

Jupiter's Dance

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*At the still point of the turning world...there the dance is,
Where past and future are gathered...
Except for the point, the still point,
There would be no dance, and there is only the dance...*

T. S. Eliot¹

JUPITER'S DANCE

Do we really need a new book on Jupiter? Several have been published in recent years, all by well-regarded astrologers. These authors confirm the long-held view that Jupiter is the most fortunate of planets, bestowing luck, opportunity, honors and riches. This list of keywords has remained virtually unchanged since the second century A. D. Still, one has to wonder whether this unity of opinion proves anything, outside of the fact that astrology is very stable as a discipline.

The previous writers on Jupiter have not done any systematic research on the subject; they don't even claim to have done any research. They consider it enough to have practiced astrology professionally, to have a good grasp of Jupiter's traditional interpretation, and to be able to connect this traditional interpretation with the mythology of Zeus and Jupiter. The charts they use as examples are cherry-picked to support traditional interpretations.

When I was younger, I saw nothing wrong with this approach. In the late 1970's, I was using a similar method in a book I was writing on the Sabian symbols. My approach was essentially intuitive, though I did do a small amount of research. I gathered scores of examples of people who had planets on each of the Sabian symbols. Even so, I used only those examples that made a good fit with the original Sabian symbol, since I

¹ From *Burnt Norton, Four Quartets*.

assumed that the Sabian symbols were essentially correct. Eventually I realized that the examples for a number of symbols could not be made to fit. To get a handle on these degrees, I collected a much larger number of examples. After analyzing this data, it became evident that many of the original Sabian symbols were simply wrong. Ten years of intensive study and I had to admit that my underlying assumption had been wrong, and that my interpretations of many of the symbols were wrong—often *very* wrong. Apparently, tradition, intuition and experience were not enough to guarantee accurate results. I was going to have to research *every* degree very carefully. I could not start with the symbols themselves, but would have to start with empirical data, and build up a new set of symbols on this foundation.

After this sobering experience, I came to the conclusion that astrological research should begin at ground zero. In the writing of the present book, I have therefore made no assumptions about planets, houses, signs, or aspects. I collected several hundred charts for each of the positions and aspects of Jupiter and then asked of the data, “What do these people have in common?” I did not simply select examples to confirm a preexistent theory or to point out interesting correlations with the Greek gods. I began with the assumption that I *didn't* know what Jupiter means, that I didn't know what the houses mean, the signs, the aspects, retrogradation, *anything*. Writing an astrological handbook under these conditions was difficult, because I had no assumptions to fall back on. Every aspect of astrology had become a mystery. Yet this approach was also very exciting, since the data allowed me to approach the archetypes directly, without the mediation of tradition or opinion. For example, I found that many people born at the station of Jupiter were famous for their dancing—not ballet dancing, but rock and roll and soul dancing that involves the swaying of the hips. How does this fit in with traditional interpretations of Jupiter? *It doesn't*. Further research produced all kinds of unfamiliar findings. I did not try to shove these discoveries into the traditional interpretation of Jupiter. The picture of Jupiter that

emerged was in some ways familiar, in some ways unfamiliar, but given the amount of research behind it, it is also fairly reliable.

In the course of researching aspects to Jupiter, I did extensive research on a number of the other planets. While my portrait of Jupiter is at least recognizable in traditional terms, I found that the traditional interpretations of Mercury, Venus, Saturn, Pluto, and Chiron were far off the mark. The essays on these planets form the most revolutionary part of this book, and while I hardly consider these essays the final word, there is enough research behind them to guarantee a high degree of accuracy. The revolutionary results of this research underlines the need for empirical research into *all* of the basics of astrology, and it was with this goal in mind that I wrote this book.

INTRODUCTION

Jupiter's Dance is organized as a handbook. It will therefore be easy for the reader to find interpretations of Jupiter in each of the signs, houses, and major aspects. Most readers will begin by looking up their own placements or the placements of their friends and family members. At some point, however, the reader will want to go over the book cover to cover, for there are many innovative ideas scattered throughout the text. I especially recommend the introductory essays on the houses, aspects and planets.

If you do not have your full astrological chart, you can get one free at Robert Hand's web site: www.alabe.com. All you need is your birth date, place of birth, and birth time, preferably from a birth certificate. Even if your birth time is only approximate, you can still get the correct zodiacal sign for Jupiter, as well as the correct planetary aspects, excepting, perhaps, Jupiter's aspects to the Moon. You will have to be more cautious with Jupiter's house position, since this changes about every two hours.

In the essay that follows, I will begin by discussing my methodology—a methodology that has already proven its worth in my previous two books.² I then take up a question that is too often overlooked: what, in astrological terms, is a planet? Finally, I outline a new interpretation of Jupiter.

² Martin Goldsmith, *Moon Phases: A Symbolic Key* (West Chester, PA: Whitford Press), 1988, and *The Zodiac by Degrees: 360 New Symbols* (Boston, MA: Red Wheel/Weiser Books), 2004.

*The Failings of Mythology and
the Advantages of Empirical Research*

Most astrology books on the planets ground their interpretations in Greco-Roman mythology. They assume that there is a necessary correlation between the function of a planet and its associated Greco-Roman god. Venus is said to rule love because it is named after the goddess of love. Mars is said to rule aggression because it is named after the god of war. Astrologers regularly allude to Greco-Roman myths as if they constituted some sort of proof. It is certainly legitimate to *explain* a planet through the use of mythology if one already understands the nature of the planet. However, one cannot arrive at an understanding of planetary functions through mythology alone. There is no good reason, for instance, why we should favor Greek mythology over Babylonian mythology, when it was the Babylonians who invented Western astrology. The reason we *do* favor Greek mythology is that astrology is part of the Western intellectual tradition. This tradition has always taken its authority from the Greeks and Romans and has always ignored the intellectual contributions of the Babylonians. Historically this is because the Persian empire, which was once Babylon, was the political enemy of ancient Greece. The Greeks were consequently unwilling to give the Babylonians credit for much of anything. The Western traditions of philosophy, medicine and history, likewise, take their authority from ancient Greece, and give short shrift to the contributions of Babylon and Egypt.³

Modern astrologers often assume that the Greek gods are analogous to the Babylonian gods, but this isn't really true. The Greeks renamed their planets when they adopted Babylonian astrology, substituting the

³ Martin Bernal shows that a racist historical tradition, arising in the 19th century, buttressed the tendency to deny Egyptian and Babylonian influences on ancient Greece. See Bernal's *Black Athena*.

gods of their own pantheon for the planetary gods of Babylon. Their understanding of the planets therefore depends to some degree on the insights of the Babylonians. Yet the Greek and Babylonian pantheons are hardly identical. The mythology of Ishtar, for example, is very different from the mythology of Aphrodite. Ishtar ruled love, but she was also a war goddess. More to the point, Zeus and Marduk—the Greek and Babylonian gods associated with the planet Jupiter—were quite different. Marduk’s main function was to protect civilization and impose order upon chaos. Admittedly, Zeus—the Romans’ Jupiter—was also a guardian of order. However, his willful, capricious and amorous character finds no counterpart in the Babylonian Marduk.

Confronted, as we are, with conflicting ancient traditions, how are we to choose between them? More to the point, why should we afford so much respect to traditional authority in the first place? It was the unthinking allegiance to ancient authority that made bloodletting the chief form of Western medicine from the Middle Ages into the nineteenth century. It was the worship of ancient authority that made Galileo’s sun-centered cosmology a heresy.

Because astrology was fully developed before the development of the scientific method, astrological beliefs have never been subjected to comprehensive testing. Admittedly, astrology was one of the most highly developed sciences in the ancient world. It was, in fact, the primary source for the modern scientific belief that the universe is governed by impersonal natural laws. Yet by modern scientific standards astrology is completely antiquated. It is a body of lore that evolved from the primitive and unsophisticated methodologies of the ancient world, and therefore has no more guarantee of accuracy than ancient astronomy or ancient medicine. Since there is no *inherent* opposition between science and astrology, it is high time that we applied scientific conceptions of method to the field. Inevitably, the astrology that will emerge from such an approach will be more accurate, more powerful and more useful.

In my previous books—*Moon Phases* and *The Zodiac by Degrees*—I based my interpretations on the analysis of large lists of examples. Since this method produced very accurate results, I have used the same method in *Jupiter's Dance*. This method is very simple: I collect and analyze extensive lists of people whose birth charts include the astrological factor in question. For instance, when I began my research on Jupiter I collected more than two hundred examples for Jupiter in each of the houses, signs, and major aspects. Often I had closer to three hundred and fifty examples for each position. I took these examples from Lois Rodden's AstroDatabank,⁴ my brother's collection of solar charts, and a collection of charts of my own friends, relatives and clients. In my experience, the empirical method works best when one uses extensive lists of examples. One hundred and fifty people per placement seems to be the minimum. If fewer sample charts are used, it becomes too easy to focus on a few "representative" examples and blindly reaffirm all of one's preexistent prejudices and assumptions.

Once I have gathered my data, I analyze it. I begin by putting aside all of my preconceptions: no keywords, no mythological analogies, no traditional teachings. I study the whole list and make notes on things that these people have in common. What immediately stands out? How would one characterize these people? Where is the emphasis? This stage of the research is difficult and time-consuming, since the lists must be analyzed many times, especially if the underlying dynamic of the placement remains obscure. Only after this process has been completed do I synthesize my findings.

In thinking over the nature of Jupiter, I have familiarized myself with the views of many other astrologers. However, I always check their interpretations against the actual data, for if their interpretations don't fit the data, how can one say that they actually *work*? Astrology is not just a

⁴ AstroDatabank can be reached at www.astrodatabank.com or at 1-877-275-0987.

symbol system that one can tailor to one's personal whims. Astrology is a manifestation of the cosmic order. It is a part of nature and must therefore be approached with humility and open-mindedness. Too often astrologers treat the field as if it were a revealed teaching on the level of the Bible or the Koran. This prevents them from progressing in their understanding, since as "true believers" they shut their minds to alternate interpretations and counter-evidence. As far as they're concerned, they already have all the answers.

Admittedly, my own method is not entirely scientific, since it depends upon intuition in its analytical phase. However, it *does* emerge from a scientific conception of research. It does not start from a matrix of assumptions, but is based on empirical observation. Because the subjective element has not been entirely eliminated from my method, my conclusions can't be considered the final word, yet they are inevitably more accurate than interpretations that have no grounding in concrete data. Here it is important to differentiate between anecdotal evidence, which has been selected to support one's preconceived interpretations, and systematic research. A researcher does not preselect data to support a favored conclusion. He or she must follow the data wherever it may lead.

What is a Planet?

Of the several thousand objects visible to the unaided eye in the night sky, only seven appear to change their positions against the background of fixed stars. These are the Sun, the Moon, Mercury, Venus, Mars, Jupiter, and Saturn. We now know that the Sun and Moon belong to a different class of celestial bodies than the other five, but to the ancients all seven were called planets (from the Greek *planetoi*, meaning "wanderers"). All seven move in a narrow band of the sky called the ecliptic. The Sun, for example, takes exactly one year to traverse the 360 degrees of the ecliptic. Jupiter is much slower, taking about twelve years to complete a full circuit. Since the ancients divided the ecliptic into twelve equal segments

(the twelve signs of the zodiac), Jupiter takes about one year to move through each zodiacal sign.

Careful observations over many years proved to the Babylonians that these motions were regular enough to be mathematically predictable. This awesome fact—that the cosmos is comprehensible—became intimately bound up with their religion. The Greeks, on the other hand, reacted to this knowledge very differently. In an academic article on early astrology, Rochberg-Halton states that: “The difference between the...understanding of celestial phenomena between the two cultures cannot be overestimated. The Babylonians regarded celestial phenomena as potential signs [or omens]...in accordance with a view of nature as inseparable from the divine. Adherents of Greek astrology, on the other hand, saw the celestial phenomena as...determinate natural causes, disassociated from [the] gods...”⁵ The Greeks attributed no special status to the planets, and rarely even worshipped the Sun or the Moon. They saw the planets as causal forces—divine to be sure—but certainly not identical with the Greek gods. The planets were not even the home of the Greek gods, who lived on Mount Olympus—on *Earth*.

To read mysticism and mythological consciousness back into Greek astrology is anachronistic.⁶ For Greek astrologers, the planets were not independent gods but agents of Destiny, or *Heimarmene*—an impersonal

⁵ F. Rochberg-Halton, “Elements of the Babylonian Contribution to Hellenistic Astrology,” in *Journal of the American Oriental Society* 108, no. 1 (1988), p. 62.

⁶ Astrology was intimately associated with all the sciences of the ancient world, including astronomy, chemistry, and medicine. Ptolemy’s understanding of the planets was based not on mythology but on the Aristotelian qualities. When he talks of the “powers” of the planets, he discusses whether they are hot, cold, wet or dry, and the effects these elemental qualities have on human *temperament*. This aspect of Ptolemy’s astrology has been discarded because the Aristotelian physics upon which it is based has been discredited. Modern astrologers have replaced the elemental view of the planets with mythological interpretations. Though there is a lot to be gained from such interpretations, the mythological approach to astrology has little basis in Greco-Roman astrological practice.

force which ground out terrestrial events with the predictability of a machine. Greek astrology was rigid, fatalistic, and bound by unchanging natural laws. Greek astrologers rejected the traditional belief that terrestrial events were determined by the whims and passions of the gods. Some modern historians have even suggested that Greek intellectuals saw astrology as a suitable *replacement* for the old Greek gods, whom they considered embarrassingly juvenile and immoral.⁷ Far from being pious adherents of the gods, Greek astronomers and astrologers were so atheistic that the study of the heavens was banned in Periclean Athens, for the Athenian population considered the astrologers' materialistic conception of the planets insulting to the gods.⁸

The impious, proto-scientific attitude of the ancient Greeks has been an enduring feature of Western astrology. Modern astrologers routinely talk about the planets and the Greek gods as if they were abstract forces. Even Jungian astrologers like Liz Greene downplay the divinity of the planets when they discuss the myths of the planetary gods. Modern astrologers feel comfortable with ancient *myths* about the gods, since myths can be reduced to allegorical stories devoid of religious content. Astral religion, on the other hand, makes them uncomfortable, for they don't want to be confronted by *the Gods and their demands*. Like Greek astronomers and astrologers, they dismiss the godlike nature of the planets, and view them as causal agents. There are a few exceptions—neo-pagans who worship the Moon—but generally speaking, modern astrologers associate the planets with abstract principles like expansion and contraction, and not with divine consciousnesses.

Unfortunately, the stripping of the planets of their consciousness does not accord well with the existence of astrological influence.

⁷ See for instance Jim Tester, *A History of Western Astrology* (New York: Ballantine Books), p. 16.

⁸ Martin Nilsson, *Greek Piety* (New York: W. W. Norton, 1969), pp. 80 ff. See also Richard Olson, "Science, Scientism and Anti-Science in Hellenic Athens: A New Whig Interpretation," *History of Science* 16 (1978), pp. 179-199.

Though it removes the troublesome religious element from astrology, it is hard to see how Venus can rule love without participating in a loving consciousness, or how Mars can rule aggression without being part of an aggressive consciousness. The idea that lifeless rocks can control psychological factors without themselves participating in mind or *psyche* is implausible at best.

One solution to this problem was developed by the ancient Stoics. The Stoics hypothesized that there is an omnipresent consciousness called the World-Soul, which is the intelligent, ordering principle of the universe. This intelligence is found in all things, and forms interconnections between all things. The Stoics' worldview allowed for planetary consciousness as well as a human participation in planetary consciousness. Since astrology was an important component of Stoic philosophy, it is hardly surprising that this philosophy accorded so well with astrological principles. The Stoics, after all, were the main agents for the diffusion of astrological beliefs throughout the ancient world.

Over the centuries, astrology became more mechanical and fatalistic, and the Stoic World-Soul dropped from the picture. This process is evident in Claudius Ptolemy's great astrological work, the *Tetrabiblos*, written in the 2nd century A.D. Ptolemy's astrology contained almost no mythology, but was grounded in Aristotelian physics, with its four elements and four humors. In the preface to the *Tetrabiblos*, Ptolemy still invokes the Stoic World-Soul, but the concept is never fully developed and does not meaningfully inform the rest of the book.

Ptolemy remained astrology's chief authority throughout the Middle Ages and the Renaissance. During this period, astronomers assumed that the planets had some type of intelligence, if only to explain the planets' complicated motions during periods of retrogradation.⁹ Though most

⁹ We now know that the backwards motion of the planets is simply an optical illusion created by the differential speeds of the planets. However, in the Middle Ages the planets were thought to circle the earth. Thus there was no simple explanation for the planets' complicated motions back and forth in the zodiac.

medieval astrologers believed in planetary intelligences, this belief was vigorously attacked by Catholic theologians, who were afraid that the attribution of intelligence to the planets amounted to a resurrection of the pagan gods. In 1270 and 1277, the Bishop of Paris issued a series of condemnations, many of them directed against the idea of planetary intelligences. These edicts made it a heresy to teach that the planets had intelligence or even to listen to such teachings.¹⁰ Though the Condemnations of 1270 and 1277 put a damper on discussions of planetary intelligence, they had no real effect on the status of astrology, for as an important part of medieval medicine, astrology was still entrenched in the medical colleges of many European universities.

As the Church became more intellectually tolerant during the high Renaissance, the belief in planetary intelligences and the World-Soul gained ground. Renaissance intellectuals reexamined various ancient philosophies, several of which emphasized the World-Soul—in particular Stoicism, Neoplatonism and Hermeticism (a form of religious Neoplatonism from Roman Egypt). During this period, the idea of the World-Soul became increasingly popular and was embraced by advanced scientific thinkers like Johannes Kepler, Giordano Bruno, Paracelsus, Johann Van Helmont, and John Dee. Unfortunately, this period of intellectual tolerance was short-lived. In the mid-16th century the Church turned against Hermeticism, Neoplatonism and astrology, in response to Protestant accusations that the Church sanctioned demonic magic. After the Church council at Trent, Catholics were forbidden to practice astrology except for medical, meteorological, or agricultural purposes. In

¹⁰ See John Wippel, "The Condemnations of 1270 and 1277 at Paris," *Journal of Medieval and Renaissance Studies* 7, no. 2, pp. 169-201. Also Richard Dales, "The De-Animation of the Heavens in the Middle Ages," *Journal of the History of Ideas* 41 (1980), pp. 531-550.

Astrology was more often repressed by the political authorities than by the Church. During Elizabeth I's reign, for instance, it was a capital crime to predict the death of the queen, since such predictions could be used to foment insurrection.

the period that followed, scientists studying the heavens were under intense pressure to separate astronomy from astrology—which had up to that time been almost synonymous. It was hard enough for Catholic scientists like Galileo to take on the astronomical establishment without opening themselves to accusations of heresy. Galileo therefore downplayed his astrological interests, and developed a new type of physical astronomy that had been consciously stripped of its astrological and cosmological elements.

Astrology was under less fire in the Protestant North, where there was no counterpart to the Catholic Inquisition. Protestant astronomers like Johannes Kepler felt free to discuss astrology and even planetary intelligences. Thus, in the last chapter of his *Harmonices mundi*, Kepler posited the existence of a solar intelligence or solar “governor.” It was Kepler’s opinion that the perfect mathematical and musical harmonies of the universe could be appreciated only from the vantage point of the Sun, and that the Sun must therefore have some kind of consciousness. Kepler’s boldly metaphysical approach to astrology was nonetheless part of a dying tradition. By the 1620s, Protestants as well as Catholics were eyeing astrology with suspicion, since astrology and Hermeticism had become increasingly prominent in radical Protestant sects like Böhmenism and Rosicrucianism.

By the end of the 17th century, astrology had lost its place in Europe’s universities and had become the province of popular soothsayers.¹¹ These practitioners tended to limit their practice to mundane predictions and showed little interest in the kinds of metaphysical questions posed by Kepler. During this period, astrology also fell out of step with modern science, rejecting the new mechanical philosophy for the Neoplatonic and Hermetic philosophies of the 17th century. While these philosophies embraced the idea of a World-Soul, it is unlikely that 18th

¹¹ Astrology still had a place in the science textbooks of Harvard University till the late 1720s. See Herbert Leventhal, *In the Shadow of the Enlightenment: Occultism and Renaissance Science in Eighteenth-Century America*, pp. 15-16.

century commercial astrologers paid much attention to these high-flown philosophical ideas. Their focus, rather, was on predictive categories like health, romance, and money.

While serious astrology never entirely died out, astrology was essentially a despised and marginal discipline throughout most of the 18th, 19th and 20th centuries. This state of affairs didn't change much until the mid-twentieth century, when astrologers like Marc Edmund Jones and Dane Rudhyar enriched the field with Hindu ideas taken from Theosophy. Many of these ideas—notably the relation of the Moon's nodes to reincarnation and karma—still inform modern astrology.

With the blossoming of the counterculture in the late 1960's, astrology gained new status, alongside Oriental wisdom traditions like the I Ching, Hinduism and Buddhism. The astrology of the Sixties was more serious than the astrology that preceded it, since it took as its starting point the works of Dane Rudhyar, with their Theosophical and Jungian perspective. The further we have traveled from that era, however, the more the field has divested itself of its philosophical framework. Humanistic astrology, with its orientation towards the development of consciousness, has largely been replaced by predictive astrology. Since predictive astrology's most fundamental assumption is that planetary events affect people independently of their consciousness, this is definitely a step backwards. Moreover, the rejection of the Theosophical, Neoplatonic framework found in Jones and Rudhyar has opened up the field to the crass commercialism of the dominant culture. Glib New Age potboilers line the shelves of metaphysical bookstores, often with an emphasis on sex or magic. This can hardly be considered an advance on the Theosophical astrology of Jones and Rudhyar, or, for that matter, on the Neoplatonic astrology of medieval Catholicism!

It is time that we began to rethink the philosophical framework of astrology. History provides us with many alternate perspectives, but in

my opinion the most useful of these is the idea of the World-Soul.¹² Because the World-Soul involves an active interpenetration of divine and human consciousness through the medium of the planets and the zodiac, it does away with the pseudoscientific causality of predictive astrology. If there is a unitary consciousness behind all astrological events, we needn't assume that planetary aspects are mechanically parceling out world events. According to the Stoic model, planets would make themselves felt through the living minds of the world's people. Thus, the manifestation of celestial "thoughts" would depend not on fate, as it is doled out by a giant celestial clock, but on the receptivity of individual human beings to these thoughts, and their willingness to put these thoughts into action. This puts the future back where it belongs—in the hands of human beings.¹³

¹² The reader, at this point, might think that I am promoting both science and mysticism—and they would be right. However, there is no fundamental conflict between the two. The greatest scientists the world ever produced—Kepler, Newton, and Einstein—were religious mystics, who routinely applied mystical ideas to the development of science. The *ideologically* materialistic science of the last century is in fact an historical aberration, which is now being undermined by the development of the new physics.

¹³ Impersonal effects like earthquakes, fires and the like can still be explained by the receptivity of the *World-Soul* to changes in planetary consciousness. I do not entirely reject the idea of fatality, but think that the present-day application of the idea to astrological prediction is both naively simplistic and unreliable.

JUPITER RE-ENVISIONED

I arrived at my interpretation of Jupiter by analyzing Jupiter in the different signs, houses, and aspects. Only after analyzing each of these placements separately did I arrive at the general interpretation that follows. In this essay, I will begin with simple empirical observations of Jupiter's most conspicuous characteristics. Later I will amplify these observations with ideas borrowed from the cabala and the tarot. It should be noted, however, that the cabala and tarot have been enlisted only where they conform to empirically-based observations.

The Dancing God

One of my most interesting findings arose from an analysis of people born at Jupiter's station—the point when Jupiter appears to cease its movement through the zodiac (see pages 153-154 for the use of stations in astrological research). A glance at the people on the list revealed that Jupiter is closely related to *dance*, for there are a lot of famous dancers on the list. These include Chuck Berry, Tina Turner, Jim Morrison, Isadora Duncan, Busby Berkeley, Jean Harlow, Ginger Rogers, Mae West, John Kay (*Steppenwolf*), Robert Plant, Bruce Springsteen, and Rita Moreno. Notice that rock and roll and soul are the preferred styles—music with a physical rhythm that gets one's hips swinging.¹⁴ After studying this list, I had such a clear picture of the Jupiterian archetype that I was prompted to look up two people who *should* have been on the list but weren't—Rita Hayworth and Queen Latifah. I quickly discovered that these consummately sexy dancers were born *close* to Jupiter's station, but not close enough to have been included on my list!

¹⁴ Almost no professional ballet stars have stationary Jupiters. Apparently, the mentally controlled movements of ballet have little connection to Jupiter.

Though Jupiter's association with dance may seem odd, it confirms some of my earlier research. When I came up with images for the Moon Phases, I symbolized Phase 22—the Sagittarian Phase—as follows: “A Chinese sage walks calmly through a fairground. He passes a brightly lit Ferris wheel, a *hoochy-koochy dancer*, and a fakir walking down a winding path of hot coals.” Hidden in the symbol is the Dancer. It seems, then, that both Jupiter and the Jupiter-ruled Sagittarian Moon Phase are associated with dance. Certainly, many dancers in the previous list are perfect images of Phase 22's hoochy-koochy dancer.

People with strong Jupiters “dance” within their situations. They respond with great agility to subtle changes in their situation—both their immediate situation, and the larger cultural and political situation. Traditionally, Jupiter rules Sagittarius and Pisces, both of which are *mutable* signs. People with strong Jupiters approach life in a flexible, mutable manner. They are quick to recognize subtle changes in their situations and quick to adapt to these changes. If a situation is going wrong, they don't hang on till the bitter end, but make a graceful exit or segue into a more promising course of action. Thus, even when they appear to be participating wholeheartedly, part of their consciousness is always poised, detached, and ready for change.

On a social level, people with strong Jupiters are thoroughgoing schmoozers. They find it easy to connect with all kinds of people, moving gracefully among them without ever losing their rhythm. Outwardly they seem like laid-back, fun-loving people, yet they are never without a sense of mission, for they have a clear picture of their situation and its possibilities, and are constantly prodding the situation towards their own vision of the future.

Jupiterians¹⁵ bring an intelligent, responsive presence to their situations that makes them very effective in converting others to their views.

¹⁵ Everyone has a dominant planet. This is the planet whose needs and demands are given priority whenever they come into conflict with the needs and demands of other planets. It is the spiritual principle that is given the highest

They are generally aware of the political and cultural dimensions of their circumstances, and while they don't bring these matters up unless the situation calls for it, their actions are nonetheless informed by these wider considerations.

While Jupiterians bring a sense of understanding and purpose to their situations, they balance this seriousness of purpose with a measure of zany humor. This dynamic interplay between opposites is an essential part of Jupiter's dance. Jupiterians are alternately wise and foolish, detached and involved, passive and active, practical and dreamy. Their superior intelligence is evident in the artful way they change tack according to the varying demands of the situation. No matter how immersed they seem in their everyday lives, they stay on top of their situations. Their actions are never desperate, for no matter how much they care about an issue, they remain poised and detached.

Jupiterian consciousness can be passive and reflective, but Jupiterians also have a "masculine" drive to guide their situations towards a more positive and energized state. Because these people grasp their situation's energetic essentials, they have a good idea how to move the situation in a different direction. They know what kind of energy has to be introduced to change the situation's energetic balance. One might compare them to billiard players. They are able to get a ball moving in the desired direction because they hit the cue ball at the proper angle and with the proper amount of force.

priority in the chart. Jupiter can dominate when people are born with the Sun in Pisces or Sagittarius or when they are born in the Sagittarian or Piscean Moon Phases (See Martin Goldsmith, *Moon Phases*). Yet this is not always the case. There are guidelines to determine dominant planets, but no hard and fast rules. To decide which planet dominates, one needs to examine the chart and then ask the client a series of questions to determine his or her dominant values. A Jupiterian can be defined as someone who put the needs and demands of Jupiter first. It is a convenient term to describe people who are dominated by the consciousness and demands of Jupiter.

Jupiterians fully inhabit their situations and are very aware of what is going on around them. This gives them a lot of confidence, especially on a social level. Since they are always pushing an agenda, they cultivate a social persona that is forceful, attractive and charming. Typically, Jupiterians enter professions that involve persuasive public speaking. Prominent among the examples are many lawyers, teachers, preachers, actors, politicians, and comedians. As skillful speakers and debaters, Jupiterians develop their public persona with an eye to impact. This persona often has an overblown, mythic quality, but is still natural enough that it doesn't seem phony.

A few examples will help illustrate what is meant by a "mythic" personality. If one looks at a list of people with Jupiter on the Ascendant (where it has an immediate effect on the public persona), one finds people like Van Cliburn, Jane Fonda, Isaac Hayes, Winona Ryder, Pete Townshend, Paul Newman, and Erica Jong. These are people who have well-articulated myths about who they are and what they stand for. Since these personal myths are very attractive, other people try to take part in them by adopting these people's values and beliefs. Jupiterian individuals may therefore end up as cultural and political leaders, even when they're not particularly interested in the role.

Nothing is as attractive as success and Jupiterians can be very successful in their fields. Other people often consider Jupiterians lucky. However, it is not really luck that is behind their victories. The success of these people depends upon their ability to read their situations accurately and their boldness in acting on the situation's potentials. Jupiterians play their situations as they lie. Like surfers, they pay attention not only to surface phenomena but to life's deeper currents. They are attuned to the rhythm behind events, and can therefore ride life's currents wherever they want to go. People with weak Jupiters, by contrast, routinely misread their situations. Out of synch with life's underlying patterns, events are constantly catching them unawares, yet instead of learning from their mistakes they make frantic

attempts to prop up their ungrounded analyses. Such people can hardly compete with Jupiterians, for they are constantly off-balance. Since Jupiterians are well aware of these failings, they extend their advantage by keeping the situation in spin. They themselves have no difficulty adapting to the new conditions, while their opponents reel about and eventually fall flat on their faces.

Because Jupiterians have an accurate fix on their situations, they are able to identify which projects have a real future. This ability depends upon a sensitivity to energy flows. Enterprises with a future are surrounded by an aura of excitement that can be sensed even at an early stage. Projects that lack vital energy—even those that seem perfectly feasible—are stalled before they're born. Because Jupiterians grasp the energetic potentials of their situations very clearly, they have the confidence to enter into risky new ventures. Other people may consider such undertakings rash or foolhardy. Then, when these ventures prove successful, they grudgingly remark that it was nothing but luck.

Jupiterians are confident in their interpretation of their surroundings because they have an active, participatory relationship with these surroundings. In the process of jostling people and circumstances, they figure out where the play is; they learn what is flimsy and what is solid. Superficially this approach appears playful, but it is playfulness with a purpose, for through their “bantering” relationship with the world they are able to discover the true lay of the land.

Social, Sexual, and Occupational Adventurousness

People with strong Jupiters are sociable and gregarious. Even in awkward social situations, they know how to keep themselves amused. If a scene seems hopeless, they just leave. If they can't leave, they get something going on their own.

Since Jupiterians are socially confident and take a bold, experimental approach to life, they mature very quickly. By most standards they would be considered sexually promiscuous (in keeping with Zeus' behavior, I

suppose). Still, they are not sleazy. If they are out for uncomplicated sex, they communicate these intentions to their partners. As young adults, Jupiterians tend to play the field, yet once they have gotten a number of romantic experiences under their belts, they start to think about settling down. By this time they have a good idea what kind of person will make them happy, and can take on the married role without insecurity or resentment. Superficial flings, however, remain a possibility, since for better or worse, Jupiterians adapt to energy flows more readily than they adapt to social rules.

Jupiterian individuals may also take an experimental approach to their careers. Rarely do these people pursue one occupation to the exclusion of all others. Instead, they keep several irons in the fire, and when one of them gets hot, they quickly switch their focus. If, for instance, they make a chance connection at a social gathering, and later that person calls and asks them to become a business partner, they don't think "But I'm a tax assessor, I can't do that." Their sense of identity is loose enough that they give the proposition serious consideration. This open-ended approach to life is not for everyone, since people who are juggling a lot of balls inevitably drop a few. Moreover, it is possible for Jupiterians to fritter away their energies in a variety of projects without committing to anything long enough to make a real showing. These people have a definite lazy streak. They want a big break, and are willing to spring for anything that has that look to it. Fortunately they have a good nose for projects that are liable to pan out.

Jupiter's Role in the Development of a Coherent Worldview

Jupiter is related to one's instinctive maneuverings within the social world, but it is also related to the development of one's worldview. Parents are the most important agents in molding their offsprings' worldview and the framework of values within which they organize their experience. Almost without thinking, parents teach their children what is worth pursuing in life and what should be avoided, which character

traits should be emulated and which should be rooted out. Children are highly receptive to this type of instruction, if not from their parents, then from an esteemed aunt, uncle, or teacher.

A child's first vision of the world begins with his or her immediate, unmediated perception of nature. This vast but undifferentiated vision is given structure by the framework of values passed on by a child's parents and by society. In youth, this worldview is very loose, blending elements of myth and fantasy with more realistic conceptions. Many of these myths are appropriate only to childhood and are discarded as soon as the child reaches maturity. A belief in Santa Claus, for instance, is perfectly normal for a child of five, but is rejected as soon as the child begins to enter the adult world, since it becomes necessary at that time to develop a more realistic understanding of one's surroundings. A child's conception of the world determines the way he or she will approach the world and interact with the world. If this conception is in tune with reality, its actions will be effective; if not, "live and learn."

Not only do children entertain myths about the external world, they also entertain myths about themselves. These myths are bound up in their sense of divine potential, and form an energy field that extends into their immediate surroundings. Personal myths model the kind of behavior that children habitually initiate, and define not only who they are, but the kind of world that makes sense for them to exist within. These myths reflect their expectations about the world, or at least their hopes. Children's self-conceptions are often playful and overblown. However, as they mature they learn to express these mythic identities in more socially effective ways. They learn to adjust their myths to the realistic possibilities of their situation.

Children gain valuable guidance from the more evolved adults in their social circle, but they also learn a great deal from their *inner adult*. Jupiter governs not only the teachings of adult role-models, but also the dialogue between the inner child and the inner adult. This inner adult may be modeled closely on the image of a parent, but it may also be

based on a child's intuition of who he or she will be after they grow up; it can be based on an intuition of the fully realized Self.

A strong Jupiter gives children an intuitive glimpse of their own future. Jupiterian children develop personal myths that sketch out, within an imagistic energy field, the kind of life and the kind of experiences that they can see themselves pursuing. Children are confident that these possibilities are attainable because they know that their core self, having come from a higher power, is in tune with the universe. Still, they must face the world as it is. They may try to change the world; they may try to infuse it with their ideas and ideals, but they still have to play their situations as they lie.

A child's worldview displays a certain individualism even at an early age, in accordance with Jupiter's placement by house and by sign. Children with Jupiter in fire signs envision the world in terms of adventure and creative activity. Children with Jupiter in water signs see life as a struggle of the soul. Children with Jupiter in air signs see life in terms of cultural commitments, and people with Jupiter in earth signs see life in terms of emotional commitments. At first these instinctual templates are overshadowed by teachings received from parents and other authority figures. Only after children have amassed a fair amount of worldly experience do they begin to revise their inherited worldviews, for until then they don't have the confidence.

By thinking over their experiences, Jupiterian children develop an ever more accurate picture of reality. They recognize what is important, even when it is far away, and what is unimportant even when it is close at hand. While people with weak Jupiters tend to flatten everything out to a single level of meaning, Jupiterians separate important and unimportant events into a sharply contrasting foreground and background. They develop a kind of intellectual *depth perception*.

By the time they have reached maturity, Jupiterians have great confidence in the superiority of their perspective. Eager to share this knowledge with others, they are constantly goading other people to give

more weight to what is important and to discard what is trivial or false. Even when they appear to be joking around, they are subtly nudging others towards a more balanced and accurate perspective.

The comprehensive worldview enjoyed by Jupiterian individuals brings with it a great deal of practical wisdom. No matter what the immediate problem, they summon up those parts of their overall worldview that are directly or tangentially relevant to their situations. They bring a lifetime of experience, reading, and analysis to bear on their immediate circumstances. Since Jupiter is a flexible, adaptive planet, these people do not apply this knowledge in a rigid, inflexible way. They apply it tentatively, almost playfully, to see if it has the power to move the situation forward. Not all of their knowledge will be relevant to any one situation. Perhaps only a tiny fraction will be relevant, yet this tiny fraction can make the difference between the competent and incompetent handling of a situation.

The Dance of Creation: Materializing a Personal Vision

Jupiterian individuals want to clarify their picture of the world chiefly for their own benefit, but they also use their superior understanding to promote a more idealistic and orderly society. Jupiterians are not just trying to see the world as it is; they are also trying to make the world conform to their ideals. These two processes—the passive analysis of the situation and the active molding of the situation—work in tandem. They are a basic rhythm of life, like the inhalation and exhalation of the breath. When both functions are working well, people's conceptions of the world are accurate and their actions in the world are practical and effective.

In their personal lives, Jupiterians actively create the scenes they want to inhabit, staking them out within a framework of values that is consciously differentiated from the values of the dominant culture. Though they are not exactly rebels, Jupiterians are sure of their own visions and their right to pursue these visions. In the process of creating

their own scenes, they become the kings and queens of their worlds. People with weak Jupiters, by contrast, adapt themselves to preexistent conditions. Rather than trying to better these conditions, they resign themselves to unpleasant situations at home or at work, or to unlivable cultural or political conditions.

While Jupiterians are often the most progressive people within their social circles, they are still members of those circles and must adhere to most of their group's assumptions and operant myths. They therefore tend to reject ideas that the group might find alienating, or at least tailor these ideas to the prejudices and intellectual capacities of their colleagues. Given these efforts to fit in, it is easy for Jupiterians to lose their spiritual edge. Some get mired in the spiritual and intellectual assumptions of their group, slipping from a progressive position to a position that is outdated or even reactionary. Jupiterians must learn to balance their social ambitions with their spiritual commitments, for they will have a hard time converting others to their views if they lack social status, but will fall into outdated views if they give too much ground on their spiritual commitments.

Jupiter's importance in materializing a person's social ideals finds unexpected confirmation in the Jewish occult tradition. The cabala took on its present form in the Middle Ages, when it absorbed elements of Christian Neoplatonism. In the Cabala there are ten energy-centers, or Sephiroth, that map out the metaphysical structure of the universe. Since medieval times, these Sephiroth have been associated with various planets, with Jupiter ruling Chesed, the fourth Sefirah. In the following quotation, Dion Fortune speaks of Chesed's role in materializing imaginative visions, giving as an example the visualization of developmental potentials within a natural landscape:

Supposing an explorer is looking out from a mountain over a newly discovered country and sees that the inland plains lying behind the coastal ranges are fertile, and that a river flows through these plains and makes its way to the sea through a gap in the mountain chain.

He thinks of the agricultural wealth of the plains, transport down the river, and a harbour on the estuary, for he knows that the scour of the river will have made a channel by which ships can come in. In his mind's eye he sees the wharfs and the warehouses, the stores and the dwellings. He wonders whether the mountains contain minerals, and pictures a railway line alongside the river and branch lines up the valleys. He sees the colonists coming in, and the need for a church, a hospital, a goal, and the ubiquitous saloon. His imagination maps out the main street of the township, and he determines to stake corner lots that he may prosper with the prosperity of the new settlement. All this he sees while virgin forest covers the coastal belt and blocks the mountain passes. But because he knows that the plains are fertile and that the river has come through the mountains, he sees in terms of first principles all the development that follows...All the creative work of the world is done thus, by minds working in terms of Chesed the King seated upon his throne, holding sceptre and orb, ruling and guiding his people.”¹⁶

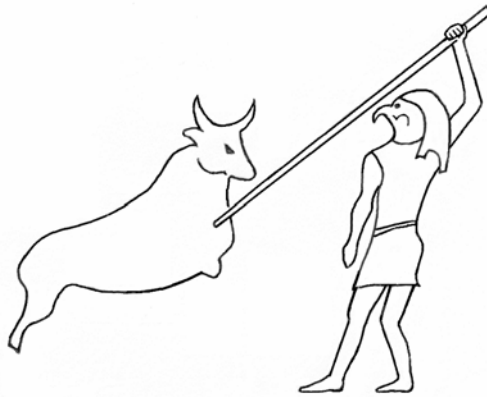
It is Chesed's function (as well as Jupiter's) to give mental visions concrete form within the material world. Chesed takes a vision of the world as it *could* be and turns it into a fully embodied reality. In Dion Fortune's example we see this materialization from the point of view of a pioneer or a real estate developer. However, Chesed also has an important political dimension. This is evident in the symbol of the king, who represents the ability to establish and maintain an orderly kingdom. All serious politicians are involved in this enterprise, for no matter what their values, politicians are trying to reorder society according to their own vision of the ideal state.

¹⁶ Dion Fortune, *The Mystical Qabalah* (New York: Ibis Books, 1935, 1981), pp. 163-164.

The Dance of Destruction: Puncturing False Mythologies

The materialization of a social vision does not occur in a vacuum. To succeed as world creators, Jupiterians must also act as world destroyers, for their own visions are in active competition with the established worldview of the power-elite. Because conservatives have a vested interest in the Establishment worldview, they inevitably try to discredit any new vision. It is consequently in the Jupiterian's interest to attack this old worldview, either through political activism or through ridicule and sarcasm.

Sarcasm and absurdism are important forces in the transformations of consciousness, since they attack dishonest or outdated views and introduce people to new ways of looking at reality. One need only consider the cultural effects of Boccaccio, Rabelais, and Voltaire, or more recently *Mad Magazine*, *Saturday Night Live*, *The Simpsons*, and *The Daily Show*, to grasp how important humor has been in the evolution of consciousness.



Horus spears an inflated bull-skin representing the evil god Set. This may have been the first recorded attempt to puncture a “sacred cow.”

Satire that takes aim at society's “sacred cows” is perhaps the most important form of Jupiterian humor. Jupiterian comics identify where people's behavior does not match their purported ideals and bring these discrepancies to people's attention. In confronting social hypocrisy, they

are often scathingly sarcastic, inviting what is spiritually feeble to get on with it and die. This antagonistic, argumentative quality is basic to Jupiter, for Jupiterians are involved in an ongoing debate about the nature of reality and the best way to improve the immediate or global situation.

Through the accumulation of experience and education, Jupiterians are constantly refining their understanding of society and the world. As they approach each new level of understanding, they begin to recognize the limitations of their former beliefs. This is an important step in the evolution of their consciousness, for if they refused to question the validity of their own views, it would only be a matter of time before they found themselves trapped in a false system of their own making. With the approach of each new level of consciousness, it is therefore normal for Jupiterians to begin seeing their former beliefs maladaptive, incoherent, “funny.” This is essential to their continued spiritual growth, for without this undercurrent of doubt, their minds would quickly lose that flexibility which is fundamental to intellectual growth.

Jupiter and Religion

The Jupiterian tries to impose his own vision of order on civilization and rescue it from incipient chaos. Though these attempts tend to be eminently practical, as a fiery planet, Jupiter also has a strong spiritual dimension. Both Stephen Arroyo and Marilyn Waram¹⁷ tie Jupiter to religion. Personally, I am skeptical of this association. Jupiter is certainly connected to a person’s beliefs, but Jupiterian beliefs are not limited to religious ideas or even dominated by them. The Jupiterian worldview is centered on the navigation of *this* world rather than the next. It’s focus is not religion and metaphysics but human behavior, politics and culture.

People with strong Jupiters are usually too jealous of their intellectual freedom to assent to narrowly defined religious creeds. Since

¹⁷ Stephen Arroyo, *Exploring Jupiter* (Sebastopol, CA: CRCS Publications, 1995). Marilyn Waram, *The Book of Jupiter* (Epping, NH: ACS Publications, 1994).

one of Jupiter's functions is to test the boundaries of old beliefs, it is out of character for Jupiterians to embrace established belief-systems. Admittedly, when they are young, they may accept their parents' religious beliefs, for they do not yet have enough spiritual experience to contest them. With time, however, they progress far beyond these beliefs, for they place more faith in their own spiritual experiences than in the abstract dogmas of formal religion.

Jupiterians are very interested in the spiritual realm, but tend to experiment with various systems of belief rather than settling on one. They are therefore far more likely to become heretics, mystics, or religious crackpots than members of established religious denominations. Established religions have almost always opposed the fiery, imaginative, creative, and experimental qualities of Jupiter, since these qualities can lead to doctrinal innovation and even heresy. Generally, religious authorities will expel people from the congregation as soon as they begin to promote their *own* religious visions.

While Jupiterians are not particularly attracted to the abstractions of theology, they are nonetheless intensely spiritual people. As a fiery planet, Jupiter forms an important connection between the individual mind and the Divine Mind. The success enjoyed by Jupiterians may in fact depend as much on spiritual *attunement* as it does on analytical acumen. Because Jupiterians feel connected to the Divine Mind, they consider it their right and duty to impose their vision of order on their environment. Moreover, with the greater reality behind them, they feel confident that their artistic or political visions will eventually catch on. This confidence, in turn, attracts public recognition and support, and helps them emerge as leaders in public debates about politics and culture.

One way that Jupiterians *do* connect with religion is through their love of symbolic stories. The Bible, the Koran, the Greek myths, the Egyptian myths are essentially sacred stories that use allegorical or symbolic language to teach spiritual truths. Jupiterians love allegorical stories for the *meaning* they convey rather than their status as "holy

teachings.” Thus they often embrace stories that lie entirely outside the orbit of religion: *Star Trek*, *The Wizard of Oz*, *The Young and the Restless*—any story that lends a sense of meaning and drama to life. In fact stories found in movies, books, and plays are actually more Jupiterian than religious stories, since they deal with modern problems, and are consequently more relevant to the immediate situation.

Jupiterians may embrace religious stories that seem spiritually or emotionally relevant to their situations. However, since it is the personality that abides in the moment, and not the timeless truths of religion or philosophy, these stories must be translated into a person’s personal mythic language before they can become determinants of their everyday behavior. Philosophical and religious ideas certainly form important elements of the Jupiterian worldview, but they are always adapted and integrated into the individual’s personal mythology. Only then do they become part of his or her habitual stance towards the world.

Jupiter and the Chariot Card of the Tarot

At this point, I’d like to introduce some insights derived from the tarot. The two tarot cards most closely related to Jupiter are the Chariot and the World. I will begin by examining the Chariot card.

Jupiterians are competitive and goal-oriented. Like chariot racers balanced upon their fast-moving vehicles, they direct their gaze towards distant goals even as they guide their charges around the obstacles in their paths. According to tarot expert Paul Foster Case, the Chariot Card symbolizes the human personality as the *vehicle* by which our soul travels through the world. Case identifies the canopy of the chariot with incoming celestial or cosmic energies that flow through the human personality and come to focus in the individual’s will.¹⁸ Case states that “To others we may seem to have very strong personal will. We ourselves will learn from our practice that the strength of our volition is

¹⁸ Case, *The Tarot: A Key to the Wisdom of the Ages* (Los Angeles: Builders of the Adytum Press, 1990), pp. 93-100.

measured by the degree of our willingness to *let* life find unobstructed manifestation through us.”¹⁹

Personal will is expressed in various ways, but especially in speech, which marks out the field of energy and ideas which a person inhabits. Through speech the individual embodies the mental imagery of his inner vision of the world, and aggressively promotes this vision. The Hebrew letter for the Chariot Card is *Cheth*, meaning a fenced field. This reemphasizes the idea that the personality is like a container or vehicle for a set of energies and ideas.

Like the archetype of the Chariot, Jupiter represents the triumph of the higher over the lower. Jupiterian individuals feel a personal connection to the divine energies ordering the universe, and act to bring these energies into concrete manifestation. This vision of the higher life is opposed to the inanity and disorder that Jupiterians habitually confront in everyday life. Since Jupiterians are supported by both the divine order and the natural order, they have a tremendous advantage over their opponents, whose views have no cosmic grounding and are therefore easily dislodged from their undeserved positions.

Peter Malsin, in *The Eyes of the Sun*, relates Jupiter to vehicles—horses, cars, motorcycles, but also to any sort of vehicle that gets us from one place to another. These include “career vehicles, financial vehicles, vehicles of transportation, social vehicles, and even criminal vehicles like rackets or scams.”²⁰ It may be more difficult to think of *personality* as a kind of vehicle, but I think Case is correct in this interpretation.

Jupiter operates at a level that is not incarnate, but is *unfolding* into incarnation. This is why it is so important in human personality. Personality is built upon an imagistic vision of one's identity. It is comprised not only of one's body-image, but of a set of images that make up one's personal mythology. In youth, these myths may be something of a pose,

¹⁹ Case, *The Tarot*, p. 99.

²⁰ Malsin, *The Eyes of the Sun* (Tempe, AZ: New Falcon, 1987), p. 180.

aimed at enhancing one's social status or one's sex appeal. Yet as true Jupiterians mature, they develop more distinctive, individualized myths and embody these myths in their everyday lives.

Personal mythologies are at the very core of our personalities. We all entertain stories about ourselves that make sense of who we are. These are as much myths as realities and are often quite imaginative. Take someone like Dolly Parton. Her persona is so exaggerated (wigs, giant breasts, frilly country clothes), that it is almost hokey. But she lives her myth to the full. Not only does *she* believe in her myth, but so does the public. This allows her to live a Dolly-Parton sort of life without anyone standing in her way. Her personality therefore serves as a *vehicle* that affords her unimpeded mobility in society and aids her in the promotion of her values and beliefs.

Personal myths glamorize people and make them more fascinating, but their greatest importance is that they help people make sense of the broader patterns of their lives. They tell them what their present incarnation is about. These myths are not separate from religious or moral values or from the character traits that an individual most admires, but bring all of these factors into a coherent whole.

People have not successfully embodied their personal myths until they have made them work in the real world. Their myths must win them a certain amount of acceptance and status. Most people get bogged down in the struggle for survival or material prosperity, and end up abandoning major portions of their personal mythologies. Even those who make a serious effort to embody their myths may suffer so many defeats that they give up. Inwardly, they may still hold to their myths, but with no hope of social recognition, their myths slowly wither and die.

Jupiter impels a person towards political or cultural success and even fame, but its most fundamental impulse is to bring an individual's spiritual potential to fruition. People with strong Jupiters are committed to giving form to their innermost spiritual natures. Since Jupiter has a grandiose, visionary quality, these people encounter a lot of envious

sniping throughout their lives. They need the strength to stand up to the accusation of being arrogant and self-important, and the arrogance and self-importance to dismiss such accusations as inconsequential.

A strong Jupiter can be found in almost any actor's chart, since famous or not, actors have to portray their characters in a convincing manner. Famous politicians and other public figures also have strong Jupiters, since they use their easily-identified public personas to win over the public. Such people often exaggerate certain aspects of their personalities to make their spiritual "signature" more obvious. They learn to act the part and even to *look* the part.

A strong Jupiter makes for spiritual coherence. Jupiterians embody their beliefs in their actions. This aids them immeasurably in reaching their goals, for it is impossible to succeed if one's behavior is not in line with one's aspirations. For Jupiterians, opportunities are significant to the degree that they allow them to expand into their personal myths. Opportunities that are not relevant to their innermost mythic identities are considered distractions, since they do not serve their highest goal: self-realization.

Jupiter and the Arts

One of Jupiter's chief functions is to connect the sky and the earth—to bring divine energy into concrete form. This does not happen in a direct, unmediated way. It is not a form of "channeling." Jupiterian visions are embodied through the intermediary agents of cultural and artistic forms. Initially, these new visions are grounded in a few concrete cultural forms, even as a tent is secured to the earth by a few tent pegs, for celestial visions cannot be materialized until they have been brought down into the specifics of time-bound cultural forms. The individuals who have come up with these new cultural forms become the natural leaders of emerging cultural movements. Inflating these new forms to a central importance in their lives, they get inside their visions and stay there, insulating themselves from the unenlightened culture around them.

Within their own groups, they reiterate these cultural points constantly, and discipline or expel members who stray from their cultural precepts.

Jupiter is involved in the creation and elaboration of all of the most important human arts. The Jupiterian approach to the arts is bold and experimental.²¹ Jupiterians are quick to pick up the basic vocabulary and skills of any new artistic medium and quick to progress to a more inspired level of self-expression. Take public speaking. The art of oratory has a number of rules that can be learned from formal study. Once an individual has learned a few of these basic principles, he tries to get in touch with the energetic essence of the subject. At best, he gets into an inspired rant. Rants can have a lot of truth to them, and may attain levels of wisdom well beyond the speaker's normal level of consciousness. For the ancient Greeks, every form of *enthusiasm* was considered a gift of the gods. The word "enthusiasm" is in fact derived from the Greek "entheos," which means "possessed by a god or other superhuman power."²² This conception of enthusiasm is certainly applicable to a rant, or for that matter to any truly inspired artistic performance.

Dance has already been mentioned as a central Jupiterian art. Even without a lot of training, most people know how to dance. Jupiterians enjoy dancing, and are not shy about expressing themselves physically. Those who want to become good dancers begin by imitating the best dancers in their social circle. After learning a few basic steps, they begin to improvise. Eventually, they bring true inspiration to their dancing and begin to embody Shiva, Krishna or one of the other gods of dance.

Music follows the same pattern. Jupiterians begin by taking lessons from an acknowledged master. After a lot of practice, they get beyond the level of mere technique and bring real inspiration to their playing. They begin to write songs and compositions of their own. A few even become channels for divine energy.

²¹ Because Jupiter is so important in the arts, it is particularly strong in creative signs like Leo, Libra, Sagittarius, Pisces, and Cancer.

²² Arroyo, *Exploring Jupiter*, p. 68.

Acting is yet another of the Jupiterian arts. Everyone has a bit of the actor in them. Even as children, people begin to experiment with different roles. By late adolescence, they have developed a repertoire of personality traits and put together a persona they are willing to call their own. Those few who become professional actors learn various tricks and techniques to get into a character, but if they are truly gifted they actually *become* the character. They channel the archetype and give it a human voice.

Jupiter, then, is associated with the most important of humanity's arts. There is oratory—from storytelling to salesmanship to politics to preaching. There is dance, music and theater. Because it is Jupiter's nature to straddle the heavens and the earth, the human arts most closely linked to this planet are those that touch the realms of the spirit—poetry, music, dance and literature. Jupiter's visions are not bounded by human limitations; like conquering troops they tend to spill over the borders of nations, infusing the world's cultures with exciting new gifts from on high. Jupiter is like a chalice, held up in a toast to the gods. In their pursuit of the Muse, Jupiterians hold up the cup of their developed skill with the confidence that it will at times be filled with that divine fire that is the lifeblood of the gods.²³

Since new cultural forms create vortices of divine energy, they are accompanied by a kind of enthusiasm, drunkenness or ecstasy. They get people high because they connect them to the energies of a higher realm. Cultural movements eventually lose their power to channel divine energy, but that is exactly why *new* cultural forms are constantly being invented. This process is especially obvious in popular dance and popular music. For example, swing music was tremendously exciting when it was first invented because it expressed something essential about America in the 1930's and 1940's. Eventually it lost its energy—not because it was bad music, but because it no longer expressed the spirit of the times.

²³ The ancient Greeks called the blood of the gods *Ichor*.

Jupiterian individuals may be important cultural innovators, but they are also drawn to short-lived but energizing cultural fads. The lighter side of Jupiter can be seen in various dance crazes—the Twist, the Waltz, the Fox-Trot. Jupiterians are easily bored. Like the god Shiva, they are not content with one dance step but are constantly inventing new ways to express the life force. If a cultural form loses its juice, they liven it up by putting a new spin on it. If it still fails to inspire, they abandon it altogether and move on to something else. Jupiterians don't like to enter into things halfheartedly. Once they have committed themselves to a new cultural or artistic form, they try to make everything in their lives revolve around their new enthusiasm. This takes a lot of faith, since from the dominant culture's point of view the new impulse may seem trivial or even contemptible.

New movements of the spirit often display a level of confidence that approaches fanaticism. To live a vivacious or “jovial” life involves treating all obstacles with contempt. The hippies, the beatniks, the surfers, the Deadheads often lived in crash pads and traveled from place to place. Like the reveling *Bacchantes*, they felt no need to maintain a steady job or a permanent residence. They looked upon money as something easily obtained, and ignored the poverty of their living situations. Like surfers riding the waves, they fully expected to be supported by the universe.

Living close to the edge takes guts, and Jupiter is a gutsy planet. Jupiterians live on the cutting edge, on the far end of the wave, so their balance is always somewhat precarious. Others may look on nervously, expecting an imminent fall, but Jupiterians are unfazed. They know that they are in synch and can cut out before harm comes their way. They don't make a lot of false steps because their personal rhythm is grounded in the cosmic rhythm; their rhythm is grounded in the dance of the galaxy.



Shiva as Nataraja dancing in a ring of fire. The World Card represents the same archetype.



The World Card of the Tarot

While Jupiter has a connection to the Chariot Card, the tarot card with the closest connection to the Jupiterian principle is The World. This card depicts a woman dancing within a circle of olive leaves. Paul Foster Case, the best esoteric interpreter of the Tarot,²⁴ says that dance is an outward expression of cosmic energies, and is made possible by an attunement to these energies. The Cosmic Dance is focused in the Here and Now, and though it is always changing, it is in essence always the same.

The four cardinal points marked on the circle around the Dancer are symbols of orientation and centering. This connects the World Card once

²⁴ Another excellent esoteric book on the tarot is Jason Lotterhand's *The Thursday Night's Tarot*. For a more practical, divinatory slant on the tarot, see Nancy Garen's *Tarot Made Easy*, especially her "spiritual guidance" spread.

again to Jupiter, whose glyph resembles the number 4.²⁵ Case points out that there are three times twenty-two leaves surrounding the dancer. This refers to the fact that each of the keys of the tarot and the cabala can be expressed in three different modes—creating, preserving, and destroying. These three functions relate the World Card to the Hindu god Shiva, who is both the Creator and the Destroyer. Like Jupiter, Shiva is related to dance; in fact Shiva is often depicted dancing within a ring of fire—an image that has a strong resemblance to the World Card of the tarot (see above). Like Jupiter, Shiva is a god of opposites—of creation and destruction, benevolence and wrath, asceticism and sensuality. Shiva may even be pictured as an hermaphrodite. This is interesting, since Paul Foster Case tells us that the dancer of the World Card, under her scanty clothes, is also an hermaphrodite.²⁶

The dancer in the World Card holds two spikes of wheat. These symbolize evolution, or outward unfoldment, and involution—the movement of the Creation back to its spiritual source. As a planet, Jupiter relates to both of these movements—the movement outwards towards worldly manifestation, and the movement inwards towards the Godhead. Taken together, these two movements represent the cosmic breath, which is the fundamental rhythm of the universe. Every human activity that requires a sense of rhythm—music, dance, speech—is based upon this cosmic rhythm.

Case says that the two opposites associated with the World Card are *dominion and slavery*. According to Case, one can achieve dominion over earthly circumstances only when one correctly interprets the true

²⁵ The World Card is commonly associated with Saturn and the Wheel of Fortune with Jupiter. I have reversed these attributions, basing this decision on the images associated with the Moon phases. The image for the World Card has much in common with the image for the Sagittarian Moon phase, while the image for the Wheel of Fortune card is very similar to the image for the first Capricorn Moon phase. See Martin Goldsmith, *Moon Phases*, pp. 216-218.

²⁶ Case, *The Tarot*, pp. 207-208.

limitations and potentials of one's situation. Wrong interpretation, by contrast, results in enslavement to negative conditions.²⁷ At best, then, the World Card shows an ability to rise above the limitations and obstacles of the earthly plane *by acting upon an accurate reading of one's situation*. This, in turn, depends upon an accurate interior representation of *the world*.

Individuals who are in tune with Jupiterian consciousness succeed because they envision the larger pattern of their life and take up a central position within that pattern. They see their own birth, growth, decay, death, and rebirth as a single process, whose phases follow one another like the steps of a dance. Though Jupiterians are focused within the moment, they retain an overview of the larger pattern of their lives. Much as a professional dancer envisions each dance from beginning to end, Jupiterians have an intuitive grasp of their overall life trajectory and of the overall trajectory of world events.

Jupiterians are poised in the moment without ever losing their sense of the overall rhythms and patterns of their lives. They are effective in imposing their will on the world because they are in harmony with wider currents of energy within themselves and within the world. At best, they come to *define* the center; they move into positions of cultural and political leadership because they have successfully embodied the rhythmic energy of Jupiter's Dance.

²⁷ Case, *The Tarot*, p. 206.

Jupiter in Aries

People with Jupiter in Aries express their opinions and their personalities in every situation, for they want others to know who they are and what they believe. Scornful of social expectations, they approach each situation in their own way, guiding it along the best course they can imagine. They want it to be *their* scene, to play as they choose, and while they don't always expect to prevail, they still want others to know what they consider the best course of action—both in the immediate situation and in the wider cultural arena.

People with this position are striking in appearance. They carry themselves with poise and dignity and exude an understated sexual charisma. Since they are a bit self-conscious, they often develop a comic, self-deprecating edge to their personalities. These people have a good sense of humor, and are given to jokes, quips, and curious inversions of ideas. Yet even in the midst of their clowning, they are subtly prodding others to recognize neglected truths. They may be conscious of the absurdities of their situations and may even enjoy playing off of these absurdities, but inwardly they are committed to a more rational order. They see this new order as natural, just, perhaps divinely ordained. They are certain that this order should prevail, and that it is their right to make sure that it does.

While people with Jupiter in Aries are too even-tempered to become particularly bossy, they are still aggressive and competitive in promoting their views. They do not necessarily *think* of themselves as competitive; they are merely standing by the truth of who they are and what they know. This dedication to the truth elicits the respect of even their foes. It is reassuring to know people who are so dependably themselves and so uncompromising in their views.

Even as children, people with Jupiter in Aries have strong convictions about society and their place within it. They retain most of these views throughout their lives, for they value their own perceptions more than the opinions of teachers, parents or other authority figures. To acquiesce to another person's perspective is to give over one's power, and they see no reason to trust adults with more power than they already have.

People with Jupiter in Aries view their lives in terms of freedom of action and freedom of self-expression. They insist on living according to their own lights, and fiercely resist any attempt to restrict their freedom. Many retain a wild, untamed quality throughout their lives. They take joy in the active life (including sports) and have no patience with lifeless scenes. Thus, if their friends fall into inertia or boredom, they usually take it upon themselves to corral them into some energizing new activity.

Jupiter in Aries natives see themselves as active participants in an ongoing battle to define reality. To increase their efficacy, they gather an arsenal of facts from a wide variety of sources, arranging these facts in a series of internally-rehearsed arguments that can be summoned up at a moment's notice. When pushed—and they often feel pushed—they let their ideas fly like bullets, taking deadly aim at weak spots in their opponents' arguments. Some excel in the art of logical analysis, separating each problem into its component parts and disposing of each sub-problem in its turn. Unfortunately, disciplined, dispassionate exposition is hardly the rule. People with Jupiter in Aries often indulge in hatchet jobs aimed less at convincing their opponents than at discrediting and destroying them. Thus, among the examples, one finds a number of famous controversialists, including Maureen Dowd, Ayn Rand, Desmond Morris, H. L. Mencken, and George Bernard Shaw.

Though people with Jupiter in Aries excel in verbal argument, they may have difficulty expressing themselves in writing. Generally, they

prefer inspired rants to sober expositions, since they consider this form of communication more relevant to the immediate situation. Many of them have neither the patience nor the perseverance to produce a systematic treatment of their ideas. The above-mentioned writers, for instance, are known primarily as polemicists rather than systematic thinkers.

People with Jupiter in Aries are natural-born actors. In youth, they develop a repertoire of social personas, which may include the commander, the fool, the flirt, the entertainer, and the mad genius. Depending on the needs of the situation, they change social personas as quickly as one might change a hat. Notice that the degree symbols for Aries, as given in *The Zodiac by Degrees*, are full of hats—each representing a different archetypal role. There is the fool with cap and bells at 7 Aries, the beplumed courtesan at 20 Aries, the metal-helmeted Samurai at 8 Aries, the turbaned crystal ball reader at 9 Aries, the crowned emperor at 11 Aries, and the helmeted astronaut at 15 Aries. People with Jupiter in Aries adopt different roles according to the effect they want to create, for each role facilitates a different kind of action. If one is playing the fool, for instance, sarcasm, inanity, and exaggeration are readily accepted. If, on the other hand, one wants to be obeyed, one puts on the hat of the confident leader. This would be something of a charade if it were not for the passion that these people feel for the truth, for they choose each of these roles with an eye to unveiling the truth so unequivocally that it cannot be denied.

Ideally Jupiter in Aries gives a lot of personal freedom. These people adopt the roles they want to play and make up their own story as they go along. However, as they get older, their range of roles narrows. Eventually, there is just the “natural” self and a few subsidiary roles that serve the natural self. In this process, they lose the playful flexibility of the child-self. Choosing the efficacy of Mars over the adaptability of

Jupiter, they generally end up as dedicated warriors in the service of a single cause.

Though people with Jupiter in Aries have a natural acumen for competently handling a wide variety of situations, they are sometimes overwhelmed by the complexities of their lives. At such times, they withdraw to a private realm where they can enjoy complete control. At worst, they become narcissists who behave as if the whole of life were focused on their personal concerns. This egocentric stance is based on their belief that they are involved with the macrocosm, or larger world, chiefly through their involvement in the microcosm. This philosophy puts the Self at center stage, and explains why these people give themselves so completely to the moment and play out each of life's dramas as if it had far-reaching consequences. Their private worlds are nonetheless entirely their own, and at least on an artistic level, this makes for some interesting creations. The following artists all have Jupiter in Aries: Dr. Seuss, Salvador Dali, Lily Tomlin, Pedro Almodovar, and Douglas Adams. While these people have created self-enclosed, parallel universes of great artistry, one sees from these examples the chief drawback of Jupiter in the early signs. In late signs like Sagittarius and Pisces, Jupiter gives a broad, mature overview. In Aries, this worldview is personal and immediate rather than global and inclusive. People with Jupiter in Aries are more interested in knowing the world for themselves than they are in affecting the world. They would like to embody the image of the Emperor holding the orb of power. Yet most of them are emperors-to-be, who have not yet achieved that maturity of personality that would allow them to exercise power within the public sphere.

Examples: H. L. Mencken (Social commentator, satirist); Cassandra Peterson (“Elvira”); Maureen Dowd (“Take no prisoners” columnist); Francis Crick (Discovered the structure of DNA with Watson); James Brown (Soul singer); B. F. Skinner (Behavioral psychologist); Zoë Oldenbourg (Historian of the Albigen-

sian Crusade); Dr. Jack Kevorkian (“Dr. Death”—right-to-die advocate); Douglas Adams (Writer—*A Hitchhiker's Guide to the Galaxy*); Evonne Goolagong (Tennis star); Bob Fosse (Director—*All that Jazz, Cabaret*); Robert S. McNamara (U. S. Secretary of Defense—Vietnam War); Billy Martin (Baseball manager); Sue Grafton (Writer—detective stories); Tazio Nuvolari (Car racer); H. Rider Haggard (Writer—*She, King Solomon's Mines*); Henri Landru (Serial killer); Peter Fonda (Actor—*Easy Rider*); Sally Ride (Astronaut); Francis Galton (Eugenicist); Starhawk (Practical magician); Lily Tomlin (Comedienne); Robin Williams (Comic); Mary Shelley (Writer—*Frankenstein*); George Bernard Shaw (“Shocking” dramatist, socialist); Jesse Ventura (Wrestler, ex-governor of Minnesota); Randy Shilts (AIDS activist—*Act Up*); Phil Lesh (Rock musician—*The Grateful Dead*); Robert Watson-Watt (Inventor of radar); Ilona Staller (Porn star and member of the Italian Parliament); Johnny Weismuller (Olympic swimmer, actor—*Tarzan*); Eartha Kitt (Singer); Ayn Rand (Conservative ideo-logue—*The Fountainhead*); Ernst Kirchner (Expressionist artist); Salvador Dali (Surrealist artist); Desmond Morris (Anthropologist—*The Naked Ape*); Mary Calderone (Birth control advocate); Frank Frazetta (Erotic sci-fi illustrator).

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Jupiter in Taurus

Emotionally this is a very rich placement. People with Jupiter in Taurus are grateful for life's blessings and approach life's opportunities and challenges with faith and good cheer. Like the Empress of the tarot, they gaze upon a world that is beautiful and pregnant with possibility. This sense of bounty arises from a deep appreciation for nature, which they see as the greatest of all possible gifts.

People with Jupiter in Taurus center their lives around the values of the heart. As consummate romantics, they are involved in a lifelong search for love and even ecstasy, experiencing, in moments of passionate exaltation, emotions so expansive that they seem to touch the stars. Many

people with Jupiter in Taurus express these exalted emotions through music, as one sees in the following examples: Wilson Pickett, Dionne Warwick, John Lennon, Joan Baez, and Neil Diamond.

People with Jupiter in Taurus cultivate deep relationships with friends and family, and form especially close bonds with children. In their role as mentors, they try to teach children what is really important in life—family, friends, nature, beauty, taking responsibility for the future. Since they themselves never lose touch with their child-selves, they get a lot out of their relationships with children. They appreciate their energy and hope, and their attunement to the expansive beauty of the Creation.

People with Jupiter in Taurus are naturally generous of spirit. Only rarely do they stray into selfish behavior, and when they do they feel dirty and corrupt. Those who have let their house fall out of order may give vent to their dissatisfaction through rude or abusive behavior. In their inmost selves, however, they never forget their higher potentials or their capacity to materialize love within their lives. The path to emotional health is therefore always before them.

People with Jupiter in Taurus tackle life's problems in a sane and practical manner. They assume that major undertakings—not unlike farming—demand perseverance and hard work if they are to bear fruit. As consummate realists, they neither downplay the difficulties of a project, nor blow these difficulties out of proportion. Stepping back a few paces, they chew over various lines of approach, considering the benefits and liabilities of each method before they begin. This detachment, so typical of Jupiter, prevents them from getting mired in ill-conceived enterprises.

Since people with Jupiter in Taurus want to be sure of their ideas, they take their time digesting the deeper meaning of their experience. Others may find this leisurely approach irritating, but that's their problem. When pressed for an opinion, people with Jupiter in Taurus may

offer provisional solutions framed as questions rather than answers. They consider it foolish to cut their thought processes short, and realize that pretending to have the answer is a surefire way of doing exactly that.

People with Jupiter in this position are very insightful when it comes to their own experience, but they are also able to clarify problems affecting society as a whole. Highly sensitive to the pressures of collective problems and collective needs, they tend to experience these problems in a personal, emotional way. Their analysis of political issues, for instance, never glosses over the human dimensions of the problem. They are pained by the inequality of power between various classes and the tendency of the ruling class to abuse the poor. In discussing these issues, they cut through the “bull” and explain the situation in language that everyone can understand. The following social and political activists all have Jupiter in Taurus: Phil Ochs, Joan Baez, C. Wright Mills, Martin Luther King, and Mao Tse Tung.

While people with Jupiter in Taurus are humble and down to earth, they may feel rather isolated, for their level of awareness is far above that of the man in the street. Viewing the common experiences of life as the foundation of understanding, they are optimistic about the *potential* wisdom of the populace. However, they realize that a great deal of effort will be required to awaken people to the true meaning of their experience. Generally, they are very good at getting others to recognize these truths. Like gentle shepherds, they lead their listeners to a wisdom that on an inner level is already theirs. If, however, their charges prove obstinate, they upbraid them with the verbal equivalent of a cattle prod, for this is often the only way to get through to people who are acting like stupid beasts.

People with Jupiter in Taurus are good communicators in bed, and are fond of leisurely sensual dallying. Some are gluttons for sex, food, or drugs, and tend to grab any attractive thing that comes their way.

Fortunately, this type of behavior is not that common, since these people usually have enough of an overview to renounce unhealthy short-term pleasures for a more reliably pleasurable way of life.

Jupiter in Taurus is often accompanied by physical beauty and sexual charisma. These people have bedroom eyes and an affectionate and confiding manner. Some wear their hearts on their sleeves. Though at times people with this placement appear shy or tongue-tied, this is because they are unwilling to misrepresent their feelings. Far from having nothing to say, they may not know where to begin. So when they finally *do* speak up, their frankness may take everyone by surprise.

Examples: Norman Rockwell (Illustrator—Americana); Wilson Pickett (Rhythm and Blues singer); Pete Rose (Baseball great; suspended for gambling habit); Roberto Benigni (Comic actor—*Life Is Beautiful*); Charles Atlas (Bodybuilder); Marianne Williamson (*Course in Miracles* guru); Roald Dahl (Writer—*The Witches*); Maurice Sendak (Children's author and illustrator—*Where the Wild Things Are*); Beverly Sills (Opera diva); William Bendix (Actor—*The Life of Riley*); Ringo Starr (Drummer for the Beatles); Sylvia Tyson (Folksinger); “Queen Ida” Lewis (Zydeco singer); Phil Ochs (Political balladeer); Neil Diamond (Pop singer); Joan Baez (Folksinger); Eugene Delacroix (Extravagant artist); François Boucher (Sensual 18th century artist); Dalton Trumbo (Black-listed screenwriter—*Spartacus*; anti-war novelist—*Johnny Got His Gun*); IWW established (Industrial Workers of the World; 6/27/1905); Katherine Graham (Publisher of *The Washington Post*); Pharaoh Sanders (Jazz saxophonist); Dionne Warwick (Song stylist, famous for Burt Bacharach hits); Audrey Hepburn (Actress—*Roman Holiday*; world-hunger activist); Fritz Perls (Gestalt psychologist); Baruch Spinoza (“Pagan” philosopher); Joyce Brothers (Pop psychologist); Robert Newton (Actor—“Long John Silver” in *Treasure Island*); Alvin Toffler (Sociological writer—*Future Shock*, *The Third Wave*); Carson McCullers (Writer—*A Member of the Wedding*); Kirpal Singh (Guru); C. Wright Mills (Leftist writer—*The Power Elite*); Meher Baba (“The Silent Guru”); Jack Benny (Gentle comic); Henry Fonda (Gentle actor); J. William Fulbright (Senator, poli-

tical reformer); Mao Tse Tung (Communist revolutionary, dictator); John F. Kennedy (President); Dr. Ruth Westheimer (Sex therapist, media star); Robert Penn Warren (Writer—*All the King's Men*); William Morris (Interior designer).

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Jupiter in Gemini

People with Jupiter in Gemini have a lot of wit, charm, and sparkle. Partiers, conversationalists, seductive and even glamorous, they take delight in their personalities, which they craft like works of art. Some become class acts; others become show-offs with a repertoire of hammy shticks and an unlimited appetite for attention. A few of the sparkling personalities with Jupiter in Gemini are Myrna Loy, Dick Clark, Jerry Seinfeld, Dorothy Parker, and Frank Sinatra.

Though people with Jupiter in Gemini seem comfortable with the crazy aspects of life, they are secretly saddened by human behavior. Meaningfulness and meaninglessness are important polarities for Jupiter, and people with Jupiter in Gemini are constantly trying to rescue a spark of meaning from otherwise absurd situations. These people have a clear vision of the way people *should* act, and consider the way they *do* act completely absurd. Though they can hardly expect to enforce their own conception of proper behavior, they find perverse satisfaction in mocking people's social misbehavior. Not surprisingly, many comedians have Jupiter in Gemini, as well as a number of monologists, including Jerry Seinfeld, Gracie Allen, Spalding Gray, and John Leguizamo.

As consummate idealists, people with Jupiter in this position never fully accept the world as it is. Disgusted with the half-baked order of adult society, their adjustments to social expectations are superficial at best. They still play out life's crazy dramas, and because they're at home in chaotic situations they carry it off pretty well, yet in some

sense they are just “passing through.” Like the god Mercury, they are roving messengers who function as powerful catalysts of change. Examples include Paul Simon and Art Garfunkel, Daniel Pinkwater, Gary Snyder, and Fanny Lou Hamer.

In their efforts to put across their messages, people with Jupiter in Gemini often adopt the tactics of sensationalist journalism, for they realize that ideas will rarely succeed in the cultural marketplace unless they make a splash. Though Jupiter in Gemini natives are usually savvy and calculating in the way they present their ideas, when they’re worked up they tend to blurt out exactly what they’re thinking. Thus, a number of famous ranters have this placement, including Lord Buckley, Barbara Streisand, Richard O’Brien, and Howard Stern.

Integrity is a fundamental issue for people with Jupiter in Gemini. These people are committed to getting their messages across, come hell or high water. Selling out is not an option, for they are so closely identified with their ideals that compromise would be tantamount to spiritual suicide. It is no wonder that they are given to impolitic but pointedly truthful proclamations. Fortunately, they present these views in such a fresh, entertaining way that the public usually forgives them their excesses.

People with Jupiter in Gemini often live in a whirl of projects and schemes. Even those who aren’t particularly talented can be dizzily creative. Confident that their artistic efforts will eventually succeed, they pitch them with the aggressive energy of salespeople. Though they may suffer repeated rejection, they don’t take this to heart. They would prefer to be liked, but they do not *need* other people’s approval, for they are thoroughly taken up with their own projects and their own personalities.

Because these people begin life without social sanction, social position, or social protection, it is easy to imagine them being crushed by society’s stifling pecking order. In reality, they have enough street savvy

to keep out of harm's way and the kind of chutzpah that tells people to "Get out of my way!" Far from being intimidated by life, they try to take the world by storm, for they are confident that the world will accommodate them once they have outlined the logic of their position.

In sexual matters, people with Jupiter in Gemini are frank and open-minded—often shockingly so. The following people all have Jupiter in this sign: Erica Jong, Alfred Kinsey, Ralph Ginzburg (of *Eros* magazine), the Marquis de Sade, and Howard Stern. People with this placement reject the guilt and shame of old-fashioned religion and are suspicious of attempts to separate sex and love, for they consider sexual encounters one of the basic ways that people share and celebrate their common humanity.

People with Jupiter in Gemini are great believers in fairness, justice and human rights. As a zodiacal sign, Gemini displays a pronounced streak of radicalism. This can be seen in Gemini's Sabian symbols, five of which are associated with radical politics. These include: 5 Gemini—a radical magazine, 8 Gemini—a labor strike, 12 Gemini—a black girl demanding her rights, 16 Gemini—a soapbox orator, and 21 Gemini—a labor demonstration. Gemini's radicalism is also evident when *Jupiter* is in this sign. People with Jupiter in Gemini have a strong impulse to reform and revitalize society and can often be found in organizations devoted to social justice. Great believers in progress, these people are convinced that their fellow citizens can eventually learn to relate as equals, regardless of sex, class, or race. Intuitively, they conceive of the group soul as a field of light darkened and divided by egocentric denials. If people really communicated and shared their problems these obstructions would be removed. Then the crystal soul of humanity would become transparent and we could live in a luminous new world.

Examples: John Leguizamo (Confessional comic); Dorothy Parker (Witty writer); Howard Stern (Sexually vulgar talk-radio comedian); Matt Groening (Cartoonist—*The Simpsons*); Ben Stiller (Comic actor—*There's Something about Mary*); Edward Hopper (Painter); Andrew Wyeth (Realistic painter); Maxfield Parrish (Illustrator); Marisol (Avant-garde sculptor, painter); Gary Snyder (Hip poet); Louis Sachar (Children's author—*Holes*); Ursula LeGuin (Sci-fi and fantasy author); Anne Rice (Writer—*The Vampire Lestat*); Erica Jong (Writer—*Fanny*); Dick Clark (Emcee of *American Bandstand*); Chubby Checker (Rock singer—*The Twist*); Peter Coyote (Actor and writer—*Sleeping Where I Fall*); Martha Stewart (Home improvement guru); Muhammed Ali (Boxer; refused to serve in Vietnam War); Spalding Gray (Comic monologist); Tammy Faye Bakker (Televangelist, cosmetics entrepreneur); Oprah Winfrey (Talk-show host); Alexander Graham Bell (Inventor of the telephone); Charles Dickens (Writer—*David Copperfield*, *Oliver Twist*); Arthur Conan Doyle (Writer of Sherlock Holmes stories); John Irving (Writer—*The World According to Garp*); Patty Hearst (Kidnapped heiress, actress in John Waters films); Sarah Brady (Anti-gun activist); Samuel Beckett (Absurdist playwright); Myrna Loy (Actress—*The Thin Man*); Billy Wilder (Filmmaker—*Some Like It Hot*); Maggie Kuhn (Founder of the *Gray Panthers*); Flora Purim (Jazz singer); Ron Karenga (Creator of the Kwanzaa celebration); George Meany (Labor leader); Linda McCartney (Photographer, animal-rights activist); Ann Landers (Advice columnist; campaigned against Joseph McCarthy as a teenager); Jackie Kennedy Onassis (First Lady); Fanny Lou Hamer (Civil rights activist); Daniel Pinkwater (Author of children's books—*Alan Mendelsohn*, *Boy from Mars*).

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Jupiter in Cancer

People with Jupiter in Cancer have a good grasp of society's traditional beliefs, for their parents and teachers have been trying to drum them into their heads since they were children. Despite these attempts at indoctrination, people with Jupiter in Cancer have a strong drive to move

beyond their inherited beliefs and travel as far as possible along the path of conscious evolution. At best they are visionaries groping towards an intuited glimpse of the future, much as a tender vine gropes towards the light. Since these futuristic visions are somewhat sketchy, they tend to fill them in with speculative imaginings. Like half-completed puzzles, these visions take shape slowly, with each new insight clarifying the larger picture. Examples of the position's visionary dimension can be seen in Paolo Soleri, Giacomo Balla (futurist artist), Paul McCartney, Kevin Costner (*Waterworld*), William Shatner and Leonard Nimoy.

People with Jupiter in Cancer have strong political commitments that arise from a deep concern for the future. Curiously, the position produces both advanced political thinkers and the worst type of troglodytes. The latter are motivated by unexamined fears about other nations, races, or ideologies, and promote philosophies that can be summarized as “us against them.” Violently opposed to alien elements and fiercely loyal to their own nations, they fear that any loss of cultural unity would lead to social chaos. A few of the political authoritarians with this placement are John Wayne, Leonid Brezhnev, Spiro Agnew, and Gordon Liddy.

Progressives with Jupiter in Cancer are guided less by ideology than by an instinct for what is vital in their culture. Anticipating attempts by the Old Guard to block reform, they make preemptive assaults on their outdated opinions, myths, and ideologies. Since it is the future of the race that is at stake, they have every intention of winning these culture wars, and with the power of Jupiter behind them they have a good chance of doing so.

As a sign, Cancer is concerned with the shedding of outworn shells that occurs before one can attain a new level of consciousness. This is an uncomfortable process, since the transition between levels leaves one emotionally and spiritually naked—rather like a crab without a shell. People with Jupiter in Cancer are usually brave enough to accept the

uncertainty and vulnerability that accompany periods of spiritual growth. In fact, in the pursuit of their personal development, they may blaze a trail that others can follow. A few even become folk heroes, as one sees with Billy Graham, Jerry Garcia, Eva Peron, and Pete Seeger.

The sign of Cancer is not very well understood. If one looks at the Sabian symbol for the first degree—the keynote degree—one sees a man hoisting a new flag on a ship. Superficially, the flag is a symbol of patriotism. More broadly, it represents any social ideal that emotionally unites a group of people, especially during times of confusion or distress. A look at the last degree confirms this interpretation and adds a warning. The old Sabian symbol for 30 Cancer is a D.A.R. matron addressing a crowd. This symbolizes an elite group that defines itself as much by the exclusion of undesirables as by a shared loyalty to common ideals. Both the first and last degrees of Cancer are Jupiterian in nature, since they portray people uniting around a common ideal. The planet works particularly well here, since Cancerian ideals take the form of familiar and easily-grasped symbols that can be readily disseminated among the populace.

Though Cancer is in many ways a conservative sign, the sailor pictured in the first degree testifies to an adventurous nature and a strong urge to travel. A sailor comes into contact with many foreign cultures, yet as a world traveler he doesn't really belong to any of them. This frees him to embrace any custom that might serve him in his travels. By what values and ideals will he orient himself in his journey through life? Will they be the old, inherited values of his family and native country, or will he embrace and elevate ideals that reflect his broader experience of life? Enriched by his new experiences, he may cast aside old prejudices and begin to reevaluate his past. This can begin a process of organic evolution that leads to a completely new stance towards life.

Though people with Jupiter in Cancer are committed to their own evolution, they also recognize their country's need to grow and evolve. Every nation embraces myths that are basic to its internal representation of reality. People with Jupiter in Cancer periodically reexamine these myths and decide whether they are still serving the interests of the public. If they decide that these stories have become empty shells, they haul a new ideal up the flagpole and see if anyone salutes it. Should this ideal find resonance with the public, it could even give rise to a new cultural movement.

One of Cancer's main themes is the polarity between belief and skepticism. People with Jupiter in Cancer are always evaluating whether a given representation of reality is worthy of belief. Unfortunately, some people with this placement are overindulgent in what they choose to believe, embracing what feels good or what grips the imagination rather than what is actually true. Thus, among the examples one finds various proponents of flaky theories and even a few "false prophets." Examples include Kathryn Kuhlman, Jim Jones, Marshall Applewhite, Paul Harvey, and Reverend Al Sharpton. Many people with Jupiter in Cancer feel that they have been *chosen*. Thus, rather than arguing their beliefs, they utter them as if they came from the mouth of God. And while their depth of conviction makes them very effective in converting others, it is not always clear whether one should count this a blessing.

Though Jupiter in Cancer sometimes produces delusional megalomaniacs, the more common problem is intellectual sloppiness and emotional self-indulgence. Having rejected the inherited stories of their culture, people with Jupiter in Cancer sometimes act as if it hardly matters what beliefs they choose to champion, as long as these ideas loosen people's grip on the old reality. This "deconstructionist" agenda sometimes takes the form of loopy humor that undermines society's most basic assumptions. A few of the reality-bashing comics with Jupiter in Cancer include

Ernie Kovacs, Michael Palin and Eric Idle, Sandra Bernhard, and Buck Henry. Loopy humor of this type is quintessentially Jupiterian, and is a notable feature of both Jupiter in Sagittarius and Jupiter in Pisces.

On an emotional level, people with Jupiter in Cancer are great romantics. They want lives full of passion, and are always gauging whether their cups are half full or half empty. Impatient with boredom and routine, they are always on the lookout for adventure—especially romantic adventure. Jupiter in Cancer is a very sexual position. These people often wear colorful, sexy clothes and talk openly about sexual matters. Some adopt a wild and freewheeling approach to life, embodying the archetype of the pirate rather than that of the sober merchant seaman. Examples of this wild streak can be seen in Kelsey Grammer, Janis Joplin, Larry Flynt, Jerry Garcia, and Jacqueline Susann.

People with this placement who are too timid to lead lives of adventure may still entertain wild fantasies. Embroidering and exaggerating memories of past experiences, they create a romantic, adventurous self-image based only loosely on real life. In their own mind, their life is like a gripping movie—at times a mystery, at times fantasy-adventure, at times pornography. The genre of science fiction is especially attractive to them, since it opens the mind to new possibilities without requiring any adherence to concrete facts.

Examples: Mario Savio (Leader of the Free Speech movement); Winslow Homer (Artist—seascapes); Werner Herzog (Filmmaker—*Aguirre, the Wrath of God*); Ingmar Bergman (Filmmaker—*The Seventh Seal*); Elaine Pagels (Historian of Christianity—*The Gnostic Gospels*); Margaret Jacob (Historian of Freemasonry and the English Civil War); Robert Heinlein (Sci-fi author—*Stranger in a Strange Land*); Leslie Caron (Actress—*Gigi*); Bruce Willis (Actor—*The Fifth Element*); Meredith Monk (Experimental musician—*Dolmen Music*); Kevin Costner (Actor, director—*Waterworld, Dances with Wolves*); Adam Sandler (Actor—*Click, Fifty First Dates*); Jimi Hendrix (Rock superstar); Rachel Carson (Early environment-

alist); John Wayne (Actor—cowboy films); Billy Graham (Evangelist); Frida Kahlo (Painter); Larry Flynt (Editor of *Hustler*); Harrison Ford (Actor—*Raiders of the Lost Ark*); Martin Scorsese (Director—*Angel Heart*, *After Hours*); George Kuchar (Cult filmmaker—*Thundercrack*, *The Mammal Palace*); Paul Harvey (Talk radio host); Dave Aaron (UFO aficionado); Kurt Cobain (Grunge rocker; suicide); Paul Gauguin (Painter of South Sea scenes); Robert Multhauf (Historian of chemistry and alchemy); Jakob Boehme (Christian mystic); Hans Bender (PSI researcher); Paolo Soleri (Utopian city planner); Henri Bergson (Philosopher—*Creative Evolution*, *Matter and Memory*); Lawrence Ferlinghetti (Poet); Eva Peron (Wife of Argentine president); Carl Weschke (Publisher of astrology books, neo-pagan); Marcel Proust (Author—*Remembrance of Things Past*); Jacqueline Susann (Trashy novelist—*The Love Machine*); Annie Lennox (Lead singer of *The Eurythmics*); Ivan Moravec (Pianist—foremost interpreter of Chopin); Colin Wilson (Author—*The Occult*); Garrison Keillor (Radio comic—*Lake Wobegone*); Ernie Kovacs (Zany television comic); Johann Zahn (Anthropologist—excavated Pompeii).

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Jupiter in Leo

This placement brings out some of Jupiter's most noble qualities. People with Jupiter in Leo display a regal dignity complemented by friendliness and warmth. Brimming over with enthusiasm for life, these people seem to energize everyone around them. They encourage others to see the good things in life, to loosen up and *live*. In their eyes, the world is something of a three-ring circus, with any number of exciting possibilities from which to choose. This warm, fun-loving spirit can be seen in many of the examples, including Federico Fellini, Geena Davis, Penny Marshall, and Cab Calloway.

People with Jupiter in Leo try to bring the fullness and beauty of life into every situation. Where they find absurdity, they introduce meaning. Sometimes this requires nothing but a bit of humor; at other times they need to commandeer the whole scene. Since people with Jupiter in Leo are quick to perceive the needs of their situation and quick to act on this knowledge, other people generally defer to their leadership. Nor is this trust misplaced, for people with Jupiter in Leo instinctively attend to the needs of the entire group.

Jupiter in Leo's leadership may also extend to the spiritual realm. A number of gurus have this position, including Rudolf Steiner, Swami Prabhupada, Paul Foster Case, Sri Chinmoy, and A. H. Maslow. Highly aware of the celestial component of their personalities, these people remain faithful to their higher nature and forcefully subordinate all other impulses and desires to its demands. Hungering for the divine, they try to abide permanently within the light of God's wisdom. At best, they channel spiritual vision into the world, banishing fear and confusion much as the rising Sun dispels the darkness of night.

While individuals with Jupiter in Leo are aware of the divinity within themselves, they are also conscious of the operation of the Divine Intelligence within the world. The actions of this Intelligence may be a mystery to them, but they play out their inwardly designated roles as best they can, assured that the knowledge, power, and vision they need has been theirs since birth.

In the process of fulfilling their spiritual mission, people with Jupiter in Leo discover that there are people above them and below them in the spiritual hierarchy, for even as they themselves have followers and satellites, they may sometimes become satellites to people more important than themselves. This quasi-feudal arrangement parallels the knight's formal subordination to his king. At best, the system allows divine power

to flow freely from the spiritual realm into the material world, through a chain of human intermediaries.

People with Jupiter in Leo base their understanding of the world on their understanding of themselves. Starting from an inborn self-knowledge, they develop an elaborate personal mythology that is expressed in their words, their actions, their clothing, their posture, and their physical appearance. These people take great pleasure in playing out their self-created roles. Unfortunately, some get so wrapped up in themselves that they consider other people and events important only insofar as they touch upon their own personal dramas. This type of psychological projection is relatively unconscious in people with *Sun* in Leo, but in people with Jupiter in Leo it is highly conscious. By creating their own scenes, defined by their own values, people with Jupiter in Leo are in essence creating their own worlds. Thus, newcomers who enter their orbit instinctively take their places within a well-ordered hierarchy of values, even as courtiers take up the specific privileges and duties of their office.

Jupiter's archetypal connection to music and dance is very pronounced in this position. People with Jupiter in Leo are tuned in to the weird, lilting music of the cosmos, and instinctively match their own movements to its rhythm. They are especially attracted to traditional forms of culture and art. Nostalgic for the aesthetic ideals of their parents' generation, they may embrace old-fashioned dances or music and develop these artistic forms to new levels of perfection.

The traditionalism associated with this position may also extend to romance. People with Jupiter in Leo embrace old-fashioned sex roles and chivalrous forms of courtship. They favor these familiar forms because they make it easy to give dramatic expression to one's passions. Romanticism of this type has gone out of fashion, since it is considered too actorly to be real. Admittedly, idealized romanticism is difficult to sus-

tain past the phase of courtship, since it is necessary for both participants to play out idealized roles. Yet these difficulties do not make the courtly conception of romance unreal. Romantic idealism is in fact one of the chief ways that people experience the immanence of the divine within the Creation. The adulation of Hollywood movie stars, for instance, is based on the public's recognition that these actors are manifestations of divine beauty and divine love. Not surprisingly, a number of venerated movie stars have Jupiter in Leo, including Rita Hayworth, Rex Harrison, Bette Davis, Yul Brynner, Claudette Colbert, Elizabeth Taylor, and Lana Turner. Note that Liz Taylor, Bette Davis, and Yul Brynner are famous for their portrayals of kings and queens, in keeping with the regal imagery characteristic of Leo.

Many stars with Jupiter in Leo are highly sexed; some are even libertines. This is typical of people with strong Jupiters, and can be observed when Jupiter is rising, on the Midheaven, or in Sagittarius, Libra, or Pisces. Movie stars with Jupiter in Leo often have a lot of problems in their love lives, for they expect so much from their relationships that they inevitably encounter a lot of disappointment. Everyday people with this placement may also suffer the repercussions of an overblown romanticism. Still, they would rather enter into dramatic but problematical romances than settle for safe, humdrum relationships. As far as they're concerned, disappointment is not the problem; the problem is summoning up the *courage* to live life on a large scale—to live life as a romantic drama.

People with Jupiter in Leo inspire the devotion of others to the degree that they devote themselves to a vision of beauty and truth. There are some, unfortunately, who become prima donnas, and act as if their self-proclaimed prerogatives have been granted by God. Expecting everything to revolve around them, they treat others as satellites whose only purpose is to reflect their own glory. Luckily, this failing is unusual.

As worshippers of the life force, people with Jupiter in Leo generally retain a childlike humility, for they are in awe of the majesty of the Creation, and of life's unlimited potentials for self-expression.

Examples: John Sebastian (Singer—*The Lovin' Spoonful*); Robbie Robertson (Lead singer for *The Band*); Penny Marshall (Actress, director—*Laverne and Shirley*, *Big*); Geraldo Rivera (Controversial talk-show host); Alice Walker (Afro-American writer—*The Color Purple*); John Denver (Singer, songwriter—*Country Roads*); Federico Fellini (Surrealistic filmmaker); Anita Ekberg (Glamorous actress—*La Dolce Vita*); Bella Abzug (Radical politician); Willie Shoemaker (Jockey); Bette Davis (Actress—*Now, Voyager*); Milton Berle (TV comic); Cab Calloway (Crazed bandleader); Rex Harrison (Actor—*My Fair Lady*); Armistead Maupin (Gay writer—*Tales of the City*); Peter Lynch (CEO Fidelity Magellan); Busby Berkeley (Hollywood choreographer—symmetrical extravaganzas); André Breton (Poet, essayist—Dadaism, surrealism); Gene Autry (Singing cowboy); Peter O'Toole (Actor—*Lawrence of Arabia*); Alphonse Mucha (Art nouveau artist); Stockard Channing (Actress—*The Girl Most Likely*); Mick Jagger (Swaggering rock star); R. Crumb (Underground cartoonist, social critic); Sly Stone (Lead singer—*Sly and the Family Stone*); Mickey Mantle (Baseball superstar); Debbie Reynolds (Actress—*The Unsinkable Molly Brown*); William Ruckelshaus (First EPA director); Richard Lester (Director—*Help!*); Bhagwan Shree Rajneesh (Guru—sexual liberation); Jim Nabors (Actor—“Gomer Pyle”); Rita Hayworth (Actress, dancer—*Gilda*); Gay Talese (Sociological writer—*Thy Neighbor's Wife*); Alfred North Whitehead (Science writer—*Adventures in Ideas*); Leona Helmsley (Hotel magnate); Andy Warhol (Leader of the pop art movement); Astrid Lindgren (Writer—*Pippi Longstocking*); Bill Gates (Computer guru, tycoon, philanthropist); Tom Laughlin (Director—*Billy Jack*); Edith Head (Hollywood costumer).

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Jupiter in Virgo

True Jupiterians know how to surf reality. They see a wave on the horizon, and from an instinct for the rhythm of events, know approximately when the wave will arrive. Once the wave is upon them, they get on top of it and use its energy to take them where they want to go. People with Jupiter in *Virgo* aren't very good at this, since they are too focused on the immediate situation to pay attention to emerging conditions. Blind to the waves until they are almost on top of them, events are constantly crashing down upon them unawares.

Since people with Jupiter in Virgo can be thrown off-stride by unexpected events, they occasionally find themselves stumbling through a series of crazy predicaments. This type of problem finds artistic expression in screwball comedies, many of whose stars have Jupiter in Virgo. Examples include Ruth Gordon, Gene Wilder, Steve Martin, and Carole Lombard. Luckily, people with Jupiter in Virgo have a good sense of humor. Thus, even in the midst of the most ridiculous predicaments they know how to step back and laugh at their situations.

Jupiter connects one's visionary ideals to one's actual behavior. People with Jupiter in Virgo can be so rigidly idealistic that they see any deviation from their ideals as a form of hypocrisy or corruption. Adept at finding discrepancies between people's purported beliefs and their behavior, they can be harsh critics. Unfortunately, they don't always understand other people's thinking, since they have a hard time grasping the framework within which they are operating. They have a great *need* to understand other people and are constantly soliciting their views, but they are handicapped by their assumption that their own views are the only ones consistent with the natural order. Ultimately, they have to work things out for themselves, examining each of their assumptions to discover where they do and don't conform to reality.

Since these people are both sharp-witted and intellectually honest, this task is well within their capabilities.

People with Jupiter in Virgo are enthusiastically committed to family life. They have an instinctive understanding of the importance of family roles, and make a concerted effort to embody the ideal mother, father, brother or sister. Sometimes their attempts to perfect these roles cause them to neglect their own needs. This can lead to a breakdown of established forms—rather like a minister whose unsatisfactory home life propels him into an affair with a parishioner. Examples of Jupiter in Virgo's tendency to overformalize family life can be seen in Donna Reed, Hugh Beaumont (*Leave It to Beaver*), Thornton Wilder (*Our Town*), and Robert Reed (*Brady Bunch* father who died of AIDS).

People with Jupiter in Virgo may feel inadequate to their self-imposed roles or guilty when they are unable to fulfill them. This usually indicates that the roles they have adopted are incompatible with their inner natures and need to be reformulated. Since people with Jupiter in Virgo naturally gravitate towards roles sanctioned by society, breaking the mold can give rise to a lot of anxiety. It is consequently only with a great deal of effort that they are able to work out roles they can comfortably call their own.

Given their exacting standards, people with Jupiter in Virgo tend to have problems in their relationships. As consummate idealists, their expectations are high—so high that others may not be able to live up to them. Often their partners find them too critical, or tiresome in their tirades over petty annoyances. Generally, people with Jupiter in Virgo are forbearing with their loved ones. However, in their dealings with the public they may be given to sarcastic remarks and irritable sniping. Many people with this position are in fact humorous and insightful social critics, who know how to describe their countrymen as if they were members of a primitive tribe. Of course they themselves can be

rather strange. One curious trait of the position is a rather gnome-like or troll-like appearance, as one sees with Nancy Walker, Danny DeVito, Carol Burnett, Giulietta Masina, and Mickey Rooney.

While there is a stubbornly argumentative side to Jupiter in Virgo, people with this position are genuinely concerned about the well-being of other people. They put a lot of energy into helping others, especially the weak and disadvantaged. Since people with this position are often uncomfortable in the limelight, they tend to operate from the sidelines, offering sage advice to people who are in trouble or who are overwhelmed by the chaos of modern life. Always optimistic, these people have faith that life's chaos and disorder will ultimately settle into tried-and-true patterns, since these patterns, being grounded in nature, are always the most comfortable.

The opinions of people with Jupiter in Virgo are rarely given the weight they deserve. Having an elevated social status is a big advantage in getting people to listen, and on an archetypal level Virgo is related to women, the working class and social minorities: groups of humble status. Note that the signs traditionally ruled by Jupiter—Sagittarius and Pisces—are associated with the ruling class.

In spite of the disadvantages of their social station, people with Jupiter in Virgo never abandon their efforts to improve social conditions. They have an innate belief in their own divinity and goodness, and think of themselves as servants in God's divine plan. Even those who aren't particularly religious recognize the angelic element in their own personalities and try to honor it and give it room to grow. When they remember to invoke this exalted side of themselves, they are able to rise above life's petty problems. It is this capacity for transcendence that keeps them sane, and at least on a higher plane, serene.

Examples: Philip Roth (Writer—*Portnoy's Complaint*); Alix Shulman (Writer—*Memoirs of an Ex-Prom Queen*); Elizabeth Montgomery (Actress—*Bewitched*); Morris Berman (Writer—*The Reenchantment of the World, Coming to Our Senses*); Danny de Vito (Comic actor—*Madeleine, Throw Mama from the Train*); Ben Stein (Deadpan comedian, emcee); Tom Hanks (Actor—*Forrest Gump*); Rita Coolidge (Country-rock singer); Pete Townshend (Leader of *The Who*); Scott Adams (Cartoonist—*Dilbert*); Berke Breathed (Cartoonist—*Bloom County*); Al Capp (Cartoonist—*L'il Abner*); Nancy Reagan (First Lady); Ralph Waldo Emerson (Poet, transcendentalist philosopher, abolitionist); Giulietta Masina (Actress—*La Strada, Juliet of the Spirits*); Hugh Beaumont (Actor—“Ward Cleaver” on *Leave it to Beaver*); Stephen Foster (Songwriter—*My Old Kentucky Home*); Carol Burnett (Comedienne); Ira Progoff (Psychologist who uses the journal approach); Marsha Kramer (Actress—“Schultzzy” on *The Bob Newhart Show*); Albrecht Dürer (Renaissance engraver); Quentin Crisp (Drag queen; author of *The Naked Civil Servant*); Burl Ives (Traditional folk-singer); John Kenneth Galbraith (Economist); Philip La Follette (Progressive Party politician); Robert Ardrey (Anthropologist—*The Naked Ape*); Frank Capra (Director—*It's a Wonderful Life*); Thornton Wilder (Playwright—*Our Town*); Theodora Kroeber (Anthropologist—*Ishi in Two Worlds*); Alex Haley (Writer—*Roots*); Farley Mowat (Naturalist writer); Claude Levi-Strauss (Anthropologist); Murray Bookchin (Anarchist theoretician); Frank Herbert (Sci-fi writer—*Dune*); Al Jaffee (Satiric cartoonist—*Mad Magazine*); Rita Mae Brown (Writer—*Rubyfruit Jungle*); “Patch” Adams (Doctor); Justin Green (Underground cartoonist—*Binky Brown Meets the Virgin Mary*); Carol Browner (EPA head).

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Jupiter in Libra

Jupiter is so powerful in Libra that I am tempted to call it the co-ruler of the sign. People with Jupiter in Libra are cultural activists with a strong drive to shape society’s vision of reality. This is evident in the large number of politicians and media personalities with Jupiter here.

Especially noteworthy are the many influential television stars with this position. These include Jennifer Aniston, Henry Winkler, Keenan Ivory Wayans, Fran Drescher, Larry King, Steve Allen, and Shirley Jones. The television shows popularized by these people promote the view that humanity can function as one loving family—that people should cooperate with each other, and that it will be fun to do so.

Because people with Jupiter in Libra have a strong desire to better society, they are often involved in politics. Generally, they are liberals (Libra-Is), in keeping with the inclusive, idealistic nature of the sign Libra. Enemies of underhandedness and subterfuge, these people believe that the public is best served when social policies emerge from a frank discussion of the issues. Though most people with Jupiter in Libra are liberals, there are also a number of conservatives with this position. These people are alarmed when they see the values of the social majority—the *middle*—threatened by destabilizing cultural forces. Taking up the role of cultural watchdogs, they do their best to protect the public from corruptive cultural forces.

People with Jupiter in Libra are highly aware of the positive and negative influences of popular culture. As political or artistic phenomena emerge on the cultural horizon, they analyze them and consider their probable effects. In explaining these judgments to the public, they may be tempted to oversimplify. It is important, however, that they refrain from deceiving the public, for in the long run they are best served by a frank and honest approach.

Not only do people with Jupiter in Libra promote their own interpretation of reality, they also point out common errors of fact and interpretation. A number of famous debunkers have Jupiter in Libra, including Martin Luther, Howard Zinn, Herbert Marcuse, Bill Moyers, Helen Gurley Brown, and Ralph Nader. Most of these people are involved in straightforward cultural criticism. Some, however, present their ideas

in the guise of entertainment. Norman Lear, for instance, promoted liberal values in his hit comedies *Maude* and *All in the Family*, while Steve Allen promoted a relaxed sexuality in his early comedy show. Notice that both of these people left their subtly subversive TV shows for serious political activism. Lear's *People for the American Way* organizes political opposition to the religious right, while Steve Allen campaigned to eliminate sex and violence from television.

People with Jupiter in Libra recognize society's need to evolve, and are often advocates of cultural and political reform. As social activists, they can be very effective, for as friendly folks who talk to all kinds of people, they know just how far the public is willing to go. More importantly, they know what the populace already *believes*. This enables them to secure a sympathetic hearing for their own ideas, for in the process of putting together a political or cultural program, they frame their ideas within beliefs that are already held by the public. These concessions to popular tastes, unfortunately, can have dubious results, especially on an artistic level. It is not as if the art produced by these people is lacking in originality. It is nonetheless unabashedly middle-brow, for they are trying to find a stable middle ground where entertainment, politics, sex, and art are integrated into a unified and attractive whole.

Negatively, people with Jupiter in Libra pander to the childishness of the public, spinning out feel-good fantasies that demand little concentration or commitment. Their sense of reality, though idealistic, lacks edge, and their seductive promises are easily exploited for cynical purposes. At worst, they are like dishonest politicians who win over the public with attractive promises without having any idea how these promises are going to be realized. Vision is their primary concern, and they care little whether these visions are ever embodied on the physical plane.

People with Jupiter in Libra choose their battles carefully. Allowing most of life's problems to pass without comment, they restrict their involvement to issues that are close to their hearts. In this way they remain alert and clearheaded, and meet the world with a fresh and optimistic attitude. These qualities are exemplified by the 16th degree of Libra, which is symbolized by "Men clearing the wreckage of a pier damaged by a storm." This degree alludes to the Libran impulse to "clear the decks" by eliminating mental and emotional debris. Jupiter in Libra's fresh, clearheaded perspective can be seen in the following examples: Hayley Mills, Diane Keaton, Bill Clinton, and Dolly Parton.

As a highly adaptive planet, Jupiter accords well with Libra's openness to the unexpected. The first, or keynote degree of Libra pictures a girl chasing a butterfly. This symbolizes a willingness to allow events to unfold as they will, and to follow the guidance of the spirit wherever it leads. It is a degree of serendipity. The last degree of Libra (as given in *The Zodiac by Degrees*) shows a man hiding a card up his sleeve. This represents the use of underhanded methods to get one's way. The sign's basic lesson, then, is to trust and accept the gifts of the spirit without subjecting them to the corruptive influence of base desires.

Sexually, people with Jupiter in Libra are very up-front. They may even appear voluptuous or abandoned. However, it is usually the public they are trying to seduce rather than single individuals. These people routinely enlist their physical attractions in the promotion of their agendas, infusing their arguments with a subtle seductiveness that other people identify as *charm*. Physical beauty also adds to their persuasive power. These people are often strikingly good-looking. Some may even hold themselves up as exemplars suitable for emulation. Should the public decide to lionize them, they are in effect voting for a new standard of beauty. People with Jupiter in Libra who have influenced collective standards of beauty include Brigitte Bardot, Naomi Campbell, Madonna,

Doris Day, and Sylvester Stallone. Notice that these people display a novel mixture of masculine and feminine traits. This is not surprising, since both Libra and Jupiter are involved in the balancing of opposing forces.

Examples: Bill Clinton (U. S. president); George W. Bush (U. S. president); Keenan Ivory Wayans (Black comedian); Jennifer Aniston (Actress—*The Good Girl*); Oliver Stone (Director—*J.F.K.*); Ayatollah Rafsanjani (Iranian president—moderate); Gilda Radner (Comedienne—*Saturday Night Live*); Bryan Ferry (Lead singer of *Roxy Music*); Sophia Loren (Actress—*Two Women*); Diane Keaton (Director, actress—*Annie Hall*); Ken Starr (Prosecuted Clinton for sexual misdeeds); Norman Vincent Peale (Pop philosopher—*The Power of Positive Thinking*); Otto von Bismarck (German nationalist leader—unified Germany); Shirley MacLaine (Actress, popularizer of New Age ideas); Alexander Calder (Sculptor—abstract mobiles); M. C. Escher (Artist—visual puzzles); Dolly Parton (Singer, personality); Jim Garrison (Attorney, J.F.K. conspiracy buff); Judy Garland (Singer, actress); Jack Kerouac (Beat writer—*The Dharma Bums*); William Gaines (Publisher of *Mad* magazine); Goldie Hawn (Actress—*The Banger Sisters*); Neil Young (Rock singer); Richard Nixon's “Silent Majority” speech (11/3/1969); Helen Gurley Brown (Editor of *Cosmopolitan*); Lyndon LaRouche (Political cult leader), Pier Paolo Pasolini (Film director—*Arabian Nights*), Gus Hall (Leader of the Communist Party U.S.A.); Martin Luther (Reformation leader, incendiary); Johann Sebastian Bach (Baroque composer); Van Morrison (Folk-rock singer); Karen Silkwood (Investigated radioactive contamination, assassinated); John Waters (Director of taboo-breaking films—*Pink Flamingos*); Bette Midler (Singer, comedienne, actress—*Ruthless People*); Jacques Cousteau (Oceanographer, environmentalist); Ludwig Mies Van der Rohe (Modern architect); Paul Kagame (President of Rwanda, sought reconciliation of Hutus and Tutsis); Herbert Marcuse (Political and cultural theorist—*One-Dimensional Man*); Raphael of Urbino (Renaissance painter specializing in serene landscapes); Russ Meyer (Soft-porn director—*Faster Pussycat, Kill, Kill*); Ralph Nader (Consumerist, presidential candidate).

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Jupiter in Scorpio

People with Jupiter in Scorpio believe that society conspires to hide the very truths that hold the key to real understanding. For these people, life's most important truths lie beneath the surface, and short of understanding these deeper realities, one's worldview remains phony and incoherent. Beneath life's placid surface lies a chaos of desires and impulses directly connected to the primitive life force. Sex comes to mind, and not just vanilla sex, but the wilder, more primitive aspects of sex. People with Jupiter in Scorpio honor this source of vital energy by giving their animal instincts a long leash. Since these people feel more alive when they are living on the edge, they routinely overstep the bounds of the socially acceptable. A few of the rebellious primitives with Jupiter in Scorpio are: Patti Smith, Ken Kesey, Charles Manson, Georgia O'Keeffe, and Bernadette Devlin.

As a water sign, Scorpio focuses on the emotional and psychological aspects of reality, but as a late sign it emphasizes *collective* emotions and collective psychology. People with Jupiter in Scorpio are very aware of society's shared emotional underpinnings, yet they refuse to fall in with the emotional mind-set of the masses, and are constantly battling society's invisible chains of fear and repression. Some of the penetrating social critics with this placement include Norman Mailer, Camille Paglia, Tennessee Williams, and Paul Goodman.

While people with Jupiter in Scorpio are armored against the emotions of the collective, the population at large is oblivious to these influences. Should Jupiter in Scorpio natives try to apprise these people of their psychological oppression, their listeners often have no idea what they are talking about, or think they are just being paranoid. Meanwhile, these same unconscious individuals are imposing their own conventional assumptions on everyone around them while providing support to a reality-structure for which they take no responsibility. Is it any wonder

that people with Jupiter in Scorpio are constantly trying to rescue them from their unexamined beliefs? And while their warnings often go unheeded, they still serve to remind Jupiter in Scorpio natives that they themselves are in constant danger of being absorbed into a false reality.

People with Jupiter in Scorpio have a good grasp of the dark side of life. Where money or power are involved, they are quick to suspect the hatching of sinister plots. Fearful of being tricked, and unsatisfied with their present level of understanding, they are constantly undermining the accepted worldview by unearthing censored or suppressed facts. A new level of reality is being revealed to them—a level that is hidden not only from themselves, but from almost everyone. At times, they feel they are groping in the dark, but at least they *know* they are groping.

One of the most important of Jupiter's polarities is courage versus fear. This is a particularly pressing issue for people with Jupiter in Scorpio. These individuals meet dangerous situations head-on, with a kind of forced bravery. As warriors for their own reality, they are forced to draw on unusual reserves of strength in their battle against the Establishment. A bitter competition exists between nations, religions, individuals, and reality conceptions, and in this dog-eat-dog world it is better to be a pit bull than a beagle. Life has its winners and its losers, and to be absorbed into a false reality is to lose, for it is tantamount to being spiritually cannibalized. People with Jupiter in Scorpio would die before they allowed this to happen. Ferocious in psychic self-defense, these people all have their "fangs." At times they give others a glimpse of these fangs, though often in an oddly "cute" way. They want other people to know they aren't to be trifled with, but they also want to be liked.

On a sexual level, people with Jupiter in Scorpio are sleek and seductive. They can also be very dominating, for they have the ability to penetrate their lovers' psychic defenses and transfer visions and pictures into their minds. One could almost say that they know how to cast a *spell*

over other people. By contrast, they themselves are highly resistant to people's spells. They may have their own obsessions, but it is rare for them to fall into the obsessions of others. Still, when they do fall, they fall hard. They may even come under the control of a charismatic cult leader.

As part of their love affair with the secret side of life, people with Jupiter in Scorpio often take an interest in the occult sciences. Even those with no particular taste for occultism have a naturally occult turn of mind. Like investigators in a haunted house, they ignore their fears and sniff out the dark secrets of life. Throughout the course of their lives they encounter weird phenomena, and may detect disturbing overtones in even the most mundane events. They try to discern the deeper meaning of these situations in order to master them on an inner level, for if they can master these situations internally, they are confident that they will be able to master them in the outer world.

People with Jupiter in Scorpio are very interested in the issues of fatality and synchronicity. The most evolved among them believe that we unconsciously orchestrate the patterns of our lives through the imposition of subconscious thought-forms. The following people with Jupiter in Scorpio have explored the nature of fate in their writings: Stephen King, Kurt Vonnegut, Paul Bowles, and Tennessee Williams.

Negatively, people with Jupiter in Scorpio believe that their fate is set in stone. They see life as a series of predetermined events linked by invisible chains of causality. Some feel that they are dogged by personal demons, whose nasty tricks are aimed at awakening them from false assumptions. Others adopt the demonic role themselves, pulling the rug out from under other people's feet and forcing them to face reality in the raw. Sometimes they are quite cruel, pushing people's buttons and watching as a torrent of repressed emotions bursts forth.

Beyond their interests in the occult, people with Jupiter in Scorpio are natural mystics. Attuned to the strange emotions floating around in

the collective mind, they may try to bring these feelings to the attention of the public through art and literature. Writers with this placement are particularly attracted to fantasy writing, since Scorpionic fantasies, far from being mere fictions, have deep resonances with occult and psychological realities. Some of the more interesting writers with Jupiter in Scorpio include C. S. Lewis, Jean Genet, Jorge Luis Borges, Stephen King, L. Ron Hubbard, and William Golding.

Due to the underlying influence of Pluto, people with Jupiter in Scorpio are highly aware of collective thought-forms. This can make them defensive and even paranoid, but also goads them into taking responsibility for both their own thoughts and the thoughts of the public. Their campaign against repressive thought-forms is in fact part of their ongoing effort to combat cultural and political stagnation.

Examples: Patti Smith (Proto-punk singer); Jamie Lee Curtis (Actress—*Halloween*); Ian Anderson (Lead singer of *Jethro Tull*); Dennis Kucinich (Ex-mayor of Cleveland); Alfred Hitchcock (Director—*North by Northwest*); Frances Yates (Historian of the occult tradition); Jean Genet (Homoerotic writer, criminal); Ronald Reagan (Movie star, president); Vincent Price (Hammy actor—horror movies); Paul Goodman (Gay writer—*Growing Up Absurd*); Jorge Luis Borges (Semi-occult writer—*The Aleph*); Georgia O'Keeffe (Painter of Southwestern subjects); Tura Satana (Actress—*Faster, Pussycat, Kill, Kill*); C. S. Lewis (Fantasy writer—*Perelandra Trilogy*); Gloria Swanson (Actress—*Sunset Boulevard*); George Baxt (Writer—*Burn Witch Burn*); Aleister Crowley (Magician on the dark side); Andrei Codrescu (Humorist); William Hogarth (Satirical lithographer); Antonio Gaudi (*Art nouveau* architect); Raymond Chandler (Detective novels); Murray Perahia (Classical pianist); Odilon Redon (Mystical painter); Tennessee Williams (Playwright—*Suddenly Last Summer*); Camille Paglia (Controversial essayist who takes on feminism and deconstructionism); Mata Hari (Courtesan, spy); William Golding (Writer—*Lord of the Flies*); Jean Harlow (Actress; had a harrowing life); Marianne Faithfull (Folksinger); Ernest Hemingway (Writer—*The Sun also Rises*); David Rorvik (Author—*The Cloning*

of a Man); Carl Sagan (Astronomer, popularizer of science); Diane Arbus (Photographer—human grotesques); Nino Rota (Composer for Fellini films); Henry Kissinger (Policy-maker for the war in Vietnam); Tuli Kupferberg (Lead singer of *The Fugs*); Redd Foxx (Off-color comedian); Lydia Lunch (Radical punk rock singer); Boris Karloff (Actor—*Frankenstein*); Eldridge Cleaver (Activist); Albert Brooks (Director—*Defending Your Life*); Catherine MacKinnon (Feminist—anti-porn); Ken Kesey (Writer—*One Flew over the Cuckoo's Nest*);

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Jupiter in Sagittarius

People with Jupiter in Sagittarius approach life with optimism and high spirits. Though they can be humorous and playful, they are also intellectually ambitious, for they aspire to nothing less than a comprehensive understanding of the entire world. In their efforts to broaden their understanding, people with Jupiter in Sagittarius do a lot of traveling, both to other lands and to the far reaches of the mind. Quick to pick up new concepts and philosophies, they are equally quick to discard them if they find them lacking in explanatory power. Others sometimes consider them dilettantes, but in this they are mistaken. People with Jupiter in Sagittarius know how to apply ideas from one field to another, so their perspective is actually broad and well-balanced.

Jupiter in Sagittarius is associated with the archetype of the “Wise Fool.” Though people with Jupiter here see most people as fools who are seriously out of touch with reality, they recognize that they too are fools, since their worldview is provisional, fragmented and confused. As “wise fools,” people with Jupiter in Sagittarius are constantly trying to bring people back to earth through ironic or existential humor. Some of the comic sages with this placement include Woody

Allen, Tom Robbins, Harpo Marx, Matt Stone (*South Park*), and Yvonne de Carlo (*The Munsters*).

People with Jupiter in Sagittarius have an excellent sense of humor. They recognize that life has a silly, childish side and should never be taken too seriously. It is in fact this loopy, madhouse sensibility that keeps them sane in the midst of life's craziness. People with Jupiter here experience life as a brightly-colored Ferris-wheel that is spinning so fast that its riders have a hard time getting their bearings. Rather than getting upset by these confusing fluctuations, they try to relax and enjoy the ride. They don't give a lot of weight to the cartoonlike whirl of the sensory realm, yet they still believe that life's highest truths exist in the here and now and not in the realm of abstract ideas. This is one reason they don't come off as gurus. Their focus is not on "eternal truths," but on insights that clarify what is going on *right here* and *right now*.

More than anything, people with Jupiter in Sagittarius aspire to mental clarity. They achieve this clarity by building up accurate intellectual analyses and by puncturing false mythologies. I am reminded of the image for Phase 22—the Sagittarius Moon Phase.²⁸ This image shows a sage walking through a gaudy carnival, heedless of the dancing girls, the rides and the freak shows. The sage is aware of these eye-catching distractions and may even linger to observe them. However, he is motivated by detached curiosity rather than passion. The other people at the fair, by contrast, are caught up in the superficial whirl of the senses. Like the greater part of humanity, they are sleepwalkers stumbling through a seductive but illusory dreamworld.

The sage of Phase 22 is successful in achieving his goals because he is playing reality not as he wants it to be, but as it actually is. He is not trying to enforce his will, but passively subordinates himself to the

²⁸ See Martin Goldsmith, *Moon Phases*, p. 149.

practical possibilities of his situation. Others may think him lucky, but luck has little to do with it. Events fall in place for him because he is playing the situation as it lies.

People with Jupiter in Sagittarius may be compared to surfers. They pay attention to surface phenomena, but are also aware of deeper currents shaping the course of events. While others make frantic attempts to prop up their misrepresentations, people with Jupiter in Sagittarius are in the swing of things. They dance gracefully within each situation, and take pleasure in all its weird twists and turns. Rather than getting upset by unexpected events, they look upon life's surprises as exciting new opportunities.

Though people with this placement generally adopt a detached stance towards their environment, they occasionally dive into the whirl of things. Recognizing that the energies of the Divine Mind are immanent in the physical world, they see their own activities as lesser expressions of this divine activity. At least intuitively, people with Jupiter in Sagittarius conceive of the Creator not as a grave and static father-figure but as a mischievous God with a crazy sense of humor—a God who likes to throw together strange new combinations and stir the pot.

People with Jupiter in Sagittarius have a good idea what *is* happening, and what *isn't* happening. They have no patience for nowhere scenes and can be very sarcastic when they encounter them. If a situation is going in circles, they are the first to call for intelligent leadership. If there is little hope for improvement, they pick up stakes and look elsewhere. Never do they try to represent things as more or less meaningful than they are. They may bestow great significance on small events, or dismiss grandiose events as meaningless. Most other people fixate on petty, trendy things, just because they are close at hand, and ignore important things that have just appeared on the horizon. As compassionate individuals, people with Jupiter in Sagittarius are constantly trying to jostle

these people into a more balanced perspective—by inflating what is important, and deflating what is trivial.

Having rejected many of society's prevailing assumptions, people with Jupiter in Sagittarius find much of life ridiculous or surreal. Surveying their scenes with the detachment of foreign anthropologists, they are constantly trying to fathom the motivations of other people. Their own perspective may, in fact, be so far from the norm that others consider them lost. Yet this is not really the case. Theirs is an unmarked path, invisible to others, and grasped solely through spiritual intuition. And while this path is different for every individual, it always leads to greater consciousness, energy and life.

People with Jupiter in Sagittarius are highly independent, but they are also very sociable. They seek out people who excel at verbal banter and keep them amused and on their toes. In matters of the heart they are honest and aboveboard, preferring frank self-revelation to muddled romanticism. Since they have the courage to act on the knowledge of the heart, they play emotional situations as they lie. Predictably, they avoid people who try to rein in their thinking and their behavior. Given the vastness of the world, they see no reason to put up with people who are trying to restrict their freedom.

Examples: Dale Evans (Cowgirl); Julia Child (Television chef); Jimmy Carter (President); Alan Alda (Actor—*MASH*); Mary McCarthy (Writer—*The Group*); Norman Cousins (Writer, editor of the *Saturday Review*); Audie Murphy (World War II hero, actor); Richard Dreyfuss (Actor—*Jaws*); Hugh Grant (Actor—*Three Weddings and a Funeral*); William Blake (Poet and illustrator with a cosmic vision); Eve Arden (Actress, comedienne—*Our Miss Brooks*); Burt Reynolds (Comic actor—*Smokey and the Bandit*); Albert Finney (Actor—*Tom Jones*); James Baldwin (Black writer—*Another Country*); Lady Bird Johnson (First Lady); Emma Thompson (Actress—*Sense and Sensibility*); Lauren Bacall (Actress—*To Have and Have Not*); Sarah Ferguson (High-living British

royal); Jim Henson (Puppeteer—*The Muppets*); Audrey Meadows (“Alice” on *The Honeymooners*); Studs Terkel (Sociological Writer—*Working*); Idries Shah (Writer on Sufism); John Cage (Avant-garde composer); Henri de Toulouse-Lautrec (Painter—cabaret scenes); Holling C. Holling (Children’s book writer, illustrator—*Minn of the Mississippi*); Vincent Van Gogh (Artist); Antoine de St. Exupéry (Writer—*The Little Prince*); Tracey Ullman (Actress—*Small-Time Crooks, A Dirty Shame*); Dianne Wiest (Actress—*Radio Days*); Richard Simmons (Exercise guru); Tommaso Campanella (Renaissance philosopher—*City of the Sun*); Georg Hegel (Philosopher of historical dialectics); Al Gore (Politician, environmentalist—global warming); Bernadette Peters (Actress—*Annie Get your Gun*); Tom Robbins (Writer—*Even Cowgirls Get the Blues*); Glenda Jackson (Actress—*Blume in Love*); Woody Allen (Comedian, filmmaker—*Stardust Memories*); William Butler Yeats (Poet, magician); Lawrence Durrell (Writer—*The Alexandria Quartet*); Ernie Pyle (War correspondent).

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Jupiter in Capricorn

Despite the conservatism of the sign Capricorn, people with Jupiter here are subtly subversive, for they consider the Establishment’s view of reality disorganized, incomplete, and ultimately false. I am reminded of the Devil Card of the tarot, where one side of the devil’s torso shows a woman’s breast and the other a man’s chest. Something is seriously wrong with the picture—as if pieces from two different puzzles had been mixed together. These components must be rearranged and restored to their natural places before one can arrive at an accurate picture of reality.

People with this placement want their worldview to conform to all of the available facts, since any viewpoint that fails to make sense of the facts is fundamentally flawed. People with Jupiter in Capricorn are adept at gathering relevant facts, but may have difficulty constructing a theoretical framework to make sense of these facts. In keeping with Capri-

corn's earthy nature, these people tend to have concrete, scientific minds. Science, however, works best in narrowly circumscribed investigations, while Jupiter is concerned with the overall picture. Since it is hardly possible for these people to supply concrete details for the entire picture, they are inevitably left with big holes in their worldviews. In many areas, they are not sure *what* they believe. At the same time, they are not convinced that anyone else has the answer, either.

In order to draw people into productive discussions about life's knotty problems, people with Jupiter in Capricorn often adopt the role of devil's advocate. They tax other people with the flaws and weaknesses in their reality conceptions—the fault lines of unexamined questions, where conflict and incoherence prevail. Doggedly arguing these points (with an occasional descent into intellectual bullying), they feel they have won if their opponents are unable to account for the facts. The following argumentative individuals have Jupiter in Capricorn: Gore Vidal, Malcolm X, William F. Buckley, and Vanessa Redgrave.

People with Jupiter in Capricorn often take a mischievous approach to the truth. Confronting people's beliefs with pointedly disrespectful humor, they rudely suggest that "Everything you know is wrong." Jupiter in Capricorn is in fact a very humorous placement. Thus, among the examples one finds a number of controversial but insightful comedians. These comics are confident of their views—often maddeningly so—yet one also has the sense that some part of the picture utterly eludes them. This draws their audiences into a serious engagement with the issues. A few of the thought-provoking comedians with Jupiter in Capricorn include Andy Kaufman, Vicki Lawrence, Snoop Doggy Dog, Chris Elliott, Dustin Hoffman, and Jonathan Winters. These comics have an aggravating ability to drag you into their sticking points and obsessions. One thinks of Dustin Hoffman's annoying portrayal of autism in *Rain*

Man, or Andy Kaufman's alarming entrance into professional wrestling, or *anything* Chris Elliott has done.

Despite their garrulous, humorous side, people with Jupiter in Capricorn move easily from pleasant chitchat to serious brainstorming. These are good people to turn to when one is looking for advice or for a heart-to-heart chat, for they are willing to discuss just about any subject, including topics about which they have little knowledge. If a topic is of real interest to them, however, they usually deepen their knowledge with an ambitious course of reading. Jupiter in Capricorn is in fact one of the planet's most intellectual placements.

People with Jupiter in Capricorn often find themselves involved in public discussions of controversial issues, for their personal problems have a way of reflecting the problems of the average citizen. As unwitting spokespeople for "everyman," these individuals have no trouble gaining the ear of the public. At the same time, they refuse to pander to public expectations, for they feel that they will serve society best if they retain their autonomy of thought and action.

Given the tribal nature of Capricorn, people with Jupiter in this sign usually identify closely with at least one social group—be it hippies, golfers, Trekkies, or housewives. Most have a number of loyalties, which assume greater or lesser prominence according to the situation. Sometimes these people act as advocates for the special needs and perspectives of their own class, race, gender, or nationality. In the short run, these campaigns may generate argument and dissension, but by clarifying the underlying issues they have the long-term effect of uniting the divided tribes of humanity.

One of Capricorn's basic truths is that the "body politic" cannot be healed until all of its various parts have been integrated into a comfortable and natural whole. This issue finds symbolic expression in the ancient myth of Isis and Osiris. In this myth, Isis reassembles the fourteen pieces

of Osiris' mutilated body, which, symbolically speaking, represent the various tribes of humanity. Like the parts of the body, the world's different peoples must function together not in temporary truces, but in natural and cooperative relationships.

Though people with Jupiter in Capricorn tend to focus on life's problems, they are basically optimists, for they retain the child's faith that there are happy solutions to most problems. They become discouraged only when they find themselves avoiding important problems, either through evasion or procrastination, since they realize that neglected problems are not likely to disappear on their own. For the same reason, they find it depressing when the populace refuses to address its common problems, since in the absence of focused collective efforts, social progress generally comes to a standstill.

Jupiter in Capricorn is something of a problematical placement, since the sign and the planet are to some extent incompatible. Jupiter promotes the exploitation of immediate opportunities, while the *modus operandi* of Jupiter in Capricorn is to formulate a plan and doggedly pursue it. People with Jupiter in Capricorn are a bit rigid. Thus, when a new opportunity arises, they may eye it with suspicion and stick to their original course, for to do otherwise might make them feel that they'd lost control. When things don't go as planned, they can get flummoxed and lose their stride. Eventually, however, they reassess their situations and adopt a new approach. Since they are extremely self-reliant individuals, their success is in some sense assured. This success, however, is based less on flexibility than on perseverance.

Negatively, people with Jupiter in Capricorn are morally immature. Contemptuous of established social rules, they act like spoiled children who expect others to set their limits. Some fall into hedonistic bingeing or sexual promiscuity (in keeping with the satyr-like character of Capricorn). Though people with this placement generally have a strong sex

drive and few sexual inhibitions, some try to overthrow every form of sexual restraint, and may end up paying the price.

Though moral irresponsibility can be a problem early in life, at some point people with Jupiter in Capricorn take up their responsibilities and learn to stand in their parents' shoes. Since they are self-governing individuals, they must make this decision on their own. If this were Saturn in Capricorn, karmic factors would force them to take responsibility, but when *Jupiter* is in Capricorn, people can stay on the sidelines indefinitely. It is often their sense of honor that goads them into accepting their social responsibilities, for they feel like cowards when they fail to stand up for their beliefs. If they themselves are not true to their ideals, how can they expect the younger generation to respect these ideals and push them forward? Caring too much to watch their beliefs neglected or trodden underfoot, it is only a matter of time before they decide to take a stand.

Examples: Virginia Johnson (Masters and Johnson sex research); Nat Hentoff (Jazz critic, political commentator); Rosa Parks (Civil rights activist); Philip Glass (Avant-garde composer); Carlos Castaneda (Writer on shamanism); Rod Serling (Director of *The Twilight Zone*); Yukio Mishima (decadent writer, paramilitarist); Edward Gorey (Writer, illustrator: comic morbidity); Gore Vidal (Writer of historical fiction; political analyst); Shana Alexander (Political commentator); Robert Jastrow (Astronomer); Walt Disney (Cartoonist, founder of *Disneyland*); Sylvia Porter (Economist—*Money Matters*); Werner Heisenberg (Physicist—Heisenberg Uncertainty Principle); Menachem Begin (Israeli leader); Karl Marx (Communist theorist); Sigourney Weaver (Actress—*Alien*); Steven Forrest (Astrologer—*The Inner Sky*); Barbara Stabiner (Psychic); Nancy Ling Perry (Symbionese Liberation Army); Frantz Fanon (Psychiatrist; political theorist); k. d. lang (Lesbian singer); Michael Richards (“Kramer” on *Seinfeld*); Julia Louis-Dreyfus (“Elaine” on *Seinfeld*); Washington Irving (Fantasy writer—*Rip van Winkle*); Joseph Wambaugh (Detective writer); Gary Cooper (Actor—

High Noon, Sergeant York); Ozzy Osbourne (Lead singer of *Black Sabbath*); Seymour Hersh (Investigative journalist—*My Lai*); David Hockney (Modern painter); Donna Summer (Disco queen); Jack Nicholson (Actor—*Easy Rider*); Saddam Hussein (Iraqi dictator); Martin Buber (Theologian—*Paths in Utopia*); John F. Kennedy Jr. (Editor of *George Magazine*); Margaret Mead (Anthropologist—*Coming of Age in Samoa*); Richard Nixon (President; Watergate scandal); Marlene Dietrich (Actress—*Witness for the Prosecution*); Albert Camus (Existentialist philosopher); Robert Altman (Film director—*Nashville*); Ru Paul (Drag queen, comic); Whoopi Goldberg (Comic, actress—*Sister Act*); Howard Dean (Democratic political leader); Bruce Springsteen (Rock singer).

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Jupiter in Aquarius

The sign Aquarius is so poorly understood that I will discuss the sign itself before taking up *Jupiter* in Aquarius. The basic themes of a zodiacal sign are indicated by the Sabian symbols of its first and last degrees. In the Sabians, the first degree of Aquarius is symbolized by an old adobe mission in the desert and the last degree is symbolized by the ruins of Babylon. The first degree shows a vital new cultural impulse, and the last degree shows a society that has failed to adapt to changing conditions and has subsequently fallen into ruin. The overall theme of the sign Aquarius is therefore cultural growth, decay, and regeneration. As individuals, Aquarians envision themselves as catalytic agents within these larger social processes.

My version of the first degree of Aquarius (found in *The Zodiac by Degrees*), pictures a damaged temple, one part of which has been rebuilt for modern use. This shows the Aquarian tendency to build on past traditions—to shore them up or to adapt them to modern needs. The collapsed part of the temple represents the rapid decay of social forms

once they have fallen into disuse, or more drastically, the tendency of civilizations to collapse when they fail to adapt to modern needs.

History provides many examples of societies that have obstructed attempts at reform and have stubbornly clung to policies that led to their ruin.²⁹ Human societies are inherently conservative—so much so that modernization is often forestalled until existent cultural forms are so out of phase with cultural needs that they start to crumble. When such fissures appear, progressive individuals can step in and effect vital social reforms. The timing of these changes, however, is more or less “set in stone” and may even be astrologically determined. When societies are ready for a new evolutionary step, individuals arise, as if by fate, to fulfill the need. This explains why major innovations are often introduced simultaneously by different people. The theory of evolution, for instance, was developed concurrently by Wallace and Darwin.

While certain historical periods favor modernization, there are also periods when society and its inhabitants get stuck in outmoded points of view. Once a society’s belief-system has settled into a rigidly interlocking structure, the populace finds it increasingly difficult to entertain any other point of view. Through a sort of mass hypnosis they begin to see their culture as immortal and absolute. In the 1960’s, American television brought out two cartoon shows called *The Flintstones* and *The Jetsons*, which represented the past and the future as variants of American suburbia. In their arrogance, these shows represented all of human history as an approximation of the 50’s American ideal. Ancient Egypt and ancient Rome had similar delusions of perpetuity, yet history teaches us that both of these societies crumbled into ruins and were reconstructed along radically different lines.

Because Jupiter deals with beliefs and assumptions, people with Jupiter in Aquarius have a strong awareness of their own culture's

²⁹ A number of these failures are described in *Collapse*, by Jared Diamond.

system of interlocking beliefs. Often their attitude towards these beliefs is quite paranoid. They feel trapped in a culture that is creaky, oppressive, and fraught with lies and illusions. Since they bear radical visions that threaten society's fundamental mythology, they may also be afraid of being singled out for political persecution.

People with Jupiter in Aquarius often give expression to their dangerous visions in the form of mystical or surrealistic art. Though much of this art is culturally marginal, these visions can still enter the collective unconscious, where they await proper conditions for germination. Then, like Sleeping Beauty, they awaken within the collective consciousness and blossom into full expression. Some of the visionaries with Jupiter in Aquarius include John Lilly, Savonarola, Laura Ingalls Wilder, Tim LaHaye, John Sayles, and Elisabeth Kubler-Ross.

The artistic creations associated with Jupiter in Aquarius may be surreal and futuristic, but they can also be violent and dystopian. Often these works contain images of great astral potency, which penetrate people's conscious defenses and enter into their subconscious minds.³⁰ Note, for instance, the powerful, violent imagery in the books of Ishmael Reed and William Burroughs, or the movie roles of Kevin McCarthy and Sissy Spacek.

One of the most curious characteristics of Jupiter in Aquarius is its connection to horror. A few examples of this tendency are Gustave Doré (illustrated Dante's *Inferno*), William Burroughs (*Naked Lunch*), H. P. Lovecraft, and Allen Ginsberg ("Howl"). Many individuals with Jupiter in Aquarius harbor a fearful conception of the world. Behind people's public images they see hidden agendas, and behind society's façade they see a system of interlocking lies. People with Jupiter in Aquarius make it their business to expose these lies, for until the truth is laid bare, social evolution will be no more than a dream.

³⁰ This is a basic function of Chiron, which is very strong in Aquarius.

While these efforts can be lonely and exasperating, at critical junctures these people have the power to dramatically accelerate the process of cultural evolution.

Since Saturn is the co-ruler of Aquarius (and perhaps its primary ruler), people with this position must address the Saturnian problem of *inertia*. It is easy to continue along an old trajectory for the simple reason that it doesn't take much energy, and for better or worse Aquarius is not a sign high in vital energy. In the Northern hemisphere, the Sun passes through Aquarius in the depths of winter. The sign's water-imagery calls to mind a river that is alternately freezing and thawing. People with Jupiter in Aquarius, similarly, make rapid evolutionary progress during certain periods of their lives, and during other periods fall into stagnation. During these down-cycles, they tend to sink into comfortable ruts and let their plans to change the world recede from consciousness. They may still think of themselves as progressives even after their beliefs have become rigid and formulaic. Part of the problem is the natural incompatibility between Jupiter and Aquarius. Jupiter functions best in mutable signs like Pisces and Sagittarius, where consciousness is focused in the immediate situation. People with Jupiter in Aquarius, by contrast, often live outside of their own time. At best they are living into the future, but they may also be stuck in the past. There are certainly plenty of people who *are* stuck in the past. Consider the large number of modern-day hippies who are still living in the Sixties, or the button-down conservatives who are stuck in the Fifties. The tendency to live in the past is also evident in the many historians with Jupiter in Aquarius, since historians, as a matter of course, immerse themselves in the problems and perspectives of bygone eras.

Because people with Jupiter in Aquarius are centered in timeless perspectives, they often consider contemporary social conventions arbitrary. With no intrinsic commitment to social *forms*, they have a hard

time adapting to traditional roles—especially traditional sex roles. Generally, they just follow their impulses and tune out other people’s disapproval. This sexual independence usually works to their advantage, since in a sign low in “animal spirits,” sexual experimentation can untap large reserves of raw energy.

Because people with Jupiter in Aquarius are skeptical of time-bound forms, they often adopt personas that are weird or whimsical. Initially this is an act of rebellion; they are “breaking the mold” as a way of laying claim to a wider field of psychological space. Unfortunately, some of these people may get trapped in their own bizarre personas. Thus, among the examples one finds the Barbi Bentons, who play into an image of mass desire and then live out their lives as phantasms in the collective imagination. Groucho Marx felt constrained to play out a version of “Groucho Marx” throughout his life, while Princess Diana struggled to escape the confining role of the British royal.

To avoid getting trapped in their self-created personas, people with Jupiter in Aquarius must summon up the will and energy to forge ahead in their personal evolution. Aquarius is a transpersonal sign. When these people are on a mission that serves the collective, they draw energy from a source beyond themselves. When they are *not* tuned in to their wider purpose, they fall out of touch with the Divine Mind and become drifters, cynics or nihilists, for it is possible for the universe to finish with them as completely as it finished with the triceratops. No zodiacal sign is more bound by its dharma, or spiritual purpose; no sign is more vital when it is plugged in, or more out-of-touch when it has strayed from its mission. While this seems a harsh fate, the cosmos always grants these people talents that correspond with the needs of the collective. It is up to them to honor their calling.

Examples: John Sayles (Director—*Brother from Another Planet*); Wendy O. Williams (Live sex performer, punk musician); Ioan Culianu (Writer—*Eros and Magic in the Renaissance*; assassinated by the Romanian secret police); Stewart Brand (Publisher—*The Whole Earth Catalogue*); Sissy Spacek (Actress—*Carrie*); William H. Macy (Actor—*Pleasantville*); Joerg Haider (Neo-Nazi Austrian politician); Ann Lee (Shaker prophet); Patricia Loud (Opened her house to TV cameras); Robert Bly (Poet, men's movement leader); Michel Foucault (Deconstructionist); Ivan Illich (Radical educational theorist); Anne Perry (Historical detective novels); Sanford Gottlieb (Pacifist—SANE); Mel Brooks (Director of film comedies—*Blazing Saddles*); Elisabeth Kübler-Ross (Writer on death and dying); Jim Carrey (Rubber-faced comedian—*Ace Ventura: Pet Detective*); Judy Blume (Author of realistic children's books); Anthony Hopkins (Actor—*The Silence of the Lambs*); Ishmael Reed (Writer—*Mumbo Jumbo*); Jane Fonda (Actress—*The China Syndrome*; anti-war activist); War of Worlds Broadcast by Orson Welles (10/30/1938); Julio Cortázar (Surrealist writer—*Hopscotch*); Leni Riefenstahl (Nazi filmmaker—*Triumph of the Will*); Larry Page (Co-founder of Google); Kevin McCarthy (Actor—*Invasion of the Bodysnatchers*); William Burroughs (Surrealist author—*Naked Lunch*); Robert Wise (Director—*The Day the Earth Stood Still*, *The Sound of Music*); Allen Funt (Host of *Candid Camera*); Roger Corman (Director—*Little Shop of Horrors*); John Fowles (Writer—*The Magus*); Alan Watts (Popularizer of Zen Buddhism); Thor Heyerdahl (Explorer—*Kon Tiki*); Hugh Hefner (Founder of *Playboy Magazine*); Jason Behr (Actor—“Max” on *Roswell*); Laura Ingalls Wilder (Writer—*Little House on the Prairie*); Lucio Costa (Architect of ultra-modern Brasilia); Pierre Bonnard (Impressionist painter); Tycho Brahe (Early empiricist astronomer—created a hybrid between the Ptolemaic and Copernican systems); Marie Curie (Physical chemist—radium); Ansel Adams (Nature photographer).

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Jupiter in Pisces

People with Jupiter in Pisces have a playful, imaginative view of life, for they never entirely lose their childhood conviction that life is a game. Skeptical of the sober givens of life, they routinely inject humorous comments into their conversations. On a superficial level this is their way of loosening things up. On a deeper level, it reflects their belief that reality is a product of consciousness.

Many elements of reality are beyond our immediate grasp; some are beyond our physical perception. Reality is in essence fluid and mysterious. Not only are external factors always changing, but our understanding of these factors is also changing. Something that we considered important yesterday may seem trivial tomorrow, and something we consider insignificant today may seem vital a year from now. Because people with Jupiter in Pisces are aware of the fluidity of their consciousness, they harbor doubts about even their most cherished beliefs. This can make them a bit indecisive, but it also encourages them to stay on top of their situations.

Jupiter in Pisces natives may be habitual bumlbers, for they live so much in their heads that they often misinterpret reality. Misinterpretation, in turn, leads to ill-advised actions with messy karmic consequences. On occasion these people may find themselves patching up a string of crises, or trying to outrun a chain of complicated predicaments. They are nonetheless great optimists, for they believe that in some mysterious way their situations will eventually right themselves. The following examples give some idea of the position's bumbling, scrambling quality: Oliver Hardy, Bob Hope, Leonard Wibberley (*The Mouse that Roared*), Drew Barrymore (*Never Been Kissed*), and Kurt Russell (*Big Trouble in Little China*).

The cinematic antiheroes in the preceding list stumble into a variety of bizarre imbroglios, and while they don't necessarily prevail,

they generally emerge unscathed. Blessed with a talent for thinking on their feet, people with Jupiter in Pisces play their situations as they lie, even when these situations appear utterly implausible. Because they are only marginally invested in their interpretations of reality, these people don't have a lot to lose. Besides, their responses to the situation are of little importance if, as they suspect, the Creation is just mind and imagination. Either one moves with the creative energies of the universe or one suffers, but the transcendent truths remain the same. This is basically a Taoist perspective, for at least subconsciously Jupiter in Pisces natives are trying to merge their personal consciousness with the Universal Consciousness.

People with Jupiter in Pisces are constantly grappling with the problem of objectivity and subjectivity. At some level they know that they are projecting their desires and fears onto the world and that these projections distort their perceptions. It is therefore their goal to transcend the hypnotic currents of fear and desire and rise to the calm overview of the higher mind. Only then will they gain the mental clarity to give life's various elements their proper weight.

If they can only remember to reach for it, people with Jupiter in Pisces have no trouble accessing the wisdom of the higher self, for Jupiter is not only the teacher, but the *inner* teacher—the spiritual adult who guides the emotional impulses of the child self. When people with Jupiter in Pisces comply with the gentle guidance of the higher self, they achieve inner peace. Still, this mindfulness³¹ is hard to maintain, for all it takes is a few slips to throw one back into the seductive world of the “two fishes”—with its twin currents of desire and fear. Regular meditation is the answer. Those who have not learned to discipline their thoughts remain victims of their emotions, while those who meditate achieve a mental state characterized by serenity, accep-

³¹ Spiritual mindfulness is a quality of *Venus*, which is exalted in Pisces.

tance and love. Like the ocean, Pisces can be very turbulent or very calm. When the mind is agitated, the Piscean worldview is distorted by the passions. When the mind is calm, it mirrors reality as clearly as the smooth surface of a mountain lake.

Though people with Jupiter in Pisces generally focus on their own spiritual development, one also finds a number of artistic and cultural activists with this placement. Through the creation of mind-bending works of art, these people help others look at reality in new ways. They are especially attracted to the genre of fantasy, as is evident from the following examples: J. R. R. Tolkien, Max Ernst, Drew Barrymore, and Mike Judge. Fantasy is “escapist” art in that it helps people escape the depressing complexities of their everyday lives, but fantasy also helps people loosen their grip on rigid reality-conceptions and enter into the inner landscape of their desires, fears, and dreams. By temporarily letting go of their worries and fears, people regain the ability to see their situations freshly. Problems and opportunities that had eluded them may become startlingly clear.

People with Jupiter in Pisces are on a constant campaign to raise human consciousness. Irony and satire are two of the chief weapons in their arsenal. By offering entertaining but loopy portraits of humanity, people with Jupiter in Pisces point to our common status as “poor fish” with little understanding of the world. Even when these observations come out of left field, they can be more relevant and illuminating than more sober explanations, for they arise from a savvy but compassionate understanding of the human condition.

People with Jupiter in Pisces try to get through to everyone, for they realize that the world is shaped by the collective consciousness of its inhabitants—that on a basic level majority consciousness rules. Many of Pisces’ Sabian symbols deal with the army and the military. On a symbolic level this alludes to the power of social organizations to mold

the consciousness of their members, and especially the power of politicians and religious leaders to shape the beliefs of their constituents.

People with Jupiter in Pisces exercise their greatest influence on collective consciousness when they achieve positions of social importance. Failing in this, they adopt the role of cultural gadflies. Yet even from this socially marginal position, they can be very effective in dissolving people's allegiance to the old way of seeing things. Because people with Jupiter in Pisces approach social problems from their roots in popular consciousness, they may have to wait a long time to see the fruits of their efforts. At times, they will become exasperated by the continued dominance of outworn policies and beliefs, yet they are more effective than they know, for their wise words, scattered indiscriminately, sow seeds in people's minds that eventually germinate and come to fruition.

Examples: Joan Armatrading (Folksinger); Peter Bergman (Comic—*The Firesign Theater*); Natalie Wood (Actress—*Rebel without a Cause*); Chogyam Trungpa (Buddhist teacher); David Frost (Hosted *That Was the Week that Was*); Francis Ford Coppola (Filmmaker—*Apocalypse Now*); M.C. Hammer (Rap star); Robert Millikan (Physicist); Zero Mostel (Blacklisted actor—*The Adding Machine, The Producers*); First Dada performance (2/4/1916); Doug Tracht (Disk jockey—"Greaseman"); Benjamin Spock (Baby doctor, anti-war activist); Mary Cassatt (Painter); Rembrandt van Rijn (Renaissance painter); Rush Limbaugh (Right-wing talk-radio host); Nathanael West (Writer—*Day of the Locust*); Oliver Hardy (Comedian—*Laurel and Hardy*); Henry Miller (Writer—*Black Spring, Tropic of Cancer*); Anaïs Nin (Erotic writer); Diana Rigg (Actress—*The Avengers*); Peter Yarrow (Folksinger, activist—*Peter, Paul and Mary*); Günter Grass (Writer—*The Tin Drum*; political activist); Peter Falk (Actor—*Columbo, Wings of Desire*); Bruno Bettelheim (Psychiatrist—*The Uses of Enchantment*); A. L. Rowse (Historian of Elizabethan England); Leonardo Di Caprio (Actor—*Titanic, What's Eating Gilbert Grape?*); Mike Judge (Cartoon-

