

# Story

## Mythology and the Modern Age

### Greek Mythology

Modern civilization cannot be understood apart from Greece. The Greeks not only inaugurated democracy; the very words *academy* and *music* trace their roots to Hellenic soil, terms from Greek myth pervade the vocabulary of psychology, and the mythos itself continues to furnish creators with an inexhaustible wellspring of inspiration.

The headwaters of Greek myth lie in the Aegean civilizations—Minoan Crete, beginning around the twenty-first century BCE, and Mycenaean Greece, which arose around the seventeenth century BCE, absorbing the Minoan world it had overthrown. These traditions are believed to have been transmitted orally, generation after generation.

Around 800 BCE, the poet Homer gathered these traditions into the epic form, leaving behind the *Iliad* and the *Odyssey*. About a century later, around 700 BCE, Hesiod composed the *Theogony*, organizing the scattered episodes of the gods into a coherent genealogy and weaving a grand narrative that stretched from the birth of the cosmos to the establishment of order under Zeus.

In the beginning, only Chaos existed. From it emerged Gaia (Earth), Tartarus (the Abyss), and Eros (Love); from Chaos itself came Erebus (Darkness) and Nyx (Night). Gaia gave rise of her own accord to Uranus (Sky) and Pontus (Sea); then, in union with Uranus, she bore the Titans and monstrous giants. Yet Uranus, loathing the monstrous children he had sired, thrust them back into Gaia's body—into the depths of the earth.

Suffering, Gaia conspired with her youngest son, Cronus, who castrated his father Uranus with a sickle and seized the throne of the gods. Yet Cronus, once enthroned, feared the prophecy that he too would be overthrown by his own offspring, and so devoured each child his wife Rhea bore. Rhea secretly spared their youngest, Zeus, swaddling a stone in his stead and feeding it to Cronus.

Grown to manhood, Zeus compelled his father to disgorge his swallowed siblings and, leading the gods of Olympus, triumphed in the ten-year Titanomachy against Cronus and the elder generation.

For Hesiod, Zeus was no mere god of brute power; he was the guardian of *Dikē* (Justice) and of Order itself. By prevailing in the Titanomachy, Zeus subdued the wild forces of nature and the older deities, and so the poet depicted the forging of a harmonious cosmos.

In another of his works, *Works and Days*, Hesiod divided human history into five ages, articulating a vision of inexorable decline:

- **The Golden Age:** An era without toil or old age, when humans lived as the gods did.
- **The Silver Age:** An era of prolonged childhood, in which the grown failed to honor the gods and committed impiety.
- **The Bronze Age:** An era enamored of violence and war, which perished by its own hand.
- **The Heroic Age:** An era of demigods, who distinguished themselves in such conflicts as the Trojan War.
- **The Iron Age:** Hesiod's own era, rife with injustice, in which men must labor to live.

The age of the Titans was the Golden Age; yet after Zeus's victory in the Titanomachy, the Olympians intervened in human conflicts and other affairs.

## The Sun God

In Greek myth, the sun god is Apollo—refined deity of prophecy, of the arts (music and poetry), of archery, of medicine, and of light. Having wrested the sanctuary of Delphi from the dominion of the earth goddesses, including Gaia, and from the great serpent Python who guarded it, Apollo became the god who delivered oracles in its temple.

Yet Apollo's refinement is a later acquisition. In the opening of the *Iliad*, he appears as a fierce god, loosing arrows from a silver bow to visit plague upon the Achaeans. Before him, the sun was Helios.

Each day, Helios set forth from a golden palace at the far eastern edge of the world, mounting a chariot drawn by four fire-breathing horses, and traversed the heavens to sink at last into Oceanus, the great river encircling the earth. Because the sun illuminates every corner of the world, Helios was held to be the god who beheld all that transpired upon the earth.

Helios was the son of the Titans Hyperion and Theia; his siblings were Selene (the Moon) and Eos (the Dawn). He thus belonged to the generation of gods that preceded Zeus, but with the passage of time he came to be identified with Apollo. The Colossus of Rhodes, one of the Seven Wonders of the Ancient World, was a colossal image of Helios—a testament to the reverence accorded him in antiquity.

The system commonly known as astrology is, in its conventional form, *geocentric*, perceiving the bodies of the solar system from an earth-centered vantage; the sun-centered variant is termed *heliocentric* astrology.

Helios's son Phaethon, seeking to prove that he was indeed the child of the sun god, took the chariot's reins—only to lose control, set the world ablaze, and be struck down by Zeus's thunderbolt. In the Amarna Reforms of Egypt, which propagated a form of monotheism, Akhenaten endeavored to govern his nation upon the foundation of an exclusive solar cult; and that solar monotheism would in turn leave a profound impression upon Judaism.

## **The Moon God**

To no other heavenly body have so many and varied deities been assigned as to the moon; each cultural sphere endows it with a wholly distinct character.

The moon goddess Selene appears in Hesiod's *Theogony* alongside her brother Helios, the sun, and her sister Eos, the dawn. She is the very personification of the moon ruling the night sky. In later tradition she was conflated with Artemis, but originally she was the daughter of the Titans Hyperion and Theia.

She is depicted as a peerless beauty, robed in white, with a crescent moon set upon her brow. Crowned in gold, she traverses the night sky in a chariot drawn by two horses (or in some accounts, two oxen)—an image more than sufficient to evoke the moon itself.

Tradition holds that Selene, struck with sudden love at first sight of the shepherd Endymion as he slept upon Mount Latmos, and fearing that his beauty should fade, besought Zeus to grant him eternal youth and everlasting sleep. Each night, she is said to have descended from the heavens to cherish her sleeping beloved and to lie beside him. The tale is a symbolic image of moonlight gently enfolding the stillness of the earth.

Artemis too is a moon goddess, but Selene bears most strongly the character of the moon as a celestial body—its motion and its nocturnal radiance—while Artemis presides over the hunt, over chastity, and over the magical and spiritual powers the moon confers. As time passed, Artemis came to absorb Selene's functions as well.

In contexts of magic and the underworld, the triple goddess—Selene in the heavens, Artemis upon the earth, and Hecate in the realm of the dead—was understood as a personification of the lunar cycle: new moon, full moon, and the waxing and waning crescents.

In Japanese myth, the references to Tsukuyomi-no-Mikoto are exceedingly sparse; the Greek correspondent is rather Hades—less a moon god than a sovereign of the realm of the dead. In Egypt, Thoth is the lunar deity; across cultures, the moon may

be either masculine or feminine in gender. In the West, the word *lunatic* bears the sense of madness, and in cultures devoted to a single supreme deity, the lunar god tends to be expunged altogether.

## The Sea God

Poseidon, sovereign of the seas, is reckoned second only to Zeus in power. Yet Susanoo, too, ascended to heaven, performed the ritual oath with Amaterasu, and drove her into hiding within the rock cave. And in the Mycenaean clay tablets inscribed in Linear B, Poseidon's name appears more often than that of Zeus, and he is portrayed as the *Lord of the Earth*—a status approaching that of supreme deity.

It is highly probable that Poseidon stood as the counterpart to Potnia, the foremost goddess of that age. In Classical Greece, the title Potnia was applied to Demeter, Persephone, Artemis, and Athena.

Among the myths concerning Poseidon and the deities about him are several of striking interest.

Minos, contending for the throne of Crete, prayed to Poseidon to send forth a magnificent bull from the sea as proof of his rightful succession—vowing, in exchange, to offer the beast in sacrifice. Poseidon granted the prayer; a splendid white bull rose from the waves, and Minos secured his throne. Yet the bull was so beautiful that Minos kept it for himself and sacrificed another in its place. Furious at this broken oath, Poseidon laid a curse upon Queen Pasiphaë, kindling in her an unquenchable lust for the bull. From her union with the beast was born the Minotaur—a creature with the body of a man and the head of a bull.

Unable to slay the Minotaur, King Minos commanded Daedalus to construct a labyrinth from which there was no escape, and there he confined it—demanding tribute of human sacrifice from Athens. The Minotaur was at last slain by the Athenian prince Theseus. One wonders whether this tale is not bound up with the fact that, in Minoan civilization, Poseidon was worshipped in the form of a bull (Poseidon Tauros).

In Hesiod's *Theogony*, Medusa—youngest of the three Gorgons, daughters of the sea deities Phorcys and Ceto—is, unlike her elder sisters, a mortal being who could be slain. She lay with Poseidon amid the soft grass and spring flowers of Athena's temple; and on account of this sacrilege, and of the contest over beauty with Athena, her glorious hair was transformed into serpents, and her gaze turned all who beheld it to stone.

Acting upon Athena's counsel, Perseus caught Medusa's reflection upon his polished shield and struck off her head. From her body—or from the blood that fell—sprang Pegasus, the winged horse fathered by Poseidon, and Chrysaor, the giant who bore

a golden sword. Medusa's severed head was presented to Athena and affixed at the center of the goddess's aegis.

Medusa was, in origin, a serpent goddess worshipped in Libya, in North Africa; and the serpent—forever shedding its skin—was a symbol of eternal regeneration and of wisdom.

Hesiod made the Harpies the daughters of Thaumias, son of the sea god Pontus, and of Electra, one of the Oceanids. He called them "those of beautiful hair," and praised their wings as swifter than any bird or wind, as they coursed across the heavens. Yet in later literature—in Apollonius Rhodius, in Vergil—these same Harpies were transfigured into hideous creatures with the faces of women, the bodies of birds, sharp talons, and a foul stench.

The episode of the Harpies assailing the table of the seer Phineus, snatching his food and defiling what they could not carry off, is recounted within the adventures of the Argonauts.

Both Medusa and the Harpies were bound to the sea god, and both were recast as monsters by later ages. Was Poseidon, perhaps, cast in the role of villain in the dispute over which deity—Athena or himself—should be the patron of Athens? Greek mythology preserves still other goddesses who were likewise debased.

## **The Debased Goddesses**

### **Hera: Sovereign of the Independent Earth and of Marriage**

Hera is portrayed as a jealous wife, driven to frenzy by Zeus's infidelities, visiting cruel suffering upon his lovers and their children. She drove Heracles to madness so that he slew his own wife and children, casting him into a life of torment; she sent a relentless gadfly to torment Io, transformed into a heifer, driving her to wander the earth without rest. She appears, in short, as a terrifying goddess.

Yet on Samos and elsewhere, Hera was venerated as an indigenous goddess long before the cult of Zeus took hold—queen of the sky, the earth, and the entire cycle of life. Possessed of a beauty rivaling Aphrodite's, she remained, even when betrayed, a faithful wife who spurned the advances of other suitors. That Greek myth recast her as the jealous wife was, it is said, a political contrivance designed to subordinate the indigenous goddess Hera, in each of her local cults, to the supreme Olympian deity, Zeus.

### **Hecate: The World Soul Presiding Over the Three Realms**

Hecate is depicted as an uncanny crone who appears at the crossroads by night, accompanied by the spirits of the dead, presiding over phantoms, witchcraft, and

curses. She is said to have been the teacher who instructed the sorceress Medea—and the kingdom established by Medea's descendants, the Medes, overthrew Babylon; the Persian Empire, absorbing Media, would rise to become a vast empire.

Originally, however, Hecate was a goddess overflowing with compassion—a bearer of light who guided souls on their journeys, exercising her influence across the heavens, the earth, and the underworld. In Neoplatonism, she was identified with the *Anima Mundi*, the World Soul, the very embodiment of sacred wisdom that linked the divine realm to the human. With the advance of Christianization and patriarchy, however, her power as a goddess of *thresholds* was diminished into mere "terrifying witchcraft."

### **Eris: The Goddess of Discord**

Spiteful at being the sole goddess uninvited to the wedding of Peleus and Thetis, Eris flung among the guests a golden apple inscribed "to the fairest." The resulting strife among Hera, Athena, and Aphrodite—the Judgment of Paris—ignited the Trojan War. Thus she is remembered as the goddess who set that conflagration alight.

In the Trojan War, the Spartan-allied deities—Apollo, Artemis, Aphrodite, and Ares—stood against the Athenian-allied deities, Poseidon and Athena.

### **Pandora: From Bringer of Calamity to "She Who Gives All"**

Pandora is remembered as the first woman of humankind, who, prompted by curiosity, opened a jar and loosed every evil upon the world.

Yet "Pandora" means *She who has all gifts*—an epithet of the Earth Mother, who bestows upon humankind every blessing that springs from the earth: fertility, knowledge, and life itself. By Hesiod's day, the logic of a patriarchal society had recast her as a "calamitous temptress."

In the Bible, there is Eve, who, beguiled by the serpent, ate of the forbidden fruit of knowledge and brought about the expulsion from Paradise. Yet Adam had a first wife before her—Lilith, the temptress.

Derived from the Mesopotamian Lilītu, Lilith symbolized the untamed wind that submits to no master, or the wild vitality of life itself. Refusing to be subservient, she was cast out as a demon who disturbed the order—yet originally she was a divine being who presided over "the unsuppressed driving force of the soul."

These goddesses possessed a power so vast that no Zeus-like "masculine principle"—of order, dominion, and logic—could contain them; and they were deeply bound to the natural world. If their luminous, sacred nature has been socially erased,

then it follows that they are precisely the beings our present civilization, having arrived at its current impasse, most urgently requires.

## Planets in Astrology

### Greek Mythology and Western Astrology

The prototype of astrology already existed in Babylonia around 2000 BCE. Celestial phenomena were read as divine signs for divining the fortunes of kings and kingdoms—harvests, floods, wars. The Babylonians, possessed of advanced techniques of celestial observation, employed a system that divided the ecliptic into twelve.

Around the second century BCE, the concept of the natal horoscope—mapping the configuration of the heavens at the moment of an individual's birth—took definite form. Did this not arise from the Hellenistic culture born of the East-West fusion that Alexander the Great brought into being?

In the second century CE, the astronomer Ptolemy composed the *Tetrabiblos* (the "Four Books"), endowing astrology with an astronomical and natural-scientific foundation. It was here, it is said, that the gods of Greco-Roman myth were logically wedded to the natures of the planets.

The decisive reason Ptolemy was able to construct such vast systems of astronomy, geography, and astrology lay in the Mouseion and the Great Library of Alexandria, in Egypt. There, centuries of Babylonian observational records and the writings of the Greek philosophers were gathered, and Ptolemy could integrate his vision with the insights of first-rank scholars of mathematics, medicine, and philosophy who had assembled there. The map he produced—charting the latitudes and longitudes of the known world—is itself directly bound up with the astrologer's techniques for measuring the degrees of the heavens.

In the *Emerald Tablet*, the sacred text attributed to the legendary god of wisdom Hermes Trismegistus, we read: *As above, so below*. Upon this principle—that whatever transpires in the cosmos (the macrocosm) transpires likewise within the human being (the microcosm)—the correspondences among heaven, earth, and humankind were investigated.

### The Moon

In Greek myth, there are several moon goddesses, for the moon itself bears that many countenances. In contrast to the sun, the moon symbolizes the *unconscious* and one's *temperament*, expressing the soul's desire to have its emotional needs met. It also represents the unconscious patterns of response absorbed and conditioned in childhood.

## **Venus**

If the moon is the mother, then Venus—corresponding to Aphrodite—is the archetype of lover and courtesan. She governs the way one adorns oneself, personal preferences, aesthetic sensibility, and social values; she also reflects the soul's desire to maintain harmony within relationships, to mediate and adjust, and to live in comfort—and, by extension, to relate to money. She also symbolizes the *anima*—the ideal feminine image as beheld by a man.

## **Mars**

Corresponding to Ares, Mars governs assertiveness. Functioning positively, it manifests as a spirit of challenge and a temperament that seeks victory. When working negatively, its aggressive energies turn inward—producing feelings of impotence—or are expressed outwardly in ways that provoke the anger of those around. Bound also to libido (sexual energy), Mars is a crucial factor in evaluating one's sexual nature, and also symbolizes the *animus*—the ideal masculine image as beheld by a woman.

## **Jupiter**

Jupiter, the largest planet in the solar system, corresponds to Zeus, the all-knowing, all-powerful god of Greek myth. Though hailed as the greatest of benefics, Zeus bears little resemblance to a loving, protective father-god who bestows aid and shelter. In the myths, he is a god famed for his many liaisons—with goddesses, nymphs, and mortal women alike. Jupiter symbolizes the energy of self-affirmation and expansion. Functioning positively, it enables one to find meaning in life's experiences and to regard oneself as a being of worth. Functioning negatively, it manifests as a lack of integrity, dulled judgment, and a blind, indiscriminate optimism.

## **Saturn**

Saturn is known as Cronus, the god of time in Greek myth. It is the planet of limitation and constraint, visiting upon life numerous trials and obligations. Saturn demands that we recognize our problems and labor to overcome them—yet when we have at last accomplished the task it sets, it rewards us with material recompense, with awakened awareness, or with growth. Under strong Saturnian influence, timidity and suspicion may erode self-confidence, in turn precipitating what we call "misfortune." When Saturn functions positively, however, it deepens our sense of responsibility, strengthens our organizational capacities, and endows us with the power to bring things to material realization.

## **Western and Indian Astrology**

Western astrology was systematized in the Hellenistic period and developed as a practical instrument for predicting individual destinies; Indian astrology, by contrast, is bound to ritual. The two traditions ascribe differing natures to the deities who correspond to each planet, and these differences reflect each culture's distinct apprehension of what it is to be human and what it is to be a cosmos. Astrology, as the analysis of the psyche, mirrors these divergent worldviews.

### **The Sun: Helios / Surya**

In both systems, the sun is the *center*—but its nature divides between "refinement" and "the source of life."

**Helios:** The sun god who courses through the heavens, illuminating the world. He symbolizes vitality, self-expression, will, ego, honor, and fatherhood—bearing upon the center of the personality and the sense of "who I am." In later ages, Apollo absorbed his solar attributes.

**Surya:** A golden-skinned god riding a chariot drawn by seven horses. He is the eye of the cosmos and the source of all life. In Indian astrology, he symbolizes the *Atma* (the True Self, the soul) itself, and indicates one's social standing and the absolute authority of the father.

### **The Moon: Selene / Hecate vs. Chandra (Soma)**

In the West, the moon governs *emotion* and *the body*; in India, it governs *mind* (*manas*), everyday consciousness, and public popularity—and even its gender is reversed.

**Selene:** By Zeus she bore a daughter, Ersa (Dew); through the night dew she imparted moisture to the plants. Psychologically she rules the moist qualities of the unconscious and emotion, the inward sense of security, and the unconscious reactions of the soul.

**Chandra:** A male deity, the seductive embodiment of desire, who consorts with his twenty-seven wives, the lunar mansions (*nakshatras*). He is likewise the incarnation of *Soma*, the drink of the gods, presiding over peace of mind, nourishment, and memory. In India, the moon is regarded as the supreme planet, holding the key to a person's happiness in life.

### **Mercury: Hermes / Budha**

Both preside over *intellect* and *language*, but the very nature of their knowledge differs.

**Hermes:** Messenger of the gods, patron of thieves and merchants. His is a *trickster's* intelligence—nimble crossing every boundary, escaping every predicament by deceit

or wit. Networks, logical thought, objectivity. He treats information as a tool to be *linked* and *set in motion*.

**Budha** (India): The "illegitimate" son born when Jupiter's wife Tara fell in love with the Moon (Chandra), an exceedingly sensitive and intelligent youth of great beauty. He symbolizes *viveka*—the high faculty of discernment born of the conflict between emotion (Moon) and morality (Jupiter). His is not the mere transmission of information, but the computational power, education, and communication required to *discern* what is right and what is beneficial.

### **Mars: Ares / Mangala**

Both symbolize *energy* and *struggle*—but the direction and quality of that force differ.

**Ares:** Son of Zeus and Hera, god of war and destruction. In contrast to the strategically minded Athena, Ares embodies *raw, instinctual force*. Psychologically, he governs the survival instinct, aggression, and the impulsive decisiveness by which one seizes what one desires. He is the inner passion of the individual and the driving force for breaking through obstacles.

**Mangala:** Said to have been born when a drop of sweat fell from Shiva's brow upon Bhumi (Earth)—hence "Son of the Earth" (*Bhauma*). Red-skinned, he is depicted in the form of *Senapati*, commander of the gods' armies. In Indian astrology he governs not mere violence but *discipline, courage, and logical thought*; he is deeply tied to real estate (land), brothers, technical skill, and managerial ability. A strong Mars exerts the power of a guardian, but in certain placements gives rise to *Kuja Dosha* (the wound of Mars), causing friction in marriage and interpersonal life.

### **Venus: Aphrodite / Shukra**

In the West, Venus symbolizes *love and beauty*; in India, she is distinguished as the master of *cunning and success*.

**Aphrodite:** The goddess of love and beauty, born from the foam of the sea. True to her desires, she symbolizes the power to attract and to take joy in pleasure—governing the value judgments of one's own likes and dislikes, harmony, and the style of one's relationships.

**Shukra:** In India, Venus is a male deity, the *guru* (master) of the Asuras (demons). He has mastered the secret art of *Mrita-Sanjivani*—the resurrection of the dead—and possesses the wisdom by which one rises again from desperate circumstances. He governs prosperity, splendor, and the arts; at the same time he governs the strategic values by which worldly desires are mastered and converted into power.

### **Jupiter: Zeus / Brihaspati**

Both bear the aspect of *teacher*, but their modes of guidance differ.

**Zeus:** Free-roaming god of the sky, presiding over expansion, prosperity, and *law*. With affirmative energy he promotes growth, symbolizing fecund and dynamic evolution.

**Brihaspati:** Bearing the name *Guru* (the Preceptor), he is the priestly chaplain of the gods. He prizes deep learning, morality, and *dharma*—religious and dutiful rectitude. He symbolizes not mere good fortune, but spiritual growth and the blessings that come from past virtuous deeds.

### **Saturn: Cronus / Shani**

It is in Saturn that the two traditions diverge most sharply.

**Cronus:** The sovereign who castrated his father Uranus, later cast as the symbol of limitation, aging, and trial. Psychologically he appears as the inner critic who imposes harsh self-discipline, or as the sense of reality.

**Shani:** The son of the sun god Surya—a cold, dispassionate deity who rides upon a crow. He surveils the transgressions of others and, through severe affliction, compels the settling of karma. Yet those who confront him sincerely are said to attain *deep humility and ultimate liberation*; he is therefore an object of both dread and reverence.

### **The Planets of the Depths**

The planets were classically divided into two groups: the *personal planets*—Sun, Moon, Mercury, Venus, and Mars—which shape an individual's character and everyday responses; and the *social planets*—Jupiter and Saturn—which govern how one lives within society.

Indian astrology does not employ the planets that move in the depths beyond Saturn, invisible to the unaided eye. Western astrology, too, once held to this limit; but as astronomy advanced and the outer planets were discovered, social phenomena symbolic of each newly found body began to be observed.

After the Declaration of Independence was promulgated on July 4, 1776, British forces continued to wage war. On March 13, 1781, Uranus was discovered. That same year, on October 19, American forces triumphed at the Battle of Yorktown. With the Treaty of Paris of September 3, 1783, Britain recognized American independence—an independence profoundly unlike any earlier revolution.

Whereas previous revolutions had merely installed another sovereign, the United States of America established a republic *of, by, and for the people*. Many republics arose after the French Revolution of 1792, but the independence of the United

States is regarded as having introduced a new institution in place of monarchical authority. Yet Rome too was a republic; and if Hellenistic astrology has indeed been rewritten, then the discovery of Uranus may well have been a *rediscovery*.

The planets beyond Saturn—Uranus, Neptune, and Pluto—came to be called the *trans-Saturnians*, presiding over generational transformations and spiritual influences that exceed individual consciousness.

Neptune, whose existence was predicted from perturbations in Uranus's orbit and which was discovered in 1846, symbolizes an age of spiritualism, of Impressionist painting, of the advance of photography. The year of Pluto's discovery, 1930, was a pivotal moment of fundamental transformation in human history—the Great Depression, the rise of totalitarianism, the discovery of nuclear fission. Even after its demotion to dwarf planet in 2006, Pluto continues to be regarded in astrology as a planet of grave influence.

These bodies pertain to realms of the gods that exist yet remain invisible to the naked eye, and to long-term cycles transcending a single human lifetime. They bear upon psychological forces ordinarily unconscious and unused, and upon great currents that exceed any local community—though in the modern world, science, technology, and the internet have brought the wider world within everyone's reach.

## Breaching the Boundary

When William Herschel discovered Uranus, he named it *Georgium Sidus* ("George's Star") after his patron, King George III of Britain. The choice met strong opposition among astronomers outside Britain, particularly in France. A proposal to name the planet "Herschel," after its discoverer, was put forward but did not take hold; in the end, the name proposed by the German astronomer Johann Bode—drawn from mythology—was adopted.

Outside Mars (Ares) lies Jupiter (Zeus), and beyond Jupiter, Saturn (Cronus, Zeus's father). Bode argued that "the new planet beyond Saturn should most naturally and most beautifully bear the name of Saturn's (Cronus's) own father, Uranus (Sky)—for the mythological genealogy demands it."

The other planets bore the Latin names of the Roman deities, and the planet ought to have been called *Caelus*, the Roman equivalent of Uranus. Yet Bode submitted the latinized form of the Greek name; and because the intellectuals of that age were strongly drawn to a return to, and reverence for, Greek mythology, this single exception—a Greek name—was permitted to stand.

Within the history of astrology, this naming has been regarded as something more than coincidence. Uranus, in the older sense, was a more primal and abstract being, akin to nature itself; *Caelus*, while inheriting the Uranian mythos, was rather the

"preserver of order"—symbol of the cosmic order (*kosmos*), watching over the state and its emperor from above.

Uranus—the planet found *beyond* Saturn, the lord of "limitation and boundary"—was, for the humanity of that era, the very symbol of breaching the boundary of the world. In Greek myth, Uranus was castrated by his son Cronus and stripped of his power. That the Uranus of Western astrology governs "the destruction of old systems," "revolution," and "radical change" vividly reflects this Uranian characteristic of the overthrow of rulership.

It is a fascinating phenomenon that the natures of the Greek deities affixed to the trans-Saturnian planets bear upon social influence at the largest scale. These planets correspond to deities particularly fraught in Greek myth. Should the forces they govern—science, meditation, religion, spirituality, the occult—be wielded in a perverse direction, they will surely give rise to enormous calamities.

## **The Trans-Saturnians**

### **Uranus**

The primordial god of Greek myth and the first sovereign of the entire cosmos, who was severed of his manhood by his son Cronus and so fell from power. He governs innovation, sudden liberation, rebellion, genius, individual freedom, the overthrowing of tradition, electricity and technology, unexpected awakening, and the collapse of fixed ideas.

Uranus expresses the soul's desire to break through the established order and to free itself from every regulation and bond. It has the power to elevate intellectual capacity from the level of logic to the dimension of intuition—like the pulse of an electric current—and is a planet that awakens consciousness.

Functioning positively, it endows one with originality, fierce independence, and an abundance of novel and singular ideas, making one a pioneer in some field. Functioning negatively, it manifests as resistance to authority and self-destructive effects, making it difficult to forge stable bonds in relationships and in love.

### **Neptune**

God of the sea, lord of earthquakes. With his trident he rules the deep, presiding also over horses and the arts; yet he is capricious and vindictive. He bears upon illusion, spirituality, empathy, dissolution, the absence of boundary, intuition, art, deception, the transcendence of ego, compassion, and confusion.

While Venus symbolizes *eros*, Neptune is read as standing for *agape*—pure, selfless divine love that asks no recompense. Yet this is hardly Poseidonian in character.

Neptune opens a passage to the deep consciousness (the great sea) behind the apparent world, and confers rich inspiration. The natal charts of many artists, musicians, poets, and filmmakers bear the imprint of Neptune.

Functioning positively, it bestows the gift of soothing the pain and sorrow of others, and gives rise to the presentation of vision and the unfolding of artistic talent. Functioning negatively, it weakens the ego, fostering self-deception and susceptibility to fraud, deepening dependence on others and the impulse to flee from reality. It may lead one to lean too far toward self-sacrifice, ending in disappointment in relationships, or to indulge in alcohol, drugs, or sex.

## **Pluto**

Brother to Zeus and Poseidon, sovereign of the realm of the dead. He governs transformation, the deep psyche, struggles for power, hidden forces, death and rebirth, and the breaching of limits.

Located at the far reach of the solar system from Earth, Pluto presides over the eruption of instinctual drives long suppressed in the depths of the psyche, and over ultimate purification.

Pluto is called the *dwarf* planet—the symbol of dangerous forces that stir in the darkness. It possesses the influence to transform fundamentally the people around one and the very society one inhabits, and the thoroughgoing power that produces breakthroughs past every limit.

Functioning positively, it endows one with extraordinary strength of mind, manifesting as the capacity to rise again from absolute zero. Functioning negatively, it produces a strong appetite for power, violence, and the urge to dominate others—or its opposite, a self-suppressive impulse that would destroy oneself and the world together.

## **The Discovery of the Lost Gods**

The world of earlier ages held its consciousness within the bounds of what could be seen with the naked eye—as far as Saturn and no farther. Yet with the discovery of the planets beyond Saturn—the trans-Saturnians—world affairs underwent a sea change.

The discovery of Uranus synchronized temporally with the French Revolution and with the Industrial Revolution in Britain; thereafter, technological revolutions such as the internet have produced currents capable of toppling the established order. Neptunian information warfare, narcotics, and the geopolitics of oil have wreaked disastrous damage upon international affairs. The dark face of Pluto found expression in Hitler's fascism and in the discovery of plutonium—visiting upon history the visage of an underworld demon casting humanity into the lowest hell.

Planets unseen and unconscious, suddenly discovered, have exerted enormous influence upon the world. One theory in astrology holds that when humanity's collective consciousness becomes capable of grasping a planet's themes and symbolism, the new planet appears.

If the discovery of new planets, accompanied as it has been by both transformation and great calamity, urges upon humankind a necessary awakening and evolution, then perhaps the planets and asteroids—into which the names of Greek deities have been so eagerly woven—reveal, in their influence, the characters of those very gods.

If the emergence of new planets exerts a social influence, then might the rewriting of the history of the gods, the laying bare of their true forms, transform the malign social influences they have produced into beneficent ones? In Western astrology, the deity corresponding to Uranus has come under reexamination.

## **Prometheus**

Among modern astrologers there is a tendency to associate Uranus not only with the god Uranus but also with Prometheus. Hesiod portrays Prometheus as both *benefactor of humankind* and as the trickster (the cunning strategist) who defied the cosmic order Zeus had established.

In the age when gods and humans still feasted together, the question arose as to which portion of the slaughtered beast each should consume. Prometheus sought to deceive Zeus. He divided the ox in two: a heap of bones wrapped in delectable fat, and the choicest meat hidden within the stomach. Zeus chose the bones—and so was set the precedent for the Greek sacrificial custom whereby humans consumed the meat and offered to the gods only the bones and the savory smoke.

Deceived, Zeus withheld fire from humankind. Prometheus, eluding his eye, hid fire within the hollow stalk of a fennel reed and bore it down to earth. With it, humankind acquired civilization. But Prometheus was bound to the cliffs of the Caucasus, where an eagle devoured his liver—which regenerated each night, only to be devoured again at dawn—an endless torment. Later, the hero Heracles shot down the eagle and, with Zeus's consent, set Prometheus free.

Zeus then commanded Hephaestus to fashion a woman from clay, Athena to clothe her, Aphrodite to grant her charm, and Hermes to instill in her "the mind of a bitch (shamelessness)" and "false words"—and so Pandora was made.

Pandora was given as a gift to Prometheus's brother Epimetheus. Despite Prometheus's warning, Epimetheus, beguiled by her beauty, took her as his wife. She lifted the lid of a great jar she had brought (or that had stood within the house).

Sickness, toil, envy, hatred—every evil unknown until that hour to the human world—poured forth from the jar and spread across the earth. When she hurried to close it again, only Hope (*Elpis*) remained at the bottom.

Humans, who had once received their food without labor and known no sickness, now found themselves unable to live without toil. Pandora, the first woman of humankind in Greek myth, symbolizes the end of the age of paradise and the beginning of the suffering that endures into our own day—calling to mind the Fall in the Hebrew Bible.

If Zeus is the deity and Prometheus the serpent (Satan) who urged the eating of the apple—then from the standpoint of the humans whom Zeus reduced to a state of bondage, which truly is the god of good?

## **Mythology and History**

### **The Historical Formation of Greek Mythology**

#### **Minoan Civilization**

Around 3000 BCE, Cyprus, the Aegean islands, and mainland Greece entered the Early Bronze Age; by around 2000 BCE, drawing on Oriental influences, they had developed civilizations of their own. Born in the Mediterranean world of this period was the Minoan civilization, named for the legendary king Minos, said to have been the son of Zeus.

It was a brilliant civilization centered upon palaces; palace complexes arose across Crete. From around 2100 BCE, the Achaeans migrated southward into the Greek mainland and built a Bronze Age civilization; by around 1450 BCE, they had founded the Mycenaean civilization.

The Mycenaeans adapted the Minoan Linear A into Linear B; around 1450 BCE they took control of the Cretan center of Knossos, planting colonies on Rhodes (close to the Ionian coast of Asia Minor) and on Cyprus in the eastern Mediterranean, and thus seizing maritime supremacy over the southern Aegean.

The Trojan War, the voyage of the Argo, the Oedipus cycle, the labors of Heracles—nearly all the great Greek myths of the classical period are set in the fourteenth and thirteenth centuries BCE; and the strata at the site of Troy, the setting of Homer's epics, have indeed yielded the traces of large-scale warfare. The Trojan War recorded in the *Iliad* is believed to have occurred at the close of the Mycenaean civilization.

The *Cypria* attributes the Trojan War to Zeus's design: he wished to reduce a human population that had grown too vast, and so contrived a great war between Greece and Troy.

In the Judgment of Paris, the three goddesses—played upon by the scheme of Eris, who had been excluded from the wedding feast—submitted to the Trojan prince Paris for adjudication the question of which was the fairest; and Aphrodite, chosen, bestowed upon Paris in recompense Helen, said to be the most beautiful woman in Greece.

Homer's epic *Iliad* depicts the climax of a ten-year war between the Greek confederacy of kings and the kingdom of Troy. The Trojan prince Paris abducted Helen, wife of the Spartan king, and bore her home; whence sprang war between the Greek heroes and Troy. Having sustained a siege of ten years, the Greek host fashioned a great wooden horse, presenting it as a peace offering; when Troy opened its gates, warriors leapt forth from within, set fire to the palace, and recovered Helen.

In the Trojan War, the principal Spartan deities—Apollo, Artemis, Aphrodite, and Ares—took the side of Troy, while the principal Athenian deities—Poseidon and Athena—took that of Greece. Traces of fire and destruction in the seventh stratum of Troy, dated to around 1200 BCE, support the actuality of large-scale warfare.

### **The Invasion of Greece**

The Mycenaean civilization came to its end between 1200 and 1100 BCE; with the loss of Linear B, Greece entered a Dark Age of four centuries devoid of written record.

It was once believed that the tale of "the Return of the Heraclidae" was a mythologization of the southward advance of the Dorians—who styled themselves the descendants of Heracles—and of their conquest of Mycenae, their reclamation of the Peloponnese, their former dwelling place. Recent archaeological investigations, however, suggest that the Mycenaean civilization had already collapsed from within before the Dorian arrival.

Through the Dark Age, the Greeks built the *polis*, propagated the use of iron, devised the alphabet from the Phoenician script, and developed the ceramic arts.

Around the eighth century BCE, with the establishment of the polis and the adoption of the alphabet from the Phoenicians, the writing down of Greek myth began. A tradition assigns Homer to the eighth century BCE; from the sixth century BCE onward, the *Iliad* and *Odyssey* were ascribed to him. Around the eighth century BCE, as the Dark Age came to its end, Hesiod recorded Greek myth in the *Theogony*.

Hesiod set forth five ages: the Golden Age, in which men lived like gods; the Silver Age, foolish and immature; the Bronze Age, given over to war; the Heroic Age of the Trojan War and the like; and the Iron Age of his own day. This periodization by metals appears also in such Zoroastrian texts as the *Bahman Yasht*, and Greek myth thus reveals a discernible monotheistic influence—though the Heroic Age is not included there.

Hesiod's father is said to have migrated from Cyme, in Asia Minor, a region under the influence of Lydia—the buffer zone between Greece and the Orient. The kings of Lydia in the east furnished funds for the embellishment of the temple of Apollo, and Apollo absorbed the cultures of the East.

Around 1280 BCE, in the Alaksandu Treaty concluded between the Hittite king Muwatalli II and Alaksandu, king of Wilusa (held to be Troy), *Appaliunas*—believed to be the prototype of Apollo—is listed among the guardian deities of Wilusa.

Wilusa stood at the frontier where Mycenaean civilization met the Hittite world. The god worshipped there crossed the sea into Greece, and from the seventh through the sixth centuries BCE, this fearsome foreign deity acquired new attributes—music (the lyre), prophecy (Delphi), reason—and became fused with the sun god Helios.

Is it possible, then, that the Greek myth recorded by Hesiod is a fabricated mythos, in which the gods originally worshipped were absorbed by the invaders and recast as monsters or beings of evil?

## **Myth and the Gods**

### **The Transformation of the Gods**

The bonds between the planets and the gods of astrology rest principally upon Greco-Roman myth. Yet there are deities whose nature, and even the polarity of whose "good and evil" (fortune and misfortune), are inverted from one cultural sphere to another. Through the diffusion of myth and through religious reform, heroes and supreme deities have often been exchanged with demons and destroyers.

The gods cast as "villains" or as "uncanny presences" in Greek myth, when traced back to their headwaters in Mesopotamia or in the Minoan age, prove to have been revered as far more primordial powers—fearsome yet deeply compassionate forces of *nature itself*.

In Minoan Crete, no clear trace remains of a systematic correspondence between seven planets and seven deities as in Mesopotamia; though celestial observation was practiced, weight was placed upon the Earth Mother and upon the cycles of nature.

From the late Minoan period through Mycenaean times, through trade with Mesopotamia and Egypt, Oriental conceptions of astral deities began to flow in. The Mesopotamian astronomy was introduced, but its gods were deeply bound up with cosmic and political order, and were not Hellenic in character.

Indigenous gods were absorbed by Mesopotamian deities, and there exist deities whose myths may well have been revised in the Hellenistic age.

### **Venus (Aphrodite)**

Aphrodite, the goddess of beauty and love, was, in Christian lands, increasingly portrayed by the aspect of "sensual love and seduction"—reduced to a lewd pagan demon or to the symbol of the witch who leads men astray. Venus's other name—the Morning Star, *Lucifer*—originally meant "Bringer of Light" in Latin, but was later bound to Christ on one hand and, paradoxically, to the fallen angel Lucifer on the other. The Venusian goddess Ishtar, too, was reckoned a goddess of war and a malefic in Babylonian astrology.

### **Ares (Mars)**

In Greek myth, Ares brought destruction without intellect, and even his father Zeus called him "the son I hate most." Yet in Roman myth he was Mars—patron of agriculture and the "guardian of the state" who defended the community from foreign enemies—accorded the highest reverence. In Greece, Ares was rough and barbarous, the symbol of war's negative face, despised even by the gods; the Romans, calling themselves the descendants of Mars, treated him as the supreme beneficent deity, "the orderly and brave guardian god of the nation."

### **Zeus (Jupiter)**

In Persian Zoroastrianism, a being close to *deus*—a common Indo-European root for "god"—was defined as *daēva* (demon). The Asuras (Ashuras), reckoned in Persia to be the supreme deity (*Ahura Mazda*), were in India counted among the demonic enemies of the gods (*devas*). What is supreme in one culture is utterly inverted in another—and the structure by which what one believes to be good proves evil, and what is reckoned evil proves good, is one we discern in human society as well.

### **Cronus (Saturn)**

Cronus appears in Greek myth as the cruel king of the Titans who devoured his own children one by one. In Roman myth, however, he is Saturn—the merciful elder king who taught humankind agriculture and founded the Golden Age. In the establishment of the Olympian mythos that legitimated Zeus as rightful sovereign, his predecessor Cronus was made the symbol of an old order that must be overthrown; yet Saturn's astrological signification of stability and foundation derives precisely from this agricultural god's abundance.

## Uranus

Uranus, the king who existed from the very beginning, is depicted as a tyrant—an oppressor who confined his own children to the depths of the earth. Yet astrologically, Uranus is what overthrows the system of his descendant Zeus. Are the gods cast as villains by the Olympians now seeking to recover their power?

## Poseidon (Neptune)

Poseidon shows correspondences with Varuna in Indian myth. Varuna was once the guardian of the cosmic law (*Rta*); his status declined later, until he was confined to the role of a water god—much like Poseidon. The relation between Indian and Greek myth remains under scholarly debate, but Poseidon, who was revered in Minoan civilization, was similarly demoted in Greek myth.

## Hades (Pluto)

Though later ages spoke of Hades as the cold king of the realm of the dead, evoking the image of a demon, he was originally called *Plouton* ("the Wealthy One")—a god who presided over all the mineral riches of the earth and over the fertility of the soil that nourishes crops. In certain comparative-mythological traditions and in Steiner's esotericism, the Plutonian force is linked to Ahriman (absolute evil; the temptation of materialism).

## The Demonization of the Gods

Several reasons may be supposed for the demonization of the Greek gods:

- **The succession of civilizations:** In invading polities devoted to the older cult of the Earth Mother (earthly, feminine) and establishing the dominion of Olympian myth (celestial, masculine), it was necessary to debase the older gods.
- **The personification of fear:** The fury of nature—earthquakes, death, the madness of war—was projected onto gods with comprehensible human forms, and the tales were rewritten so that heroes might overcome them.
- **The dominion of nature:** Nature was no longer regarded as the domain of gods, but as the object of human exploitation and rule; to bring forth such a civilization, the faith placed in the gods of nature had to be abandoned.
- **The dominion of the people:** Gods whose teachings ran counter to the convenience of rulers were absorbed as figures of evil—the better to dominate, manage, and exploit the populace.

Through this brainwashing by the rulers, we have suffered population explosion, environmental degradation, food crises, and the destruction of nature. The forms of the civilizations that were invaded have been forgotten, and the wisdom by which humankind once related itself to the natural world has been broken.

Our relation to the gods of nature bears directly upon our relation to the natural world itself. If the psyche of the populace has been castrated, reducing humans to slaves incapable of exerting their fine faculties, then perhaps what we need in the present age—as the ruling stratum begins to collapse—is the recovery of these primordial spirits.

## Myth and Astrology

Jung held astrology in the highest regard, calling it the "consummation of several thousand years of psychological experience." At the core of Jungian psychology lies the idea that within the *collective unconscious*, shared by all humankind, there exist common image-patterns—the *archetypes*.

Within our psyches lies a common stratum that transcends the individual: the collective unconscious. There sleep the patterns of response common to humankind—the archetypes. The archetype, abstract in itself, cannot be apprehended directly; projected outward as concrete narrative and character, it becomes *myth*. To gaze upon myth, then, is to gaze into the depths of our own psyche.

The twelve signs of the zodiac and each of the planets are these very archetypes. If the ruling stratum has rewritten the myths, then the archetypal images that abide in our unconscious have been contaminated.

By rewriting the archetype of "feminine principle in communion with nature" as "witch or monster," one can dispose people to dread of accessing that very power. By rewriting Pluto, which is in essence the energy of *regeneration*, as "the terror of death," and Mars, which is in essence *autonomy*, as "barbarism," one ensures that each time a person attempts to wield these forces within himself, he unconsciously feels fear or guilt.

To rewrite the myths is to control, in a manner convenient to the rulers, what humans are moved by, what they dread, and to what they will offer up their lives—the very unconscious principles of action. If this is so, then myths and what we call divination are matters too vast and weighty to be dismissed.

## The Malefics

Behind the labeling of Mars and Saturn—and, in modern astrology, Uranus, Neptune, and Pluto—as *malefics* lies the shimmering presence of forces inconvenient to those who would rule.

- **Saturn:** For the ruling class, the people's acquiring of firm self-discipline, psychological independence, and the capacity to feed themselves means the loss of all control.

- **Mars:** To label "resistance to rulers" as *barbarism* is to strip humans of the right of resistance and to forge them into a docile labor force; the inflaming of bellicosity makes them easier to muster for war.
- **Uranus:** To the establishment, which would preserve the status quo, awakening to its conditioning and the Uranian "lightning that resets everything" is the worst possible calamity, a disturbance of order.
- **Neptune:** The capacity of people to commune through intuition and to perceive truths unseen—has this not been replaced with religion, with fraud, with narcotics, with self-deception, and made the means of mass control?
- **Pluto:** The people's possession of the power to draw forth the buried wealth (the buried talent) of the earth and to incinerate the false self—"the regenerative force that fears not even death"—would mean the collapse of the very structure of dominion.

The benefics, Venus and Jupiter, govern harmony, expansion, pleasure, and protection. While they are conducive to thriving within society—and convenient to the rulers—they alone do not suffice to break through dire circumstances or to overturn an existing system.

The malefics—Saturn, Mars, and the three outer planets—are the indispensable energies for "destroying the present, establishing the individual, and arriving at the truth." If the gods of the indigenous peoples have indeed been debased into demons or ill-omened beings by the new ruling religion, then restoring them to their original form would transform their symbolism, and a new astrological system might arise. Yet there is no reason absolutely to deny the possibility that this new system, too, is merely a revival of the Hellenistic astrology.

Does the work of recovering what is wanting in the spirit of modern humanity lie, then, in the work of laying bare the true essence of these gods who have been branded malefic?

## Psychological Astrology

### The Habituation of the Planets

In astrology one reads the moving heavenly bodies, and consciously concentrates one's effort to *master* the use of each planet. With repeated effort, however, one comes—it is said—to find oneself wielding the role of that planet unconsciously. This is variously expressed as "taming a planet," "riding a planet," or "the planet acquiring a habit"; yet ill habits, too, may be acquired.

If the planets of astrology correspond to the gods of Greek myth, then to live within a false mythological system is to risk acquiring bad habits in handling the very impulses those planets govern.

The relation between astrology and psychology was deepened by Carl Gustav Jung. He called astrology the "psychology of the ancients" and reportedly employed his patients' horoscopes in clinical work.

The word *psychology* is composed of the Greek *psyche* ("soul") and *logos* ("the principle of"). *Astronomy* is a derivative (-*nomy*) of astrology; yet a comprehensive study embracing not merely the physical aspect of the planets but the soul itself has, in the modern age, been treated as unscientific.

This kind of inquiry corresponds to Promethean wisdom, regarded by the Zeus-like established order with hostility, often branded as a threat to religious authority—or smothered beneath the dissemination of counterfeits that obscure the genuine. These correspond to the inferior aspects of Uranus, Poseidon, and Hades; phenomena handled in the back rooms of society until the trans-Saturnians were discovered, and not even matters debated openly upon the public stage.

## **Jungian Psychology**

Jung held that the human psyche is structured in three layers: *consciousness*, *the personal unconscious*, and *the collective unconscious*. The deepest layer—the collective unconscious—is a treasury of images that all humankind possesses innately. The shared images of the malicious stepmother, the hero, the dragon, and the like, appear time and again in the myths of every land.

Jung discovered within this collective unconscious certain patterns endowed with a definite character. He called these personally tinged images *archetypes*, and held that they impel human beings and guide their fates.

Jungian psychology takes the individual's *dreams* as material and seeks to analyze the motions of the archetypes that stir him from the depths. Psychological astrology employs the natal horoscope in place of the dream, reading the archetypal imagery within the symbolic system of the planets and signs.

Jung established a method—called *amplification*—by which one descends, through dreams and imagination, into the deep unconscious. The technique of pursuing meaning by chaining association upon association is strikingly akin to the interpretive methods of astrology, of the *I Ching*, and of other forms of divination.

The deep contents of consciousness, which cannot be handled directly, are given form in the myths of the gods; astrology is the analysis of the planets that take these gods as their symbols.

Jung held that within the bark of the human soul there is something far greater and richer than the consciously known "I" (the ego)—the *Self*, brimming with possibility. Within each one of us, the protagonist of the inner drama is given his character by the qualities of the sign in which his sun is placed. That protagonist forever seeks the

road that leads to a more total *Self*—the soul's journey by which one unfolds one's own possibilities and meets "the true self."

Jung called the strange coincidence between events in the outer world and what happens within the individual psyche *synchronicity*, and sought to explain by this concept why astrology works.

## Psychological Astrology

From the early to the late twentieth century, psychological astrology was systematized by astrologers such as Howard Sasportas and Liz Greene, born of the fusion of traditional astrological technique with the perspectives of Jungian and transpersonal psychology.

Whereas conventional astrology emphasizes "what will happen, and when (prediction; the hitting of the mark)," psychological astrology focuses upon the inner dynamics: *why one experiences an event as one does; what conflicts dwell within*. Grasping *destiny as character*, it seeks to improve destiny by deeply understanding character; it pursues the subjectivity of the individual, asking "how can we make use of the energies of the heavenly bodies to create a finer life?"

Psychological astrology grasps the basic elements of astrology as follows:

- **The planets:** Desires and psychological functions.
- **The signs:** The *style* in which those desires are expressed.
- **The houses:** The concrete *scenes* in which the psychological functions are likely to be exercised.
- **The aspects:** The "cooperation" or "conflict" between the differing desires within the psyche.
- **The transits:** The background by which one comes to feel a given event in a given way, and the unseen desires the event reveals.

Rather than reckoning a difficult season as misfortune, one apprehends the essence of the situation and discovers meaning in it. There are no benefics (good stars) and no malefics (evil stars); all the planets are resources for growth. The resolution of the problems produced by hard aspects lies in *how to handle the inner impulses one struggles to wield*.

## Signs

### The Stories of the Twelve Signs

Greek myth contains stories not only of gods but of constellations:

1. **Aries:** The "golden ram with wings" that Zeus sent when Phrixus and Helle—children of the cloud goddess Nephele—fled the cruelty of their stepmother. Symbols: sacrifice, courage, new beginnings. This ram's fleece (the Golden Fleece) would later become the object of the hero Jason's quest.
2. **Taurus:** The pure-white, beautiful bull into which Zeus transformed himself in his love for the Phoenician princess Europa. Bearing her upon his back, he crossed the sea and bore her away to Crete. Symbols: fertility, material abundance, attachment.
3. **Gemini:** Castor, son of the Spartan king, and Pollux, immortal son of Zeus. So great was their bond that, grieving for the death of his brother Castor, Pollux shared with him his own immortal life, and together they became stars. Symbols: duality, communication, brotherly love.
4. **Cancer:** The great crab that appeared from beneath Heracles's feet while he was battling the Hydra, that it might aid the serpent—and pinched his foot. It was crushed at once; but Hera, moved by its loyalty, set it among the stars. Symbols: motherhood, defense, devotion.
5. **Leo:** The Nemean Lion, slain in Heracles's first labor. Possessed of a hide impervious to any blade, it was strangled by Heracles with his bare hands. Symbols: sovereignty, pride, self-expression.
6. **Virgo:** The form of the goddess of justice, Astraea (or of the goddess of plenty, Demeter). As humans grew corrupt and the gods departed one by one for the heavens, she remained to the last upon the earth, proclaiming justice; at last, despairing, she ascended to the heavens. Symbols: purity, analysis, order.
7. **Libra:** The scales by which Astraea, the goddess of Virgo, weighed good and evil in the judgment of souls. Symbols: harmony, objectivity, justice.
8. **Scorpio:** The great scorpion that the goddess Gaia (or Hera) loosed to slay the arrogant hunter Orion. To this day it pursues Orion through the night sky. Symbols: death and rebirth, deep insight, passion.
9. **Sagittarius:** The form of the sage centaur Chiron. Immortal by birth, yet struck accidentally by Heracles's poisoned arrow, he chose to die rather than endure the agony—surrendering his immortality to Prometheus. Symbols: philosophy, the quest, the union of wisdom and wildness.
10. **Capricorn:** The form of the shepherd god Pan, who, attacked by the monster Typhon, leapt in terror into a river and transformed himself; in his haste, the upper half of him became a goat, the lower half a fish. Symbols: sociability, ambition, perseverance.
11. **Aquarius:** The figure of Ganymede, the beautiful Trojan prince whom Zeus, falling in love with him, bore up to the heavens to serve as cupbearer at the feasts of the gods, pouring out the immortal drink (nectar). Symbols: brotherly love, ideal, innovation.
12. **Pisces:** Aphrodite, goddess of beauty, and her son Eros, transformed into fish in flight from Typhon—their tails tied together by a ribbon, that they should not be separated. Symbols: healing, compassion, the dissolution of boundaries.

## The Story Behind the Twelve Signs

Surveying these twelve tales, one sees something like a record of the soul's growth: from "the individual impulse" (Aries), through "the overcoming of monsters" (Leo, Scorpio) and "the acquisition of wisdom" (Sagittarius), at last to "service to and dissolution within the realm of the gods" (Aquarius, Pisces).

Yet many of the stories of the twelve signs are constructed around the hero Heracles—on the side of the rulers—slaying "monsters." There is a theory that this is a metaphor for history: *the new rulers (heroes) subjugating the indigenous peoples (the constellations)*. Cancer, Leo, and Scorpio are depicted as the ones destroyed, just as the radiant gods were treated as monsters.

If this is so, then to delve into the twelve signs is to dismantle the cage of "the twelve stories" by which this world is bound, and to recover their original energies.

The twelve signs correspond to the cycle of the soul's growth, ascending like a spiral staircase. One engages with the characteristics of each sign, and, when further growth is no longer possible there, negates its qualities and passes on to the next; yet if each sign be distorted or half-formed, healthy growth is hindered. If the stories of the twelve signs are warped, the psyche itself may grow warped.

### Aries through Cancer

The first four signs are the stage in which the soul takes on a body and consolidates its foundations; yet within them are embedded distortions of "the will to fight" and of "motherhood."

- **Aries:** The story of heroes journeying in pursuit of the Golden Fleece. The pure breakthrough force of life has been rewritten as "a resource to be plundered."
- **Taurus:** The form Zeus assumed in abducting Europa. The original abundance of the earth has been supplanted by a story of "plunder and possession."
- **Gemini:** The image of the immortal divine and the mortal human—of severance (castration)—rendering it difficult to integrate two intelligences into one.
- **Cancer:** The great crab crushed underfoot by Heracles. The maternal instinct of defense has been rendered the symbol of "a creature easily trampled by the hero."

### Leo through Scorpio

The middle four signs ask how, in relation with others, "power" is to be used; yet within them, the "shadow" has been sealed away.

- **Leo:** The Nemean Lion is slain by Heracles, and its hide stripped from it. This is a symbol of "the true inner sovereignty" stripped away by "an outer hero (a counterfeit justice)."
- **Virgo:** Astraea, goddess of justice, forsakes the earth and ascends to heaven, and the worldview is set in which "there is no longer any salvation upon earth."
- **Libra:** The scales held by Astraea. The cosmic balance has been rewritten into the instrument of legal terror—"judgment and sin."
- **Scorpio:** The scorpion that stung Orion. By depicting "the deadly venom that unmasks truth (the power of transformation)" as "the evil of the sudden ambush," deep transformation has been rendered something dangerous and to be dreaded.

### Sagittarius through Pisces

The final four signs govern the higher intellect and spirituality; yet within them there has been placed "a fog" to obstruct "the soul's return."

- **Sagittarius:** Chiron the centaur, though a sage, bears an unhealing wound from Heracles's poisoned arrow. This is the projection of the curse by which wisdom is forever tormented by the plunderer.
- **Capricorn:** The shepherd god Pan, whose lower half became a fish in flight from the monster Typhon. By binding "panic (terror)" to "an incomplete form," the dignity of Capricorn as "sovereign of materialization" has been stripped away.
- **Aquarius:** The beautiful youth Ganymede, who poured the drink of the gods, was abducted by Zeus; "the wisdom of the heavens" has been belittled into "service for the pleasures of the gods."
- **Pisces:** Two fish bound by a cord. "The soul's salvation" has been imprisoned in the form of "escape" or "co-dependency," and a directionless circling, never reaching shore, is endlessly repeated within the boundless sea (the unconscious).

### The Twelve Labors

Greek myth passes from the age of the gods to the age of heroes—an age not included in the Zoroastrian periodization. The supreme achievement of the hero Heracles was the slaying, one after another, of the "monsters of the old world" sired by Echidna and Typhon, and so the adaptation of the world to the Olympian order (the rule of Zeus).

Heracles was charged with the role of subduing by force the Poseidonian threats—earthquakes, bulls—that menaced civilization. His name signifies "the glory of Hera," yet he incurred the ferocious hatred of Zeus's lawful wife. Driven to

madness, he slew his own wife and children; to expiate this guilt, he was assigned the Twelve Labors.

Psychologically, the "monsters" Heracles slew are the unconscious forces incomprehensible to the ego, or the emotions one cannot control; and the "labors" may also be read as the attachment by which one forcibly suppresses these "monsters" and converts them into social success.

That Heracles, having donned the lion's skin he himself had won, was at last seized by the agony of the Hydra's poison that had seeped into it, and ended his life upon the funeral pyre, may be read as the suggestion of *karmic retribution*: "the energy by which one has invaded and oppressed others will, in the end, consume oneself."

Yet what if this is a story constructed by the invaders—the conquerors—who sought to destroy the indigenous polytheistic harmony and to establish a new order? Heracles slew the Cretan Bull: an isomorphism with the myth that turned the bull worship of Crete into the monster Minotaur.

Was Heracles, then, not a hero at all, but rather the symbolic figure of a patriarchal, logical dominion that branded each indigenous god and each cycle of nature as a "monster," and went forth to subdue them by force?

If we suppose this to correspond to the twelve signs, a sorcerous figure emerges—one that imprisons the deep psyche in a cage:

- **Aries — The Nemean Lion (the Castration of the Wild):** The lion impervious to any blade strangled by the strength of one's own arms. The radiance of the proud soul is stolen and refashioned as private property—the hero's armor.
- **Taurus — The Cretan Bull (the Plunder of Fertility):** The symbol of fecundity and abundance, belonging to the earth, is borne away across the sea. The authority of the ancient god is absorbed into a centralized authority.
- **Gemini — The Golden Apples of the Hesperides (the Monopolization of Wisdom):** Stealing away "the wisdom of eternal life" from the world's end. By deceiving the guardian of the boundary (Atlas), secret knowledge is gathered into the hands of the rulers.
- **Cancer — The Lernean Hydra (the Severing of Motherhood and Passion):** The vitality of the marshland that regenerates with each severance is seared away with fire. The chaotic matriarchal bonds are made poison and uprooted by logic.
- **Leo — The Cerynean Hind (the Violation of the Sanctuary):** The sacred beauty dedicated to Artemis (the Moon) is pursued for a year and seized. The lunar goddess is brought under the dominion of the exclusive solar god.
- **Virgo — The Belt of the Amazon Queen (the Stripping of the Feminine):** The symbol of an autonomous female community (the belt) is taken, and the

community subjugated. The pride of the woman is stripped from her, and she is absorbed into the patriarchal order.

- **Libra — The Erymanthian Boar (the Destruction of Balance):** In the course of seizing the boar that ravaged the mountain, the sage (the centaur) is killed by mischance, and the guardians of the old wisdom are annihilated. The "old balance" is removed under trumped-up pretext.
- **Scorpio — The Cattle of Geryon (the Conversion of the Otherworld into Resource):** The three-headed giant who dwells at the world's end (the realm of death) is slain and his wealth (his cattle) seized. Another culture is dubbed "monster" and its resources plundered—the invasion.
- **Sagittarius — The Stymphalian Birds (the Routing of Thought):** Birds with bronze feathers, hidden in the forest, are startled into flight by sound and shot down. Threats unseen (thoughts) are flushed out and exterminated.
- **Capricorn — The Stables of Augeas (the Concealment of Politics):** Thirty years of accumulated dung are swept away in one sweep by redirecting the course of a river. Inconvenient political darkness is "cleaned" away in the name of sanitation.
- **Aquarius — The Mares of Diomedes (the Taming of Madness):** Horses driven mad by feeding upon humans are subdued by being made to consume their master. The mastery of an unruly populace.
- **Pisces — Cerberus (the Submission of the Unconscious):** The watchdog of the underworld is dragged forth, and even the terror of death is paraded as the hero's deed. The sacred abyss to which the soul returns is stripped of its mystery and placed under management.

The correspondences do not strictly follow the order of the twelve signs, but the inversion of Aries and Leo carries deep significance. Has the soul's pilgrimage through the twelve signs been distorted so as to confine the process of psychological maturation within a prison of dominion?

## The Fabrication of the Star Tales

Aries is also matched with the Mars of Ares, inheriting the raw violence of his nature. Should the sign of Aries—corresponding to the coming of spring—be marked by fierceness, the whole year may turn turbulent; and indeed, in Greece the strife among the poleis was unrelenting.

Alexander the Great, it is said, visited the Temple of Amun at the Siwa Oasis and donned a helmet bearing the two horns of Amun, the ram—becoming known as "the Two-Horned King." That the first creature Heracles slew was not a ram but a lion suggests the annihilation of the solar god of the indigenous peoples; and may there not be appended to this story, too, a rebellion against the divinity of the solar god—the rebellion of Alexander, who in a later age overthrew Persia and called forth Hellenistic civilization?

The myth of Taurus is held to be an origin tale of the prosperity of Crete (Minoan civilization). The horned Minotaur was made a monster slain in Greek myth; given the shift from the peaceful Minoan civilization to the aggressive Mycenaean, does this not hint at the recasting of the Minoan deity as monster?

Osiris and Isis, too, were figured as cattle; if the gods who bore horns have been disparaged as *oni* (demons), then...

Taurus has been treated as the symbol of material luxury and the like; yet rulers have impressed upon the populace that luxury is evil while themselves plundering the people's wealth. Was the diminution of the abundance brought forth by a noble civilization into mere material pleasure precisely because that diminution served the rulers' convenience?

Capricorn governs politics, power, and social status. In the West, the goat has been made the symbol of the devil; was the symbolic linkage of Capricorn to the desire for power conceived in order to seal the truly luminous statesmanship, and to substitute for it a politics that sells its soul to the devil and slakes its lust for dominion?

### **The Descendants of Heracles**

The Phoenician god Melqart came to be called Heracles in Greece. The rites of death and resurrection performed in his honor coincide with the agricultural cycle, and the path of agriculture, in deep harmony with the natural world, was also a path to enlightenment.

The tale of "the Return of the Heraclidae (the descendants of Heracles)" hints at a history of invasion. Heracles, of the line of Perseus, ought to have inherited the throne of Mycenae, but the goddess Hera's machinations gave the throne instead to Eurystheus. The twelve labors were also "the wanderings by which his stolen rank and honor were to be reclaimed."

After Heracles's death, his descendants—exiled by Eurystheus—fled to the north, to Doris and elsewhere. Several generations later, they took up the cause of "reclaiming the ancestral land" and, leading their armies south, conquered Greece. This tradition is thought to be a mythologization of the Dorian Migration (Invasion) around the twelfth century BCE.

The pattern by which the returning Heraclidae bring the Mycenaean civilization to ruin reflects the historical memory of a sophisticated Bronze Age culture overwritten by northern peoples bearing iron. The royal house of Sparta claimed direct descent from Heracles. Their acts of invasion were justified as *a return to the ancestral land*.

Was it, then, the displaced power of Mycenae that invaded Greece anew, absorbed the indigenous gods, and fabricated a grotesque mythology?

# Houses

In psychological astrology, the houses are not mere "places," but the "experiences by which one comes to encounter the gods within oneself," the "domains in which a desire is to be fulfilled."

- **When a house holds no planet:** it does not mean disinterest in that domain; rather, when one engages with it, one approaches it by way of the houses (the wellsprings of energy) where one's planets are located.
- **The sign on the cusp:** reveals the psychological tendency—the *attitude*—with which one engages with that field.

The houses are *stages*; they tell us *where* the gods (planets) of what character (signs) perform their drama. In alchemy, heaven and earth are held to correspond; so too do the signs of heaven and the houses of earth.

1. **First House:** The self, the appearance, the first impression.
2. **Second House:** Talents, earning power, possessions, self-worth.
3. **Third House:** Learning, communication, the neighborhood, siblings.
4. **Fourth House:** Home, roots, the heart's resting place, one's dwelling.
5. **Fifth House:** Creativity, play, romance, self-expression.
6. **Sixth House:** Work, health, adjustment, service, routine.
7. **Seventh House:** Relationships, partners, marriage, contracts.
8. **Eighth House:** Deep bonds, inheritance, others' resources, death and rebirth.
9. **Ninth House:** Higher education, foreign places, philosophy, the spiritual journey.
10. **Tenth House:** Vocation, the social summit, social standing.
11. **Eleventh House:** Friends, vision of the future, group activities.
12. **Twelfth House:** The unseen world, the unconscious, secrets, seclusion.

Because these correspond not directly to the psyche, no especially great adverse influence has been observable in them.

# Aspects

## The Relations Among the Gods

In psychological astrology, the aspects—the specific angles formed between planets—are defined not as judgments of "good or bad" fortune, but as the "dialogues among the gods (the psychological functions) who dwell within oneself."

Each person bears several desires; the manner in which they cooperate or contradict and conflict is expressed in the geometric relations called aspects. When the gods within one are at odds, one may at one time manifest the qualities of a particular god

and project upon others the qualities of those gods one neglects and disparages; at another time, one manifests the qualities of those very gods one has disparaged, and criticizes others on that account.

If the planets indicate "what" (the desire), the aspects indicate "how" (the relationship). Psychological astrologers do not regard hard aspects as ill; they treat them as "the points where the energies most worth engaging in this life are concentrated."

The place where Saturn forms a difficult aspect is the place where one is most apt to feel oneself a failure (the shadow)—and at once the very place where, by sincere engagement, one may become "a professional second to none, in the latter half of life."

### **Conjunction (0°): Fusion and Concentration**

The state in which two gods (psychological functions) overlap and are bound together inseparably. Two desires mingle, exerting an enormously concentrated and explosive force—though objective viewing becomes difficult.

### **Opposition (180°): Projection and Confrontation**

The state in which two gods stand directly opposite each other and glare. One sees only one's positive side and projects the negative onto "the outside world (others)," or one sees only one's negative side and the positive of others.

### **Square (90°): Conflict and Reorientation**

The state in which two gods, set at right angles, obstruct each other. There is a constant inner tension, as of stepping at once upon brake and accelerator; yet when this tension is overcome, one acquires a deeply rooted and constant expression of affection.

### **Trine (120°): Harmony and Stability**

The state in which two gods, of the same element (fire, earth, air, or water), accord and elevate each other. The two functions may be combined and used without conscious effort.

Soft aspects are the gods joining hands for the same purpose; the energy flows smoothly, giving rise to talents that one exercises as naturally as breathing—yet leaving little occasion for the cultivation of ingenuity in adversity. Hard aspects are the gods striking sparks against each other, refusing to yield; they generate inner conflict and stress, yet the very process of struggling to mediate, of trial and error, gives rise to the individual's distinctive strengths and to a deep formation of character.

Psychological astrology regards the planets in hard aspect as *gods not yet integrated*. In youth one is buffeted by the conflicts, blaming oneself or others; in maturity one becomes able to wield the conflict's energy consciously, and to integrate two opposing desires creatively at a higher level.

This requires that the gods come to understand each other's qualities and roles and cooperate. Yet if the symbols handling the deep psyche are distorted, the road to inner understanding will be needlessly indirect.

## **The Shadow**

In Jungian psychology there is the concept of the *shadow*—"the qualities that are part of oneself, yet cannot be consciously acknowledged, and are split off (repressed)." Psychological astrology may analyze this.

A well-known phenomenon in analytical psychology is the projection of the shadow. The more strongly a woman wishes to be loved by men, the more intently she observes when other women are sought after, and the more readily she imputes—pointing out trivialities most would not notice—"flirting with men" or "exploiting men."

One who projects the shadow remains wholly unconscious of one's own issue; precisely because it is one's own, one cannot be calm in its presence, and may grow emotional and combative. To know one's own unexpected strengths, the causes of one's repeated patterns, and to grasp objectively the differences in values between oneself and another, bring great significance to a life.

In the process of growth, humans construct a "preferred self" (the *persona*) in order to adapt to society and to parents; the elements judged in that process to be "unbefitting" are cast into the depths of the unconscious as the shadow.

*Persona* is a psychological term meaning "mask"—a kind of shell we don to present ourselves to the outer reality. In this sense, the Ascendant, where the sun rises above the horizon, is one's "persona." The persona is not the totality of a person, but merely the mask one wears when one faces external reality, in order to adapt to society and to assume a definite form for oneself. Nor is there only one persona: one acquires slightly different masks for different seasons and places.

Yet those around take that mask itself as one's true self, and at length one too is half-persuaded, and comes to believe that the persona is oneself—forgetting the self behind the mask, and what one's own heart truly desires.

According to the psychological astrologer Liz Greene, the sun plays the role of the protagonist in the story, while the Ascendant (ASC), at which the sun rises above the horizon, represents the quest upon which that protagonist must embark. The sun represents the protagonist; the Ascendant indicates how that protagonist arrives at

what he seeks and where he seeks it. The Ascendant is one's mode of perceiving the world—the protagonist's *lens*, his way of seeing.

The Descendant (DC), opposite the Ascendant that signifies the persona, is the point at which planets are most difficult to recognize in oneself and most readily projected outward as "qualities possessed by one's partner or by others." If the Ascendant is the public face at the left edge of the horoscope, then its opposite at the right edge is the Descendant—the qualities one feels one lacks and seeks in others.

If one wishes to regard one's own qualities as good and avoids one's negative aspects, one will be provoked in those negative aspects by partners whose qualities are diametrically opposite.

The shadow, which one cannot see oneself, most often appears as projection upon others; yet upon the horoscope, the shadow is often concealed in the following configurations:

### **Hard Aspects (Especially Involving Saturn or Pluto)**

When a particular planet is severely suppressed by Saturn (limitation), the energy of that planet (Venus's love and pleasure, for example) is apt to be cast into the shadow as "something I do not have."

### **The Sun**

The conscious self—the sun—possesses, according to the sign it occupies, its own values and ethics. Behind the bright sun, there is always shadow. What is examined and judged "wrong" by the values and ethics of the sun sign is added to the drawer of the shadow within the unconscious.

For instance, the disposition of Aries and the values of Libra, set opposite, are directly opposed. The former takes honest living and direct speech as its credo, a sign that will not shy from a quarrel for the sake of real human relationships. The latter takes peace as its credo, regarding it as a virtue to deploy diplomatic skill without becoming emotional. Each follows naturally the qualities of its "ego"; yet the qualities of the sign opposite one's sun are abandoned in the unconscious and become the shadow. As with the shadows of Saturn and the psychological types, one grows critical or aggressive toward the sign 180° from one's own sun sign.

### **Saturn**

Saturn marks the place where one feels "weakness" or "fear," and instinctively covers one's eyes. When one has a sense of weakness, growing powerless or oversensitive, one may in reaction overcompensate, or grow strangely obstinate.

Through anxiety over social appearances, one represses impulses within oneself; these become the shadow, and when one sees others freely expressing those very qualities, one is, for reasons one cannot quite name, irritated by them, or seized by the impulse to criticize.

## **The Twelfth House**

Planets in the "unseen chamber" of the twelfth house are difficult for the person to recognize, sunk in the depths of the unconscious, and thus inclined to become shadow. Planets here—at the place of "secrets," "the unseen world," "hidden enemies"—signify impulses of which one remains barely aware. Even when one believes one has no such force, the quality often leaks out and is perceived by those around; the twelfth house is treated as the dwelling place of the "hidden self (the shadow)."

## **Pluto**

Pluto represents the "fierce desires" and "obsessions" we have sealed at the bottom of the heart. Because the force is too great, it is ordinarily held in the shadow, but in extremity bursts forth explosively. To face the shadow, to acknowledge it, to integrate it, is to undergo, it is held, a great transformation (regeneration).

## **The Integration of the Shadow**

*"Until you make the unconscious conscious, it will direct your life and you will call it fate."* Jung taught that the more the shadow is ignored, the more it accumulates energy in the unconscious, and at length comes attacking from outside in the form of "fate."

Neglected, the shadow does not vanish. When one has cast one's own aggression (Mars) into the shadow, one will somehow find oneself surrounded by aggressive people, or drawn into trouble.

The shadow harbors not only negative aspects but also "splendid talents not yet mastered (the *golden shadow*)." The qualities of each planet have positive and negative faces; without using them in balance, there are situations one cannot meet. To shadow them is to see only the negative aspects—and since they cannot be erased, one will be jerked about by them; yet if the positive aspects of the planet one is projecting can be wielded, life's range broadens.

At the stage of projection, the disagreeable qualities of others catch one's eye; but once one realizes that the same impulse dwells within oneself, that its affirmative face too can be seen, and the suppressed force employed, one will gain freedom and power.

The shadow is the ancient gods, cast away as "not myself." The shadow appears as enemy or demon barring the road ahead, stirring emotion, kindling fear and hatred.

Many myths and fairy tales transmit important lessons concerning the shadow. Have you not read tales in which the most hateful shadow turns out to be the essential being who, in the end, makes the protagonist aware of his own problem and points the way toward the journey's goal?

Yet if you, faithful to your own values and ethics, decide that you are "good" and another "evil," the shadow grows darker and more destructive. If myth can overcome the shadow, what becomes of the shadow under a fabricated mythology?

## **Asteroids and the Shadow**

In astrology—especially in modern mythological and psychological astrology—certain asteroids are treated as symbols of "difficulty," "shadow," or "inescapable destiny." These do not merely indicate "ill fortune"; they are read as points one must look upon squarely, marking inner wounds and the places where social friction readily arises. Some of the principal asteroids:

### **Asteroids of Destruction, Regeneration, and Obsession**

- **Pandora:** Unforeseen change, the disorder kindled by curiosity. The irretrievable catastrophe of "opening the box," and the hope that remains afterward.
- **Cassandra:** "The truth that goes unbelieved." The sense of alienation when one speaks rightly only to be rebuffed; the misfortune of prophetic and intuitive faculty.
- **Medusa:** Repressed wrath; the defensive instinct against betrayal. The intimidating bearing that wards others off; the self-defense rising from past wounds.

### **Asteroids of Vengeance and Discord**

- **Eris:** Discord and strife. The flaring rage that rises when one feels oneself "uninvited (overlooked)"; rebellion against the system.
- **Nemesis:** "The god of recompense." The enemy who strikes at one's vulnerabilities; ruin reaped from one's own deeds; the fated adversary one cannot evade.
- **Tisiphone:** One of the Furies (Erinyes). A coldness born of righteousness; the relentless pursuit; the impulse to punish.

### **Asteroids of Spiritual Anguish and Loss**

- **Chiron:** "The wounded healer." Strictly speaking, he also entails positive healing, but appears first as "the wound of the soul that never quite closes"—the most famous of the "painful" bodies.
- **Sedna:** Ultimate victimization, betrayal, the dread of abandonment. From the myth of the goddess cast into the frigid northern sea, she symbolizes isolation and adaptation to circumstances beyond human comprehension.
- **Hades:** Not an asteroid in the strict sense, but in astrology a frequently invoked sensitive point that specializes in the negative facets—"decay," "poverty," "loneliness," "past karma."

### **Asteroids of Life's End and Void (The Dark Mother)**

Symbols of the "death" or "destruction" face of femininity:

- **Lilith:** Distinct from the sensitive point Dark Moon Lilith, there exists also an asteroid. Repressed sexual desire, social rejection, demonic allure. The wild impulse one cannot control, the sense of being banished by society.
- **Proserpina:** Abduction; coerced environmental change. The experience of having one's serene daily life shattered against one's will and of being borne off to the underworld (a difficult situation).

The deities corresponding to these asteroids, too, are founded upon Greek myth. Heeding such minor elements affords finer analysis; yet to admit too much information is to lose the capacity to handle it, and one is said to "soil the horoscope."

The impulses signified by such asteroids lurk in the unconscious; and if the myths of the deities to which they correspond are contaminated, there is the danger that they exert ill influence unconsciously and unceasingly. Steeped in the cultures bequeathed by the powers that wrote Greek myth, one cannot but be unconsciously affected; and one who thinks upon the foundation of a falsified history will find it difficult to illuminate this influence by the light of consciousness.

To lay bare hidden history is, perhaps, to cast light upon the shadow and to be freed from its bondage.

### **Relations Between Two Planets**

To grasp the angles formed between planets (the aspects) as a mythological "dialogue or conflict among the gods" is to make the interpretation of the horoscope vastly more dramatic and deep. Many cycles exist among the planets, but certain combinations are accorded special weight.

### **The Sun and the Moon**

The relation between these two bodies symbolizes the cooperation or conflict of one's "public will" and "private instinct." Indian astrology analyzes as many as twenty-seven phases of the moon; the lunisolar calendar used in agriculture teaches the cycles of sun and moon. Agriculture pervades many domains, and the conflict between agrarian and hunting cultures is visible in the Hebrew Bible. Athens inaugurated democracy, yet "the people" (the moon), once empowered, fell into the rule of the mob. They are said to have driven out Poseidon and worshipped Athena; here too there are intimations that hint at deeper things.

### **Venus and Mars**

In astrology, this pair represents the relations of love between man and woman—the most human of combinations, governing "love and passion," "reception and aggression." If the Mars that represents a woman's ideal masculine image, and the Venus that represents a man's ideal feminine image, are mythologically warped, what then?

Women may be tossed about by rough, aggressive men, and men by women whose appeal is purely sensual. Both project the masculine and feminine within themselves upon the opposite sex; if freed from the cultural influences that lie behind the myths, the very image of the opposite sex changes. The opposite sex we seek corresponds to our own degree of growth, and as our own sexuality is transformed, our relations of love transform as well.

### **Jupiter and Saturn**

This is the most important generational and social aspect, forming the "rules of society."

Zeus overthrew his father Cronus and took the throne of the world. Cronus (Saturn) seeks to preserve "the past, tradition, limitation," while Zeus (Jupiter) seeks to expand "the future, development, law." When these two bodies engage, the adjustment "how far may one expand (Jupiter)?" and "where ought one to brake (Saturn)?" arises. In harmony, steady development; in conflict, a stagnation in which "ambition outstrips reality," or rebellion against the conservative establishment.

These two planets, marking the deepest reach of the visible solar system, meet once every twenty years, and so define a twenty-year social cycle. Roughly every two hundred years, their conjunctions repeat within the same element. For the past two centuries, conjunctions have occurred mainly in the earth element—hence "the era of earth"; the coming era, it is said, is "the era of air."

Yet each element has strengths and weaknesses, and to deem earth evil and air good is to send earth into shadow, where it begins to dictate from beneath. Earth has begun to be shunned; but a civilization that neglects the blessings of the earth walks the road of its own ruin.

To dwell within a culture that has fashioned these two planets in a Zeus-and-Cronus mythos is to be confined within the frame of the ruling order.

## **The Reconstruction of Myth**

If "Greek myth was rewritten by the invaders (the victors)," then the act of disclosing the original forms of the gods becomes a more revolutionary and profound undertaking—"the reclaiming of stolen power," "the liberation of suppressed energy."

Modern civilization rejected Christianity, and science delivered abundance; yet at the foundational level of the psyche, perhaps nothing changed. Science became the mythology of the twentieth century; the divine creation of the cosmos was supplanted by the Big Bang, and the worldview that "when one dies, all ends" became pervasive.

The realm of the trans-Saturnians, invisible to the naked eye, has been ignored; we use only Saturn—the near-sighted consciousness that reaches as far as our own death—and, without considering how our acts will affect our descendants, cling to the mythology that the present state will continue until we die.

Yet in the Hellenistic civilization of East-West fusion, science and philosophy were one. In the Great Library attached to the Mouseion—the temple of the Muses—lofty research was carried out, inspired by the Muses themselves.

In this age, when the G7 are losing power and Christian civilization approaches its close, is not what is needed the reconstruction of a new mythology—one capable of letting the deep consciousness shine without distortion?

Should we continue the civilization of exploitation of the natural world rooted in the exclusive faiths of Persia or the Bible, the earth will not be able to bear the weight of humankind. If the present misery of the world is the fruit of history and myth rewritten by invaders, then casting light upon this darkness may well be the key by which the world to come is opened.

## **Toward a New Age**

### **The Liberation of Myth**

#### **The True Natures of the Gods**

If myth has been rewritten as "the history of the victors," and the original natures of the gods distorted, then is there not a danger that those who unquestioningly accept this system will, in their handling of the deep psyche, misuse their impulses or repress them in unconscious ways?

Astrology is the study of symbols, and if the "stories (myths)" that adhere to those symbols are distorted, so too will the filter of consciousness through which one receives them. If the following negative effects are observable, then perhaps one is suffering from such an influence:

- **Self-limitation through fear:** When one has been led to believe that originally splendid gods are sinister beings or fearsome punishers, the planet's excellent qualities will be processed not as "talents to be exercised" but as "calamities to be avoided," fruiting as "stagnation" or "self-denial"—or, conversely, rampaging out of control and producing the misfit.
- **The swelling of the shadow:** To believe in a myth in which a good god has been rewritten as a demon is to cast that god's positive qualities into the depths of one's own unconscious. They cannot be eradicated; they will reappear as projections upon others one then attacks, or as sudden trouble in one's life that one cannot control.
- **The acceptance of others' dominion:** If the mythological system has been rewritten by invaders, then to follow it blindly is unconsciously to accept the logic that justifies the rulers' dominion. One forsakes the soul's true power, and may be made to choose the sheep-like life that conforms too willingly to social rules and received notions.

In India, with its distinct cultural sphere, analysis by way of Indian astrological symbols may yield more accurate readings. In Japan, where monotheism's influence is slight, the ill effects may be smaller—yet there are many resemblances between Japanese and Greek myth, and through the postwar westernization, influence has been received in forms not limited to myth or religion.

The motions of the heavenly bodies themselves rest upon physical cycles that long predate myth. The rhythm of the stars themselves does not change even when myth is rewritten. Life's experiences are wholly capable of giving rise to doubts about false definitions.

Rather than reasoning from implanted myths and conventional wisdom, to feel the planets and the natural world directly and to observe how they resonate within body and mind is what produces the sense of strangeness in the presence of falsified knowledge. With this sense as one's compass, if one studies the indigenous gods who flourished before the invasion and the original forms of the gods who were debased, one will find many awakenings. When the true forms of the gods are revealed, what influence will they exert?

## **Pluto**

Hades (Pluto) of Greek myth is depicted as the cold, gloomy "ruler of the dead." Yet his original appellation, *Plouton*, signifies in Greek "the Wealthy One."

The view of the afterlife exerts profound influence upon life itself, and may bind one to the threat that only a particular faith can confer salvation, or to the irresponsible thought that "when one dies, all ends."

It is inconvenient to the rulers if humans should access "the true talents" and "the truth of the soul" lying deep within themselves and arrive at a path beyond life and death; they may well guard the very entrance to such a path with the eerie sentinels of "death" and "terror."

The treasures sleeping deep in the earth (the unconscious), the life force of the soil that nourishes plants, and the truths inscribed in our DNA—the power that connects consciousness even to the realms beyond our solar system—would refigure our very concept of wealth.

Beneath the mythos in which Uranus was castrated, Cronus (Saturn) seized time, and Zeus (Jupiter) took power, lie Neptune and Pluto. A Pluto operating upon a false mythology may drive humanity to thorough annihilation.

Yet if Pluto's truth is restored, then might he not become a god of purification—burning to ash, from the very root, the false history and the dominion of deceit, and resurrecting from those ashes only what is genuine? Should Pluto strip away the Hades-like mask and recover the form of Plouton, he will become the planet that holds the most decisive key to "destroying the structure of information-rewriting and self-serving manipulation" and to restoring "the rule of truth" upon the earth.

## **Neptune**

Neptune is the planet that dissolves visible boundaries and renders all things ambiguous. He signifies religion, fraud, narcotics, self-sacrifice, oil—and it is through these very forces that Britain came to dominate the world.

Poseidon (Neptune) of Greek myth, bearing the three-pronged trident, lord of raging seas and earthquakes, is depicted as a god of fierce temper, suggestive of "separation." The sea is "the womb in which all life is dissolved"—the symbol of *oneness*; yet by being recast as "a wrathful, fickle god," "the vast unseen energy (the sea of the unconscious)" became an object of dread, into whose abyss one might be drawn.

In the modern age, "film, cinema, propaganda" have begun to swallow up humanity; much of what we have been led to take for "this is reality"—the news, the information—may well be illusion, refracted through the Neptunian "fog (the screen)."

Enki, the god of wisdom and the deep in ancient Oriental tradition, was lord of fresh water (*Apsu*), the founder of civilization, and also the god who caused the building of the ark and saved humanity from the great flood.

Enki's attributes—compassion, spiritual ideals, the wisdom of the abyss, the redemption of the unconscious—coincide with the higher symbolism of Neptune: the power to access multidimensional vision and unconditional love beyond the boundaries of self.

The Neptunian governance of "religion, spirituality, ideals" has been twisted in use, drugging humanity into dependence upon "worldly profit and false salvation" and stripping it of its sense of reality—a tool of dominion.

Religions that exalt self-sacrifice fashion slaves convenient to the rulers. The narrative that "a savior will rescue us" inflates the dependency convenient to dominion.

The world today is a civilization opposed to Enki—a civilization of Enlil; we must recover the power to commune with the cosmos.

## **Uranus**

The sky god Uranus is "the heavens" themselves, the being that covers Gaia from every direction. The absence of boundary, the dislike of spatial and intellectual restriction—this "expansive sky" character connects with Uranus's "freedom" and "originality."

Uranus, who had begotten many children upon Gaia, confined those children he found ugly or unfitting of his ideal to the depths of the earth (Tartarus). Uranus pursues "perfect ideals" to such an extent that he coldly casts off "the earthy and the imperfect"—a quality that links to the unsparing destruction of old systems and irrational tradition.

Uranus's dominion ended when his son Cronus (Saturn) cut off his genitals with the sickle. The episode—of "an old authority being castrated suddenly and irreversibly"—connects to Uranus's themes of revolution, of sudden dismissals, separations, and regime changes.

The Vedic deity Varuna, though symbolically he corresponds to Neptune, is in astrological terms associated with Uranus. The Greek *Ouranos* and the Sanskrit *Varuna* are both held, on a leading theory, to descend from the Proto-Indo-European root meaning "to wrap, to cover" (*wer-*); they share roots as "the sky-father who encompasses all the cosmos."

Varuna's "all-seeing eye" accords with the "discernment of truth" and "awakening" that Uranus brings. The Varuna who breaks the old human rules (the Saturnian order) and raises one up to the higher cosmic principles makes us imagine the original form of Uranian reform.

In the *Kojiki*, Amaterasu and Tsukuyomi are born from the eyes that Izanagi washes; in Indian myth, Mitra and Varuna form a pair. Mitra is the sun god and Varuna the lord of night; the Mitra absorbed into Zoroastrianism, however, was venerated as a deity of differing character. It may be that Mitra, god of contract and friendship, was the deity that originally corresponded to Uranus.

Modern astrologers read Uranus not only as Ouranos, but together with Prometheus—who brought "fire (wisdom, technology)" to humankind and thereby kindled human progress. The image of an "awakener" who incurs the gods' wrath for the sake of bringing the light of evolution to humans overlaps with Uranus's domains of electricity, science and technology, astrology, and the intellect that exposes hidden truths.

These deities differ from Uranus and are noble beings—yet it is certain that they were gods who could deliver the very worst of nightmares to the ruling order.

## **Saturn**

Saturn has been feared as the "great malefic" governing trial, limitation, time, and karma; yet when one reads the mythological and historical "inversion" surrounding him, one glimpses "the key to the Golden Age," which the ruling stratum most wished to hide.

Saturnus of Roman myth was the sovereign of the Golden Age—he who taught humankind agriculture and brought peace and plenty. Yet in being conflated with the Greek Cronus, the terrifying image of "a cruel father who devours his own children" took hold.

The realm of the earth—wherein the dead are swallowed and made the foundation of new life—evokes the underworld. Yet Saturn governs the wisdom of materialization—the wisdom of "putting down roots in the earth and reaping the harvest after long time." By rewriting him into "the terrifying god of time," the ruling stratum implanted within humankind "the dread of death" and "the sense that time is in shortage," to fluster the people and refashion them into a labor force ripe for exploitation.

Saturn is the most distant planet visible to the naked eye, and was once held to mark "the edge of the cosmos (the boundary)." Exploiting Saturn's "power to set frames," the ruling stratum built psychological walls of social limit and constraint—shutting humans within those frames and blocking their access to a consciousness that lies beyond.

The effort that accords with reason has been substituted: not for the growth of the soul, but for the endurance that maintains the existing system. Zeus, who overthrew Cronus, became chief of the gods; a world was built in which the gods who came

before Cronus are excluded—and in that world we glimpse, in the pages of world history, the figure of humankind subdued within it.

When Saturn returns to the original form of Saturnus, it will also mean liberation from the root system of the very dominion: from "what we have been bound by" and "from what 'limits' we have set upon ourselves."

The Saturnalia, the most beloved and exuberant of all Roman festivals, is one of the roots of Christmas. The free festival in which station was inverted in celebration was a tradition inconvenient to self-serving rulers.

A modern civilization which has plundered the earth in pursuit of luxury must transition to a civilization that honors the soil; without this, it can hardly meet the global food crisis or the population explosion that arises from it.

When agricultural festivals and like traditional values are rediscovered, one will find that excellent wisdom is nurtured among the forms long handed down.

To set a firm boundary of one's own—not eroded by invaders or by rewritten stories—and to refigure Saturn's *karma* not as punishment for past sin, but as the act of creation by which, founded upon principle, "this present act physically constructs the future," would mean entering the side of those who themselves create the future.

That humans cease to look up to outer authority (governments or prophecies), accord with principle, and establish autonomy of inner self-discipline and the power of materialization—this departs from the bounds convenient to dominion.

If, within yourself, "the manners and conventions that until now must absolutely be observed" come to feel like "absurd bonds," and the desire to "follow the principles of truth" grows stronger—this may be a sign that Saturn, sovereign of the Golden Age, is recovering his original dignity.

## **Jupiter**

Jupiter is in general called the "great benefic," presiding over good fortune and development; yet reading the mythological and astrological structure of its inversion, one perceives an exceedingly cunning logic of rulership.

The Greek Zeus (Jupiter), wielder of the thunderbolt, sovereign of the gods, guardian of law and order—he repeats acts of "infidelity (conquest)" and "unification by force," exhibiting conduct unworthy of a god.

Many of Zeus's marriage stories may be records of the invader violently appropriating, as his own "wife," the goddesses (the wisdom of the earth) worshipped by each region's indigenous people—plundering thereby the spiritual authority of those lands.

The god Teshub of the Hurrian state of Mitanni, in the eastern Mediterranean, is a thunder god akin to Zeus, but is one of three deities in a triadic faith like that of Zoroastrianism, and was hostile to the polytheistic Hittites. Perhaps the influence passed westward across the sea from the Anatolian peninsula where the Hittites stood, and so upon Aegean civilization.

Jupiter of Roman myth is presented as a dignified sovereign presiding over the development and discipline of Rome; yet under the influence of Greek myth, he too was made a philanderer.

Thor, who likewise wielded lightning, was nonetheless the "guardian of the laborer and the farmer," a god honest and warm in heart, who loathed treachery and loved his wife deeply. The Jupiter of Indian astrology is called *Guru*, and his divinity, Brihaspati, is the symbol of wisdom, prayer, and morality, presiding over good fortune as the recompense of right action.

The Jupiter who originally presided not over the self-serving "law" of a particular god but over "the principle of nature, the universal truth" running through the whole cosmos—has been forced into the molds of "divine judgment" or "the laws of the state"—the forms of management by the rulers.

Jupiter's "expansion and growth," operating within "the rewritten story," gives rise to endless avarice and to "imperialist development" that encroaches upon the domains of others—justified under the names of "good fortune" and "success."

The ruling stratum has propagated the faith that "economic growth is happiness" and drawn the people into competitive expansion; yet the structure has been so contrived that the fruits of expansion are enjoyed only by those at the apex of the pyramid.

Jupiter also governs religion and philosophy. By raising a particular prophecy or dogma to the rank of "absolute justice," he has been used to deprive humankind of spiritual freedom and to enclose it within the frames of mind control.

Jupiter also governs history and higher education. False religion is accompanied by false myth and worldview; by disseminating false doctrines and false history, may not "religion or myth not perceived as such" have been imposed upon the populace as objects of blind belief?

To be liberated from this false success and abundance, one must reexamine the very definition of abundance. To shift from the faith in which "those who have take more" and expansion is justice—to a worldview in which one connects with the infinite resources of the cosmos and circulates them by sharing—will profoundly transform the form of civilization. Have we not entered an age in which the "laws of success" of past ages no longer hold?

## **Mars**

Between Mars (Ares) of Greek myth and Mars of Roman myth, there is a difference as wide as that between heaven and earth.

Ares in Greek myth is frequently depicted as "a mindless rioter," "a bloodthirsty, cruel god," made to suffer ignoble defeat at the hands of the goddess of wisdom Athena—the dramatic underscoring of his low rank among the Olympians.

If this is the operation of the invaders, then they have affixed the label of "barbaric violence" to the "pure defensive instinct of life" and the "anger that guards the dignity of the individual" possessed by the indigenous peoples, rendering them inconvenient to dominion. Thus Mars has been laden with the negative roles of "trouble, strife, accident."

In Roman times, Mars was honored at the highest rank as the father of the founder Romulus, and as "the god of guardianship and renewal" who guarded the crops and called forth the spring. March is "Mars's month" because it symbolizes the energy of spring breaking through the winter and bringing forth new life; the entry of the sun into Aries, ruled by Mars, marks the vernal equinox—the year's beginning.

The original Martian energy is "the sword of light" that cleaves the darkness, and "the breakthrough force that brings new life into being."

The distortion of the Martian impulse manifests as repressed wrath or indiscriminate violence; but this may also be the result of society and education castrating the healthy assertiveness that humans inherently possess—"the power to say no, the power to draw a boundary."

Mars has been made the planet of strife, and so the symbol of war; the gravity of the damage from his having been recast as "a god of bloodshed and immolation" is plain to anyone who looks at world history.

If Mars had been the planet of "love" and of the "frontier spirit," then we may say that the autonomy and the power to open one's life have all been put to perverse use.

Mars also concerns one's ideal image of the man; if the image women hold of men has been lowered and distorted, no good influence can follow.

Within "the gods who have been made villains" hides a powerful energy capable of overturning the existing structure of dominion. Was Ares (Mars) branded "barbarous" precisely because he was the source of "the individual force that turns back oppression"—a thing terrible to rulers?

If Mars is not "the destroyer" but "the guardian who wields the sword to protect the realm of truth," then how shall we employ this power to open up our own lives?

## **The Sun**

The sun in astrology is the central point governing "the essence of the self" and "the purpose of life." But the Greek solar deity Helios was, from Roman times onward, syncretized with Apollo.

Apollo bore not only the bright, logical, ordered character; he also bore the face of terror—punishing humans in his wrath, bringing plague. After the Hellenistic age, was some special quality grafted onto the solar god?

In Greek myth, the hero Heracles slays "the Nemean Lion." Heracles derives from the Phoenician Melqart. The structure visible in this tale is one in which the inner divinity (the lion; the sun) is treated as "a monster," and one becomes "the hero (the victor)" by forcing it down. In the Hellenistic-period astrology, were the qualities of the sun likewise swapped out?

In Egypt, the sun god was worshipped as Amun or as Aten; a conflict existed between the polytheistic Amun camp and the monotheistic Aten camp.

In the cruel empires of the Orient—Babylonia and Assyria—the sun god was Shamash; on the relief at the top of the stele of the Code of Hammurabi, King Hammurabi is depicted receiving the law from Shamash. Shamash is depicted as a winged solar disk emitting rays, the imagery anticipating the iconography of Ahura Mazda in Zoroastrianism.

The triad of Ahura Mazda, Mithra, and Anahita corresponds to the Mitannian triad Teshub, Shaushka, and Kumarbi. The myth in which the elder-generation god Kumarbi, called father of the gods, was supplanted by Teshub—the story of the seizure of sovereignty—is widely held to be the prototype of the succession myth of Uranus, Cronus, and Zeus in Greek myth. Yet Mitanni was hostile to the polytheistic Hittites.

The solar god of monotheism and the solar god of polytheism differ fundamentally in worldview, in the structure of power, and in the place assigned to humans. The difference lies in whether one prefers unitary dominion by the sun, or admits diversity.

The motif of the True Self—signified by the sun—being sealed away, and a false authority being raised up to bring the masses into submission, calls also to mind the myth of the sun god being deceived and forced by violence from the rock cave.

Does the supplanting of the solar deity have the effect of imprisoning the True Self's radiance and reducing humans to beings who merely dance upon the palm of the ruler?

## **Venus**

Venus is not merely "the planet of love and harmony." Behind her mythological and astrological background lie "the root desire of life" and "the power of beauty that nullifies sacred authority."

Aphrodite (Venus) of Greek myth is the goddess born from "the foam" that arose when the sky god Uranus was castrated by his son Cronus (Saturn) and the severed portion fell into the sea.

But the Norse Freyja was a mysterious goddess presiding over not merely beauty, love, fertility, and war, but also over the magic by which one weaves and rewrites fate, and the power to foresee the future—possessing a vitality rooted in the life-force and the cycles of nature.

The ruling stratum, by depicting Aphrodite as "a jealous goddess" or as "a vainglorious temptress," confined Venus's energy to the lower registers of "vulgar desire" and "surface beauty." Freyja's "power to open one's life by one's own values" and "the inward wisdom" have been struck out; "possession" and "money (abundance)" alone have remained, and even those only at the low level of "luxury" and "the craving for recognition."

The ruling stratum stirs up Venus's "desire" by streaming through the media the illusion of "this is beauty, this is luxury"; and the populace, in their effort to obtain it, labor and become tools that support the system of dominion. Yet such "abundance" is always something given from without, never something welling up from within.

By making the virtue of "love that demands self-sacrifice," the individual's dignity (the autonomy of Venus) has been stripped, and one has been imprisoned within relations of dependence.

In the world of politics, bribery and honey traps are widely used—sweet snares that castrate the politician's dignity. To impress upon the public, by way of greed for money and the lusts of the body, by cheap amusements and false abundance, and to keep it satisfied and easy to control, has long been served by holding Venus to her lower function.

Venus also concerns the ideal feminine image; if this be shallow, the depth of the man too is unattainable. In Babylonian astrology, Venus was equated with the war-presiding Ishtar and reckoned a malefic; the figure of war waged out of greed for money and luxury also calls to mind the modern economic wars.

To lay bare the true Venus is to expose the cunning with which our "what we value, what we feel as beautiful" sensibilities, as well as our money, have been managed and exploited.

Have you not noticed, of late, that the world's common image of abundance—luxury brands and lavish lives—has begun to lose its appeal, while the scenery of the natural world and the bounty of the earth have begun to bear an intense value?

## **Mercury**

Hermes (Mercury) of Greek myth, wearing the winged sandals, is the sole god who can pass freely among the three realms—the heavens, the earth, and the underworld. Hermes was the child Zeus wished a thief, bidden of Maia, daughter of Atlas; the moment he was born, he leapt from his cradle and stole fifty cattle from Apollo.

Zeus, taken with Hermes's gifts, appointed him messenger to the gods. By depicting Hermes as "the gods' errand-boy (a subordinate)" and as a doer of mischief, the ruling stratum manufactured a structure in which the initiative of information always lies with "Zeus (the ruler)."

He is the god who conveys the will of Zeus to humans and the prayers of humans to the god—yet the ground upon which human intellect should rest has been thereby set within an invader-deity.

Hermes is at once "the god of commerce" and "the god of fraud and thievery"; he insinuates that the monopolization and control of information produce wealth (profit), and that exposure and hacking can strike at the enemy—suggesting a critical weapon for the ruler.

In Alexandria he was syncretized with Thoth, the god of wisdom and magic, becoming the omniscient sage Hermes Trismegistus—*trismegistos*, "thrice-greatest" in Greek. What the three signify has been variously read: that he commands the three realms of heaven, earth, and the underworld; that he has mastered the three disciplines of alchemy, astrology, and theurgy (communion with the gods); that he unites in one being the three supreme authorities of ancient society—king, philosopher, and priest.

One finds in these no element of petty cunning. If lofty intelligence has been belittled and put to the use of war and economic dominion, then the modern civilization that prides itself on its intellect will see its mask peeled away.

Thoth invented "writing" and presided over the cosmic record (the Akashic Record); yet "writing," when abused, may become a sorcery for dominating others.

If Mercury recovers his essential power, the task of discovering the gaps in "the prison-house of writing" and rewriting the code will also fall within his domain. To collect information, to link point to point and uncover hidden intent, is an essential skill in our age; without exercising the "decoding" Mercury possesses, one will drown in the sea of information.

Mercury also corresponds to the intellect formed in the stage of elementary education. Compared with the lofty intellectual life of Alexandria, has the quality of modern education risen?

## **The Moon**

The moon governs "interiority, the unconscious, the past, private life." Behind its mythological and symbolic background lies an aspect of "the most intimate cage" by which the evolution of humanity has been bound, and—inversely—a circuit that connects to one's true roots.

The moon was once revered as *the Great Mother*, who nurtures all life, possessing an authority equal to or greater than the sun's. With the rewriting toward a patriarchal myth, the moon's standing was thoroughly diminished, and the moon goddesses—Hera, Artemis, Hecate—came to be depicted as extreme and unstable characters: "the jealous wife," "the cold maiden," "the terrible witch."

That the moon, which governs femininity, has been depicted as so wretched a goddess, has fixed within society the same image of woman herself—a social influence whose magnitude one can scarcely overstate.

The light of the moon changes according to the angle among sun, earth, and moon; without responding well to this cycle of changes, one cannot avoid all manner of physical and psychological imbalance, and a productive life eludes one.

The moon's energy, which was originally an access point to "the cosmic record (memory)," has been refashioned by the rewriting into "the swing of emotion," "the attachment to the past," "the closed protection of one's own kin"—qualities like weights that hinder personal growth.

The moon also governs "the masses (the collective consciousness)"; the moon can be made "the receiving antenna" by which the script written by the rulers is deeply fixed within the hearts of the people.

The moon governs "patterns that repeat." Good habits cause one to soar; but when the ruling stratum, through media and education, implants particular values (fear and dependence) into the unconscious, it becomes possible to program the people, without their awareness, to reproduce "a tomorrow no different from yesterday—a tomorrow easy to dominate."

The moon, once multifaceted, has had her qualities limited by the adoption of the solar calendar. That the moon's function of sustaining the community can be conveniently controlled connects to the dangers by which the irresponsible preservation of vested interests, and convenient incitement by way of imagined external enemies, may proceed.

In our modern age, in which the existing systems we were once made to believe were "safe" are collapsing, we must abandon the actions rooted in the sense of scarcity the rulers have implanted, and act from the point of repose in the satisfied inward stillness.

The full moon is also a symbol of awakening; the Egyptian moon god Thoth, ancestor of alchemy, holds the wisdom by which the soul is made to shine like gold.

The moon is not merely a being that reflects the sun's light; she is the "vessel" by which the sun (the will) takes form in this world. If she be distorted, it will be hard to reflect the radiance of the soul within actual society.

The task of casting light upon the darkness of history is the task of cleansing "the rewritten collective unconscious," and of calling back "the true record of the soul."

### **The Rewriting of Myth**

So long as one believes the false myth, one receives the influence of the stars within the frame of "the lie." Yet the moment one becomes aware that "this may have been rewritten," its bondage begins to dissolve.

The coming period—when Uranus enters Gemini—is, in fact, a fine opportunity to strike at the contradictions of "the implanted story" and to recompose, each for himself, "the language (the myth) of one's own truth."

Uranus does not move all at once: on July 7, 2025, it will first enter Gemini; on November 8, 2025, it will retrograde back into Taurus; on April 26, 2026, it will enter Gemini for the long sojourn of about seven years.

The collapse of conventional media will accelerate, and AI and new technologies will refashion society. With the surfacing of long-hidden technologies, the world will undergo dramatic change, and a way of working in which one moves nimbly among several occupations—rather than being bound to a single title—will, more than before, settle in as "ordinary."

The previous transit of Uranus through Gemini (roughly 1942 to 1949) was a period when wireless communication advanced and postwar educational reform was carried out. The present sojourn will see the further deepening of "the languages of digital space (code and generative AI)," and the question of "how humans define intelligence and how they convey it" will be put to us for these seven years.

This redefinition of intelligence links with the reexamination of the Uranian myth. To wield, rather than be tossed about by, technology, the foundational mode of thought will be vital. Will those who break free of the Uranian myth, and recover the original form of intellect, prove to be the ones who lead the coming age?

# The Restoration of Mars

## The Disclosure of the Depths of History

Jung said: *"Until you make the unconscious conscious, it will direct your life and you will call it fate."*

At the foundation of the Middle East conflicts lie biblical prophecies. The motif of hierarchical conflict among the gods, visible in Greek myth, may be seen in the Bible too—Cain and Abel, Jacob and Esau, and other fraternal contests.

So long as not only implanted myth but also biblical prophecy lies within "the unconscious," we are moved according to that script—a fate.

The Sarin gas attack on the Tokyo subway by Aum Shinrikyo, the relation of Hitler and the Jews, the plan to erect a third temple in Jerusalem—all are encrusted by biblical prophecy in the depths of consciousness.

If prophecies too were fabricated for the convenience of a particular faction, then in becoming free of them, may we not regain the power to become the writers (the creators) of our own lives?

The act of casting light upon the depths of history, in Jung's words, would be "the cleansing of the collective unconscious" and "the restoration of the original archetypes."

The relation between prophecy and the collective unconscious shows us, beyond mere psychological structure, a deeper problem: "the rewriting of the OS of the human spirit."

If what has been called "the will of God"—prophecy—is in fact "a manual designed to regulate the future and to lead people toward particular actions," then the interpretations of astrology and of history are overturned from their very foundation, as follows:

### **Mind Control by the Name of "Prophecy"**

If "prophecy" is a rewritten story, then it does not foretell the future; rather, it functions as a powerful suggestion to the collective unconscious—"fixing the consciousness of those who believe upon a single outcome."

When many people believe "it will be thus," consciousness turns in that direction, and reality moves accordingly; this is the fulfillment of "self-fulfilling prophecy." By embedding "destruction" and "judgment" within prophecy, one may corner humans into helplessness, and render them docile to the ruler who proclaims himself savior.

## **"The Misuse" of the Stars' Motions**

If the ruling stratum has a deep understanding of astrology, it may artificially trigger the events of prophecy in time with the cycles of the moon, of Mars, of Uranus, and other bodies.

Watching for the moment when a particular phenomenon is most likely, what would have been a small disaster may be amplified into a vast one, and stocks and reconstruction efforts may be arranged in line with the planned catastrophe.

Provoking war or economic crisis at the timing of Mars's entry into Aries, or of Uranus changing sign, gives rise to the impression that "prophecy has come to pass." The motions of the stars, which ought to indicate the liberation of the individual and the harmony of the cosmos, are not allowed to be applied in benign directions; intentionally diverted, the urge by which the individual and society might better themselves is consumed in a different form, and brought under control.

## **"God" and "Demon"**

As with the rewriting of myth, what if, within biblical prophecy too, "the true beings of light" were turned into "demons," and conversely, "the order of the rulers" depicted as "the salvation of God"?

It would be possible to label "a Uranian awakener" who tries to destroy the corrupt existing system as "one who brings calamity," and to maneuver the masses to refuse that awakening.

By making the gods of the natural world demons, the destruction and plunder of nature is justified. By concealing the gods who govern spiritual awakening, options are limited; by staging the conflict of "God" and "demon," people are led in directions convenient to either side. To become aware of this is to gain new options.

## **The Astrological Significance of Mars in Aries and the Middle East**

Mars is the symbol of war, of military action, of aggressiveness, of collision; Aries, the sign Mars rules, signifies "immediacy," "the first strike," "ignited wrath," and "the impulse of a new beginning."

Mars in Aries is energy pure and explosive—lacking, however, in planning; it can become a perilous time when fire is poured upon fire, and escalation runs without bridle.

Around February 28, 2026, large-scale military operations by the U.S.–Israeli coalition began against Iran (Operation Epic Fury). Iranian nuclear facilities, missile bases, and military infrastructure were targeted; figures including the supreme leader Ayatollah Ali Khamenei were killed.

Iran retaliated with missile and drone attacks, effectively blockading the Strait of Hormuz (affecting roughly 20 to 25 percent of the world's oil transport). Iranian proxies—Hezbollah in Lebanon, the Houthis in Yemen—were drawn in; the consequences spread to Gaza and the entire region.

At that moment, Mars was around 29° of Pisces—the planet of strife, of war, of the intensification of affairs, positioned at "the point where the boundary of the world is thinnest."

The end of Pisces is the place where old karma and entanglement dissolve; it shattered, from the root, the framework of long-running Middle Eastern affairs, and forcibly imposed an irreversible reset.

In the extreme form of massive military attack, the complex spectrum of conflict the Middle East had borne was revealed sharply to the world, drawing international attention to a single point.

February 28, 2026, was a fated turning point at which the sun and the North Node aligned; illusion and oil (Neptune) were dashed upon reality (Saturn).

On about April 8, the United States and Iran agreed to a two-week ceasefire, supported by Israel. Yet the confrontation over the reopening of the Strait of Hormuz, the U.S. blockade of Iranian ports, and sporadic attacks in Lebanon continue, and the ceasefire is exceedingly fragile.

Negotiations (with Pakistani mediation) stall; oil prices soar; energy infrastructure damage continues. The Gaza ceasefire too is unstable, and the entire region is suspended in a tug-of-war between ceasefire and escalation.

Mars at the final degree of Pisces was the symbol of "the violent labor pains by which, through destruction, a new door upon the world is forced open." Was it, perhaps, the violent "prelude" by which we are launched into "the new beginnings of Aries"?

Around April 10, 2026, Mars entered Aries, and Middle East affairs grew more intense. In early to mid-April, the sun, Mercury, Saturn, and Neptune also gathered in Aries; Mars's joining stressed "the inability to contain combat impulse," "direct exercise of military force," and "the hardening of leadership."

Immediately before the ceasefire, massive bombing in Lebanon, the intensification of Iranian retaliation, and the rigidity of negotiations were observed. Mars in Aries ignited existing tensions and impelled swift, destructive action; in all of this, the Martian influence stands out vividly.

The period of Mars's stay in Aries, from April 10 to about May 19, is the "hot war" phase; when Mars enters Taurus, the shift will move from armed attack toward stubborn resource competition and the war of attrition.

Economic sanctions, resource blockades, prolonged attrition, and contests over value (oil, territory) will come to the fore; if stubbornness (Taurus) delays peace, the modern civilization built upon oil-dependence will be called upon to undergo great transformation.

### **Middle East Affairs and Mars**

The present is a time when the force of Ares, rewritten into "the god of violence," readily runs out of control under the names of nationalism and religious righteousness.

The plan to erect the Third Temple in Jerusalem, recorded in the Book of Daniel, exists; yet the Dome of the Rock—a sacred site of Islam—stands there, and any reckless action will provoke a war engulfing the world.

Those who are entangled in the Middle East conflicts live in cultures deeply influenced by Zoroastrianism; within them, Mars becomes Aresian and cannot be handled in the Hellenistic Martian sense.

The boundary between humanity transitioning to the next age after sustaining the wounds of major war, and humanity passing through it with creative destruction yielding useful new motion—where does that boundary lie?

If Mars can recover his original form as Mars, will the Middle East affairs of today not become the process by which the old structures of dominion are burnt away in his heat?

The large-scale military operations of the U.S.–Israeli coalition against Iran, initiated on February 28, 2026, were events shaking the history of the Middle East to its foundation.

The relation of Iran to the Middle East conflicts is complex—an entanglement of ancient history, religion, and modern geopolitics.

Iran holds in the Middle East an identity distinct from the surrounding Arab states; she is the state of the Persians, distinct from the Arabs of the surrounding Arab states. Her strong pride as successor to the Persian Empire is among the motives by which she seeks regional hegemony.

This "Persian quake" is now reshaping the geopolitical map of the Middle East of the coming age into something altogether new. Persia, with Zoroastrianism—reckoned

the oldest monotheism—as her state religion, has exerted profound influence even upon Judaism.

Between the powers who rewrote Greek myth and Zoroastrianism there exists a deep relation. If we can break free of this darkness, then those who use the force of Mars to guard their own dignity will grow more numerous; and a labor befitting the dawn of a Golden Age, suffused with the radiance of Mars, may come forth.

## **Afterword**

Looking at history, one finds that invaders have repeatedly carried out vast book-burnings. The library of Alexandria—where many religions were protected and broad networks supported wide-ranging research—was likewise consumed by fire. Had the writings of the Great Library remained, world affairs would have taken an utterly different course.

If much of the history we have been taught is a record in which inconvenient information was concealed and only what was advantageous to the rulers preserved, how immense the loss humanity has continued to bear?

If we are dancing upon a rewritten script, then to cast light upon the hidden history is to "unmask the script and the background of those who wrote it, and to find a new road."

The recovery of the true forms of the gods within us may be the very key to the coming age.

The fabrication of Greek mythology and astrology

Written by Katsuyoshi Yamamoto

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