

# Goddess Astrology **Re-Visioned**

## *Transformation via the Sacred Feminine*

by Gary P. Caton

**In modern astrology,** Pluto has come to hold an almost universal sway over the ideas of Death, Rebirth, and Transformation. The decade of the 1990s was, in large part, defined in astrology by the powerful material generated regarding this modern planet. Then, in 2006, Pluto was “demoted” to a dwarf planet, and many astrologers have tried to deny the validity of the reclassification of our system by astronomers. Some of us have managed to see the bright side and, instead, celebrated the “promotion” of Ceres back to planetary (albeit dwarf) status and the re-emergence of the feminine within new planetary discoveries, such as Sedna and Eris.

The original Olympians consisted of six gods and six goddesses.<sup>1</sup> However, the astrology we have inherited is — like our society — often much more skewed toward the masculine. Only two of the Olympian goddesses are recognized by many modern astrologers: Aphrodite/Venus and Diana/Luna. Though the four main asteroids were discovered between 1801 and 1807 and named for the four remaining Olympian goddesses, it seems that we have yet to truly integrate them into modern astrology. After much investigation, I have come to see that the recent astronomical reclassification begs us astrologers to re-examine the role of the goddesses, particularly with respect to the astrological processes of rebirth and transformation.

### **Venus: The Original Goddess of Rebirth**

Ancient astrologers, across many cultures, viewed the visible cycle of a planet with intense interest and paid particular attention to the heliacal rising of the “wandering stars,” or the five vis-



ible planets. Visually, Venus's 19-month synodic cycle begins as she appears in the eastern morning sky. She climbs higher in the sky each morning until she reaches about halfway up to the zenith. Then, she descends from this height until she disappears from view — appearing to go “underground” and eventually re-emerging in the western evening sky. She then repeats her rising and disappearing act to return as a morning star. So, Venus appears to journey through the Underworld in her passage between incarnations as the morning and evening star. Sumerian/Babylonian mythology included the transformative journey of death and rebirth through the Underworld for Inanna/Ishtar. Thus, it seems entirely reasonable to look to the planet Venus for personal themes of death and rebirth in the horoscope — especially if she is within at least 25 degrees of the Sun and, therefore, is preparing to descend to, is within, or is beginning to emerge from her Underworld journey.

### **Demeter/Ceres: Bringer of Seasons**

There is evidence that the Eleusinian cult of Demeter actually predates the Olympians and evolved from an old agrarian fertility cult.<sup>2</sup> Similarly, she is invoked, via the *Homeric Hymn to Demeter*, in her Olympian form as the “Bringer of Seasons” — suggesting a function having to do with fertility and the seasonal vegetative cycle of rebirth. Many are familiar with the mythical story of Pluto abducting Ceres' daughter Persephone down into the Underworld. Ceres became so caught up in her grief that she caused the vegetation to wither and die. Jupiter intervened and sent Mercury to retrieve Persephone, but not before Pluto had tricked her into eating a pomegranate — which forced her return to the Underworld each year. Ceres' subsequent annual mourning of her daughter's absence is deemed responsible for the seasons when no grain grows. Of course, this is an origin story that seeks to explain the seasonal cycle of Nature, but it can also have cultural and psychological correlates.

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The rape/abduction of the female goddesses, across various mythologies, is seen as a cultural parallel to the forceful institution of patriarchal paradigms in place of the old matriarchal societies.<sup>3</sup> Psychologically, the myth of Ceres, Persephone, and Pluto can represent any dynamic whereby a relatively innocent or powerless person is forced to abandon or surrender a part of themselves to a more devious or powerful figure. Certainly, this is something that all human beings experience, to one degree or another. What is very confusing to me is that, in the myth, Pluto clearly represents an invader/abductor, and many modern astrologers want to say that Pluto universally represents the process of transformation/rebirth. However, Pluto was not the one who was transformed or reborn in this myth — it was the goddesses Ceres and Persephone! Perhaps the astronomical reclassification is a signal that we astrologers should consider assigning functions to the newly discovered planets that are more truly representative of their mythology.

### **Transformation**

It seems to me that the oft-heard keyword for Pluto, “transformation,” is frequently misused or perhaps mis-

understood. *Trans* is Latin for “across,” “beyond,” or “on the opposite side [of].” *Form*, in an archetypal context, can really be seen only in philosophical or ontological terms. Forms or Ideas, in the Platonic sense, are metaphysical principles that organize matter. So, transformation, in an astrological context, involves the process of going beyond the current organizing principles.

For the average individual, transformation would then mean going beyond the organizing principles of one's own life. Venus and the asteroids, because of their relative proximity to us, represent an inherently more personal connection with the process of transformation via their cycles of 19 months (Venus's synodic period) and four to five years (the asteroids). Obviously, the social planets (Jupiter and Saturn) and the outer planets (beyond Saturn) represent forces over which the average individual sometimes has little or no control, and their transits can thus spur us to go beyond our current organizing principles. Still, the most important and empowering transformation often occurs when we, like Ceres, demand attention for parts of ourselves that have been abducted or denied by these forces. This personally directed transformation engages our will, whereas being compelled to change by forces outside ourselves can be confusing and victimizing.

The power of homeostasis is such that, even when we find ourselves being forced to stop living in a stale or outworn story, we may still have a hard time making changes. So, we ask our astrologer to tell us our future. For many modern astrologers, this question simply boils down to: When will the agents of change — the outer planets — activate the nativity by transit? But unless the client is seeking change to be imposed from the outside, then the astrologer who is focusing only on outer-planet transits may be entirely missing the point! In terms of personally initiated transformation, rebirthing comes from consciously making room for something new in our own stories — in our day-to-day lives. Sometimes there is no convenient way to do this; we must personally

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upset our present homeostasis to create a new story for ourselves.

In many ways, I think that the asteroids act as more personal agents of the processes of change that are initiated consciously and experienced internally. To expand on the label given the outer planets by Howard Sasportas, *The Gods of Change*, I would say that the asteroids are *Goddesses of Change* — or transformation. The threefold process of transformation, outlined in the first ten pages of Demetra George's seminal work, *Asteroid Goddesses*, is the basis for my understanding of how this works. Because the asteroids dwell between the personal planets (Sun, Moon, Mercury, Venus, Mars) and the social planets (Jupiter and Saturn), they represent a process of transformation between personal/individual and social/collective needs, motivations, and values.<sup>4</sup> I would add to Demetra George's premise that this process seems to work both ways.

Pluto, as a God of the Underworld, certainly seems to be representative of the *transformational space* — the darkest recesses of our unconscious. The purpose of the journey to the Underworld is to recover the "buried treasure" of forgotten or disowned parts of ourselves. It is not Pluto's job to see to this recovery, any more than it is the salvage yard owner's job to fix your car. Pluto is merely the "proprietor" of the space. On the other hand, Venus and Ceres in the nativity show how naturally and organically involved the person is with the process of transformation — the deeply

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personal work of re-integrating our lost parts. The process itself occurs in three steps or stages and is represented by the Asteroid Goddesses: Vesta, Pallas, and Juno.

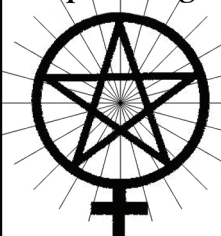
The first step of the transformational process is symbolized by Vesta, goddess of the sacred flame. One of the inherent effects of a flame is that it reduces physical material to ash. Vesta, the first stage, is where we find ourselves experiencing heavy feelings of isolation, and our awareness is turned inward. This has the effect of focusing and compressing the awareness like the potential energy in a tightly coiled spring. I have often seen that transits and progressions to and from Vesta result in situations where the native is initiated into the transformative process. For example, Bob Dylan's motorcycle accident happened at a Vesta return.<sup>5</sup> In the wake of his accident, Dylan withdrew from the public and, apart from a few select appearances, did not tour again for eight years. A mundane example can be found in the United States chart: In my opinion, the most striking ties between the tran-

sits for Pearl Harbor and 9/11 are the transiting Jupiter-Saturn conjunctions in Taurus, which closely preceded both events and formed on either side of natal Vesta in the U.S. chart of July 4, 1776. (Charts are not shown.)

The second step of the transformational process is represented by Pallas, goddess of strategic warfare and heroic endeavor. Since Pallas sprang forth from Zeus's head, she represents the creative release of the compressed potential of the Vesta stage. Pallas was the patroness of crafts (especially weaving) and also the more disciplined and strategic side of war, so this creative release is best accomplished by practicing the consistent repetition of elements of a new pattern or story. This repetition eventually gives rise to a new order or homeostasis, much like the iteration of a fractal gives rise to a larger pattern. One of the best examples of the creative power of Pallas is the July 4, 1776 chart for the U.S. (especially the versions with Sagittarius rising). Pallas conjunct the Aquarius Moon in the 3rd Whole Sign house speaks to one of the fundamental qualities of the American character. Pamphlets by freethinkers such as Thomas Paine reiterated the spirit of the American Revolution; these were distributed among the people and even read to inspire the soldiers. In mundane astrology, the Moon represents the People, and the Aquarian conjunction with Pallas represents the fundamentally resilient spirit of the American people. I believe that President Obama was successful in his campaign largely because of his consistently repeated appeal to this spirit, which was echoed in his victory speech:

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If there is anyone out there who still doubts that America is a place where all things are possible, who still wonders if the Dream of our Founders is alive in our time, who still questions the power of our democracy, tonight is your answer ... It's the answer that led those who've been told for so long by so many to be cynical and fearful and doubtful about what we can achieve [Vesta stage] to put their hands on the arc of history and bend it once more toward the hope of a better day [Pallas stage].<sup>6</sup>

The third and final step of the transformational process is represented by Juno, goddess of women and marriage. Juno presides over the ritual and legal arrangements of marriage and is the archetype of union. Thus, Juno symbolizes the final stage of transforming our life story by following and completing the synchronistic connections to the players who will help us to flesh out our new pattern. Potential "suitors" can populate this new story with additional roles/players. Since we see here the idea that arrangements for union must be made according to social and legal customs, there is an implicit quality of discrimination within this stage. To allow the transformational process to culminate, we must be discriminating enough to notice and welcome opportunities to join with others who are truly representative of the newly emerging homeostasis. We must also show determination in rebuffing any potential connections that are not representative of the new story.

A great example of this process is the chart of musician Paul Simon, who was born with a Sun–Juno conjunction in Libra (chart not shown). That the duo of Simon & Garfunkel ever became famous is the result of an extremely fortunate synchronicity. After their breakthrough song, "The Sound of Silence," was recorded, their album flopped and Simon & Garfunkel broke up. The Juno stage was reached only because of a fateful<sup>7</sup> decision by their producer. Immediately after recording Bob Dylan's monumentally

groundbreaking "Like a Rolling Stone" sessions, producer Tom Wilson acted on an intuitive hunch and used session artists to record an electric version of the Simon & Garfunkel song on June 15, 1965. This happened as a transiting Juno–Jupiter trine (in Aquarius–Gemini) formed a grand trine to Simon's natal conjunction.

As a final comment on this threefold process of transformation, I would like to point out that the very astronomical characteristics of the individual asteroids seem to back up this concept. Ceres qualifies for planetary status because she has enough mass to achieve "hydrostatic equilibrium" (she is spherical) and comprises roughly one-third of the mass of the entire asteroid belt. Pallas, Juno, and Vesta, the next three asteroids to be discovered, together have as much mass as Ceres. So, these three represent pieces of what Ceres herself represents as a whole: Ceres, the Bringer of Seasons, symbolizes the constant cycle of death and rebirth, while Vesta, Pallas, and Juno represent three particular agents and stages of this process. Vesta has the tightest orbit, contained entirely within the orbit of Ceres, so it makes sense that she symbolizes the first step of the transformational process. Pallas has an extremely high orbital inclination or tilt, which fits not only the mythology of her springing out of Zeus's head, but

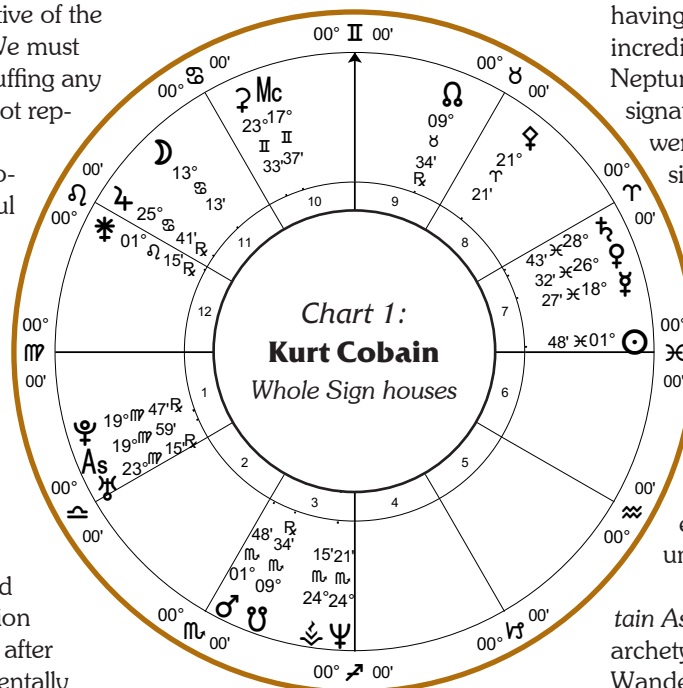
also her role of creating new patterns. Juno has an extremely eccentric or elliptical orbit; this means that she crosses the orbits of the other asteroids, which suits her role as maker of connections.

## Kurt Cobain: Hero of a New Generation

Of the heroes of my generation, one of the first and perhaps the most notorious and influential was Kurt Cobain of the band Nirvana. Nirvana's early success paved the way for others to follow in creating "grunge" music or the "Seattle Sound." This new music was characterized by dark themes and feelings of not belonging. Cobain's chart is also a most egregious example of elemental bias, with every single planet in the nocturnal earth and water signs. (See **Chart 1**, below.) When viewed through Whole Sign houses, three personal planets with Saturn in the loaded 7th house reminds me of the line: "locked inside your heart-shaped box" — this house contains Evening Star Venus in her sign of exaltation. Also, Venus has fairly recently risen from invisibility in the Underworld (when she was outshone at her superior conjunction with the Sun). In Hellenistic astrology, the heliacal rising of a planet was called *phasis*, or "an appearance that speaks." Cobain and Nirvana certainly were that.

Not only did Cobain experience having personal planets tied into the incredibly intense mid-1960s Uranus, Neptune, and Pluto "Generation X" signature, but both of the social planets were involved as well. Saturn is opposite Uranus, signifying the profound social unrest of the times. Jupiter is trine Saturn and sextile Uranus–Pluto. So, Cobain bore the stigma of embracing social values that differ from the dominant culture of competition and consumption,<sup>8</sup> as well as the added weight of being in touch with transpersonal, shamanic energies that are hard to express and even more difficult to understand.

In my last article in *The Mountain Astrologer*, I outlined four primary archetypes of the Hero: Warrior, Wanderer, Martyr, and Magician —



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represented by the four elements of fire, air, water, and earth, respectively.<sup>9</sup> In terms of the four Heroic archetypes, I think we can safely say that Cobain was walking the path of the Wanderer from an early age. The Wanderer rejects what some would call safety and flees it, learning instead by autonomy and independence.

Cobain was magnetized to the punk rock sound and wrote lyrics that expressed both alienation and a sense of vulnerability. One of the quotes perhaps most in touch with these “outsider” feelings is: “I’m not like them / But I can pretend” — the opening lines from the song “Dumb,” which appeared with “Heart-Shaped Box” on the 1993 album *In Utero*. Of course, the elemental correlate for the Wanderer hero is air. It is very interesting, then, that the only planet in Cobain’s chart occupying an air sign is Ceres, the Bringer of Seasons, who resides in Gemini and in the 10th Whole Sign house. Ceres forms two mutable t-squares with the oppositions of Venus–Saturn to Uranus–Pluto. So, we have all three planets associated with transformation and the Underworld involved in a t-square, with Ceres as the focal point. Is it any surprise that Cobain’s career became the perfect embodiment of all the anger, depression, and urge to reclaim what has been taken that are so central to the myth of Demeter/Ceres? In fact, in Nirvana’s last album, *In Utero*, Cobain included “the goddess Demeter” among the people he thanked, and on the back of the album there are many symbols related to Demeter.<sup>10</sup> The album also features a song titled “Rape Me.” In short, I don’t believe that an astrologer can even begin to truly understand this man, his life, or his chart without the inclusion of Demeter/Ceres in the horoscope. Ceres, the focal planet of two mutable t-squares in Cobain’s chart, represents his unmistakable, undeniable, and irresistible need for periodically undertaking the journey to the Underworld to reclaim lost pieces of himself.

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## The Process of Transformation in Cobain’s Life

We have noted that the actual process of transformation can be broken down into three steps that are symbolized by Vesta, Pallas, and Juno. Transformation means going beyond the current organizing principles. Often, I have seen the transiting or progressed asteroids highlight a possible window of change in an individual’s life. In Cobain’s chart, the progressions to and from the asteroids give us a glimpse into the seasons of his life. In many ways, secondary progressions are the ultimate indicator of Life Seasons, because only the inner personal planets and asteroids progress enough to form new aspects, and yet these occur over an extended time similar to outer-planet transits. So, we can look at the long-term emergence of elemental personal processes that we all grapple with on a regular basis. Progressions basically track the three months of transits after your birth. Along with the nine months of gestation, this completes the yearly cycle — a Cosmic cycle — your Season of Becoming.

Remember, the first step in the transformational process is represented by Vesta, who symbolizes the focusing, concentrative effects of having left the ordinary world. The Vestal virgins dedicated their lives in service to the sacred flame. As an archetype, Vesta represents both the social focus of the central hearth and the compressive power of fire itself as it alchemically transforms the dark matter or fuel into the spiritual energy of the sacred flame. Accordingly, those who are in this stage of the transformative process often experience heavy emotions connected with separation, isolation, and alienation. However, it is

important to keep in mind that this compressive state has positive utility. It can be seen as a metaphor for stored energy with the potential for a powerful release.

In Cobain’s natal chart (a nocturnal birth), we see that Vesta is applying to a very close conjunction with Neptune in the sign of Scorpio. Mars, also in Scorpio, is in his nocturnal rulership. Here, the Warrior Planet must navigate a landscape of darkness and so must express himself somewhat indirectly. Thus, we might expect that, when Cobain was presented with the initiatory energy of transformative situations (Vesta) that invited him to go beyond his current organizing principles, he would react idealistically (Neptune), defensively, or instinctively and perhaps in a passive-aggressive fashion (nocturnal Mars). These instincts would tend to express themselves in the 3rd-house arenas of friends and the local social scene.

The first important event in the life of the young Kurt Cobain was the separation of his parents in 1975 when he was eight years old. Cobain became withdrawn at first but then grew resentful and rebellious about being shuffled between friends and family. Cobain’s progressed Moon in Scorpio activated both natal Mars and Vesta around the time of his parents’ divorce. This rebellious attitude became the new emotional focus in Cobain’s life and eventually drew him to explore the punk rock scene around Seattle.

The next step in the transformational process is represented by Pallas, who symbolizes the creative release of the potential energy stored in the previous stage. Pallas sprang forth fully formed from Zeus’s head. A Warrior Goddess, she is the companion of heroes and the patron of heroic endeavor. The Parthenon was built for her worship, so she can also be associated with artistic expression. In terms of process, Pallas signifies the repetition of patterns representative of a new order that is called forth to replace the old outworn order.

Cobain’s natal Pallas resides in Aries in the 8th house of shared resources and is applying to a closing square to Jupiter in Cancer. Thus, we can expect that the ultimate release of the compressive forces from the Vesta stage of transformation would be experienced in a very

primal and forceful fashion (Aries is the diurnal rulership of Mars). This abundant energy could lead to a very dramatic expansion (exalted Jupiter). Aries needs to be the pioneer, and the 8th house is about merging, so it is no surprise that Cobain and his bandmates liked to experiment with raw distorted sounds in fusing the primal genres of punk rock and heavy metal.

The next important event in Cobain's life was the formation of Nirvana in 1987 with Krist Novoselic. This is symbolized in the chart by progressed Evening Star Venus making a conjunction with natal Pallas in Aries. Including in the horoscope the cardinal fire of Cobain's natal Pallas does much to help explain the raw energy that always was Nirvana. The progressed Moon joined Venus and Pallas in 1988, as the band went through the process of reiterating the new pattern with several different drummers. Dave Grohl later joined the band, which eventually achieved superstardom with the album *Nevermind* in 1991 as the progressed Moon entered Cobain's 10th Whole Sign house with natal Ceres in Gemini.

The final step in the transformative process is represented by Juno, symbolizing the connections with new players who enter the scene in synchronous response to the person's invitation in the previous stage. Juno was, of course, the wife of Jupiter, so she often indicates partners but also the overall principle of connectivity. Ultimately, a new order emerges completely when one follows the connections that Juno represents. By engaging with new players, the person transitions from one story to another.

In Cobain's natal chart, Juno is in Leo in the 12th house, and Mars in Scorpio is making an opening square. The 12th is said to be the house of "self-undoing," so we might expect that the

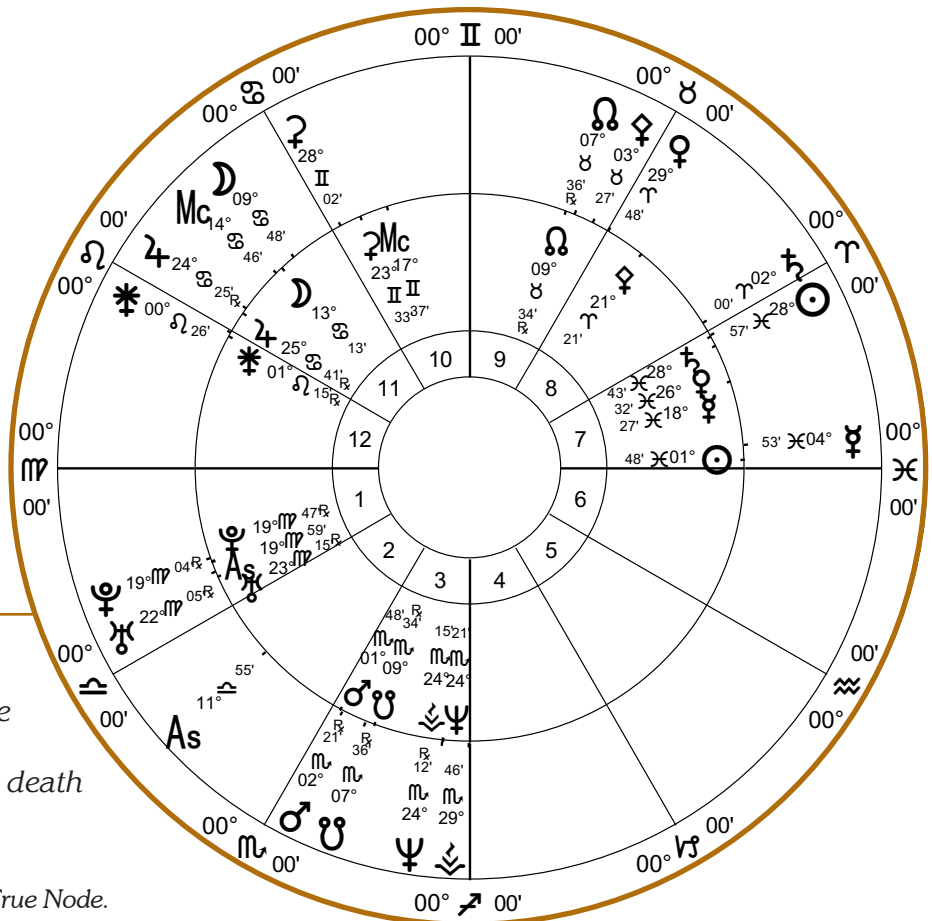
dramatic expansive potential signified by natal Pallas could lead to problematic situations within the Juno stage. In fact, the ready availability of drugs to a rock star made it easy for Cobain to use them to self-medicate his chronic stomach pain.

The final important event in Cobain's life was meeting Courtney Love, his future wife and the mother of his child. The two were formally introduced in May 1991 and pursued a courtship that autumn. At that time, both progressed Pallas in Taurus and progressed Saturn in Aries would fire off Cobain's close Mars-Juno natal square. Juno in Leo in the 12th Whole Sign house seems to be a pretty good descriptor of Courtney Love. She has been characterized as someone who always wanted to be a star and thought she was one, and she had a central role in Cobain's continued drug use.<sup>11</sup>

I do not wish to seem judgmental of Courtney Love here, but I do want to point out that she obviously represents an *old* story, not a new one. She basically embodies the unhealthy model of relationships given to Cobain by his

parents. At this point in his life, almost anyone he met would have done so, because through no fault of his own he inherited an unhealthy story around relationships. Without serious work in this area, the inherited story is the default. As a former mental health professional, I remember the adage: "The best predictor of future behavior is past behavior." This is really just another way of saying that "the sins of the father will be visited upon the son." In terms of our life, what this means is that, unless we consciously choose to go through the process of transformation, the stories we will find ourselves inhabiting are those given to us by our parents and our culture. Cobain had transformed his personal life story into that of the Wanderer Hero, but in choosing which connections to follow, he made an error in judgment. As he may have known intuitively, there was simply no way that he could live the "let's get married and have children" story without bringing up all his most intense inner conflicts.

In the final analysis, it is clear to me, from the lyrics of *In Utero* and Cobain's



**Chart 2: Bi-wheel**

*Inner wheel and house cusps are Kurt Cobain, natal*

*Outer wheel is progressed to his death on April 5, 1994 at 7:00 p.m. (per police report)*

*Charts use Whole Sign houses and the True Node.*

claim that “Grunge is Dead,” that he was inhabiting a story that had outlived its usefulness for him. Transformation means going beyond the current organizing principles. On the personal level of the asteroids, this can be reflected in our lives as the ability to transition between the four Heroic archetypes: Warrior (fire), Wanderer (air), Martyr (water), and Magician (earth). When we have walked one path for too long, we may experience stagnation unless and until we are able to pursue one of the other Heroic archetypes. The path of the Hero is also a process, not a destination. Sometimes we cannot be satisfied with having made the transformative journey to the Underworld only once in our lives. As heroes, we must ever harken to the “call to adventure.” Cobain the Wanderer Hero needed to transform himself again, to descend into the Womb of the Great Mother — into Tartarus, or the Underworld — to go *In Utero*. Accordingly, we can see the return of symbolism indicating the first step of transformation at the time of his death in 1994. The progressed Sun in Pisces and

progressed Juno (at 0° Leo) were both applying within one degree to form a grand trine to progressed Vesta in the last degree of Scorpio. (See **Chart 2**, outer wheel, p. 51.) The grand trine is not necessarily beneficial and can be tragic.<sup>12</sup>

In Cobain’s nativity, we can see that the goddesses of transformation are integrally involved. In fact, some of the most cogent explanations for the fiery and airy parts of his temperament come from including these asteroids! Furthermore, at each major turn in his life, we note, by progression, the corresponding symbolism of the three-step process of transformation. With the reactivation of Vesta at the time of Cobain’s death, the call to re-initiate this process of transformation was clearly sounding. I am convinced that, with some guidance in this process, this obviously intelligent young man would have had a much better chance to choose stories that would have led him instead toward rebirth from the Underworld.


When I see this type of pattern emerging in my clients’ charts and hear them telling me they are living an out-

worn story, I simply try to show them that they do indeed have many other choices. This single revelation is often extremely liberating for people! It is as if this succinct reminder is sometimes all that’s needed to release the pressure of living in a dead script and catapult these individuals into the Pallas stage. Even when it is not so simple, the knowledge that there is an organic flow to the process allows people to understand and accept where they are — and also to anticipate how the next step will look and feel. In this way, I believe that the transformative process represented by the Asteroid Goddesses is much more encouraging, empowering, and pragmatic than any analysis that includes only Pluto and the outer planets as transformational agents.

### Chart Data and Sources

**Kurt Cobain**, February 20, 1967; 7:20 p.m. PST; Aberdeen, WA, USA (46°N59', 123°W49'); A: Muriel Foltz quotes his mother in *Welcome to Planet Earth*, Gemini 1994.

**Bob Dylan**, May 24, 1941; 9:05 p.m. CST; Duluth, MN, USA (46°N47', 92°W06'); AA: birth certificate in hand from Steinbrecher.



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**Paul Simon**, October 13, 1941; 2:33 a.m. EST; Newark Heights, NJ, USA (40°N44', 74°W15'); AA: birth certificate in hand from Steinbrecher.

## References and Notes

1. The classical scheme of the Twelve Olympians (the Canonical Twelve of art and poetry) is comprised of the following (names are from the respective Roman scheme): Jupiter, Juno, Neptune, Ceres, Mars, Mercury, Vulcan, Venus, Minerva (Pallas Athene), Apollo, Diana, and Vesta.
2. Martin P. Nilsson, *Greek Popular Religion*, 1940: [www.sacred-texts.com/cla/gpr/gpr07.htm](http://www.sacred-texts.com/cla/gpr/gpr07.htm) (accessed April 3, 2009).
3. See, for instance, this work on the Norse myths: [www.geocities.com/softigerain/lecture6.html](http://www.geocities.com/softigerain/lecture6.html) (accessed April 3, 2009).
4. Demetra George, *Asteroid Goddesses*, ACS Publications, 1986.
5. Dylan's accident took place on July 29, 1966. Transiting Vesta was closely t-square the transiting lunar nodes and square the natal Moon, while transiting Pluto was four degrees out of orb of separating from a square to natal Venus and applying to a trine to natal Saturn.
6. See [www.nytimes.com/2008/11/04/us/politics/04text-obama.htm](http://www.nytimes.com/2008/11/04/us/politics/04text-obama.htm) (accessed April 24, 2009).
7. The fated nature of this event can be seen by Juno's tight aspect to Simon's Pre-Natal Eclipse (PNE) Ascendant (cast for his birthplace) and by the June 15, 1965 transiting Venus (just past heliacal rising as evening star) applying to conjoin Simon's PNE Ascendant of 15° Cancer.
8. As an illustration, Cobain was not enamored with the Pluto in Leo image of a "rock star." Regarding his contemporary Axl Rose (Uranus in Leo), Cobain said: "His role has been played for years. Ever since the beginning of rock and roll, there's been an Axl Rose. And it's just boring. It's totally boring to me. Why it's such a fresh and new thing in his eyes is obviously because it's happening to him personally and he's such an egotistical person that he thinks that the whole world owes him something." See [http://en.wikipedia.org/wiki/Axl\\_Rose](http://en.wikipedia.org/wiki/Axl_Rose) (accessed April 3, 2009).
9. Gary P. Caton, "Saturn Opposite Uranus: Changing Times — and Minds," *TMA*, June/July 2008, p. 54.
10. For a listing of these symbols and their meanings see: [www.angelfire.com/ak/ratatoskr/new.html](http://www.angelfire.com/ak/ratatoskr/new.html) (accessed April 3, 2009).
11. Lynn Hirschberg, "Strange Love," in *Vanity Fair*, September 1992: "With Courtney, it's not so much scheming as it is focus. She has known what she wanted and what she wanted was to be a star. More precisely, Courtney always thought she was a star. She was just waiting for everyone else to wake up."
12. With regard to the 9/11 chart, Robert Hand has written: "Where the simple trine ... is considered benign, the grand trine is not. It is a very strange and difficult arrangement of planets." See *Civilization Under Attack: September 11, 2001 & Beyond, an Astrological Perspective*, ed. Stephanie J. Clement, Ph.D., Llewellyn Worldwide, 2001, p. 66.

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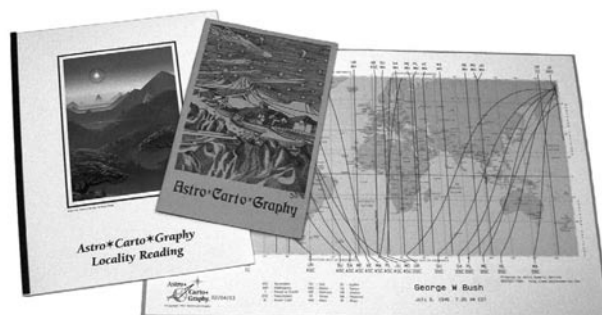
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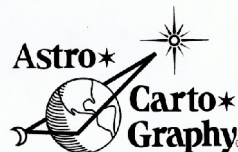
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