Astrological Spica and the Escapist Imagination

In 1914, New York City police detective Adele D. Priess sued Evangeline Adams for practicing astrology. The Assistant District Attorney, L. S. Lockhart, Esq., argued that astrology, likened by the court as the same as fortune telling, violated the current law. Lockhart attempted to argue that astrology is "a prophecy of future events involving a negative or affirmative deception by a person professing to tell fortune" (PEOPLE), thus in violation of Section 889 of City Magistrate Code of Criminal Procedure. Clark L. Jordan, Esq., Adams' defense attorney, counterargued the case:

> Astrology is the science which describes the influence of the heavenly bodies upon mundane affairs and upon human character and life. It is a mathematical or exact science as it is based upon astronomy which describes the heavenly bodies and explains their motions, etc. It is an applied science in that it takes the established principles of astronomy as its guide in delineating human character, and all its judgment are based on mathematical calculations. It is an empirical science, because its deductions are based upon accurate data that have been gathered for thousands of years. Astrology is the oldest science in existence. It is not only pre-historical but pre-traditional, and must not be classed with fortune telling, or any of the many forms of demonology as proactive in ancient and modern times. Astrology is the science of the effects of the Solar Currents, on the living things of our earth, especially on human life. The earth in revolving around the sun passed through twelve different currents of Solar Fluid which also have twelve distinct parts, thus causing the great diversity in human life. (PEOPLE)

Adams was acquitted. The court ruled "But where defendant prepares an [sic] astrological

horoscope of one applying therefor and gives the relative position of planets at the time of her birth basing the horoscope on the well-known and fixed science of astronomy is not a violation of law" (PEOPLE).

Instead, Adams was indeed guilty of making astrology more mainstream in the contemporary Western press. This curiosity of the cosmos led astrologers like Linda Goodman and her sun-sign horoscopes to find their historical place in 20th century newspapers, or, in our more contemporary era, Richard Tarnas to inspire academics with his own brilliant oeuvres, *The Passion of the Western Mind*, *Cosmos and Psyche*, and the successful online series "Changing of the Gods."

And while astrology continues to be a contentious topic even today, challenging beliefs and faiths, it does not disappoint in that regard. The following individuals quoted below demonstrate the core of the ever-ongoing astrological argument that continues to perplex many, even though these two men have lived more than a century apart:

> H. P. Lovecraft: The downfall of astrology was the inevitable result of intellectual progress; of new discoveries in science, improved methods of reasoning, more intelligent examination of history, and more discriminating investigation of the prophecies of astrologers. It became apparent that very few definite astrological predictions had ever been fulfilled even approximately, that almost all forecasts were couched in a vague style which might be interpreted in practically any way, that the most successful astrologers were obviously imposters who arrived at their conclusions only through shrewd guesses or profound knowledge of human nature, and that those who most honestly practiced astrology were the most conspicuous in their failures. (*CE* 269)

> Richard Tarnas: However, compared with ancient astrology, which appears to have been strongly divinatory in character and based on a considerably smaller body of astronomical observations, the situation that has now emerged provides a radically different as well as greatly expanded basis for research in the area of collective historical correspondences. The discovery of the three outermost planets by telescope in the modern period, combined with the gradual but eventually universal consensus in the astrological community on the empirical correlation of those planets with specific archetypal principles, has dramatically opened up new horizons for research and understanding. Scarcely less significant is the development of computer technology and programming, as well as continued improvements in historical scholarship, which have brought an extraordinary increase in the accuracy and extent of both astronomical and historical data for many centuries into the past. All these factors have produced a very different context for such research. Correlations that in earlier eras were entirely impossible to examine or even imagine are now suddenly visible and open to critical assessment. (Tarnas 144)

Lovecraft creatively expressed himself through story submissions during the heyday of pulp-fiction magazines, as well as the numerous letter exchanges that he established and maintained with many authors. And while his legacy as an author and historical figure is experiencing a strong revival in our current era, there is more that can be revealed about this enigmatic individual:

> In some ways, [H. P.] Lovecraft is a horrifying figure. In this ‘war with rationality,’ he brings to mind W. B. Yeats. But, unlike Yeats, he is sick, and his

> closest relations is with Peter Kürten, the Düsseldorf murderer, who admitted that his days in solitary confinement were spent conjuring up sexual-sadistic fantasies. Lovecraft is totally withdrawn; he has rejected 'reality'; he seems to have lost all sense of health that would make a normal man turn back halfway.
>
> Lovecraft is interesting mainly because he is a perfect example of the 'escapist imagination.' It is hard to agree with August Derleth that his death was 'a great loss to American letters' because he had not yet reached 'the fullest development of his powers.' It is doubtful whether Lovecraft had any more to say. As it is, he wrote far too much. Moreover, since he so determinedly created an unreal world in opposition to the real world, it seems that he willed his own death. His whole life is a spectacle of self-destruction; he strikes one as being like a chronic alcoholic or a drug addict. (Wilson, *Strength* 23)

Wilson's observation revealed a connection rarely realized; however, traditional astrology, as a lens, can help to bridge the foggy gap between crime and creativity. The most effective way to investigate this question is to examine the very nature of the topic as was understood by the late Wilson:

> Crime is the negative aspect of creativity. So the Christian rejection of sexual pleasure was more than a reaction against Roman sensuality. It was a recognition that when man idealizes woman, he also creates a false image of her. This masculine distortion can be seen in any piece of cheap pornography; the seduction is described in minute physical detail, and the final coupling made to sound like the climax of a symphony. But missing from all this is the interaction of two personalities. It is two persons who find themselves in bed together when the

> excitement has died down, and their future relationship will depend on whether they like each other. When we consider the mechanism of the sexual delusion, we can see that it depends on the tendency of the human imagination to exaggerate the importance of the 'forbidden'. And this same obsession with the forbidden is—as we have seen—the basis of criminality. (Wilson, *Criminal* 234)

Wilson was one of the most important minds of our time, specifically by connecting the scientific and the occult. Wilson wrote the foreword for astrophysicist Percy Seymour's book, *The Third Level of Reality: A Unified Theory of the Paranormal,* beginning with "I regard Percy Seymour as one of the boldest and most exciting scientific thinkers of our time. He is one of a small group of pioneers who have created a revolution, which includes Michel Gauquelin, David Bohm, Frijhof Capra, and Rupert Sheldrake" (Seymour, *Third* 32). Obviously, this one pioneer in consciousness recognized others in the disciplines:

> In *Cosmic Influences on Human Behavior* Michel Gauquelin outlines a theory to account for planetary effects on the timing of birth. This theory proposed that the varying activity of the Sun is communicated to Earth by the solar wind. Together with planetary and lunar influences, this solar activity gives rise to varying intensities in the magnetic field of Earth, which is further modulated by the rotation of the Earth. These fluctuations have a selective action on the fetus, which is a function of its hereditary temperament. The magnitude of this planetary effect is controlled by the intensity of the terrestrial magnetic agitation. He further proposes that the fetal reaction is probably hormonal, and that this reaction has an influence on the mother's body during parturition, causing a contraction of the uterus hence leading to birth. (Seymour, *Scientific* 239)

Yet, the science of rationality only goes so far before meandering into the foggy realms of "hidden knowledge": an occult epithet loosely described as any science practiced without the complete understanding of the nature of the scientific phenomenon observed. Seymour opined:

> Julia Parker, sometime President of the British Faculty of Astrological Studies, wrote *A History of Astrology* with her husband Derek. In their book they discuss the attitude of N. Oresme, a theological student from Paris who later became the Bishop of Lisieux, to astrology. It makes for stimulating reading: One point he [Oresme] makes very clearly is one that would appeal to most modern astrologers: he disclaims that the planets or stars could not have any occult effect on man. If there is an influence, he says, it must be material—the result of light and heat, he thought. Modern astrologers would mostly say, rather, that any planetary effect is the result of some very real but so far unfathomed force (similar in nature to that of gravity), but would agree with Oresme that whatever the force is, it is certainly not occult. (Seymour, *Astrology* 93)

Yet, it is the occult, as an influence, that *is* concise even if ambiguous to measurement. There is a vast amount of astrological interpretation methods still used today that reveal a vast number of techniques and results—methods astrologers have traditionally repeated and recast throughout documented history. While traditional and modern astrological interpretations are indeed compelling, it is challenging to find any single mechanism thus far for delineating an astrological chart and reliably coming to any determination about that very chart in any sort of scientific manner. Why? Because the valid argument is not about whether astrology is authentic, deterministic, or even scientific. The crucial nugget missed when posing this question is whether an individual's own psychological drive (i.e., the belief and/or faith in astrology) originates in a

left-brained or right-brained manifestation. What does this alchemical nonsense mean exactly? Is the intrinsic motivation to believe based on compelling physical evidence? Or, has the observation delivered a mystical experience (e.g., synchronicities, visions, etc.)?

Ancient people had a right-brained imaginative perspective of the nature of the night sky based on direct observation and contemplation. They likened planetary movement to omens. Belief became faith and lent itself over to reality collectively. And over time later authors, writing in reflection of this previous epoch and phenomena, attempting to capture its essence and expand on these cosmic concepts, muddied the waters by spending more time repeating the learned process and less time trying to understand the relationship of that era's social consciousness to the actual mechanism. That is, they attempted to adjust astrology, which in that early time was a right-brained phenomenon into a left-brained, logical, and symbolic assessment. The reason for this is not malicious or deceptive; frankly, this is how the nature of the Western mind functions. Its very nature is to recapitulate on the mysteries of the East with technological shortcuts.

The contemporary Western Mind believes it has a better understanding of the nature of reality. We also tend to rely on technology to assist us in doing this leg work, where though avoiding actual mystical practice and experience. We believe we can come to the same alchemical conclusions; however, while we are convinced of our achievements, we continue to isolate the right brain from the left. This is where theories of why astrology works from a left-brain observation postulate a different stream of consciousness than the mystic right-brained mind. Again, from Seymour:

> According to my theory we are all genetically tuned to receiving a different set of melodies from the magnetic symphony of the solar system. While in the womb

> our normal human organs are still developing, so they are less effective in receiving information than they are after we are born. However, the womb is no hiding place from the all-pervading magnetic field of the Earth, so the tunes of the magnetic symphony of the solar system that we receive can become part of our earliest memories. It is here that some of the magnetic music of the spheres becomes etched on our brains. When the orchestra of the solar system plays our tune on the magnetic field of Earth at a larger stage in life, it evokes these memories, and our response can influence the way we react in a given situation. That gives some weight to a very old astrological saying, 'The stars incline, they do not command.' (15)

Seymour's theory is very different than the right-brained, occult explanation from Edgar Cayce, when he began answering not only questions of a medical nature but questions of the occult when asked by Arthur H. Lammers:

> Lammers was a student of occult philosophies, and he wanted information on those subjects…Upon awakening from the first reading on astrology, Edgar Cayce was initially surprised and a bit fearful of the answer he had given. In fact, up until that time in 1923, he thought horoscopes were fakes. Mr. Cayce, as he was referred to by his wife Gertrude, had no more training in astrology than in medicine. Neither he nor his family knew what to make of the strange information that was imparted. Being very religious and God-fearing, Edgar Cayce was concerned that this might be the work of the devil. References were given while in trance to planets and their characteristics, to planetary sojourns, and to physical or mental conditions influenced by the stars. It took a number of serious and

> considerable persuasion by Lammers to assuage those fears. The readings themselves said the information came from Akashic records or the Universal Mind. (Willner XV)

Patterns between creatives and criminals sharing a planet conjunct the fixed star Spica in their natal charts share similar patterns: all these individuals can be said to have experienced something akin to "escapist imagination," like Lovecraft, but even that label can be considered a misnomer. Mental health-related issues have potential to arise here, perhaps in the form of inner voices or compulsions, if anything. Cosmic creativity, the occult, and an attraction to supernatural fiction or supernatural encounters predominate—quite ambiguous, yes, but most assuredly, as you read the following list, you will observe how the following individuals exhibit this natal pattern with Spica:[1]

- Criminals:
    - Adolf Hitler
    - Peter C. Hodgkins (Anne Natti murder, arrested 1984)
    - Jeff Ely, David Donovan, Ethan Freeman, Mark Clermont (methamphetamine addicts that heard inner voices, killed by NH police, October 2020-March 2021)
    - Robert Tulloch and James Parker (Dartmouth, NH murders, arrested 2001)
    - Seth Mazzaglia and Kathryn McDonough (Lizzy Marriott murder, arrested 2012)
    - Frederick Small (Florence Small murder, arrested 1916)
    - Sheila LaBarre (Serial killer, arrested 2006)
    - Audrey Marie Hilley (Serial killer, arrested 1983)

[1]This research has also led to many article submissions on https://grahamhancock.com/author/anthony-wynands/, as well as the publishing of the upcoming book, *Cosmic Influences on Crime and Creativity: New England, the Occult, and the Escapist Imagination*.

- Creatives:
    - Percy Bysshe Shelley
    - Emanuel Swedenborg
    - Joseph Smith
    - Edgar Allan Poe
    - Friedrich Nietzsche
    - Robert W. Chambers
    - Richard Wilhelm
    - Carl Gustave Jung
    - Charlie Chaplin
    - H. P. Lovecraft
    - Aleister Crowley
    - Joseph Campbell
    - Rudolph Hesse
    - Peter Birkhäuser
    - Robert Monroe
    - Pope John Paul I
    - Pope John Paul II
    - Pope Benedict XVI
    - Pope Francis I
    - Jimmy Swaggart
    - Roman Polanski
    - David Lynch

- Michael Aquino
- Graham Hancock
- Annelise Michel
- Vladimir Putin
- David Berkowitz
- Bruce Dickinson
- J. K. Rowling
- Joe Rogan
- Monika Lewinski
- Alex Jones
- Russell Brand
- Jarvis Leatherby

Spica, or Arista (*Alpha Virginis*), is at 22 degrees, 43 minutes of tropical zodiacal Libra and it forms the chaff or ear of wheat in the left hand of constellational Virgo, the virgin, considered the symbolic representation of the Greek goddess Persephone (or Ishtar) in our contemporary understanding.

Remember this correspondence—Spica and Persephone—because this archetypal relationship is a critical theme that reveals itself in the following descriptions and later case example involving Anne Natti and Peter C. Hodgkins.

As the fermented barley wheat that grew in ancient Eleusis was the main ingredient in the Eleusinian Mysteries' *kukeon*—the alcoholic/psychotropic drink that allowed one to "meet" Persephone during the ancient ritual—modern toxicological tests on archeological sites where these chalices have been found have also tested positive for ergot, which grows on this wheat and

alters its form. Ergot is notable, historically, because the discovery of its chemical nature led to the development of LSD by Albert Hoffman in Switzerland—a critical factor in the expansion of the mind, culturally, in our history of human consciousness.

> The two most fortunate stars in the sky, Spica and Arcturus, are very close in longitude. While Spica is sweet and innocent, Arcturus is more apt at dealing with the darker aspects of life on earth. In ancient Mesopotamia, Arcturus was linked to the god Enlil, and also known as Shudun, "yoke". The traditional name Arcturus is derived from the Ancient Greek and means "Guardian of the Bear", ultimately from "bear" and "watcher, guardian". In Arabic, Arcturus is one of two stars called al-simak "the uplifted ones" (the other is Spica). Arcturus is a fine big yellow star, easily seen if one follows down a little from the curved sweep of the Bear's stars (the handle of The Plough, or Dipper), and one may continue to sweep down to the horizon to meet the all-important Spica, Ishtar, Queen of Heaven. The two stars are almost conjunct by longitude, leading the Arabs to see Arcturus as her protector: Al Haris al Sama, Protector of Heaven, and Al Haris al Samak, Protector of the Defenseless One. So there we see the role of Arcturus: a protector, yes, but an unbiased protector of all. While we take what we may from Spica, from this symbol of the Heavens and Earth together, we are protected. But abuse that bounty, or take it from others, or deny it to them, and the Regent-Protector steps in upon us as upon any other predator. We are ourselves that same Regent, of course, so that it is our own hand and deed that calls us sharply to order. That is why older texts warn of Arcturus above [the] inviting Spica, as though God has maliciously placed a 'bad' star right on a 'good' one.

> One must marvel at the debased kind of astrology that does not accept a need to give as well as to receive of life's bounties. (Astrology King)

Quite interesting that Enlil represented air and storms, and that this area of the zodiac during the epoch of ancient Mesopotamia was originally the start of the air-sign Libra, or the autumn equinox (given roughly 23 degrees of equinoctial procession since then). The earliest reference to this part of the night sky comes from the Bible, specifically Job 38:32 in the King James Version: "Canst thou bring forth Mazzaroth [i.e., "constellations"] in his season? Or canst thou guide Arcturus with his sons?" (Willner 13). Astrologer John Willner also notes, "Arcturus is a first-magnitude star having significance to souls in their journeys, according to other Cayce readings" (13). If Arcturus/Spica grants natives "escapist imaginations," and Venus rules Libra where Spica is located, could the dignity of Venus by location reveal much more about the native? (Even from the native's own point of view?) Lovecraft very well felt an attraction to this very planet[2]:

> My observations (for I purchased a telescope early in 1903) were confined mostly to the moon and the planet Venus. You will ask, why the latter, since its markings are doubtful even in the largest instruments? I answer—this very MYSTERY was what attracted me. (*LT* 3613)

The following true-crime case example, noting the Spica-Persephone correspondence, occurred in Dogtown, Massachusetts on June 25, 1984. A notorious townie, Peter C. Hodgkins, Jr., killed local schoolteacher Anne Natti. Anne Natti had been camping with her husband, Erik, in an Airstream camper once their summer vacation had started. Anne and Erik had set up camp at the northern end of a Dogtown forest meadow; they had had their wedding ceremony only a year

[2] An astrological analysis of H. P. Lovecraft via https://grahamhancock.com/author/anthony-wynands/.

prior in that very area.

Anne was on a walk to her friend's house, but never arrived. Later, Erik went looking for Anne when he learned from that friend that she never showed up.

It was Erik who found his wife's body in the woods.

Anne's murder occurred possibly sometime between 9:30AM and noon (East 16). In the court testimony,

> [Hodgkins] stated that he was in the woods riding [his friend's] trail bike when he first saw Anne Natti walking her dog. He described the crime scene and the victim's clothing, including her rubber slicker and pants and her rubber boots. He stated that he followed her along the path, pushed her down and hit her in the back of the head with a rock. He then half-walked and half-carried her into the woods. He checked her pockets, looking for money. He saw a dog's leash wrapped up in a little plastic bag. He did not remember taking her clothes off, but he also stated that he slipped her clothes off, although he did not know that he had done so. He stated that he thought about raping her when he took her clothes off, and admitted having sexual fantasies when he was in the woods, but denied raping her. He did not punch her but may have hit her in the face with a rock. He did not plan the attack; it just happened. He panicked and in his panic ran through the woods and became lost but finally located the trail bike. (COMMONWEALTH)

Dogtown: Death and Enchantment in a New England Ghost Town by Elyssa East is a journey into the Anne Natti tragedy and the very bizarre history of the Dogtown area. East worked on the book for nearly a decade. As Hodgkin's previous testimony above summarizes a modeling of the

scene, East recast imagines it:

> As Anne walked through the Norton Forest this blustery Monday, the wind gusted heavily, as it is prone to do on this exposed promontory during a storm. It howled and rattled through the trees, shaking their branches to create a sudden deluge. The hood of Anne's yellow rain slicker muffled her hearing and cut off her peripheral vision. The steady patter of rainfall intensified, drowning out the distant rumble and whine of a dirt bike. The dirt bike rider had altered his course after seeing a homemade sawhorse made out of birch logs blocking a trail and marked with a sign saying 'No Bikes.' Making his way down a path that had turned slippery with mud, he stopped under a tree to wait out the pelting rain. [Anne's dog] appeared through the trees, pranced up to the man's bike, sniffed the front tire, and darted away. The man watched the dog sally to a bush, a tree, a rock, and trot back to its master, a small figure dressed in yellow walking a nearby path. Moments passed. A tiny fragment of a single day gave life to an idea that would change two lives and a place forever. (East 17)

East's chthonic narrative, *Dogtown*, hints at something more ominous about Hodgkins and the nature of the Dogtown area, something more sinister lurking in what is now forest:

> In Friedrich Nietzsche's *The Birth of Tragedy*, tragedy stems from the conflict between mankind's civilizing, Apollonian desire for order and our yearning for wild, Dionysian abandon. At the time of its inception, this colonial village represented an Apollonian ideal, but by the turn of the nineteenth century, when the Commons Settlement became known as Dogtown, the Dionysian impulse had overtaken the place. The region may indeed have been overrun with dogs back

> then, but it also began to inspire a certain type of human wildlife. Many of Dogtown's 'witches' made fiery home brews, told fortunes, hosted buccaneers and gambling parties, and profited from prostitution. The folkloric record maintains that a couple of these women cursed anyone who attempted to enter their desolate village. Even in 1984, Dogtown remained a place where people escaped civilization either by going there to party with abandon or to lose themselves peaceably in nature. By the twentieth century, Dogtown had become a unique landscape, an isolated, municipally bound wilderness—not a manicured park—and a ruin-filled ghost town where the Dionysian principle with its knife's-edge balance between creative inspiration and destructive madness seemed to prevail. Dogtown enabled both Marsden Hartley and the influential postmodernist poet Charles Olson to cross the internal wilderness of their respective creative crises. Others, less fortunate, did not safely traverse either the actual, physical wilderness of Dogtown or the mental one it could impose. This wayward quality may have been the reason why a Bible-thumping millionaire named Roger W. Babson decided to have twenty-four large boulders hand-carved with Protestant prescriptives during the Great Depression. The lessons imparted by Babson's boulders—'USE YOUR HEAD,' 'TRUTH,' 'BE ON TIME'—stand out boldly against this confusing landscape as patent guideposts for those who may wander too far astray. (12)

East's line is an important assessment: "At the time of its inception, this colonial village represented an Apollonian ideal, but by the turn of the nineteenth century, when the Commons Settlement became known as Dogtown, the Dionysian impulse had overtaken the place." East

describes the left-brain intent undone by a right-brain motivation as Nietzsche had, and cites him, succinctly:

> And what then, physiologically speaking, is the meaning of that madness, out of which comic as well as tragic art has grown, the Dionysian madness? What? perhaps madness is not necessarily the symptom of degeneration, of decline, of belated culture? Perhaps there are—a question for alienists—neuroses of *health*? of folk-youth and youthfulness? What does that synthesis of god and goat in the Satyr point to? What self-experience what "stress," made the Greek think of the Dionysian reveller and primitive man as a satyr? And as regards the origin of the tragic chorus: perhaps there were endemic ecstasies in the eras when the Greek body bloomed and the Greek soul brimmed over with life? Visions and hallucinations, which took hold of entire communities, entire cult-assemblies? What if the Greeks in the very wealth of their youth had the will *to be* tragic and were pessimists? What if it was madness itself, to use a word of Plato's, which brought the *greatest* blessings upon Hellas? And what if, on the other hand and conversely, at the very time of their dissolution and weakness, the Greeks became always more optimistic, more superficial, more histrionic, also more ardent for logic and the logicising of the world,—consequently at the same time more "cheerful" and more "scientific"? (Nietzsche)

The relationship between the left-brain hemisphere to the Sun and the right-brain hemisphere to the Moon, as noted earlier, and as written about by Colin Wilson's study of Robert Graves' *The White Goddess* and the cult of Cybele and Atys, corresponds to this Dogtown influence. According to Wilson:

Crime can be understood only as a part of the total evolutionary pattern. Man developed his ‘divided consciousness’ as a means of survival. In a sense, he was better off as an animal, for the animal’s consciousness is simpler and richer. (We can gain some inkling of it from the effects of alcohol—that sudden feeling of warmth and reality.) But this instinctive consciousness has one major disadvantage; it is too narrow. It restricts us to the present moment. So man developed the left brain to escape this narrowness. It has the power of reaching beyond the present moment: the power of abstraction. And it does this by turning reality into symbols and ideas. The left brain is fundamentally a map-maker. This is man’s present position. In fact, he spends a large part of his early life at school, acquiring a ‘map’ of the world he lives in. Yet when he leaves school, his knowledge of the reality of that world is very patchy. And modern life is so complex and confusing that huge areas of the map are bound to remain unexplored and ‘unrealized’. A savage who has spent the same number of years hunting and fishing will admittedly have a narrower view of the world; but what he does know will have the genuine flavour of reality. In a sense, modern man seems to have made a very poor bargain. He has acquired a map, and not much else. The ‘map’ concept explains the problem of crime. A man whose actual acquaintance with the real world is fairly limited looks at his map and imagines he can see a number of short-cuts. Robbery is a short-cut to wealth. Rape is a short-cut to sexual fulfilment. Violence is a short-cut to getting his own way. Of course, each of these shortcuts has major disadvantages; but he is unaware of these until he tries them out in the real world. When he learned to use his mind,

> this ability to steer made him also the first truly creative and inventive creature. He has poured that narrow jet of energy into discovery and exploration. But the sheer force of the jet has meant that whenever it has been obstructed—or whenever men have lacked the self-discipline to control it—the result has been chaos and destruction. (Wilson, *Criminal* 234)

Wilson's observations strongly fit with the psychological theories of individuals like Julian Jaynes, Frank Heile, and Donald Hoffman (Graves 56):

> Consciousness is based on language and it goes beyond sense perception. To Bertrand Russell's example of logical atomism, 'I see a table,' Jaynes replied, 'I suggest Russell was not being conscious of the table, but of the argument he was writing about. He should have found a more ethologically valid example…such as…How can I afford alimony for another Lady Russell?' He concluded, 'such examples are consciousness in action.' As for the bicameral mind, his second main hypothesis, he invoked new evidence that a third of all people experience auditory hallucinations. Congenital quadriplegics understand language and hear voices of gods, without ever having moved or spoken. In short, we continue to show artifacts of bicamerality. In the hypothesis of dating, he adds a weak form of the theory, dating consciousness from 12,000 B.C., assuming that both mentalities developed together and then the bicameral one was 'sloughed off.' The stronger form of the dating argument, the one he presented in the book, was that consciousness arose around 1200 B.C. Finally, his double brain hypothesis about hallucinations occurring in the right hemisphere and 'heard' by the left, could now be tested, he suggested, using cerebral glucography with positron emission

> tomography (PET) scans. Jaynes cited a study showing more glucose uptake occurred in the right hemisphere when a patient was hearing voices. (Woodward 70)
>
> Heile, a physicist from Stanford University, puts forth a theory of two categorically different modes of consciousness operating in parallel (simultaneously) within a single human mind. Calling them the Symbolic Consciousness and the Primary Consciousness, Heile sees these two seemingly independent categories of awareness coexisting within one individual human consciousness 'whole.' (Joye 268)
>
> Using Hoffman's approach we can see, at the top level of human cognitive activity, two minds operational as one self. Split-brain research supports this contention by noting that what is referred to as your mind is actually a blending of two distinct personalities, two architecturally separate conscious entities, likely inherited ('booted') initially from the unique holonomic plasma energy signatures of your mother and father, blended into one new configuration ('you') during the brief moments of procreative inception. Your left-hemispherical mind-avatar was seeded with a clone of your father's electromagnetic plasma holonomic 'vibrations,' while your right-hemispherical avatar was booted up with a clone of your mother's plasma vibrations. (265)

Correspondences in the research of Jaynes, Heile, and Hoffman occur even to the effect of observing the message contained within *The Secret of the Golden Flower*—a Chinese sacred book brought to the West by Richard Wilhelm. And, as synchronicities of this nature, as coined by C. G. Jung, occur in oddly meaningful ways—Jung was drawn to *The Secret of the Golden*

Flower and wrote the introduction in Wilhelm's translation—the occult influence is best summed up straight from the writing of the Director of the Edgar Cayce's Association for Research & Enlightenment (A.R.E.), John Van Auken:

> By the time I came across the *Golden Flower* teachings, I understood that 'Heavenly Heart between the sun and moon' was actually the place of my deeper mind and its view from behind my two eyes. This fit well with my study of ancient Egyptian wisdom in which the right eye represented the sun and was called the 'eye of Ra,' while the left represented the moon and was known as the 'eye of Horus.' (Van Auken xxx)

I grew up in New Boston, New Hampshire, where Roger Babson dubbed "The Gravity Center of the World." Due to the distance the New Boston area was located from New York and Boston, far enough away to survive a hypothetical Nazi atomic attack on either of these cities during World War II (i.e., the atomic destructive potential of the technology at the time), the region became a focus point on anti-gravity research by Babson. Babson purchased many properties all over town to support his Gravity Research Foundation. And for those that have grown up in New Boston, this town's own history reverberates the destructive and regenerative tone of David Lynch*'s* television series *Twin Peaks*: a show about a town that fits the very description of a liminal community in the clutches of Apollonian and Dionysian themes, alike.

In *Dogtown*, East casts herself as a character learning more about the Natti murder in the Dogtown region through interactions with community members. She provides a broad perspective when attempting to understand all the possible angles that may have led Hodgkins to murder Anne Natti, not leaving out any supernatural angle. This abstract focus away from the Apollonian model is a critical determination. Just imagine the actual meeting that occurred

between East and Hodgkins in his own prison cell, following:

> Though seemingly docile, Peter struck me as a person with the kind of vulnerability that could turn extremely dangerous. The thought that I was sitting across a table from a convicted first-degree murderer was never far from my mind. A few days later, I received a letter from Peter in which he elaborated on his feelings about the area. 'Something calls to me,' he wrote. 'The trees are calling me near, I have to find out why. The gentle Voices I hear…Draw me to going into the woods…I would hear the Elders of the trees speaking to me Strange but that is how I connect myself with the woods. One has to believe [sic] in the Forces.' Perhaps the region did in fact wield a peculiar psychic influence over him, as Peter Anastas had suggested. (East 249)

What is it exactly that affects the sensitive and vulnerable mind to experience this phenomenon? That is, to commit atrocities without recollection of the event memory while blacking out? East's conversation follows with local Gloucester writer Peter Anastas—the individual Hodgkins mentioned in his letter to her:

> 'Everybody who goes to Dogtown says there's something magnetic about the place,' Anastas told me one day as we were sitting at Carolyn's Wonson House, 'there is something magical about it. People would go up to Dogtown to get away, but the darkness, the darkness is—I mean, don't people really need to be in touch with the subconscious? I think that's what Dogtown is for people: the subconscious…It's sort of like everybody has to have a place to go, not just to escape, but to get to the other side of yourself…people went to Dogtown with great delight, particularly in the summer time…but that still doesn't mean they weren't

> aware of the darkness…for most of my life, Dogtown was in my bloodstream, but then something changed…Dogtown is the wild part of Gloucester, the uninhibited part, and I think that, in a Jungian sense, Dogtown gave Peter Hodgkins permission to kill Anne Natti.' (191)

Local healer and mystic Linda Crane, born the same year as Anne Natti, agrees:

> Dogtown was often [Crane's] classroom. Whenever Crane went there with friends she would ask, 'Do you feel it?' meaning the spirits in the place, which she felt were especially palpable in Dogtown because of its rich biodiversity and ancient boulders. Crane taught that nature was constantly broadcasting across a frequency that only a few knew how to tune in to; Dogtown happened to be one of the places where the signal was strongest. And when people listened to the earth, it listened back. Dogtown, in particular, was all whispers and ears. (67)

I have come to learn that there is surely a pattern to the stories between places like Dogtown, MA; Babson's New Boston; even fictional stories like *Twin Peaks* with these themes: they all seem to share this Dionysian trope, the fear of the lurker on the threshold, something akin to what might be estimated from initiates' own experiences revealed from the ancient Eleusinian Mysteries. Namely, the "Forces" seem to be archetypal (i.e., psychological drives) of the characters like Demeter, Persephone, and Hades. I know of a narrative of this nature that once occurred in New Boston:

> One winter morning in 1854, Sevilla Jones was walking to Schoolhouse #3 near Joe English Hill with her younger brother Plummer. They were approached by Henry Sargent, a 23-year-old woodcutter whose family lived near the Jones

> family. Henry loved Sevilla, and he believed that she had 'given him encouragement.' However, he had a rival in another young man, named Bartlett. According to a long, rambling note written in his diary, Henry believed that Bartlett's mother had conspired with Sevilla's mother to convince the girl to prefer Bartlett. 'She proved false, by bad advice,' he wrote. Henry used an Allen & Thurber pepperbox revolver to shoot Sevilla four times, killing her instantly. He then shot himself, with less immediate success. It has been said that a doctor was fetched, but this doctor was so angry with Henry that he wouldn't treat Henry's wound. Henry died four hours later. As for the curious epitaph on the gravestone—some say that it was written by Bartlett's mother.
>
> SEVILLA, daughter of George and Sarah JONES.
>
> Murdered by HENRY N. SARGENT, January 13, 1854.
>
> [At the age of] 17 years and 9 months.
>
> *Thus fell this lovely blooming daughter*
>
> *By the revengeful hand – a malicious Henry*
>
> *When on her way to school he met her*
>
> *And with a six self-cocked pistol shot her.* (Rothman)

Could the nature of these forces demonstrate their influence in our subconscious by a divine requirement of correspondence? That is, is a Hades-like character (Hodgkins) "required" to reenact the abduction of a Persephone-like character (Natti)? Is this the Arcturus-Spica angle in one's natal chart? The ancient Orphic Hymns seemed to believe so. Could this be the nature of

the subtle Dionysian magnetism that emanates from these regions, perhaps even at certain astronomical moments? Nietzsche may have agreed, as well. The images that arise when reading passages like the following, from Nietzsche's *The Birth of Tragedy*, are eerily convincing:

> Under the charm of the Dionysian not only is the covenant between man and man again established, but also estranged, hostile or subjugated nature again celebrates her reconciliation with her lost son, man. Of her own accord earth proffers her gifts, and peacefully the beasts of prey approach from the desert and the rocks. The chariot of Dionysus is bedecked with flowers and garlands: panthers and tigers pass beneath his yoke. Change Beethoven's "jubilee-song" into a painting, and, if your imagination be equal to the occasion when the awestruck millions sink into the dust, you will then be able to approach the Dionysian. Now is the slave a free man, now all the stubborn, hostile barriers, which necessity, caprice, or "shameless fashion" has set up between man and man, are broken down. Now, at the evangel of cosmic harmony, each one feels himself not only united, reconciled, blended with his neighbour, but as one with him, as if the veil of Mâyâ has been torn and were now merely fluttering in tatters before the mysterious Primordial Unity. In song and in dance man exhibits himself as a member of a higher community, he has forgotten how to walk and speak, and is on the point of taking a dancing flight into the air. His gestures bespeak enchantment. Even as the animals now talk, and as the earth yields milk and honey, so also something super-natural sounds forth from him: he feels himself a god, he himself now walks about enchanted and elated even as the gods whom he saw walking about in his dreams. Man is no longer an artist, he has become a work of art: the artistic

> power of all nature here reveals itself in the tremors of drunkenness to the highest gratification of the Primordial Unity. The noblest clay, the costliest marble, namely man, is here kneaded and cut, and the chisel strokes of the Dionysian world-artist are accompanied with the cry of the Eleusinian mysteries. (Nietzsche)

Nearly succumbing to exactly the same fate as Anne Natti, Linda Crane described her own terrifying encounter in Dogtown with the notorious Hodgkins:

> This particular April day [Crane's dog] went bounding off while Crane was filling some jugs with spring water. It was quiet but for the sound of water gurgling peacefully. Bottles filled, Crane turned away from the spring to find an exceedingly tall, naked man standing in front of her, holding his erect penis, and pointing it at her 'as though it were a weapon.' 'If you scream, I'll kill you!' he said, and pushed her to the ground. As Crane fell backward, screaming, she noticed a large stick 'that glowed yellow.' She thrashed at the man with the stick and continued to yell. [Crane's dog], who heard her cries, came running. He leapt at the naked man and tore into his flesh. The assailant ran away, clutching his crotch and screaming, with [Crane's dog] giving chase. When police asked Crane if she could pick a suspect out of a mug shot book, she worried that she would not remember the man's face; the attack happened so quickly. But police claimed she said she would have no problem recognizing his member, which, she told them, was huge. In the end, Crane was able to pick out a face. When the suspect, a local man named Peter C. Hodgkins Jr., was brought into the police station for questioning, he confessed to the crime and was charged with assault with intent to rape and open and gross lewdness. When it came time to try Hodgkins, a repeated

> petty sex offender, the assault with intent to rape charge was dismissed. Hodgkins was found guilty of assault and battery and served a six-month prison term at the Essex House of Corrections in Lawrence. Four years later, when police lines began ringing with the many calls from people offering tips on Anne Natti's murder, Peter Hodgkins name was spoken more than any other. (East 68)

The entire premise of David Lynch's *Twin Peaks*—the body of the Persephone-like Laura Palmer that was discovered—is akin to Anne Natti. It is revealed in the show that Laura's own father, Leland Palmer, had murdered her in a Hades-like chthonic-possessed state by Hades-like underworld character, Bob.

In a similar circumstance, a girl from my own school bus in elementary school went missing on July 25, 1989, in New Boston; her remains were found by another boy from the bus on July 18, 1991, while playing in the woods with friends. This girl, Carrie Moss, is still an unsolved cold case today.[3] Could this be why C. G. Jung and Joseph Campbell were drawn to synchronicities and patterns of this nature? Are we, the living, immersed in the collective human history of the past (i.e., the Dead)? James Hillman and Sonu Shamdasani's *Lament of the Dead: Psychology after Jung's Red Book* navigates this very question about Jung's own dream diary and its purpose:

> Hillman: So the sense that has been described now for maybe forty years…of the denial of death, the fear of death, the culture that lives always into the future and into the forward and that the basic malaise of our culture is the denial of death—is being responded to by the book. Here, there is a way of connecting. This is a way

[3] More information on Carrie Moss can be found at https://www.doj.nh.gov/criminal/cold-case/victim-list/carrie-moss.htm.

> of opening the door. In that sense, this is the revolutionary sure to the real disease of our culture—the denial of death. And denial more as repression and escape from, flight from…And the way we have set it up is that death and life are opposed and you must hold off death and it's the ultimate other, and you die alone, this sort of existential whatever. And it seems to me that this offers a completely different way of realizing that the day world is permeated with the other world—in all kinds of small ways, that they're always inner voices, that the dead are cautionary figures. That you are living with the dead. And what you think of as the way of life may be the way of more death. And the way of death may be the way of more livingness. (Hillman 24)

Tom DeLonge and Peter Levenda, in the last installment in their UAP/UFO book series, *Sekret Machines 3: War*, posits the same questions:

> The legal systems of most modern societies are predicated on the assumption that it is acceptable to take another's life in order to protect your own. To kill another person in self-defense is not considered murder. To defend your country in war, it is acceptable to destroy another country: its armies, its citizens. The world religions codified the rules for death, making it acceptable to kill other people if they broke certain laws of society. State-sanctioned murder in one form or another is still with us, in virtually every country on Earth. We are prepared to kill, even on a massive scale, without having a clue about what death actually means. Is death the end of everything, of thought, every action, every single aspect of a human being? A heaven, a hell? Are being reincarnated? Is there something, some intangible quality, of a human being or any living thing that lives on after they

> have died? The ancient Egyptians built elaborate tombs for their dead, starting with their pharaohs who were believed to be incarnations of gods and extending eventually to the middle classes of society. They believed—as we examined in the first book in this series—that death involved a transportation of the soul to the realm of the stars. The Torah is replete with accounts of death, of murder, and even genocide. The central fact of Christianity is the hideous execution of its prophet, Jesus, by means of crucifixion. The Koran contains scenes of war and bloody conflict. Even the peace-loving Tibetan Buddhists await the day when the Kalki Avatar shall burst forth from Shambhala to lay waste to the unbelievers. In our world, war and religion are inextricably bound together by ideas of death. Is it he same for the Others? Do they know or understand any more about death than we do? Death is the central axis around which everything on this planet turns: every religion, every nation, every culture. Death and the avoidance of death; death and immortality; death as punishment, death as release and escape. Battlefields and cemeteries. Mausoleums, tombs, and reliquaries. Tantric rites in the charnel grounds. Graveyard dust and hoodoo. Ghosts and ghouls. Zombies and the undead. Is it the same for them? If so…then of what possible use would they be to us? Without convincing answers or solutions to the problem of death, they are as rudderless in the vastness of space as we are, or soon will be. (Delonge 487)

Could this be why Edgar Allan Poe wrote an analysis of his poem about the loss of a lover (i.e., "The Raven") that "the death…of a beautiful woman is, unquestionably, the most poetical topic in the world?" Could this be why East was drawn to the Dogtown paintings of Marsden Hartley

and spent years writing this book, almost haunted by the pull Dogtown has on creative types? Why is “death” and “imagination” so entangled?

From the ruins of former Greek settlements in Europe and the Levant there has been much evidence found, namely artifacts showing rituals of the Eleusinian Mysteries occurring outside Eleusis. Is it not too far-fetched that these mysteries may have been part of the occult traditions practiced in New England in 17th-19th century Dogtown? One would not be surprised if a *kukeon* (sacred cup used to imbibe the sacred drink of the “Mysteries”) or any effigy of Demeter, Persephone, or Triptolemus, were found in any of the cellar holes of the derelict occupants of Dogtown: individuals with reputations of practicing these Dionysian-style rites.

> What changed the Commons Settlement to Dogtown was the people: women who dressed like men, men who did housework, alleged witches, and former slaves, who lived according to what Roger W. Babson called ‘gypsy ways,’ as if these people were wanderers, when in fact Dogtown’s population was so deeply tied to this place that its name and reputation would forever be associated with them above all others. What set Gloucester’s Dogtowners apart, and added to the strangeness of their reputations, was their choice to live outside of society. Having a place in society was a literal, not metaphorical, construct in early America and was reflected in laws such as the 1662 Settlement Law, which gave local jurisdictions the power to ‘warn out’ or send their nonnative charity-dependent residents back to their town of origin and thus be ‘put in their place,’ as the practice was called. Destitute native residents were sent to live with town-approved families who received a local government stipend to cover their charges’ costs. Though some children ended up in the poorhouse, many often

> were sent away as indentured servants. By 1796, Gloucester constructed a poorhouse to better manage its destitute native inhabitants, while those originating elsewhere continued to be 'warned out.' Life in the poorhouse was filled with mandatory and lengthy sermons meant to rehabilitate its inhabitants (or inmates, as they were sometimes called) from their spiritual and moral failings. These lessons were reinforced with destitution's worldly remedy: work, which kept poorhouse expenses, paid for by the town, to a minimum. Opting out of this system to take up residence in abandoned highland homes, early-nineteenth-century denizens of Dogtown lived off the land, made butter, wet-nursed for women in town, brewed 'dire drink' (which alluded to both herbal remedies and home brew), rented pastureland, told fortunes, traded in vice, or earned income as laborers, slaughterers, and healers. All had colorful reputations Inadvertently (or purposefully) cultivated by themselves or, most likely, others, including their fellow Dogtowners. (East 130)

Along with comparisons made between "dire drink" and the *kukeon*—the fact that reversal of gender roles were notable, as well other patterns, outside of the clearly Apollonian New World British colony—Dogtown evolved into its Dionysian reputation. Could the reasons for this evolution be natural or perhaps this region has always had a unique energy that attracts this behavior? And perhaps right-brain Dionysian types (creatives and criminals) are attracted to it? Could the former Dogtown Commons be likened to an American version of what Marcus Aurelius rebuilt in Greece? Or could Babson be this comparable left-brained character?

> In the second century AD, the emperor Marcus Aurelius studied in Athens and was later initiated in Eleusis. He is reportedly the only lay person ever allowed

> inside the anaktoron, the holy of holies housed within the main temple, or telesterion. He earned the privilege. The Philosopher, as he was called, oversaw an extensive construction project to restore the site after it was nearly destroyed by the barbarian Kostovoks in AD 170. What the invaders sent up in flames, Marcus Aurelius methodically rebuilt to Roman standards, ensuring the Mysteries would never again suffer another desecration. To keep profane eyes off the sacred affair, the Philosopher also built a monumental gateway of Pentelic marble and a vast courtyard at the entrance to the site, now known as the Greater Propylaea. An imposing, larger-than-life bust of Marcus Aurelius has survived all this time, with the defaced image of a serpent-headed Gorgon emblazoned on the Philosopher's chest. The decapitated monster was a common way of warding off evil in those days. A stern warning to any future looters: this is sacred land. (Muraresku 30)

It makes you wonder if truly the Medusa image was meant to "ward off evil" or allow one to learn to identify and integrate with its shadowy aspects of the Self. Seems this is the true message of the Mysteries, that the psychedelic drink may have been intended to allow one to encounter Persephone and Hades, and that perhaps the child of the two (Dionysus)—the creation of what could be perceived as this duality in an Apollonian sense—was about the union between masculine and feminine and was key to navigating the underworld? Is this the Spica essence? Is the symbol of Persephone's and Hades' union in the child the same "good vs. evil" union as the occult theme Jung observed in *Liber Novus?*

> Shamdasani: His dead, or prominent among his dead, are the Christian dead, his own forefathers, and that is part of the inheritance and legacy he grapples with. The task that he then takes up is one of revivifying ecclesiastical Christianity.

> Now, as I see it, his later writings on these topics are already there as conceptions in *Red Book*. So what one finds in *Answer to Job*, with respect to the reformulation of the Judeo-Christian God image, is based on the figural ground of his theophany of the figure of Abraxas. It certainly is a God experience, of a God that encompasses all contraries, including evil…As he says, in a note in the *Black Books*, Abraxas is the uniting of the Christian God with Satan. (Hillman 124)

Edgar Cayce was smart to be reluctant about discussing astrology, initially; however, perhaps he was unwise not researching it further (outside of his sleeping prophecies). Perhaps, to be Spican is to be Abraxian? That is, what alchemy reveals itself to those with no choice but to await and yield to their natal mysteries the left hand of the Virgin has to offer them in their lives?

Abbreviations

CE *Collected Essays, Vol. 3* (Hippocampus Press, 2005)

LT *Lovecraft and a World in Transition* (Hippocampus Press, 2015)

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Natti, Anne, died June 25, 1984, (likely Massachusetts), US, time unknown (rectified 10:45). *Dogtown: Death and Enchantment in a New England Ghost Town*. Source: Elyssa East.

Nietzsche, Friedrich, born October 15, 1844, Rõcken, Germany, at 10:00. Astro-Databank (www.astro.com/astro-databank/Nietzsche,_Friedrich). Source: Bio/autobiography (Rodden Rating: B).

Parker, James, born May 24, 1984, Lebanon, New Hampshire, US, at 08:30. Birth place and time rectified. *The Dartmouth Murders*. Source: Eric Francis.

Paul I, Pope John, born October 17, 1912, Canale d'Agordo, Italy, at 12:00. Astro-Databank (www.astro.com/astro-databank/Pope_John_Paul_I). Source: Quoted birth chart/record (Rodden Rating: AA).

Paul II, Pope John, born May 18, 1920, Wadowice, Poland, at 17:30. Astro-Databank (www.astro.com/astro-databank/Pope_John_Paul_II). Source: From memory (Rodden Rating: A).

Poe, Edgar A., born January 19, 1809, Boston, Massachusetts, US, at 01:00. Astro-Databank (https://www.astro.com/astro-databank/Poe,_Edgar_Allan). Source: Rectified from approximate time (Rodden Rating: C).

Polanski, Roman, born August 18, 1933, Paris, France, at 10:30. Astro-Databank (www.astro.com/astro-databank/Polanski,_Roman). Source: Birth chart/birth record in hand (Rodden Rating: AA).

Putin, Vladimir, born October 7, 1952, St. Petersburg, RU, at 09:30. Astro-Databank (www.astro.com/astro-databank/Putin,_Vladimir). Source: Conflicting/unverified: (Rodden Rating: DD).

Rogan, Joe, born August 11, 1967, Newark, New Jersey, US, at 00:05. Astro-Databank (www.astro.com/astro-databank/Rogan,_Joe). Source: Birth chart/birth record in hand (Rodden Rating: AA).

Rowling, J. K., born July 31, 1965, Yate, UK, at 21:10. Astro-Databank (www.astro.com/astro-databank/Rowling,_J._K.). Source: Rectified from approximate time (Rodden Rating: C).

Shelley, Percy, born August 4, 1792, Horsham, UK, at 22:00. Astro-Databank (www.astro.com/astro-databank/Shelley,_Percy_Bysshe). Source: Quoted birth chart/record (Rodden Rating: AA).

Small, Florence, born March 15, 1879, Brooklyn, New York, US, time unknown. *Perfection to a Fault: A Small Murder in Ossipee, New Hampshire, 1916*. Source: Janice Petrie.

Small, Florence, died September 28, 1916, Ossipee, New Hampshire, US, 13:00. *Perfection to a Fault: A Small Murder in Ossipee, New Hampshire, 1916*. Source: Janice Petrie.

Small, Frederick, born 1866, Portland, Maine, US, day and time unknown. *Perfection to a Fault: A Small Murder in Ossipee, New Hampshire, 1916*. Source: Janice Petrie.

Small, Frederick, died January 15, 1918, Concord, New Hampshire, US, time unknown. *Perfection to a Fault: A Small Murder in Ossipee, New Hampshire, 1916*. Source: Janice Petrie.

Smith, Joseph, born December 23, 1805, Sharon, Vermont, US, at 18:00. Astro-Databank (www.astro.com/astro-databank/Smith,_Joseph). Source: Accuracy in question (Rodden Rating: C).

Swaggart, Jimmy, born March 15, 1935, Ferriday, Louisiana, at 01:35. Astro-Databank (www.astro.com/astro-databank/Swaggart,_Jimmy). Source: Quoted birth chart/record (Rodden Rating: AA).

Swedenborg, Emanuel, born January 29, 1688, Stockholm, Sweden, 05:45. Astro-Databank (www.astro.com/astro-databank/Swedenborg,_Emanuel). Source: Bio/autobiography (Rodden Rating: B).

Tulloch, Robert, born May 8, 1983, Lebanon, New Hampshire, US, at 21:00. Birth time rectified. *The Dartmouth Murders*. Source: Eric Francis.

Wilhelm, Richard, born May 10, 1873, Stuttgart, Germany, at 01:30. Astro-Databank (www.astro.com/astro-databank/Wilhelm,_Richard). Source: Original source not known (Rodden Rating: C).