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### What do those abbreviations stand for?

**DHP** - Diploma Horary Practitioner, from the Horary Practitioner Diploma Course, Carol A. Wiggers Principal.

**D.T. Astrol.**- Diploma Traditional Astrology from the Traditional Astrology Course, Sue Ward Principal.

**CSE** - Classical Studies in Electional, J. Lee Lehman and Carol A. Wiggers.

**CSN** - Classical Studies in Natal, J. Lee Lehman.

**CSH** - Classical Studies in Horary, J. Lee Lehman.

**CSM** - Classical Studies in Medical, J. Lee Lehman.

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## Writer's Guidelines

Would you like to have your chart included in the next issue of *The Horary Practitioner*? Perhaps you have an article or essay you think would help other students and astrologers understand this form of astrology better. Well, share it with us....here's how it's done. If you are sending us an article with graphics they will have to be clear enough to be scanned successfully. If it is a chart, send a copy of the chart form with the information on it and we will do the rest. The article or interpretation should be on disk (or by e-mail as an attachment) in text format or Word for Windows 2.0, 6.0 or 7.0, we can also take Word Perfect files. Please use Times New Roman with 10 pitch if possible. If this is not possible then it should be typed and double spaced.

As far as content, if you are a student of mine (Carol) Lee or Sue then you know the drill! No modern references because we are doing traditional/classical astrology here. Statements must be referenced with Author, Title and Page number. If you have any questions about this call one of us.

It is our policy to allow space for your advertising or your biography in exchange for your article or chart interpretation if it is used in the *Horary Practitioner*. The size of this ad or bio is business card sized and must be sent at the same time the article is sent to us. If you need help with the ad please let me know and I will try to help you with it.

**The theme for next issue will be "Removal charts- for those on the move"**. Send us any charts that have to do with ANYTHING. We especially want to get students 6 publishable charts and final Masterpiece charts into the next edition. Please send along your suggestions for themes for the *Horary Practitioner* future issues. If we do not receive any ideas then we will

leave the issues as variety and cover as many  
chart subjects possible in each issue. The  
deadline for the next issue is **April 30, 1999**.

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## Masha'allah On Reception

Robert Hand

Understand that in the causing of whether things will be or will not be reception occurs because of exaltations and domiciles, that is, [it occurs] in such a manner that one of the seven planets is in the exaltation or domicile of a second planet, and that first planet is being joined to the second according to one of the seven recognized aspects;<sup>1</sup> or they are both in one sign, and one of them is in the exaltation [or domicile]<sup>2</sup> of its comrade and joined to it. Consequently then it will be joined to that planet by its body.<sup>3</sup>

Here is an example of this: Let ♃ be in ♈ in the 12<sup>th</sup> ° and ♄ in the 15 ° of the same sign. Hence, ♄ is being joined to ♃ by his body and ♄ receives ♃ in his domicile but ♃ does not receive ♄. This happens if there is no planet in [one of] the recognized aspects which is nearer to a joining with ♃ by ° according to degree<sup>4</sup> prior to ♄ [joining with ♃].

But if there is a planet in [one of] the recognized aspects or in ♈, nearer to a joining together with ♃, that planet will be more worthy in its joining together with ♃ than ♄; for the true joining together is by ° according to ° both by [bodily] conjunction<sup>5</sup> and aspect.<sup>6</sup>

And this is another example of reception, [namely,] when ♃ is in ♈ in the

twentieth ° and ♄ in the 12<sup>th</sup> ° of ♁, and there is no planet nearer than ♄ to a joining together with ♃ by ° according to °. And when ♄ has been joined with ♃ by ° according to °, then they receive each other mutually in their domiciles; for ♄ receives ♃ because ♃ is in his domicile [♈], and ♃ receives ♄ because ♄ is in his domicile [♁].<sup>7</sup>

Similarly, exaltations are just like domiciles but exaltations are of greater authority in [matters of] kingship, to wit, if something is done by a king, the lord of the exaltation is stronger [in signification] than the lord of the domicile.

Therefore, when the ☉ is in ♈ in the 10<sup>th</sup> °, and ♄ in ♁ in the 10<sup>th</sup> °, then the ☉ is being joined to ♄ and ♄ receives the ☉ because the ☉ is in the domicile of ♄, but the ☉ does not receive ♄ because ♄ is not in the ☉'s domicile. Likewise with the other seven planets, whichever of these has been joined to his associate from that associate's domicile or exaltation in [one of] the recognized aspects, or in one sign, and projects or commits its disposition,<sup>8</sup> [and] if that planets to which it is committed receives the disposition, that planet will perfect its matter according to the command of God.

The ☉ in this aspect does not receive ♄ because ♄ is not in the ☉'s domicile nor in his exaltation, and ♄ himself receives the ☉ because the ☉ is in ♄'s domicile.<sup>9</sup>

If the ☉ is in ♌ in the 1<sup>st</sup> °, and ♃ is in ♈ in the 13<sup>th</sup> °, and there is no planet in ♈, nor in any of the aspects nearer than the ☉ to a joining together with ♃, and ♃ does not depart from ♈ until the ☉ joined to him by ° according to °, the ☉ receives ♃, and ♃ the ☉, and each receives its associate in this place by exaltation.<sup>10</sup>

If reception is in the □ aspect or the ♂, it signifies hardship, error, anxiety, and contrariety; and in the △ and × aspect, also in [bodily] ☉ [reception signifies] gentleness, piety, and loftiness.

<sup>1</sup> The bodily ☉ is not treated as an aspect 9see next clause0. This gives the dexter and sinister sextiles, the dexter and sinister □, the dexter and sinister trines, and the ♂ for a total of seven.

<sup>2</sup> I have added the reference to a domicile because it is an obvious omission. Very shortly the author gives an example of reception in a single sign that is according to domicile rather than exaltation clearly indicating that reception by domicile is just as allowable in same sign reception as it is in reception involving aspects.

<sup>3</sup> All that is being said here is that reception may involve either aspects 9aspectual conjunctions0 or conjunctions (bodily conjunctions.)

<sup>4</sup> *gradu per gradum, or a gradu per gradum.* These phrases occur throughout the text and clearly refer to computations made according to ° rather than merely by signs.

<sup>5</sup> This sentence uses *coniunctio* both to mean any "joining together" and the specific joining together by body. Only the context allows us to differentiate.

<sup>6</sup> According to Abu Masher in *The Abbreviation of the Introduction to Astrology*, chapter 2, [28] and Schoener's *Opusculum Book II*, Canon XV, the bodily ☉ is more powerful than the aspectual ☉ if they are out of exactitude by the same number of °.

<sup>7</sup> See page 4, note 1.

<sup>8</sup> Reading *eius dispositionem for eiusam dispositionem.*

<sup>9</sup> This seems like a gratuitous repetition for the similar passage in the previous paragraph.

<sup>10</sup> In later texts such as Bonatti this would be held to be a poor example of mutual reception because ♃ in ♈ is in fall and so is the ☉ in ♌. They would be considered too weak to receive each other effectively. But notice that if there is no intervening aspect while the ☉ applies to ♃ and neither of them changes sign, then the reception exists regardless of the angular separation.

If the ☉ has been joined with ♃, and ♃ receives the ☉, and ♃ is also himself received in turn by the ☉ out of their domiciles or exaltations, they will reconcile and perfect the matter according to the command of God. Likewise [in all cases of reception]<sup>11</sup> all of the fortunate planets with fortunate planets increase the good, and the malefics with the malefics are made good because of recession,<sup>12</sup> that is, they cause good, and their evil and impediment recedes; and fortunes are reconciled with malefics, and the evil of the malefics recedes and the matter is perfected unless the planets are in the ☐ aspect or ☽ because in this instance there is some hardship and error.

But if the ☉ be in ♈ and ♃ in ♌, as I have described to you previously concerning [their] joining, there will be hostilities and contrarities, ignorance, and denials because neither one of these receives its associate; and all of these planets operate in a similar manner.<sup>13</sup> For a joining together is made from the recognized aspects, namely, from the ☽, △, ☐, and ✕ aspect, and from the [bodily] ☿, and this happens in the recognized domiciles.

And whatever [relationship] there may be [which is] less than two signs<sup>14</sup> is divided from a joining together. This happens when a planet has entered a second sign before the planet which goes toward it is joined to it, and [as a result] is not joined to it.<sup>15</sup>

And know that a joining together happens in this manner, whichever one of the seven planets it may be, the swift planet is joined to the ponderous one and the ponderous one is not joined to the swift one nor does the ponderous one follow upon the swift. And a joining together is accomplished by ☽ according to ☽, namely, when the swift planet is joined together to the ponderous planet by ☽ according to ☽ at the time it is joined; and the swift commits

to the ponderous its disposition; after this it is separated from the ponderous planet, and it does not cease to make the aspect to that planet according to which it is joined to that planet until the first planet is separated from the second planet. Indeed the aspect is a joining together because as long as a planet goes toward another planet, it will aspect that planet according to its light and nature until it projects its own light upon the 2<sup>nd</sup> planet by ☽ according to ☽; up to that time there is a true joining together, and the 1<sup>st</sup> planet will commit its own matters<sup>16</sup> to the other. After this it is separated from it, and it is the end of that aspect in this same mode.<sup>17</sup>

And when a planet goes toward a joining together with a second planet, it will indicate that which is not yet [come to pass,] and a planet which is separated from a joining together will indicate that which has passed away and has already happened. To wit, a star will indicate what has passed away by the star from which it separates but the future will be indicated by the star to which it is being joined.

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<sup>11</sup>The word "reception" is not stated here explicitly, but the context clearly indicates that the combinations being referred to here are ones that involve reception.

<sup>12</sup> *Recessionem*. The doctrine seems to be that reception mitigates the evil that one might otherwise expect from such combinations. The next paragraph makes it clear when it takes up such combinations in which there is no reception. The various examples throughout this book also make this clear.

<sup>13</sup> Here we have a war between equals because both planets are in exaltations and there is no reception between them.

<sup>14</sup> That is, any angular relationship which is not an aspect and which is less than two signs apart, i.e., less than signs in ✕, can be the basis of a joining.

<sup>15</sup> This is known in later literature as 'frustration'.

<sup>16</sup> This word is singular in the Latin but the plural works better in English

<sup>17</sup> *Conjunctio vero est aspectus, quia quam diu iverit planeta ad alium planetam, lumine suo et natura sua aspiciet eum donec proiciat super eum lumen suum, a gradu per gradum, tunc erit coniunctio vera, et committet alteri rem suam. Post hoc separatur ab eo, et finis aspectus illius eodem modo.*

The phrase *donec proiciat super eum lumen suum, a gradu per gradum* "until it projects its own light upon the second planet by ☽ according to ☽" is the key phrase. This indicates that the joining together ends upon the aspect's being completed. For this purpose at least there is no separating orb.

## Pictures of Lilly

John Frawley

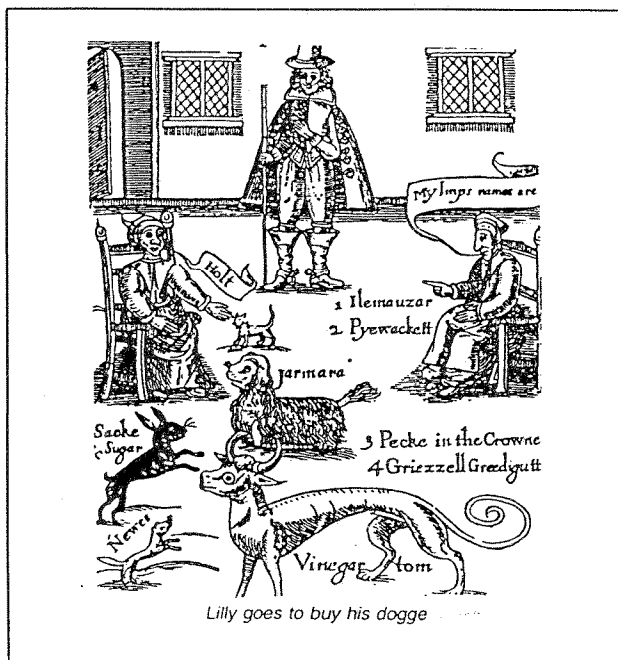
So much has utter nonsense is written about and in the name of William Lilly that it is not before time that we examine the man and his background in more breadth than our article in *Apprentice* number 5, where we concentrated on his political attitudes. No student of horary can do better than to concentrate his studies on Lilly's masterly textbook, *Christian Astrology*, and as we have found our own studies greatly facilitated by some understanding of the man and his times, we believe attention directed to correcting some of the erroneous images thereof will not be wasted.

There are many pictures of Lilly in common circulation. The prevalent one, of course, is "Lilly who?" The brief answer to this is that he is, by a;; evidence, England's greatest astrologer, whose spirit dwells happily among these very pages while his body lies beneath the choir-stalls of St. Mary's Church, Walton-on-Thames, where it turns violently in its grave every time someone mentions Chiron or talks about the eighth house and transformative experiences. We shall return here shortly.

The favoured picture among those who have heard of him is of an austere figure who was leading astrologers through the wilderness when he ascended Mount Sinai and came back down with the Laws of Horary inscribed on two stone tablets- "Thou shalt not judge a chart with less than three degrees of a sign on the Ascendant," and so forth. Which has inspired a large number of people who clearly have nothing better to do with their lives than to spend a great deal of time and a great deal of passion arguing about exactly what is written on

these stone tablets. And woe betide anyone who dares to disagree with their conclusions! Consigned to an eternity of wailing and the gnashing of teeth (or in the short term, a writ).

The third picture, just as unhelpful as either of these others, is of a man just like us. We are lulled into this by the seductive democracy of the library: after the first couple of paragraphs, through which we are still vaguely aware that we are reading something old, the text becomes timeless, entering that bloodless limbo of the illustrious dead-or, more accurately, it becomes distorted into our twentieth century mentality. We forget that Lilly lived and wrote blissfully free of such mental pollutants as Darwin and Jung, and in an age when one or two people were



still capable of thinking, not just of rationalizing their emotional responses. Just like us? No, he definitely was not.

Then we have the academics' picture. They start off with the assumption that astrology is obvious rubbish, so an astrologer must be a person of rather dubious morals for attempting to gull the public by practicing it. On this

foundation, they construct an image of a Rasputin figure, knowing exactly what was going to happen years in advance (how he knew this if astrology is rubbish is a bit of a gray area), but in his fiendish machiavellian way letting this information out only in dribs and drabs as it happened to suit his financial or political interests. Wonderful indeed are the structures they create to close the circle of their arguments.

### The Golden Age?

Lilly lived from 1602 to 1681, times of great turmoil in England. He had a reputation for accurate, predictive astrology which stretched across Europe. The words 'accurate' and 'predictive' are to be stressed, because, in the charming phrase of Gianluca Vialli, his bottom was on that line all the time. Lilly wasn't in the business of telling people they were more sensitive than their partners realized, or had unfulfilled creative potentials. His astrology was hard, concrete and provable. So if he had this reputation, which he did, we must conclude that either our ancestors were quite remarkably stupid and couldn't work out who'd won a battle or whether someone was alive or dead – or that Lilly was rather good at what he did.

The years in which his practice flourished are commonly regarded as the golden age of English Astrology, posing the riddle of how this Golden Age, when astrology prospered so highly, was also its death throes, for just fifty years later astrology was in much the same parlous condition that it is in today. But it seems probable that this idea of the mid-seventeenth century as a Golden Age is at least exaggerated, if quite false. The difficulty is that this idea comes through the written word, and those who traffic in this coin – bless their dusty little hearts – have a touching belief that the people of real importance

in the past are others of their own tribe, and that if anything of real significance were going on, someone would have had the decency to write it down.

With no written record it is, of course, hard to establish what was happening: we can easily create idyllic fantasies about the past when there is little evidence either to work on or to contradict us. But the main reason that the mid-seventeenth century seems to be this astrological Golden Age is because so much written astrological evidence survives – and the reason for that has nothing to do with astrology. For a brief period, there was an almost total suspension of censorship, resulting in an avalanche of printed texts. Based on the amount of published material, the mid-seventeenth century seems to be the Golden Age of just about everything. Political historians are faced with their own avalanche of radical political and social writing. It is possible that this wealth of sophisticated radical argument appeared from nowhere, but this is unlikely: far more reasonable is the assumption that what was now being printed was what had previously been spoken. And so with astrology: it is possible that there was a sudden great flowering, which happened to coincide with the years without censorship, but it is unlikely.

You may look at the secondary sources. John Dryden, a contemporary of Lilly, was an enthusiastic astrologer. We should then expect to find astrological reference in his work, as astrology is part of his mental framework – and reference there is. But Shakespeare and, even further back, Chaucer, writing some 300 years before this supposed Golden Age, not only use astrological reference, showing that they themselves are familiar with the concepts, but they assume a sophisticated knowledge of astrology in their audience – as much, or arguably rather more than, Dryden

and his contemporaries. This knowledge that their audience possessed must have come from somewhere: it wasn't gained from sun-sign columns in the daily papers. This speculation and debatable – Chaucer's audience was an exclusive one- but it seems reasonable to suggest that the age of Lilly was, if anything, a silver age, the flourish before decay. Quite possibly not even that.

### Lilly's Days

Before looking specifically at the life of William Lilly it is worth emphasizing that he inhabited a world utterly different from our own. There are few places on earth today that are as different from our own experience as the world that he knew. Lilly did not unwind after a hard day at the horary mill by putting the kettle on and watching TV. This is of course obvious – but for only as long as we deliberately keep it to the front of our mind: we tend naturally to slip into a vague background assumption that everything went on much as it did today. In some ways it did: the basic human concerns have not changed, so Lilly answered horaries on “Does he love me?” and “What on earth can I do to earn a living?” There was a greater emphasis on some matters – “Does she have any money and can I get hold of it?” – and less on others, as people didn't have to pay to be told “No, he's not going to leave his wife;” but the physical, mental and spiritual world in which these questions were cast was not as ours.

To cite just a couple of examples: most people would go to bed as soon as it got dark. We have a romantic picture of our ancestors spending their evenings sewing and singing psalms by candle-light; but candles were far too expensive for most to have in daily use. Even tapers were pricey, as well as being

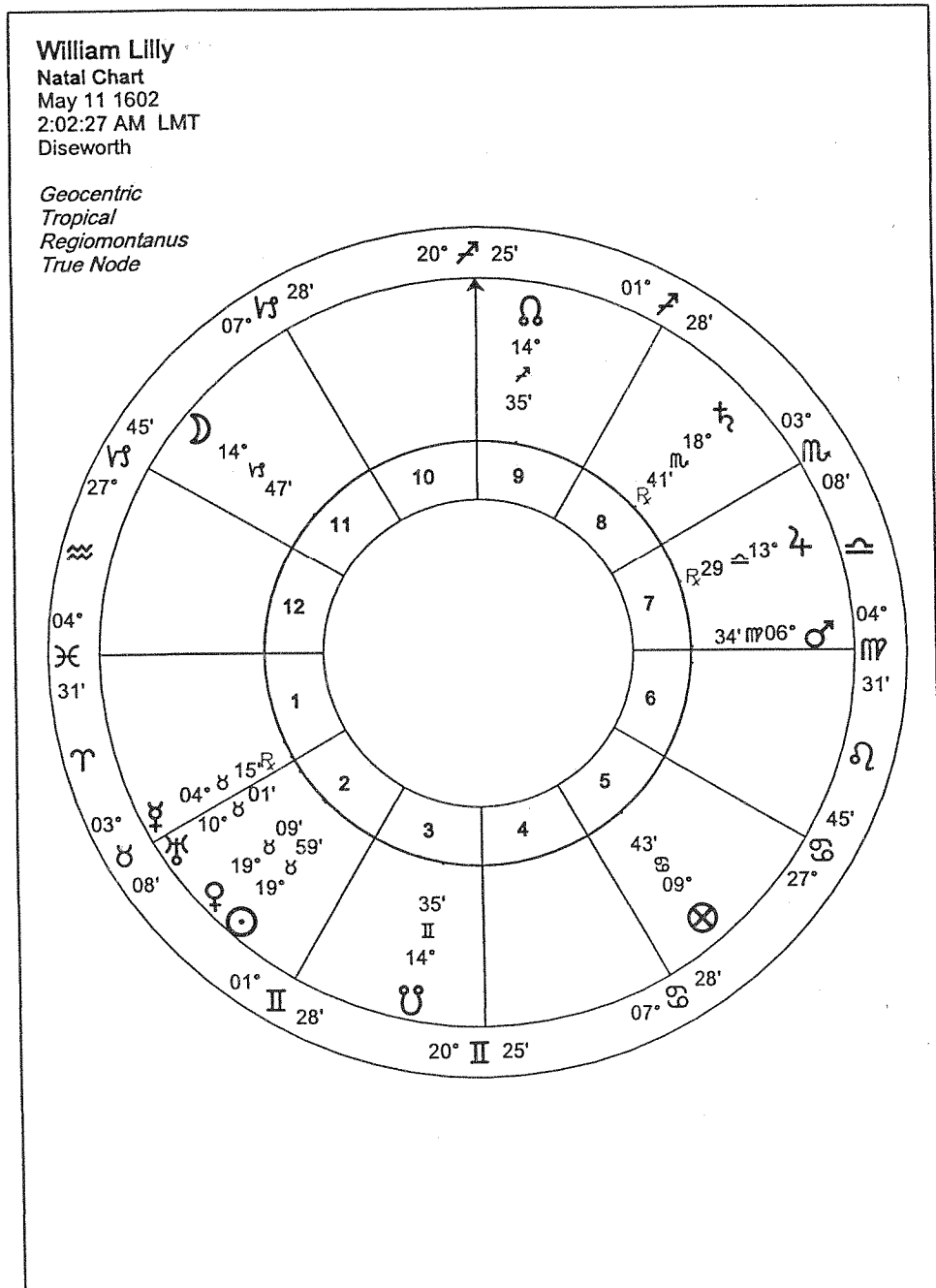
inefficient. And the magic candles of TV costume drama that can be walked around a house without bowing out had yet to be invented. One could go either to bed or to the inn, and navigating ones way home from there could be rather more complicated even than it can be today. Our second example concerns the image we have of people in the pillory or the stocks being pelted with rotten tomatoes by rosey-cheeked urchins. They weren't: they were pelted with the animal or human excrement which was always in much more plentiful supply than tomatoes. The favoured projectile – either for pelting people in the stocks or for throwing into the windows of rich people's carriages – was the dead cat, stock-piles of which seems to have been available on every street corner.

Lilly's practice would have been quite different from that of any western astrologer today, though having strong similarities with the norm in India. Entering his consulting room as he clocked on for work (no clocks in his house, and the town clock would not have told the minutes) he would have found a queue of people waiting for consultations. He would have set a chart for the day, which he would then have adjusted from time to time as necessary. Lilly was not overly troubled by niceties of precision. So long as his planets were within a degree or so, he wasn't much fussed – an example to us all. On occasions where he felt an exact chart was needed, he would send it out to be cast by someone lacking his taurean unconcern for intricacies – a situation not dissimilar to the one we know, where the computer sets the chart and the astrologer judges it.

Dealing primarily with horaries, he would have spent around fifteen or twenty minutes with each client. This would include knowing the chart round to the current time; listening to the situation

and cajoling the client the whereabouts of their warts and scars, as a convincer; and finally judging the chart. The reason he could do this quickly was partly because of the amount of practice he had, which as, by modern standards, enormous; but more because of perhaps the most significant practical difference between the astrologers of the most and those of today. Lilly and his peers were professionals-professional not merely in that they

charged for their services, but in their whole approach to their practice. This is one of the razors which we must apply to our image of Lilly to cut it down to the truth. He treated astrology as a serious professional calling in a way that few if any of his descendants follow. His attitude to his clients reflected this approach to his craft: he turned them round quickly, providing them with concrete information: "You want to know X?- OK, here's the answer. Thanks for





your money. Goodbye. Next Please." One important consequence of this is that it becomes quite impossible to imagine Lilly looking at a chart and saying "Oh dear! Only two degrees rising – I can't judge that. Put your money away." This did not happen.

He charged a sliding scale of fees. It cost a great deal for a rich man to have a consultation with the famous Mr. Lilly, little or nothing for a poor one. To some sentimental minds this shows the man with the heart of gold. With such heavy emphasis on a 0 second house, it is more the practical realization that there is no point in trying to charge the poor lots of money, because they haven't got it. The soda customer today may have been the soda customer tomorrow, but at least he was still a customer.

### The Life

Unfortunately, our main source for Lilly's life is his autobiography. It is said that everyone has a novel inside them; their autobiography is usually it. For reasons that have more to do with wish than reality, however, it seems common to take autobiographies seriously. Work on the Apprentice's own has just reached the chapter where Pamela Anderson threatens to leave him if he won't stop seeing Julia Roberts. Lilly's is written on much the same lines. It is also remorselessly dull, which is something of a shame, as even at his most purely didactic his astrological writing is vibrant with life. We have a string of less than interesting anecdotes about people who had some secondary significance in the affairs of the time, but have now mainly been forgotten. Lilly's lack of precision extends also to names: if it looked roughly right, that was clearly good enough. But the main problem is that it was written after the restoration of the monarchy, a time when our friend Mr. William Hill would have offered very short odds indeed on Lilly's execution.

It is largely an exercise in proving that he had never done anything remotely reprehensible, which was a hard corner to fight. His lengthy explanation of exactly what he was or was not doing at the execution of King Charles is a remarkable attempt to drown guilt in a sea of fog. Rather than the autobiography or the Parkers' *Familiar to All*, which leans far too heavily upon it, we suggest a reading of Christopher Hill's *Milton and the English Revolution*, which despite mentioning Lilly only in passing, says more about him than any other book. While we cannot take one man's life as another's, fleshing out the bare bones of fact with the attitudes of Hill's Milton will give us a picture that is close enough to the truth.

Briefly, Lilly was born in Leicestershire in 1602. His parents falling on hard times, he walked to London for work; not quite the romantic Dick Whittington picture of the youth with all his belongings in a spotted kerchief, wandering along the hedgerows; but trudging beside the cart that carried his belongings in a way cheaper, as fast and possibly less uncomfortable than actually riding upon it. He never worked as a scrivener, as he emphatically declares, but was a high-grade servant, one of his first duties being to perform a mastectomy on his master's wife. This operation was carried out in stages, but failed to arrest the cancer from which she died. His master remarried and then died himself; Lilly married the widow, thus achieving the financial security to play bowls, attend sermons and take up the study of astrology.

In this brief picture of his early life, one significant fact has been omitted: Lilly's taking three years out on his way to London to gain a university degree. It has been omitted because it didn't happen – a point of the utmost importance in our understanding of his work. Most of what is written on Lilly is,

by the nature of those who write things, written by people with an academic background. This is not necessarily helpful. There are certain well-known astrological figures who regard a university degree as some kind of astrological qualification, proudly displaying it on all their publicity. This is not so.<sup>1</sup> And treating the astrological writings of Lilly as if they were a lost volume of TS Eliot and subjecting them to the same kind of analysis that was introduced into the academic world early this century largely for the purpose of providing Mr. Eliot with a living is most unhelpful. Lilly was not an academic, and should not be treated as if he were.

Anyone who has ever learned a craft will be familiar with a basic situation in training. The craftsman is working busily. The apprentice asks "What are you going to do about that there?" to which the craftsman replies, "Pass me the whatisname; I'll give it a bit of haw's your father and Bob's your uncles." Unlikely as it may seem to the uninitiates, 'whatisname', 'how's your father' and Bob's your uncle' are in fact precise technical terms – which can mean absolutely anything depending on the context. But in the situation their meaning is quite clear to both master and apprentice. The academic who constructs an analysis of the master's use of the term 'whatisname', comparing its meanings in different situations, is going to tie himself and his

readers in all sorts of unproductive knots. This is exactly what we see in so much modern writing on traditional astrology.

Astrology is a craft. That is, it is a hands-on working in the real world; and because it deals with the real world, it doesn't correspond with the tidy, abstract rules of grammar by which the academic attempts to render reality explicable. Lilly was a craftsman, and he wrote as such. We would save ourselves a deal of ink, a deal of bad feeling, and a writ or two if we realized this.

Lilly began seeing clients in about 1635. In 1641, Civil War broke out. The hurly-burly was not done until the mid-1660s, when the monarchy had been restored and a satisfactory degree of vengeance taken. Lilly's life must be seen against this backdrop; without some understanding of what was going on



many, many of his actions make little sense.

We have already examined some of the intellectual changes that were taking place and pointed the fact, which seems to have escaped certain writers, that the war was not over in an afternoon, leaving time for both attitudes and what

<sup>1</sup> There are even those who claim to have a degree in astrology! No you have not.

it was possible for an astrologer to predict to change as men aged and events unfolded. The war was so important a part of Lilly's life that we must have some understanding of it is we are to understand the writings he has left us.

There is evidently something about that particular period that provokes impassioned conflict, because, just as astrologers beat each other over the head in arguments over the astrological practice of the time, so historians, usually a mild-mannered bunch, have a similarly impassioned battles over what was happening in the political world. Right-wing historians refer to the Interregnum, regarding it as just a minor blip in the stately progress of monarchy, as if Charles II turned up a few minutes late for his coronation. Historians of the left call it the English Revolution, seeing it as the noble forerunner of the French and Russian Revolutions.

Hugh Trevor-Ro[er] claimed that there were no problems at the start of the war that could not have been settled by a group of men sitting around a table. If this group would not have had to include King Charles, this might have been true – if the problems could have been handled one at a time; but they came in their battalions. There were massive strains at all levels of society as the economy was realigned to the prototype of what we have today, and a powerful ground-swell of revulsion at the debauchery and decadence of the court. Although the moral tone had improved somewhat with the accession of King Charles, the damage had already been done. But most significant of all was the intertwining of religion and politics in a way that is incomprehensible to us today – far beyond anything we might see in Northern Ireland. Political and religious radicalism went hand in hand; more precisely, political radicalism was

conceived in religious terms and religious radicalism had what were regarded as inevitable political consequences. Lilly was deeply and passionately involved in this. He was one of Parliament's leading propagandists. On the upper decks, Milton fought the intellectual war with the leading thinkers of Europe, justifying the cause; down below, Lilly fought the popular war by demonstrating that these changes were divinely ordained and inevitable, as shown in the stars.

Our view of the conflict is heavily coloured by the TV dramas we watched over Sunday tea. The Cavaliers had long hair and fancy clothes, while the grumpy Roundheads closed down the theatres and were indisputably the bad guys; an image more romantic than accurate. The Cavaliers may have worn pretty clothes, and to deny then the better cause is to deny the truths at the heart of our astrology, but their prevailing interest was the lining of their own pockets. The British voter was so decisively rejected Tory sleaze and self-serving at the last election was but a pike-length away from his Roundhead forebears. The Roundhead leaders were rather better behaved, but just as self-serving. A high proportion of the parliament rank and file, however, was fighting for a political and religious ideal. Lilly was as idealistically committed to this cause as any.

Our picture of this Puritan cause is again a distorted one. Our image of the Puritan has much more to do with late Victorian non-conformity than anything recognizable from the seventeenth century. The common idea is of someone like Hudson the Butler in *Upstairs Downstairs*. If we remember that one of the staple beliefs shared by many of the Puritan sects was the urgent necessity of free love, we begin to see the flaws in this picture: Hudson the Butler wasn't big on free love. As

for the closing down of the theatres, this was not a moralistic wet blanket, but an act of political pragmatism: as the theatres were centres of dissent, to have allowed them to stay open would have been suicidal. As is clearly shown in his writing, Lilly, a committed Puritan, was no more the sour-faced spoilsport than were either Cromwell or Milton.

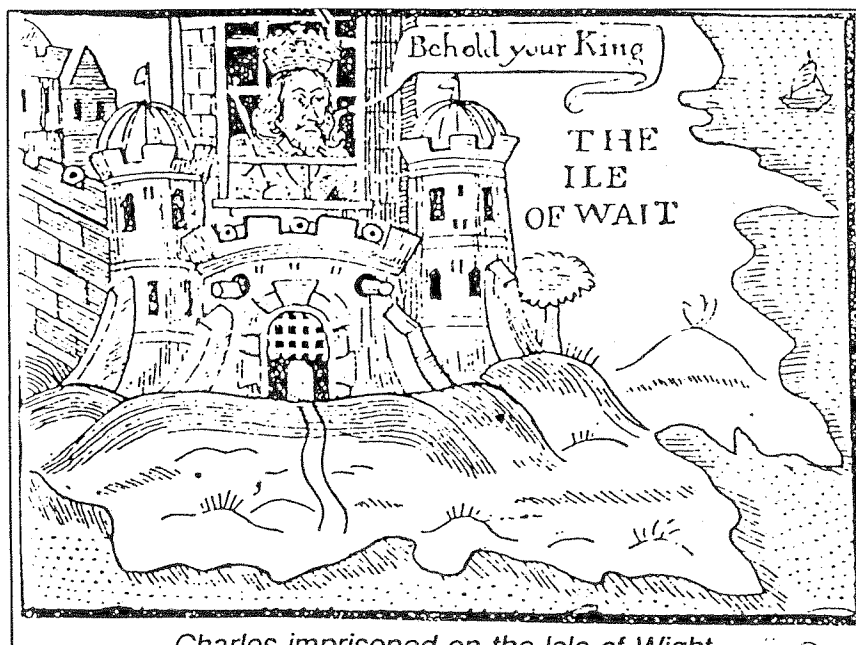
Exactly where Lilly stood on the broad platform of beliefs that was Puritanism is unclear. On the scale of radicalism from one to ten, he probably clocked in at around the 6 or 7 mark: he had no time for the ranters, extremists whose favoured recreation was tearing off their clothes and grinding their teeth in the windows of rich people's carriages, but believed firmly in the approaching millennium – the coming of Christ's kingdom on Earth, for which end earthly kings must first be overthrown. Those who ordered the execution of the King did so from the conviction that by doing so they were furthering the cause of the saints; if we compare the enthusiasm with which Lilly cheers this cause with the coldness of the autobiography in which he claims to have done no such thing, the truth of his feelings is evident.

There is a cozy belief among the moderns that Lilly hates the monarchy but thought the King a decent enough chap. This is simply untrue. To accept it means foisting completely anachronistic ideas onto Lilly – apart from which, Charles I wasn't. Lilly would have regarded this sentimental humanism as a betrayal of faith: he was not a twentieth-century man.

There is the story that Charles sent to consult Lilly while imprisoned. Lilly gave his astrological advice and, being a good practical  $\text{\textcircled{O}}$ , a saw. The King saws through his bars, but when half-way through the window he stopped, just as his guards entered the room. Accounts differ over why he stopped: some say he thought it unbecoming a king to scramble through a window: some say he got stuck. The only evidence of which I am aware for Lilly's involvement in this is his own mendacious autobiography; even if true, it surely cannot be taken at face value as evidence of sympathy for the King. If Lilly did cast this horary; he would presumably have known that the King would not escape. While to have risked his own neck in this way would have tested the zeal of the most ardent

royalist: it is not the result of a vague humanitarianism.

Lilly, in his own way, was a soldier for this cause, as involved as any in the line of battle. His almanacs were the best-sellers of the day, a favourable prediction from Lilly being said to have the value of a battalion of soldiers to the Parliament armies. Lilly was not impartial. Far from it: he was deeply



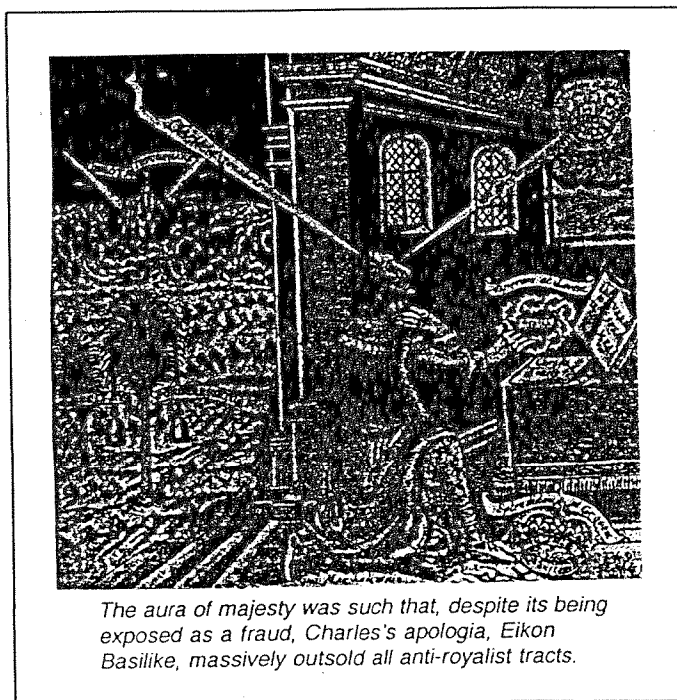
*Charles imprisoned on the Isle of Wight*

engaged with that strange stuff that proceeds outside astrologer's windows – that mysterious business called Real Life. His astrological writings were not composed for the benefit of a handful of half-dead scholars in some academic ivory tower. They were his utmost contribution to ushering in the rule of the saints and the second coming of Jesus Christ on Earth. Astrology without engagement is an utter waste of time without engagement it is nothing but a glorified crossword puzzle. Lilly never aspired to the dubious ideals of academic abstraction of which he is accused of falling short; his great achievement lies in managing to be engaged without the total compromise of all astrological credibility that we find in his royalist rival, Gadbury.

But just ten years after Charles, the brave new world was falling apart. The Revolution had been killed off very quickly: immediate victory was theirs, the Parliamentary leaders explained to the ardent rank and file that they hadn't actually meant any of that idealistic rhetoric, shot the cadres and packed the rest off to fight the Irish. By 1660, the least bad option seemed – even to those who had helped pull down the monarchy – to be the Restoration. This was devastating. The dream had failed. What was worse, it hadn't failed through being beaten in the field: it had fallen apart through its own internal faults, through the inadequacies of those who had carried it. So much had been promised: the unprecedented event of a king tried by his subjects and then condemned; the execution, so staggering that "women miscarried, men

fell into melancholy, some with consternation expired"; and then nothing.

Here we see the cause of Lilly's gradual withdrawal from astrology. We must remember that he had seen these as the Last Days - that is, as an ordered part of history. Far more than the crushing sense of failure felt by anyone who has fought for an ideal and lost was the failure of (his understanding of) divine order, which is of course, the basis of astrology.



*The aura of majesty was such that, despite its being exposed as a fraud, Charles's apologia, Eikon Basilike, massively outsold all anti-royalist tracts.*

Medicine had always been an enthusiasm; now he concentrated on it more and more, finally obtaining a license allowing him to practice officially in 1670. This was

not an uncommon path for failed revolutionaries either then or since: the medical profession has always provided more than its fair share at the barricades<sup>2</sup>, and Lilly was just one of many idealists who turned to the immediate practical help they could offer through physical healing. One of his

<sup>2</sup> One of the reasons for the success of the New Model Army was that it had many more doctors and surgeons than the Royalist armies. This not only helped in physical terms, but had immense benefits in morale, as the troops felt they were being well looked after.

most spectacular astrological successes was yet to come, but his prediction of the Great Fire of London in 1666 had been made long before in his publications of 1648 and 1651. Although still working with astrology, a combination of caution in a hostile world and the wisdom that is found in the withered field where the farmer ploughs for bread in vain had changed his focus from the public to the personal. By this time he had buried his second wife and married someone he actually liked — Ruth, with whom he has a long and happy marriage. His time was spent quietly, treating the ills of the populace of Hershams — often for free, which was itself considered a revolutionary act — until he died in 1681.

That his nativity was published by his enemy, Gadbury, has raised doubts about its veracity: in an astrologically literate age, a common means of attack was, rather than vilifying ones foes, to adopt the subtle method of publishing a plausible but unfortunate birth-chart, relying on ones readers to draw their own conclusions. The chart is its own advocate, and the internal evidence is such that it must be accepted. More even than that picture of his notable contemporary, it reveals the man 'warts and all'; for all his failings, however, we lack his peer, and in the workshop a kettle is kept forever boiling on the hob and a cherry-cake kept freshly sliced in case he should drop by.

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