

Astrology Independent Study Module No. 36

"Applying" and "Separating" Planets

Dear Friend:

In the majority of horoscopes [Saturn](#) appears as afflicted, and through him come most of our heartaches. His position in [Taurus](#) and the house of friends is unfortunate in the respects indicated in [Self-Study Module No. 29](#), but his elevation and powerfully good aspect to the [Sun, Venus, and Uranus](#) bring out the best qualities of this planet. [Mercury is in Virgo](#), the sign of its exaltation, in conjunction with the Sun, and *separating* from a trine of Saturn. When a planet having a certain orbital velocity comes into aspect with another heavenly body that is slower and more ponderous, the swifter planet is said to "apply" to the trine, square, or other aspect as the case may be, from the time it comes within "orb" until the aspect is exact. Then it begins to "separate" and though it is in aspect while within the orb of six degrees or a little more, its influence is not nearly so strong as while it is applying. Take as an illustration the relation of Saturn and Mercury in the present horoscope. Saturn is in Taurus 20:9, and Mercury in Virgo 13:13, retrograde. As [Mercury](#) travels around the Sun in 88 days, and Saturn requires more than 29 years to complete its circle, it is obvious that Mercury makes and breaks every aspect with Saturn

(and indeed with all the other planets except the [Moon](#)), repeatedly.

Mercury is getting nearly beyond orb of a trine to Saturn in this horoscope. It is "separating" due to its retrograde motion, but nevertheless its force will be noticeable in the boy's make-up. It will give persistence and balance to the mind which may save him from the affliction of Neptune. Mercury also goes *before* the Sun. The revolution of the earth upon its axis makes the planets seem to rise and set, and a planet in [Virgo](#) 13 (as Mercury) naturally rises before another in [Virgo](#) 18 (as the Sun). In that position Mercury, the mystic "light bearer" of the Gods, goes ahead of the spirit, signified by the Sun, with the lamp of reason and intelligence. This is a position much to be preferred to that where the Sun rises first and Mercury *follows*, for there the mystic light is behind the spirit and it requires a greater struggle to attain illumination than where Mercury precedes.

The sextile of Mercury to [Jupiter](#), the planet of "benevolence," further attests the inherent nobility of mind and strengthens the influence of Mercury in the horoscope.

The Moon is in the highest elevation and in Taurus, the sign of its exaltation, but it is applying to an opposition of Jupiter. Its influence in the horoscope is therefore less than that of Mercury; hence there is every reason to expect that this boy will escape the snares of mediumship and some day knock at the door of the Temple.

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*)

1] We would like to make sure that you understand the principle of "application" and "separation" of planets as explained; also about Mercury preceding and following the Sun. Please answer this: Is Saturn applying to a trine to Uranus or is he separating, in our horoscope? When the Sun is in Cancer 28 and Mercury is in Leo 25, does Mercury rise before or after the Sun?

Your Name:

Your E-mail Address:

Your Study Module #36 Answers:

Submit Email

Reset

Answers to [Astrology Independent Study Module No. 35](#):

The gateway which our subject will choose is not likely to be the Moon, or emotion, but Mercury, or reason. Although the Moon, ruler of the ASC is elevated and in the sign of her exaltation:

Taurus, she also has a sextile to Pluto and a parallel to Jupiter. The conjunction with the Dragon's Head is not of much importance. A weak opposition to Jupiter tends to lessen her strength.

In contrast to the above, we find Mercury strong and in its own sign: Virgo, in the 3rd house, that of Gemini, which it also rules, and in conjunction with the Sun (ruler of the chart), and rising before him. Furthermore, it is sextile to Jupiter, the ruler of the higher mind, which is in the esoteric sign Scorpio, and in the house of Leo, that of the heart. These positions will give him an intellectual, analytical, and brilliant mind, of an expansive nature, naturally drawn to the higher teachings where in the heart is centered. Thus he will combine the head with the heart.

Supplemental Student Material:

Shakespearean Star Portraits

From the resources of his imagination and knowledge, the playwright chooses those elements of the spectrum of human personality and experience, which are appropriate to his concept of a theme, and he organizes those elements into a dramatic form which is to be interpreted by actors, actresses, and all others who function in the theater. All forms of art are distilled representations of human consciousness; works of art, like mirrors, reflect to humanity intensified representations of itself and its experiences. The playwright deals with human consciousness, emotion, and experience in terms of humanity's objective expressions; dramatic themes are presented and interpreted by humans in terms of objectively recognizable patterns of appearance, personality, activity, and relationship. Actors and actresses in performance are symbolic microcosms of humanity's own self—each role performed

by an actor or actress is symbolic of a fragment of humanity's consciousness of identity and existence on this plane.

Therefore, in the creations of a true genius such as William Shakespeare was (or whoever it may have been who wrote under that name !) a protean quality of artistic skill and understanding made possible the dramatic characterizations which reflect the human archetype, localized by name, sex, period and nationality but which really symbolize universal patterns of human nature and experience. Sooner or later, we all come face to face with the Hamlet, the Cordelia, the Othello, the Lady Macbeth, the Romeo, and the Juliet in ourselves. We weep or laugh by response to these—and other—characterizations because something in our deep subconscious knowledge of ourselves is stimulated when we see great acting which interprets the creative imaginings of a genius play-wright. Our own existence—past or present—is reviewed to a degree. Old, long-forgotten feeling-memories of suffering and joy are ignited. Our awareness (consciousness of individualized selfhood in many incarnations) is reawakened, and what we see on the stage is ourselves, condensed and focused by the dramatic requirements of the theme being interpreted. We are man-woman, all professions, all nationalities, all relationships, all strivings, all failures, all joys, and all sufferings. The playwright, through the esthetic principles inherent in creative dramatic art, and the players, through the esthetic principles inherent in interpretative drama the art recharge our consciousness of our total being, our total identity as individuals, and our total relationship to all other individuals.

Students of astrology: prepare a copy of the Great Astrological Mandala, a twelve-housed circle with Aries Ascendant, the other signs in sequence—thirty degrees to each house; Sun, Moon, and other planets in the signs and houses of their dignity. Meditate on

this mandala a little as the symbolic composite portrait of humanity. It is from this design and symbol arrangement that all human horoscopes are derived and it represents the total of that which is interpreted, creatively or otherwise, in all of the fine arts. It is the picture of humanity's consciousness of its identities and experiences. Now, to specialize on dramatic art, "personalize" the Sun, Moon, and planets as characters in the Drama of Human Life; let your mind range over the scope of these "personalities" by imagining each planet (vibratory focalizer) in each one of the zodiacal signs, each one of the environmental houses, each aspected (by conjunction, sextile, trine, square, and opposition) to every other one. Add the factors of both sexes, all ages, all nationalities, all historical periods and you will glimpse the tremendous spectrum of that which is "grist" for the playwright's mill. You and I are in this picture—as we are, as we have been, and as we will be as long as our identity is "human being." You are now playing the role that your consciousness of life has created. Humans, in their Earth-living, are both playwrights and performers—each uses his consciousness to interpret life.

The Art of Theater, more directly than does any other art-form, makes possible the stimulus in human hearts to tears and laughter. Weeping and laughing are two of the ways by which life makes it possible for us to decrystallize the solar plexal tensions and congestions. In response to the contrived agonies, sufferings, longings, and despairs in dramatic tragedy, we are moved to weep in memory of our own agonies and sufferings. In response to buffoon-ery, satire, and caricature, our intellects are "tickled" in such ways that we are moved to shake loose in laughter in witnessing the reflections of our absurdities, awkwardnesses and embarrassments. In witnessing romantic drama (of the happy ending kind) we thrill to intense emotions, deep love, aspirations,

efforts, and the realization of ideals. The esoteric purpose of tragic drama is to induce the feelings of sympathy for other humans—not the intensification of self pity. That of comedy and satire is to decrystallize congestions on pomposity self-righteousness, hypocrisy, and over-seriousness—to "shake us down from our high horses." Romantic drama has its inner purpose in intensifying our awareness of the "tone, color, and design" of our living—to spark awareness of greater capacities for love, devotion, effort, and aspiration. The "happy ending" of romantic plays is dramatized symbolism of the aspiration of all humans to realize ideals and evolve through regeneration and transmutation. The "happy ending" reminds us of the goodness of life.

The poetry and nobility of Shakespearean dramaturgy holds up an immense mirror in which humanity may see itself. Let us enjoy a consideration of some of the Shakespearean characterizations as they represent "focalized points" of human nature and human-experience patterns correlated with basic, simple astrological symbolism:

Romeo and Juliet: from a reincarnationists standpoint, this drama would have been much more truly tragic in tone and effect if the two "star-crossed lovers" had permitted crystallized adherence into family-prejudice to prevent or disintegrate their love-union. The "Romeo and Juliet" in each human is that which longs for the total polarization called the Hermetic Marriage; but this "inner union of the self with the Self" can be realized only by fulfillment of relationship unions and patterns through love: The "houses of Montague and Capulet" are the "graven images" of family prejudice and social position which are represented astrologically by the diameter Cancer-Capricorn and congested aspects to Moon and Saturn. We all derive our incarnation from a family pattern to which we are attracted by the laws of vibratory sympathy and

karma. However, each must, in due time, decrystallize congestions of this pattern, from octave to octave, by more purely individualized love-expression. Romeo "o'er leapt the walls" to be with his Juliet; this "o'er leaping" is Uranus decrystallizing or transcending the boundaries set by Saturn, symbol of "congestion of forms." Personalizing a little—Romeo and Juliet were timed, evolutionarily speaking, to prove the power of their love for each other; their challenge was through the enmity, rivalry, and prejudice of their family groups. Though they died, their tragedy was ameliorated by their devotion to each other—rather than, in fear, to the "family-image." We all, at one time or another, have an incarnation in which we have opportunity to prove the sincerity of our heart's highest aspirations and ideals. To do this, we have to use the powers represented abstractly by the diameter Leo-Aquarius to transcend the fixations on Cancer-Capricorn. To remain fixated on Cancer-Capricorn is to back-track on the evolutionary powers working for liberation and progress. The luminous poetry of the Balcony Scene represents the radiant purity of *resumption of true love*; Romeo and Juliet loved each other from a past incarnation just as we love our ideal self through all of our incarnations. The inspirational beauty of the play—as poetry—typifies the inner radiance that accompanies recognition of our ideals.

— [Back to Top](#) —

King Lear: This drama is the tragedy of judgment corrupted by greed for approbation—doubly tragic because when the truth is perceived, the inner negatives are too deeply etched to be counteracted by constructive or regenerative effort. The realization of the hypocrisy and dishonor of the two oldest daughters, whom he had over-valuated, and the sincerity and fidelity of Cordelia, whom he had underestimated and spurned, caused Lear to react

with such an excess of self-revulsion that madness ensued. Astrologically, it seemed that Lear is a portrait of "Jupiter afflicted." He based his favorable estimate of the oldest daughters on their protestations of devotion and affection—indicative that an insincerity in his own nature was counterparted by their falseness. Their greed for land and money and husbands of high position was counterparted by his greed for approbation. We can—we do—weep in witnessing the heartbreaking tragedy of the demented lying in his excess of self-loathing because we, too, have been moved by desire and greed to claim the false and spurn the true. The realization of such misdirected evaluation causes one of the most terrific kinds of disillusionment, the kind that can disintegrate our self-control if we are unable to learn from the disillusioning experience. Lear worshipped the false image of himself, synchronized in degree with the falseness of his two daughters. Because we can be Lear, it behooves us to exercise counter-actives to negative Jupiter-patterns by discrimination, sincerity, and detachment from subconscious creed-symbols and compensations. Cordelia personifies sincerity of self-evaluation—the quite-knowing what is true and real. When we spurn Cordelia, we enslave ourselves to false, betraying images; when we love and value Cordelia, we refuse the false and cling to the pure and true.

Othello: This dramatic study of the destructiveness of jealousy warrants a little psychological consideration. We are never—in any true sense of the word—jealous of another person. Jealousy is self-hatred based on an actual or imagined inferiority which, in turn, is based on some phase of unfulfillment of a potential, or some discolored facet of self-evaluation. Othello, if we personalize him a little, may have felt inferiority because of his black skin, particularly in relationship to his white wife, Desdemona, who truly

loved him. Iago symbolizes the craftiness and duplicity of self-justification—the disinclination to exercise self-honesty. Othello's murder of Desdemona symbolizes the "murder in consciousness" that we commit when, goaded by intense negative rationalizations and justifications, we "murder" true self-evaluation. By exercise of these negative rationalizations, we ascribe truth to an untruth, and our feet walk a tangling path until we fall. The qualities of nobility that Desdemona loved in Othello represent those virtues in human beings which inspire love and honor; but Othello, blinded by the inner negative, could not realize and value the truth of himself. Iago, symbol of Othello's enmity within himself, emphasized the untruth—representing Desdemona as having been unfaithful. Othello, under pressure of the psychological negative, preferred to believe the lie. Goaded beyond endurance by the inner pressure, he murdered the thing he loved most—the truth of his marriage to Desdemona. Mars as co-ruler of Scorpio, is the destructive—killing action by which we express our releasements of intensely compressed Scorpionic negatives—the levels and areas of untransmuted desires and emotional powers. The salvation of Mars is transmutation by constructive, intelligent expression in action. Othello betrayed himself twice: by giving ear to Iago's suggestion, and then putting into action that which represented his desire to "kill out" what Iago influenced him to believe. A nobleman, worthy of love and honor, had thrown away all, by focus on his unreal self rather than on his Reality. We "kill" when we put into action our belief in an untruth about ourselves. A truly tragic theme.

Cleopatra: The death of Cleopatra by suicide does not in any way neutralize the power of the play *Antony and Cleopatra* as an example of high romantic drama. Cleopatra, as a, woman-character, symbolizes the combination of Sun and Venus elements in human nature. According to historical and Shakespearean

representation, she was magnificently endowed with attributes of physical beauty and charm, intelligence, culture, and skill—a woman so conscious of inner powers that she lived always in terms of amplitude. She had enormous wealth—and used it without stint. She had great capacity for love—and gave herself to love royally and completely. Whatever her shortcomings may have been, there was nothing in her nature that was mean, petty, sordid, or vulgar. A great actress—such as Katherine Cornell—would project these qualities of character and personality in such a way that the audience would experience a recharging of its desire and aspiration to "live bigly"—in terms of power, wealth, beauty, culture, intelligence, and skill rather than continuing to live under the ignominy of capture and degradation, Cleopatra chose to end her life by her own hand; thus symbolizing THAT in human nature which wants to learn to live in terms of dignity and self-respect. Some of us crawl from time to time, through fear or feelings of inferiority; but we do not like ourselves for it and sooner or later we rebel against the inner negative. The "Cleopatra in us" symbolizes our disdain of the petty and mean; "she" is that in us which makes us long for vivid experience, met and fulfilled with courage and confidence in our abilities. We all have talents, ambitions, aspirations, and longings; the vibration of the Sun—as ruler of the royal sign Leo—is that which we use as the power of self-determination uncluttered by the down-draggings of "littleness feelings and thoughts."

Beatrice and Benedict: Much Ado About Nothing is one of the most delightful and delicious of comedies. It presents in a sprightly and sparkling way the "old story of the battle of the sexes"—source of much that has been presented throughout the ages in comic drama. The posturings, tricks, and devices which men and women display in relationship with each other are represented by

the counter-clockwise turning of horizontal diameter—Aries-Libra of the Great Mandala. These two signs represent the polarization of the expressive individuality of humanity—as "male" and "female." Each of the two signs of this diameter symbolizes facets of personality which are peculiar to maleness and femaleness, but together they form one diameter; they appear to be "different" but each counterparts the other. Cosmic drama, in relationship to this subject, makes it possible for us to come into a more healthy appreciation of our subjective polarity through laughter. Humans are innately bi-polar—we have all had much experience in the sex opposite to that in which we now express. When we recognize that "opposite sex" is simply our "subjective self " we can enjoy and appreciate our "hidden selves" as we are portrayed on the comic stage. In laughter we relax subconscious feelings of tension and when we guffaw, roar, and shriek at the antics of comedy actors and actresses who are interpreting the—sometimes—ridiculous interplay of men and women in relationship to each other, we refreshen our viewpoint toward human polarity. Beatrice and Benedict are the protagonists of Humanity destined to fall in love and have experience together—regardless of silly prejudices, false self-esteem, and "images of disinclination." Life works continually to incline us toward each other for our mutual development and fulfillment of potentials symbolized by Aries-Libra. Benedict is Mars who sees the charm and loveliness of Venus in Beatrice; Beatrice is Venus who needs the "kiss of Mars" to awaken her to a clear realization of her value as a woman. There is a little of Benedict and Beatrice in each one of us—we may spat and quarrel for a time but sooner or later Benedict-Mars and Beatrice-Venus bring the play—of our relationship experience—to a happy end by their union.

The Faculty of Intuition

Intuition: our winged inner sense, the magical perceptive power by which a human after many, many lives of conscious regeneration, purification, and simplification, is able to effect an *instantaneous realization of spiritual fact or law* inherent in any expression of phenomena, experience, or relationship. The presence of this perceptive power or faculty in the consciousness of a human is evidence of his *dedicated pursuance of truth and dedicated endeavor to spiritualize his autonomy* (self-rulership) *through Love*.

Egos who have evolved this faculty have appeared in many places throughout human history, but they are now incarnating in greater numbers than ever before. These persons, in degree, represent a vanguard in the evolutionary preparation for the New Age; they bring in from their developments in past lives the *evidence* of the potential of Intuition possessed by all humans and which all humans are eventually to develop and express. The present expansion in scientific exploration and invention externalizes this "New Age advent" because the human's ability to invent mechanisms and instruments is based on *intuitive perception of principles*. Consider for a moment that mechanism which most perfectly externalizes the intuitive faculty: *the electronic calculator*. This mechanism produces, almost instantly, the accurate solution of mathematical combinations and problems so complicated that highly trained people require hours to solve them. Recognize, by correspondence, that human intuition in action is based on the same power of accurate, synthesizing perception that is *externalized* by this fabulous machine.

The word "intuition" is directly derived from two Latin root-words which, together, mean *to look into*. By the synchronized action of our two eyes—the polarized physical expression of visual perception—we look *at* things. Even the study of an X-ray picture

reveals only that aspect of the physical which is beneath the exterior surface. It is by the action of the *single eye of truthful perception*, externalized in the physical as the *pituitary gland*, that we "*in-to-it-ively*" perceive that which is *with-in* the physical, that *from which the physical proceeds*. Every single *mechanism* ever devised by humans represents an externalization of an *intuitive perception of a principle of the cosmos*. Think of the *genius* possessed by the human who first *intuitively perceived the principle of the wheel* and reproduced that principle in physical form! Or the principle of the boat, or the use of fire, or the principle of the radio, or that of motion-pictures; all of these devices, from the simplest to the most complex, were *perceived as applications of cosmic principles to form* and the perception, in each case, was experienced inwardly as *intuitive functioning*. It has been said, with truth, that a human cannot invent a device or mechanism *the principle of which does not have correspondence with an actual or a potential faculty of the human*. The converse can be stated: The inner-power of humans can *discover ways and means to externalize each and every principle of the cosmos which has correspondence with the human's potentialities*. The old saw holds true: there is nothing *new* under the Sun; there are only different ways to externalize what is perceived "under the Sun" and the perceiving is always some degree of intuitive action. Only the higher faculties make possible the perception of that which is "new," and of all these Intuition is the one which most directly gives evidence of the "regeneration of the self by the Self."

One of the most perfectly pure correlations to be found in the entire realm of Astro-philosophy is that of the faculty of Intuition with the planet Uranus. There is complete correspondence in every point of this two-fold identification. Uranus is the *liberative principle in the cosmos*. Intuition is the most completely liberated

faculty of the Ego; Uranus is the *principle of synthesis*, the faculty of Intuition provides the Ego with the most complete synthetic perception of things under consideration; Uranus symbolizes the *purity of impersonal love*, Intuition is that clear power of the Ego when it is completely free of the biases of prejudice—personal approval and disapproval; Uranus, in the realm of generic consciousness, symbolizes the *perfect polaric balance of the true androgyne* (man-woman). Intuition is that power of the Ego to *draw on the deeply-hidden resources of knowledge and understanding derived from snaky past incarnations as finale and as female*; Uranus, as ruler of Aquarius, symbolizes the *apotheosis of the consciousness of fraternity*; Intuition makes it possible for a human *truly to perceive the similarities and correspondences between his own experiences and those of another human*; Uranus symbolizes the *Un-bound and un-binding apperception of Love*; Intuition is the *un-bound and un-binding apperception of truth inherent in any phase of phenomena or experience*. Of all the planets in our solar system, Uranus represents that tendency to act, or to affect, with *maximum speed*- the transcendence of the limitations of time; Intuition acts with a speed that is designated as "time- less"—when it arises in consciousness to fulfill the requirements of *directed attention* it "just happens" and there are not words in our language that can describe the "instantaneousness" of its action. Only the experience itself can serve to "describe" it. Intuition, as the *spiritualization of love united with the apperceptive power of the mind*, can reveal all things, just as Love fulfills all things.

The study of a natal horoscope with regard to determining intuitive power or inclination must include a correlation of Uranus, the symbol of the faculty itself, with the *mental equivalents* of other planets in terms of aspect-pattern and dispositorship. All

planetary points have mental equivalents, just as they have physical, astral, and spiritual equivalents; each planetary point designates a certain "kind of thinking" because each one depicts kinds of things upon which a human's *mental attention can be focused*, whether it be some object in the material world, a personal environment, an event, or a relationship.

Of the nine other planetary points, three are specifically representative of *mental faculties*, the other six may be understood, in terms of mental equivalents, to represent *mental attributes*. The three "mental faculty planets" are Moon, Mercury, and Neptune. The Moon symbolizes the *instinctual mind*, the reservoir of memories from past lives, the *production mechanism* of the mental faculty. Mercury symbolizes the *conscious mind*, the correlation between the brain and the sensory perceptions by which the human gains information of the exterior world, the mental power to identify specifically, to compute, to analyze, to study, and to communicate by speech and writing. Neptune symbolizes the faculty of the *inspirational mind*; it is the special mental principle which characterizes the creative and interpretive artist, it is the subtle mental faculty by which a human receives and apprehends communication from Higher Planes. These three planets may be considered to be the *mental triad which characterizes communicative action*: the Moon, as the instinctual mind, communicates the secrets of the past to the awareness of the present by *producing effects which correspond to the stored-up memories*; Mercury as the conscious mind, communicates the secrets of the external world to the mental awareness of the person and represents *inter-communication* between persons; Neptune, as the symbol of the inspirational mind, is the mental faculty which identifies *channelship between the relatively higher to the relatively lower*.

— Back to Top —

Referring to the trine aspects as representing the relative fulfillment of intuitive development, Moon trine Uranus identifies the intuitive awareness of *needs and their fulfillment*, the awareness of how the progress of human groups may be furthered, the "new age" consciousness of the principles of home-life, provision and protection; more than any other one aspect, Moon trine Uranus is the planetary insignia of the "emancipation of women," the liberating of mass-consciousness from ignorance, prejudice and crudeness, the electrifying reformation of the personal instinctual consciousness by internal apperception.

Mercury trine Uranus, more than any other aspect, identifies the intuitive knowledge of the scientific genius; it is the basis, in the mental body, for that which makes possible all discovery and invention. Children with this aspect very often reveal great ability in their studies at school. It is evidence of *specialized knowledge* brought over from studies and inquiries in past lives. These persons have exercised great independence of spirit in their intellectual pursuits in the past. They often reveal great ability in foreign languages, in which case the evidence is shown that in their present studies they are really recapitulating—"bringing to the surface"—much knowledge of languages gained in the past.

The Uranus-Neptune aspects have to be evaluated by correlation with the entire chart; these aspects are cyclic or "epochal" in nature and only by a careful analysis and synthesis with the basic tendencies of the chart as a whole can the predominance of *intuitive or inspirational* mental abilities be determined. All humans who come in with the aspect of Uranus trine Neptune comprise a life-wave who are, in a general sense, more at-tuned to the effects of higher forces. They, as a universal group, represent a cyclic

emphasis of *relatively* progressive and spiritualizing consciousness. The most highly evolved of these people— regardless of historical timing of incarnation—make a great contribution, through their *revelatory* and *inspirational* powers, to the progress of the race. Those highly developed who come in when Uranus is square or opposition Neptune are *evolutionary transposers*, their timing of incarnation brings them in when *dissolution of that which is outmoded and crystallized is needed by the race*. These timings are always characterized by conditions of upheaval, revolution, terrific tension and conflict, but the *Uranus factor* of the highly evolved persons identifies them as "workers for the future." They have the *apperception of that which is to be* and, having intuitive enlightenment, they work to initiate those steps, methods, and procedures which will result in the new manifestations which characterize the future.

There are three other planets which, when correlated to Uranus, represent marked intuitive characteristics: Jupiter, Saturn, and Venus. Uranus correlated with Jupiter, or the ninth house influence gives a high degree of interpretive artistic genius, is intuitional and imaginative, spiritual qualities possessed by the Guru, the Teacher, the spiritual-law Interpreter and, in large degree, the Healer. Uranus trine Jupiter gives evidence of higher development of the abstract mind, the intuitive apperception of symbolism and principle. Uranus-Saturn identifies *clairaudience* and that quality of intuition which makes possible necessary reforms in the social, political, and business life of humanity. Uranus-Venus, one of the insignia of creative or interpretative artistic genius, is intuitional apperception particularly directed toward the comprehension of relationship; Uranus trine Venus gives evidence of the power to perceive the impersonal values of relationship and the ability to respond to a very high quality of spiritual affinity in relationship; it

is one of the insignia, perhaps the principal one, of "biune love" or "soul-marriage."

Considering Mars as the co-ruler of Scorpio— *action* which releases the Scorpionic resources of desire-power—we may consider the aspect of Uranus trine Mars as being primarily an evidence of great capacity for action by which *intuitive tendencies are directed for the fulfillment of enterprise*. Mars "thinks" in terms of "how, what, where, when *can I do*;" Uranus trine Mars, therefore, could well be understood to represent an intuitive perception of *right action*. If Pluto may be considered as the planetary ruler of Scorpio, then Uranus trine Pluto indicates the intuitive faculty to be "backed up" by an enormous resource of desire-power and emotional force. This aspect is one which could be understood to be a "planetary insignia" of a magician-black or white. In the chart of a highly evolved, spiritually- minded human, Uranus trine Pluto could represent one whose *reformative power* is tremendous, both as regards his own personal regeneration and the power he may direct toward regenerating or transforming another individual or society at large. Externalized, this aspect could be thought of as the explosion of the first atomic bomb, opening up a new era in human experience regarding the knowledge and use of newly-perceived octaves of power.

Regarding Uranus and Sun we will give special consideration because the Great Astrological Mandala (the twelve-housed wheel, Aries Ascendant, the planets in the signs and houses of their dignity) gives us the clue to the essential evolutionary root and spiritual meaning of the faculty of Intuition, as a potential possessed by all humans. The Great Astrological Mandala is the *abstract astrological significance of earthian humanity* and any point of faculty or experience which humans have in common can be studied from this design. Create a copy of the Great

Astrological Mandala, intensify the diameter Leo-Aquarius, draw straight lines connecting the cusps Leo-Aries and Aquarius-Scorpio.

No sign of the zodiac can be fully comprehended without a consideration of its opposite, just as two humans of opposite sex become aware of their subjective polarity by intimate relationship in strong magnetic attraction. To "know Aquarius" we have also to "know Leo," the fire sign ruled by the Sun, symbol of *will, purpose, radiation, and individual autonomy*. If the Sun is the *radiation of love*, Uranus is the *liberative, transforming quality of love-radiation*; if the Sun is the *power of the Mind*, Uranus is that *form of individualism by which independence of thought* has been evolved; if the Sun is the potential of *Mastery*, Uranus is that potential realized in and through all relationships by an increasing spiritualization and regeneration of the emotional nature. Aquarius, as spiritualized love, polarizes and "redeems" the egotistical love of unevolved Leo: Aquarius, through its ruler Uranus, as intuition, polarizes and redeems the "self-centered" mind of unevolved Leo. When Sun and Uranus are considered in their exaltations—Aries and Scorpio respectively—we see the symbolic apotheosis of the human as a *Son of God* and the human's potential to realize his spiritual identity through *internal regeneration* the "divine magic," the "creative alchemy," the transmutation by which the dross of the personal Ego is transformed into the White Light of the Spiritual Being. The unequivocal pursuit of Truth, the self-directed discipline and refinement of emotional and mental faculties, the expansion of Love-power through impersonalization, and the ever-more-clarified realization of true spiritual identity are seen to be the steps by which the Master Power of Intuition is focalized, evolved, and perfected in human consciousness. The astrologer looks *at* the

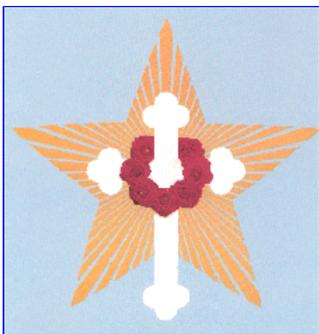
symbols and numbers of a horoscope, but he *intuitively looks in-to the chart to apprehend the truths of the person's consciousness*. Astrological study for serviceable use and human enlightenment is one of the principle modes by which the Faculty of Intuition is developed in the human being.

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

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

Select Study Modules..... ▾

Select Destination..... ▾



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.