derived; just as the line itself was emanated from its source, the point.

Letter and word; tone and chord; line and design (two-dimensional embodiment) and mass (three-dimensional design) composite the artist's means of outpicturing his concepts of archetypes, whether manifestively or interpretatively. Rhythm, the spacing of sequence, or of sequential manifestation, is a "common denominator" of all art forms because rhythm is the archetype of the nature of all movement.

The analogy of "spectrum in Astrology" to "spectrum in the arts" is fascinating because of its clarity. The archetypal resource of both forms of interpretation is human consciousness; the archetypal purpose of both is to interpret the nature of divine archetypes through manifested concepts of those archetypes the archetypal action of both is to intensify, vivify, and illuminate man's awareness of himself, other people and the world around him; the archetypal reaction to both is from the composite of man's instinctual feeling and instinctual knowing.

The word "artist" is archetypal; its two principle "emanations" are manifestive (creative) artist and interpretative artist. The first human being who moved or posed his body in a certain way to give expression to a specific emotional state was the "first" manifestive dancer. The first human being who recognized that "the point, the line and the circle" could be utilized to symbolize the being, the consciousness, and the existence of humanity—or of a human being—was the "first" manifestive astrologer. (It might be observed at this point, that the "point, line, and circle" are the archetypal "ingredients" of the planetary symbols as well as of the structure- design of the wheel.) The manifestive astrologer—like the manifestive artist—embodies his concept of an archetype by an originally—conceived symbol; the symbol is his way of outpicturing the nature, purpose, and objectification of a cosmic principle. The interpretative astrologer studies and intuitively perceives the meanings of already manifested symbols; he fulfills his function by applying his understanding of these symbols to the interpretation of the horoscope. (For example, the author suggests consideration of the following as a "manifestive" symbol for the planet Pluto: a circle enclosing the up- pointing arrow used in the symbol for Mars; the arrow is the energy- expression-potential; the circle is the collective subconscious of humanity- the archetypal desire-

power as a "frozen fluid" waiting releasement through expression; it is the author's concept of the meaning of Scorpio's rulership by Pluto and co-rulership by Mars. (The letter P in an initial).

The archetypal word spectrum has polarity. The masculine polarity is "spectrum of vibratory quality:" the feminine polarity is the "spectrum of manifested forms" which is the crystallization of archetypal design. These two polarities of spectrum are seen in astrology this way: the masculine polarity (subjectivity) is the entire "vibratory spread" of the twelve zodiacal signs, from the first second of Aries to the last second of Pisces. This is the spectrum of consciousness, humanly speaking; it is the spectrum of cosmic powers, divinely speaking. From the standpoint of polarity as it is manifested in the attributes of human nature, it is the spectrum of generic quality—the composite of "activeness" and "reactiveness" of which every human, male or female, partakes. It composites the essence of our projectiveness and reflectiveness, our expression and our perception. Since "polarity" is a composite, we recognize that this "masculine-subjective" aspect of the wheel is a "spread of points," any one of which is a potential by which we express according to our perceptions, and we perceive according to our capacity to express. *Expression* is the process by which individuality is manifested; *perception* is polarity experienced. These actions occur in time-sequence, but their source is a unity-consciousness.

**— Back to Top —**

The "negative" or "feminine" objective polarity of astrological spectrum is the sequence of the twelve houses, through the twelfth-counterclockwise from the first. These depict specific experience- designations in which, and through which, consciousness is both expressed and perceived. They refer to

the "objectivity" of Life. Each house is a "mechanism" for focalizing (as "parentage" focalizes the identity of a small child) the expressions of our perceptions of specific life-principles. Each house is a sub-archetype of the archetype-word "matrix;" it nurtures our experience and growth as the maternal body nurtures the gestation of the child internally and the father's power nurtures the welfare of both mother and child externally. So these twelve experience-patterns "parent" our spiritual unfoldments in time-space. In congestion (unregenerate expression of crystallized perception) we remain "bound" to the experience-matrix; through regenerated expression of decrystallized perceptions, we gain dominion over environment just as, with maturity, we gain "dominion" over our dependencies upon our bi-polar matrix: father and mother. Thus we enable ourselves to function more and more with individualized awareness of principles rather than in repetitious conformity to the limitation of appearances. Remember that this "spectrum of houses" is one polarity of the archetype human experience; therefore no part of it is "bad" or "evil." The houses, in composite, are materials to be used; they are designations of which we must learn the principle—just as the study of colors helps us to understand the nature of light.

The planets are focalizers of the signs which they rule; they are specifically placed, by the Law of Cause and Effect, in the two representations of the astrological spectrum—sign and house. Just as each color has its own gradations and each tone has its own overtones, so each planet has a "personal spectrum" of a two-fold nature. One is the "pattern-spectrum"—all possible aspects with all other planets; the other is the "focus-spectrum"—all possible placements in signs and houses as specifications of the significant generic "points" in the individual horoscope. An unaspected planet is like a "dull" tone in music—it has little "carrying power." A

congestion of a planet 's relationship to another is like any technical problem in any art—the person has to "learn the principles" involved just as the artist has to overcome his ignorance or his inadequacies in order more perfectly to manifest or interpret his concepts of archetypes. The artist's "overcoming his problem" is analogous to the person with the congested aspect becoming aware of the principles involved in his particular experience-pattern and going into action from the basis of extended consciousness.

The arch-spectrum of "astrological pattern" is two-fold: the sub-spectrum of the three-fold square (cardinal, fixed, and mutable) and the sub-spectrum of the four-fold generic trine (fire, earth, air and water). The three-fold square, in four variations, is the arch-symbol of: the attribute of Father-Mother God to take form. The four-fold trine in three variations, is arch-symbol of: the divine potential inherent in every form (manifestation or identity). The conjunction of two planets is really the archetypal symbol of marriage; two planets are "fused" for the start of an entire series of aspect-relationships to each other during the ensuing many incarnations. (Just as in marriage two individual persons are "fused" for a series of mutual relationships during the ensuing years. Think about this.) In other words, the conjunct-aspect is analogous to the central point of the circle because the central point "emanates" the potentials to the Ascendant; the conjunction-aspect is going to emanate a series of planetary aspects as the person progresses through his succeeding incarnations.

All planetary aspects have "spectrum" in this way: by the significance of "orb" two planets have exact aspect to each other, they have approximate aspect to each other, or they have no aspect to each other. This is the spectrum of "aspect-exactitude"—the exactness of an aspect determines the intensity of its effects,

congestively or expressively The square aspect has polarity in the sense that it, in itself, symbolizes archetypically congestion of (masculine) expression or congestion of (feminine) perception. The square, the sextile (alchemy, dynamic regeneration) the conjunction (fusion of powers), and the opposition (planetary focalization of a diameter) have spectrum only in the sense that any signs, houses, or planets can appear in these patterns. The trine-symbol has the two-fold spectrum of polarity:

We use the equilateral triangle resting on its horizontal base (the three earth-signs of the Great Mandala) as the symbol for "trine-aspect." Because the earth-signs are used, and because this is the most static representation of the trine, this is really the feminine polarity of the trine; it is the result of having exercised relative love-wisdom in the past, and this is another way of saying "relative Mastership." The person with a trine aspect enjoys a certain harmony, or abundance, or integration in this incarnation because of his efforts in the past. The masculine polarity of the trine is the fire-trine of Aries-Leo-Sagittarius. This is the dynamic exercise of spiritualized consciousness and it is the higher octave of the sextile aspect. Because cause and effect have the same source, we can see that this two-fold representation of the polarity of the trine tells us: "Yes, enjoy the fruits of this aspect but remember that you are evolving; you must also use the trine as a dynamic power to raise the quality of your relative Mastership for greater perceptions in the future.

Your horoscope will take on an added "glow" and "radiance" if you will think of it in terms of spectrum just as your appreciation of art takes on depth to the degree that you become aware of the values and beauties of its several attributes and essences. "See" the four generic trines unfold from the cardinal, fixed, and mutable structure points; "see" the chemicalization of spirit into

objectification by unfolding the four structure-crosses from the three fire, earth, air, and water signs. Think spectrum regarding everything that comes to your attention — archetypes, sub-archetypes, and so forth — for a while. You will unfold, at the same time, a remarkable scope of perceiving the values of planetary positions and patterning To "think spectrum" is to think archetypically. To "think archetypically" is to exercise the mind rhythmically.

## **Rhythm**

In this study of Rhythm we are attempting to comprehend the nature and essence of the most intangible and evanescent attribute of cosmic manifestation. We will discuss this subject from as archetypal a standpoint as possible; it is necessary to do so if we are to perceive the meaning of this attribute to the essentials of the arts.

Movement is the archetypal word which means the action of cosmic alchemy. The manifestations of the universe are continually in a state of change from one form, degree, size, quality, volume, cycle, and octave to another. No manifested thing stays exactly the same from year to year—or even from day to day. Everything responds to the dynamic essence of evolutionary forces toward the end that inherent potentials will be released and fulfilled. Your body grows in size and in capacity-to-express or it deteriorates and lessens in capacity; whatever the direction, you, in your vehicle, move from one state to another. Your consciousness "moves" from one state to another and this movement is directly dependent on two things: (1) your reaction to a specific experience and (2) your succeeding action on the stimulator of your reaction. When your repetition of a negative reaction is carried into expression by corresponding action, you set up

another negative cause and you move backward. This is so because experience-patterns manifest in sequence; if you fail to learn from the previous effect of a specific cause and put the ignorance into action again, your "lifeline" retrogresses instead of progresses. A repetition of a negative reaction which is counteracted by constructive action from the exercise of intelligence moves your evolutionary direction forward and upward. Think about this in terms of your movement in consciousness through your incarnation. The complete freedom to move forward from a specific aspect of a specific experience-pattern means that you have learned to apply the principle inherent in the experience-pattern in terms of your cycle-status.

Rhythm is the cosmic law of cause and effect working through movement. In rhythm, all effects occur in natural timing. By rhythm, every specific emanation is "born" at the time that is consistent with its attributes.

The reference to "Cosmic Alchemy" is applicable to the human body in this way: breathing is the inhalation that makes oxidation possible; the exhalation is the casting out of the un-needed residue. The heart-beat makes it possible for the body to inhale in order to feed and refresh the tissues of the body by the arterial action; the venous action is the withdrawing of that which is not needed. These two actions of the body, in addition to the "inhalation" of foodstuffs and the "exhalation" of wastes, are the primary illustrations of rhythmic action in the alchemicalization of the body. Though the body is timed for the fulfillment of its needs, we eat and drink according to conscious action; the breath and heart-beat are directed by the subconscious—they "go on" automatically. Think a bit about the natural rhythms of your physical life-alchemy is the purpose which is being fulfilled by these timed processes. Mankind has other ways of being alerted to

the rhythms of the universe. Let us consider a few examples of the evidences of rhythm in the natural world:

That metrical indication in music which we call "two four" rhythm—two full counts to each measure (one-and-two-and) not only illustrates the polarity of time but it is the archetype of all rhythmic action. Count one is male-masculine, the "and" is the feminine completion of the count; count two is female-masculine, its "and" is the feminine completion. (The masculine-feminine of male-female is cosmic polarity in four-fold expression—the Universal "Adam-and-Eve. ") Now—

*Breathing:* count one is the beginning of the inhalation; "and" is the completion of the inhalation; count two is the beginning of the exhalation; its "and" is the completion of the exhalation.

*Waves:* count one—the "inhalation"—is the "gathering of water-forces" as they recede from the shore; "and" is the forward surge to the apex of the wave; count two is the down-crashing of the wave: "and" is the farthest point reached by the forward-action of the wave on the shore. This illustrates the wave's "breathing," but the music of the wave is counted by the "pulse" of its sound; count one is the down-beat—the loud crashing sound; "and" is the forward surge to the highest point on the shore; count two is the "ingathering noise;" its "and" is the forward surge to the apex of the wave. The noise of the "crash" is analogous to the down-beat of count one in the musical measure, the heaviest" accent. "

*Days:* the spectrum of the days of a year has rhythmic polarity in several ways. One is the polarity of day-time (conscious existence) and night-time (subconscious existence). Count one is sunrise; its "and" is noon; count two is sunset; its "and" is midnight. Seasonally, the spring equinox—Aries is analogous to sunrise;

Cancer, to noon; Libra, to sunset; and Capricorn, to midnight. (This analogy does not refer to the Great Mandala, which has Cancer at the midnight-point and Capricorn at the noon- point; it is an analogy of the powers of sunlight during each day to its occult significance during the sequences in the year.)

*Life-Cycle:* a perfect illustration of "two-four" rhythm; count one is birth; "and" is adolescence; count two is maturity; "and" is transition. This "process" is, of course, a cosmic pattern; it is the action of Life manifesting Itself.

*Human Love:* count one is mutual love-recognition; "and" is generation; count two is fulfillment of assumed responsibilities; "and" is realization of principles involved in the experience (fulfillment of Relationship).

*Education:* count one is the action which initiates a study-experience; "and" is the process of learning; count two is the action of applying that which has been intellectually learned; "and" is learning through work and/or through applying what was learned intellectually. If two-four is the rhythmic archetype of time measurement, three-four is the basic sub-archetype. Two-four and three-four are the metrical indications from which all other meters are derived. Two-four rhythm is symbolized in astrology by the archetypal symbol of the cross, four each of cardinal, fixed, and mutable signs. The cross is alchemicalization of consciousness through reaction to (or interpretation of) incarnated experience. Three-four rhythm is symbolized by the archetypal symbol of the trine which is the inherent spiritual potential; this potential is released and expressed by the sextile onto—and into—the square, which is the cross congested. The six radii—three diameters—of the sextile symbol representing the six fire and air signs, pictures the cardinal, fixed, and mutable of these masculine signs, the male

of which is fire, the female is air. The sextile then, is "two 3's"; each one of these 3's, in enclosed form, is the equilateral triangle, half of the double grand trine, the power-love-wisdom of the individualized male or female. The four points of the archetypal Cross are the basic human relationships: male and female as "giver," male and female as "taker;" or male and female as "initiators of causes," and male and female as "reactors to the effects of causes." This great symbol pictures the identities of inter-action and inter-exchange of all human beings with each other. The (enclosed) trine is potential for individualized spiritual radiation; this potential is the "fruitage" of that which was "fermented" by the cross congested through fear- ignorance, decrystallized by the counter-actives of the sextile and resulting in the pure residue of spiritual power, love and wisdom. The trine is "that which the soul has kept after the inhalation of experience and the decrystallization of congestions has been fulfilled. "Think of the analogy between the physical body and the soul body—each "inhales and feeds" "alchemicalizes, casts off what is not needed, and retains the essences of what it requires."

### **— Back to Top —**

The occult significance of the trine has much to say regarding the mystical healing power of three-four rhythm. Astrology illustrates this in the sequence of the cardinal-fixed-mutable signs. Each sign "enfolds" three decanates and each element "enfolds " three signs. The generic-element trines are cosmic three-four rhythm expressing from the four basic identities; this illustrates the "enfoldment" of the horoscopolical wheel as divinity enfolds the universe. Therefore, three-four rhythm conveys to our instinctual knowing the reminder of the eternal Presence of the Divine. There is a subtle, almost indescribable, grace and charm in three-four rhythm that two-four and four-four do not have. The occult

significance of the latter two is structural; even in three-four rhythm, phrases are basically constructed in groups of two or four measures, thus carrying out the affiliation of trine with cross. In music therapy, three-four rhythm has been proved to possess a greater power for soothing and quieting. Three-four rhythm, in the archetypal structure of four-measure phrases, is divine power in manifestation.

When we apply the occult significances of rhythm to astrology-in-action we see remarkable things. The basic breathing of vibratory action is the down-beat and the up-beat of the lunation and its Full Moon. This action is analogous to the inhalation-exhalation of air by the human-being; it is the vibratory alchemicalization on the entire archetypal body, humanity, as oxidation and eating are the composite of individual physical alchemical processes. According to our consciousness, our bodies "move" harmoniously or otherwise with the actions of sustenance. Correspondingly, our souls develop (move) with our responses to the action of vibration. An extension of "lunation-breathing" is seen in the study of solar eclipse, which is macrocosm to the microcosmic lunation. A solar-eclipse-pattern is the stimulation of two signs of a zodiacal diameter by two eclipses which are six months (six signs) apart. Such a pattern covers one year; a solar-eclipse-cycle (stimulation twice of the two signs of a zodiacal diameter) covers a period of two years and is remarkably analogous to a complete composition of music—in three-four rhythm.

Count one is the first eclipse; counts two and three of that first "measure" are the succeeding two lunations; count one of the second measure is the "mid-point" lunation which squares the eclipse; counts two and three are the lunations which succeed the "mid-point;" count one of the third measure is the next eclipse;

the five lunations which follow it repeat the sequence of the first two measures: the total of the two eclipses and their ten lunations comprises a "pattern;" the "cycle" is completed by the next two eclipses and their ten lunations, making a complete vibratory composition; the Full Moon of the fourth eclipse of a cycle will fall approximately conjunct the first eclipse. To sum up: a cycle of two stimulations of two signs of a zodiacal diameter; each eclipse having its "mid-point lunation;" this is analogous to, in music, twenty-four measures in three-four rhythm—two eight-measure-phrases, four four-measure-phrases. The "and" of each "separate count" is, of course, the Full Moon of each eclipse or lunation.

Example: eclipse Scorpio 20, November, 1947; mid-point lunation Aquarius 20, February, 1948; eclipse Taurus 19, May, 1948, mid-point Leo 13, August, 1946. Lunations in Virgo and Libra, September and October, 1948, complete the "pattern," first half of the Scorpio-Taurus "cycle." Eclipse Scorpio 9, November, 1948, mid-point lunation Aquarius 9, February, 1949; eclipse Taurus 9, May, 1949, followed by five lunations to the eclipse in Libra (Taurus-Libra ruled by Venus—stimulus of one planetary vibration), October, 1949, which was followed by five lunations to the eclipse in Pisces 28, in March, 1950, which, in turn, inaugurated another "cycle of vibratory music" entitled "Pisces-Virgo;" this one will carry over into 1952—two eclipses in Pisces, two in Virgo with their mid-point lunations. How did you react to your chart-stimulations under the Scorpio-Taurus cycle? How are you preparing to meet the conditions represented in your chart by the four eclipses in Pisces-Virgo? Now (August, 1950) we are just finishing the first half of the first pattern of this cycle; the second pattern will be initiated on September 12 by the eclipse in Virgo 19. How are you playing your "music?" Practicing hard?

In conclusion, a few remarks about rhythm as it applies to the other arts. Music and dance are the two arts in which the attribute of rhythm is most obviously and concretely manifested. Music is the perception of archetypes by intuitive audition and the manifestation of this perception in tonal contrivances. Dance is the alchemicalization of archetypal bodily postures through rhythm, as manifestation of archetype- perception; it is painting (or drawing) and sculpture "mobilized;" it is sequence of which sculpture is a "frozen point." Painting is manifested, basically, by lines. We recognize that the line-work which co-ordinates the basic theme of a picture to its secondary factors is rhythm out-pictured because line, in a drawing or painting, is emanation of structure-points—just as it is in astrology. The theme of a picture is, of course, the archetype which the artist seeks to manifest. Objectively, however, the "down-beat" of a picture is the focal point of the interpretative expression. The "rhythmic movement" in a painting is in the gradation of line-directions and the gradation of color-sharings. Sequence (movement) of inter-related harmonies of design and vibration composite the essence of "rhythm-in-painting." Dramatic art has rhythm in the timing of line-reading, exits and entrances (movements "into-and out-of"), actions on the stage, and the proportionate time-element in the inter-relationship of scenes (of each act) to each other and of the acts to each other. Sculpture and architecture have rhythm in pretty much the same way that painting and drawing have; except that harmony of mass- relationship, rather than that of color-relationship, is the important factor.

The beautiful illustrations of rhythm in astrology are seen in the "spacing" of the twelve house-cusps and their grouping in sequences of quadrants and semi-circles; the "two-four" of alternate signs and of opposite signs—also of the lunation and Full

Moon pattern; the "three-four" of cusps in each quadrant and of signs in each trine; the "four-four" of the points of each cross and the great action- pattern of "conjunction, square, opposition, square" of the progressed Moon and transiting planets.

There is the "dance" of the Sun each year, and of the Moon every twenty-eight days, and of each of the planets in its own "tempo" through the zodiac; the mighty "beats" of day-and-night, of zodiacal diameter and of planetary dignity—and—detriment.

Mighty Uranus, Neptune, and Pluto conduct the inflow of great vibratory life-waves of humans incarnating under the entrance into—and passage through—the zodiacal signs and their decanates by the rhythmic alchemy of these Master Powers.

There is of course your own rhythmic entrance into each basic experience-pattern during your incarnation; the "spacing" of the aspects in your natal chart as they are rhythmically activated from your birth-time.

Open your eyes and your awareness more than ever before to the harmonious rhythmic significance of astrological symbology; it is, in specialized form, the picturing of the beauty of patterned cosmic polarity in action.

—**Supplemental Student Material Reference:** [\*Studies in Astrology\*](#), Elman Bacher

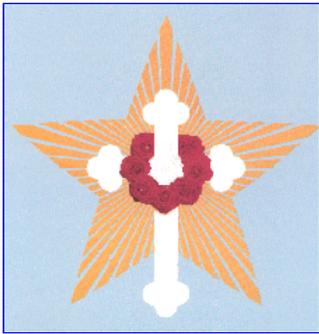
---

- [Next Astrology Independent Study Module »](#)
- [Previous Astrology Independent Study Module »](#)
- [Astrology Independent Study Modules Student Resources »](#)
- [Independent Study Modules Menu »](#)
- [Browse by Category »](#)

Select Study Modules..... ▾ Go

---

Select Destination..... ▾ Go



## ***Contemporary Mystic Christianity***

- [Home »](#)
  - [Back To Top — Site Search »](#)
  - [Core Concepts »](#)
  - [Independent Study Courses »](#)
  - [Philosophic Encyclopedia »](#)
  - [Astrological Encyclopedia »](#)
  - [FAQ's »](#)
  - [KJV Bible »](#)
  - [Bible Study »](#)
  - [Rays Magazine »](#)
  - [Echoes/Rays — 1913-20 »](#)
  - [Diagrams »](#)
  - [Diagrammatic Study Guide »](#)
  - [In the News »](#)
  - [Videos »](#)
  - [Works of Max Heindel »](#)
  - [Contact Us »](#)
- 

This web page has been edited and/or excerpted from reference material, has been modified from it's original version, and is in

conformance with the web host's *Members Terms & Conditions*.  
This website is offered to the public by students of The Rosicrucian  
Teachings, and has no official affiliation with any organization.