

“Orienting” the Western Natal Chart

**Utilizing the 12 Regular Meridians
and 5 Element Planets in
Astrological Medical Analysis and
Vibrational Planetary Treatment Protocols**

By MichelAngelo, MFA, CTM

Medical astrology has historically been considered among the most arcane branches of the astrological art. The challenge of imparting the intricacies of its practice to non-astrologers, no matter how skilled in the healing arts, is quite formidable.

Western astrological medicine views the body as a planetary landscape, assigning specific astral signatures to its structural constituents, processes, and pathologies. In turn, the astrological natal chart, as representative of the bio-energetic makeup of the individual, is examined for evidence of the type of constitutional disharmony that would be familiar to an acupuncturist or other practitioner of Oriental Medicine, such as elemental balance/imbalance of the four Western elements, “negative” aspects between planets, large-scale aspect patterns as indicative of specific syndromes, strength/weakness of individual planets, etc., as well as stresses brought about by ongoing planetary transits.

By contrast, Oriental Medicine categorizes the human organism as an arrangement of pathways of vital force. The meridians (and the points that comprise them) link the various parts of the body and function as an integral aspect of the energetic structure. These meridians relate to organ systems, the *Zang-fu*, which do not necessarily correspond with Western Medicine’s physiological and biological organs but nevertheless share some of the same associations. Human anatomy and functioning as illustrated via the meridian network is indeed sophisticated and many faceted, presenting the practitioner with a topography of incredible complexity and poetic resonance.

As might be apparent from the above, these two approaches to

medicine seek to engage the body and its apparatus via widely divergent symbolic systems. How is it then possible to reconcile the seemingly irreconcilable disparities?

As there are 12 meridians in Oriental Medicine (not counting the Eight Extraordinaries), it has been historically tempting for astrologers to postulate connections between them and the 12 signs of the zodiac, the 12 houses of the astrological chart, and even the 10 planets plus a couple of asteroids, but Western medical astrology has not, hitherto, made much of these parallels.

In my researches into possible synergies between these systems, in connection with my role as *Advisor, Astrological Medicine* for the Kairos Institute, I found a notable exception in a somewhat unlikely place; in the introduction to his book, *Combinations of Stellar Influence*, Reinhold Ebertin, one of the founders of cosmobiology, a 20th century offshoot of traditional medical astrology, offers, almost as an afterthought, an unexpected correlation between the meridian pairs and the mundane houses of the natal chart. He arranges the 12 earthly branches of Oriental Medicine on the Western chart wheel and stipulates that there is a “quincunx” relationship between these meridian pairings based on their layout within the horoscope. In other words, Kidney/Bladder, Heart/Small Intestine, etc., or rather, the houses of their association, are separated from each other by an angle of 150 degrees,

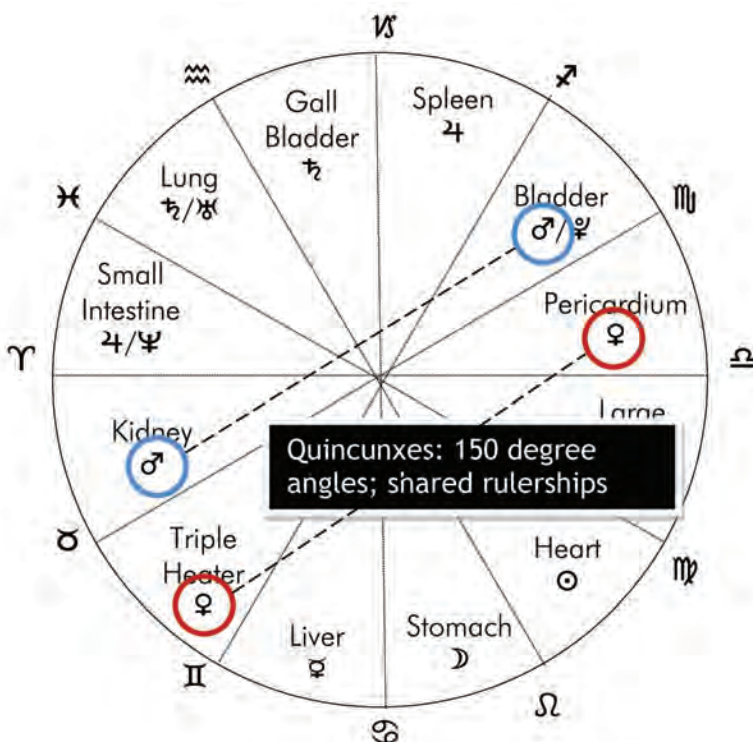
the *quincunx*. The quincunx, an astrological aspect originally delineated by the 17th century astronomer and polymath, Johannes Kepler, is generally considered to be of minor significance by astrologers; but it is definitely stressful in nature, and the consensus is that it has no small relevance in matters of health.

Ebertin’s associations are derived from the traditional rulerships of the zodiacal signs and the associated houses of the horoscope. In other words, the 1st house of the chart, which is associated with Aries (ruled by Mars), is assigned to the Kidney meridian; and it is paired with the 8th house, Scorpio (traditionally given to Mars in its night rulership, now Pluto), assigned to the Bladder meridian. A similar process is employed with the Triple Heater/Pericardium meridians with the 2nd and 7th houses, traditionally ruled by Venus. However, given that there were, prior to the discovery of the trans-Saturnian planets (Uranus, Neptune, and Pluto), only seven planets (not six), a neat balance of house rulership with meridian pairs is not possible.

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The complete breakdown of the meridian pairings is illustrated left (including modern rulerships). At first glance, from the perspective of Oriental Medicine, the association of Mars, Aries, and the 1st house with the Kidney meridian (and by extension, the organ system) would appear to be a bit problematic; moreover, Western medical astrology assigns dominion over the kidneys themselves to the planet Venus and the sign Libra. However, our purpose here is not to dispute the validity or invalidity of Ebertin’s thinking in this matter. What he has proposed is a simple and elegant solution to a fairly complex problem of association, one that is consistent with the traditions of Western astrology.

We must recognize that such a linkage provides us, as individuals who would attempt to reconcile the incongruities of Western astrology and Oriental

Medicine, with a symbolic connection between the two; and it allows for further creative associations to be made by the practitioner.

There are several ways in which we can capitalize upon the thought-provoking information embodied in Ebertin's "12-house model" of the meridians: **1)** we can recognize that, according to the information presented, acupuncture meridians can be seen to have particular planetary profiles, e.g., Heart/Small Intestine (a quincunial pair) may be represented by a combination of the Sun and Jupiter (or Neptune), because the Sun rules the 5th house and Jupiter/Neptune the 12th; **2)** we can map these rulerships onto the individual horoscope, so that, for example, if a person has planets in the 1st and 8th houses (both ruled by Mars), no matter what the aspect relationship, we can say that there is an emphasis on the Kidney/Bladder meridian (and Mars, of course) in the constitutional makeup, which could possibly indicate a potential disharmony in that area; or **3)** we can examine an individual chart and make note of the quincunial relationships between individual *planets*, and identify these aspects as highlighting certain key factors that may contribute to an overall pathology.

For the purposes of this article we shall confine our observations to the third case. Below we examine a pair of natal charts, the treatment protocols that may be derived from them by extracting quincunial relationships,

and their potential efficacy as Acutonics® planetary tuning fork combinations in addressing the constitutional disharmonies indicated in the horoscopes.

Example 1: Q

The first chart is that of a man having his Chiron Return, which occurs around the age of 50. When I treated him in my office, I employed the Chiron frequency in all 3 octaves, as well as a couple of other combinations suggested by the chart, in particular Jupiter/Pluto, as he has a prominent conjunction of the two, both retrograde in the 8th house.

Chiron is a recent addition to the solar system, having been discovered only in 1975 by an astronomer named Charles Kowal. Kowal was sufficiently versed in Greek myth to ascribe to this celestial newcomer – a planetoid, captured comet, or asteroid which describes a very erratic 50-year orbit between Saturn and Uranus – an affinity with the centaur, Chiron; both of those Titanic figures of pre-Olympian Greece figure prominently in Chiron's story. The Chiron myth has strong themes of abandonment and both psychospiritual and physical wounding. Despite his frailties and less-than-human embodiment, Chiron, according to various versions of the myth, is mentored in the healing arts by none other than Apollo the Physician. Thus, Chiron's role as a shamanic figure of transformative *mana* pre-dates that of his pupil, Aesculapius, whose staff, the caduceus, is a sigil of the medical profession to this day.

While the cosmic Chiron would, naturally, not have been included as a constituent of the traditional planetary lexicon of Western astrological medicine, it has seemed reasonable for me to regard it from a medical perspective as a malefic influence. Therefore, planets that are configured with Chiron in a natal chart can be seen as being afflicted, and the Chiron placement in the various houses is similar in its impact. This often quite literally expresses itself as physical wounding to the part of the body associated with the planetary placement, as we shall see.

Q is an opera singer who has only recently begun to confront the fact that he is essentially too old to achieve his perhaps unrealistic ambitions within the field. He has lived for most of the past two decades in Germany and is considering relocating in order to pursue a different career path.

Q's natal Chiron is in Aquarius, and he reported that he had injured his Achilles tendon rather severely in recent months, during what I would consider to be the initial phase of his Chiron Return. According to medical astrology's association of parts of the body with specific zodiacal signs, a doctrine called *melothesia*, Aquarius is considered to rule the ankles. Additionally, he said that he was feeling a great deal of sadness about his decision to abandon the active pursuit of the operatic profession. Note that, when we examine Ebertin's meridian chart, the 11th house, which

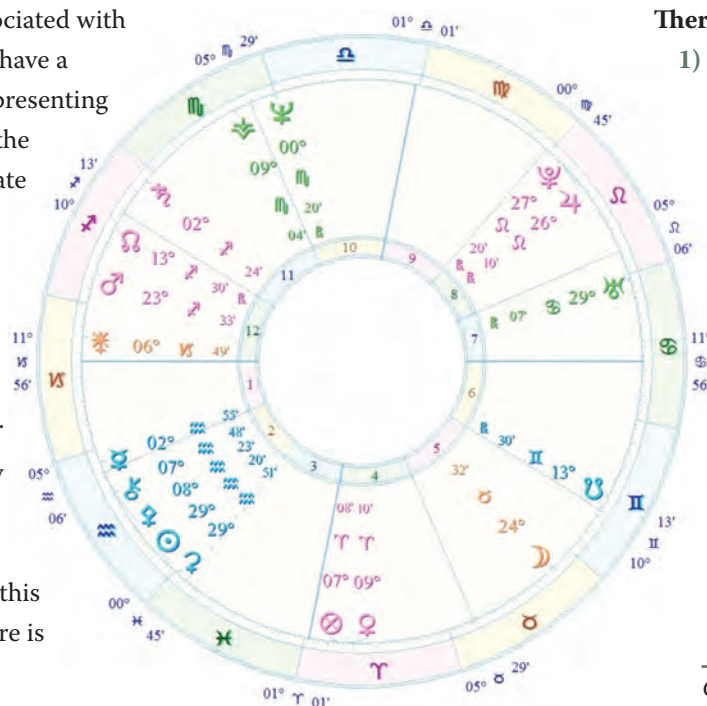
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relates to Aquarius, is associated with the Lung meridian. So we have a concatenation of the two presenting symptoms, the trauma to the ankle and an emotional state of mourning/grief (linked with the Lung and the element of metal) associated with the potential relinquishment of his vocational direction.

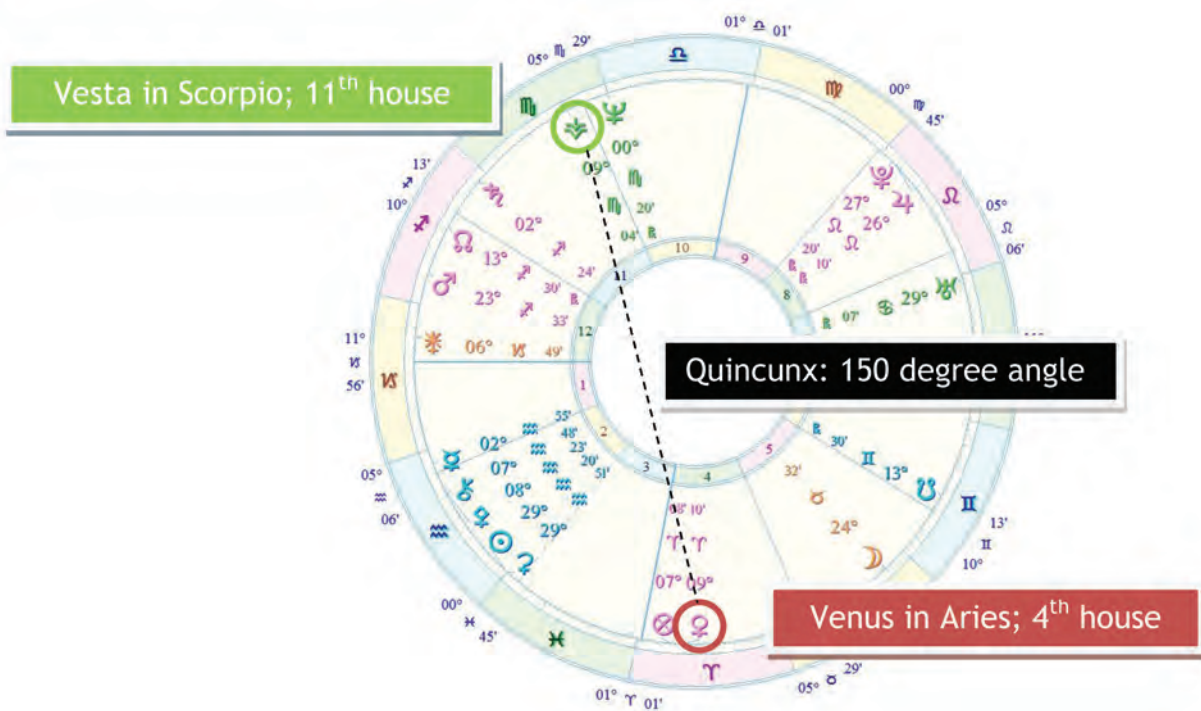
However, are there any quincunial aspects in the chart that relate to the issues voiced by Q during this crucial Chiron transit? Here is his horoscope:



There are three notable quincunxes:

- 1) between the asteroid Vesta in the 11th house in Scorpio and Venus in the 4th; 2) between the Sun and Ceres in Aquarius in the 2nd house (associated with the throat chakra) and Uranus (the ruler of Aquarius) in Cancer in the 7th house (the natural ruler of which is Venus); and 3) between Mars in Sagittarius in the 12th house and the Moon in Taurus (one of two signs ruled by Venus) in the 5th.

Chart generated by Kepler 7.0; birth data withheld for purposes of confidentiality.



Of these three, the first quincunx, between asteroid Vesta and Venus, illustrated above, is the closest (only 6 degrees of arc away from exactitude, or a *partile* relationship), and would be considered to be the most stressful; so we will concentrate our attention on that. Quincunxes are regarded as particularly challenging because the two planets involved share no essential astrological affinity; they are of different elements (triplicity) and function (quadruplicity), and the houses in which they reside are likewise of contrasting natures. Vesta in Scorpio in the 11th house is fixed water, and the 11th is a succedent house, i.e., one that “follows” a cardinal house, associated, because of Aquarius, with the air element. Venus in Aries is cardinal fire, and the 4th house is an angular (cardinal) house, whose natural sign is Cancer, which is cardinal water.

Vesta, while an asteroid and not a planet, was discovered more than 200 years ago, and is part of the repertoire of Acutonics® tuning fork frequencies. It is considered to be analogous to Pluto in its effect; the Olympian goddess Hestia/Vesta is commonly viewed as emblematic of the *fuoco sacro*, the “sacred fire,” that burns on the hearth in every home, and which was essential to the maintenance of life. As such, Vesta is symbolic of passionate commitment to a cause or a vocation.

With Vesta in Scorpio, this signature is further emphasized; Pluto as the modern ruler of Scorpio also brings the idea of intensity (I think of the sign Scorpio, the Scorpion, as burning with a “cold” fire). In general, the choice of a career as a classical vocalist in our modern era predisposes the majority of individuals to a long journey in pursuit

of the desired goal; this is not a choice for the faint of heart. This is also due to the fact that, of the individual musical and artistic “instruments” by which human beings express themselves (at least here in the West), it is the classically trained, operatic voice which is, by its very nature, the slowest to come to complete fruition. This is because of its intrinsic linkage with the actual physical maturity of its possessor and the technical virtuosity required for its successful execution.

Nevertheless, for an individual, even one in excellent health, with a youthful appearance, and a fully-developed vocal instrument at the height of its expressive powers, to persist (in a culture which is increasingly youth-obsessed) until his 50th year, in hope that the longed-for “major career” will

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ultimately manifest, requires great persistence and perhaps a *soupson* of self-delusion; it is no doubt significant that Vesta is likewise conjunct Neptune (just over the 11th house cusp, in the 10th), which would bring a tendency to idealize the desired vocation and those same illusory/delusory attributes.

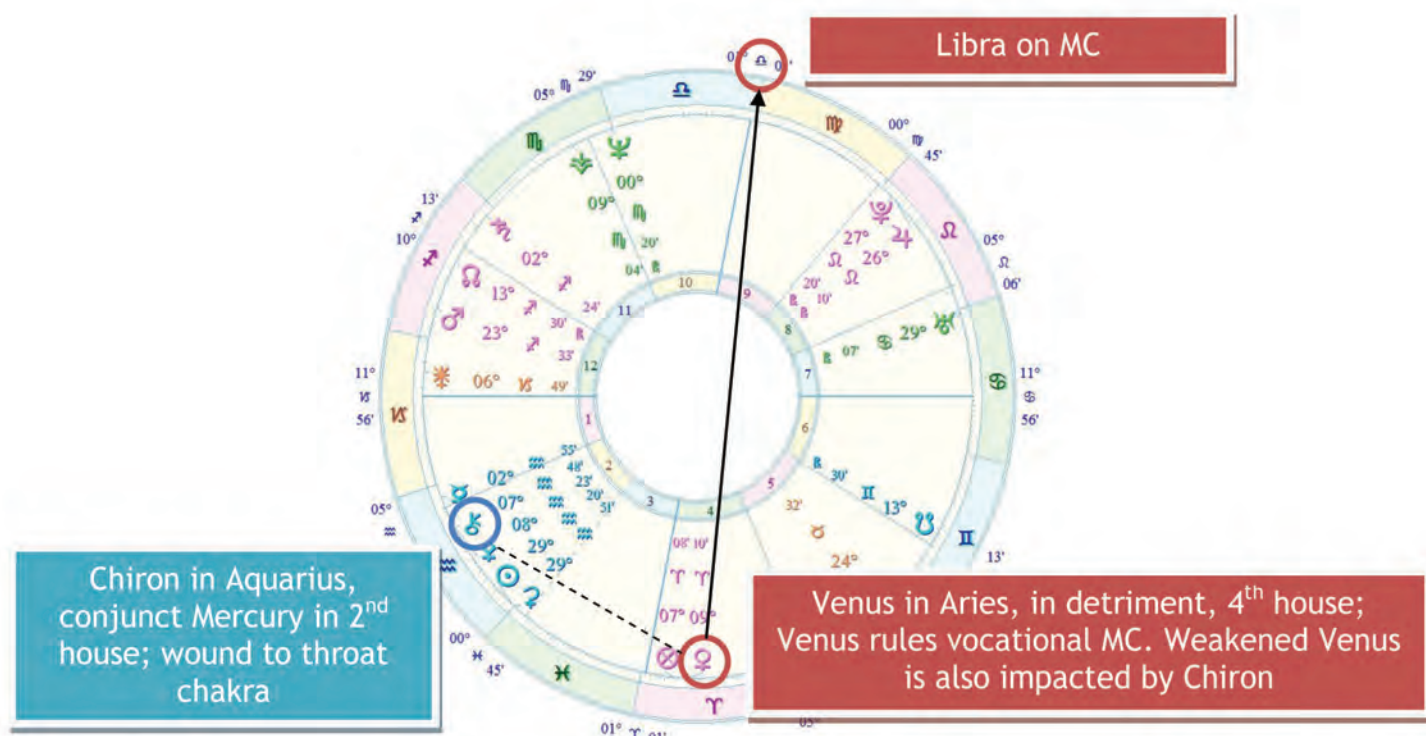
Thus, Q’s potential decision to relinquish his cherished operatic ambitions can only be a source of profound grief, whether he is capable of giving voice to it in the course of his daily activities, or not. The importance of this quincunx to our thesis and putative treatment is further reinforced by the presence of the sign Libra on the midheaven (MC for short), the cusp of

the 10th house of career. This means that his Venus in Aries has dominion over the pursuit of his chosen vocation. Note that the symbolism of fire in this aspect figure is paramount – the *fuoco sacro*, Vesta, linked to Venus in Aries. Venus is the planet that is traditionally associated with the voice, and singing in particular; and, additionally, his Moon is in Taurus, ruled as we have noted previously, by Venus.

Venus in Aries is in the sign of its detriment, according to the ancient system of planetary dignity, and thus it lacks any essential strength, perhaps indicating the native’s inability to achieve any particular prominence in his field. Venus is also sextile Chiron,

and thus further weakened in its capacity to express itself.

We might further observe that the main player in this particular astrological passage, Chiron, is located in the 2nd house, conjunct Mercury, and squares Vesta, the other player in our quincunx. The presence of Chiron in the 2nd, associated with Taurus and the throat chakra, conjunct Mercury, the ruler of Gemini, connected to communication, and likewise the throat chakra, suggests that this person experienced a psychospiritual wounding to that particular energy center, the individual nature of which was retriggered at the time of his Chiron Return. The square aspect, characterized



by an angle of 90 degrees, is customarily regarded as a signature of planetary disharmony and potential illness.

We might argue then that the choice of the career as a vocal performer could be compensatory for what I will describe as an energetically “damaged” throat, in an attempt to receive recognition for the significance of what he had to communicate. The self-esteem, no doubt considerable, that would have accrued from financial success and career prominence as an opera singer, awarded to very few individuals worldwide, has been denied to him. Q’s experience of an injury to the ankle at this crucial juncture in his personal evolution is anything but coincidental; it would certainly seem to be an overt manifestation of his unconscious motivation, centered on the Chiron

aspect pattern, which is indeed his “Achilles heel.”

I think it can be readily discerned from the above that our choice of this particular quincunx as expressing the core issue that has surfaced during the time of this crucial transit is entirely apropos, and that, in fact, it encodes a key aspect of his psyche. We could conceivably have treated him during the Chiron Return with a Vesta/Venus combination, substituting Pluto for Vesta, hence Venus/Pluto, and adding Vesta, which is a high frequency tuning fork, above the body in the energetic field. It is also interesting to note that the chosen interplanetary interval utilized in the single treatment, Jupiter/Pluto, mirrors, to a certain extent, an unconscious aspect of the Vesta/Neptune conjunction with its

combination of messianic fervor and fantasy wish fulfillment (Jupiter and Neptune are both rulers of Pisces), and thus was a highly appropriate choice.

While I have not seen Q for a follow-up session, I did receive a group e-mail from him saying that he was concentrating on Web design for the moment (he has generated income from computer consultation throughout his career; Mercury rules his 6th house of work that generates income, as opposed to vocation); it appears that he may have decided to relinquish his attachment to his former career track, at least for the time being.

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Example 2: L

This is the chart of a woman, L, whom I treated during a demonstration back in 2003; she was also having her Chiron Return. I often find that people come to me for consultation when they are having crucial Chiron transits, and that, invariably, they have difficulties with the throat chakra, as I myself am an opera singer and voice teacher and coach.

The pronounced placement of planets in the upper two quadrants, seen below, might have produced a chart without our desired quincunial relationships, but, in fact, we have four. However, as three of them involve either the Moon's Nodes or the angles of the chart, not planets, we will only consider the fourth, which is formed between Jupiter in Gemini in the 8th house and Chiron in Capricorn in the 3rd house:

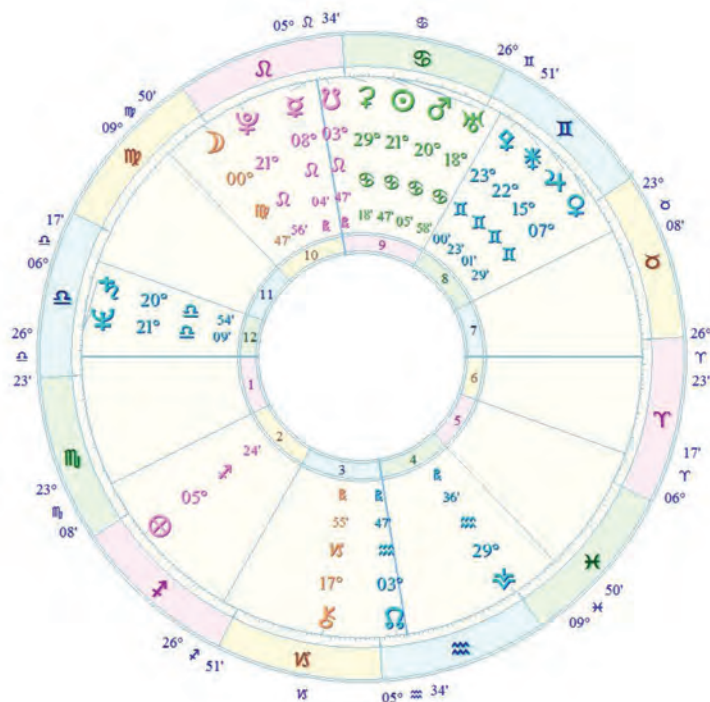
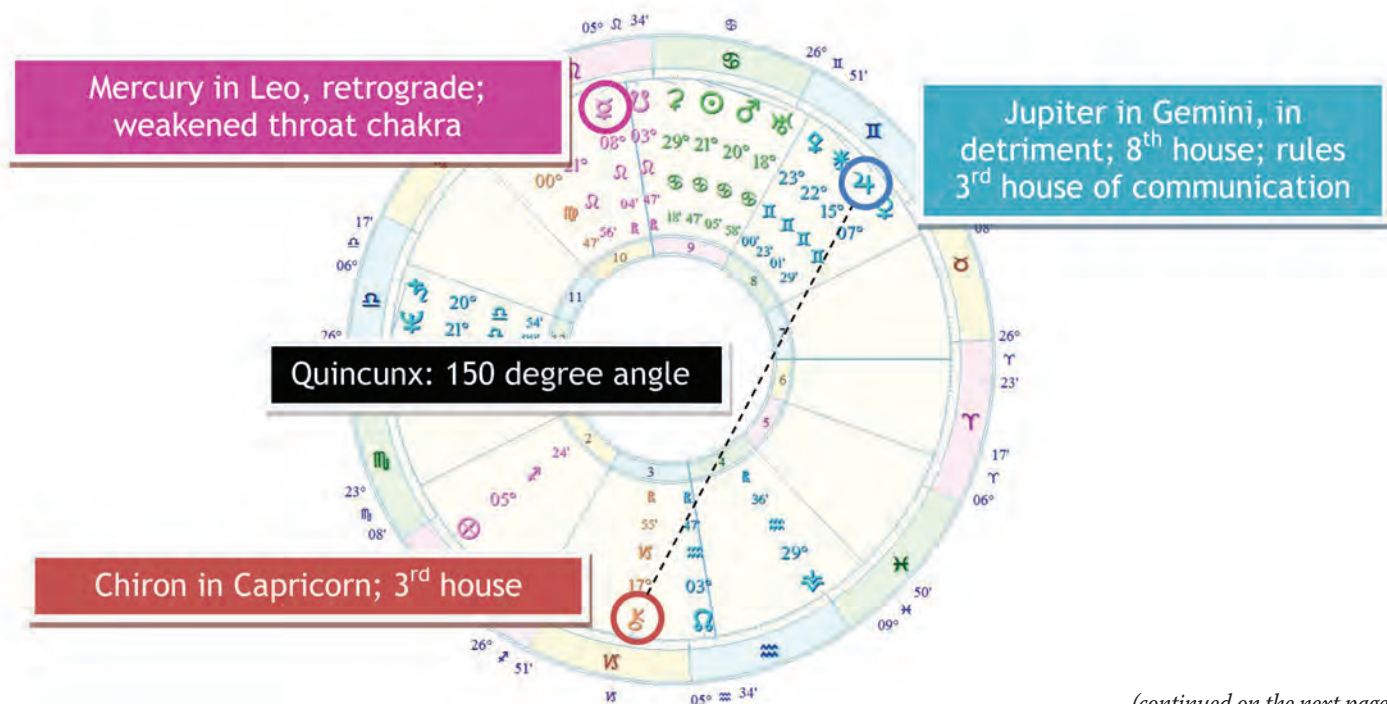


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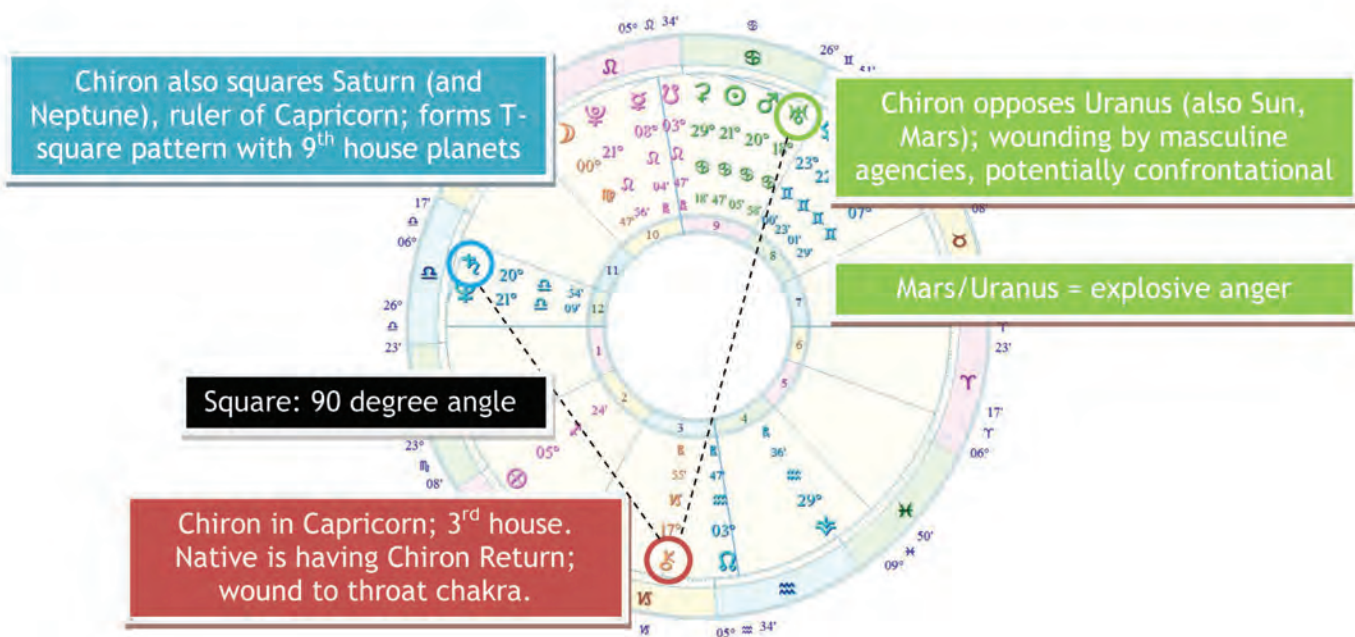
The fact that this particular quincunx involves Chiron, the protagonist of L's relevant planetary return, makes it perfect for our purposes, but, more importantly, it highlights a number of crucial chart features. First, natal Chiron in Capricorn impacts the 3rd house of communication, associated with Mercury, which is, significantly, and perhaps not surprisingly, natively retrograde; Jupiter is in Gemini, one of two signs which Mercury rules, and a sign of its detriment by essential dignity. Hence, this is a weakened Jupiter, further debilitated by the inharmonious quincunx to Chiron. Moreover, natal Jupiter also co-rules the 3rd house (Sagittarius on the 3rd house cusp).

Chiron similarly opposes the triple conjunction of Sun, Mars, and Uranus in Cancer in the 9th house; these can be viewed as signifiers of the masculine energy in a woman's chart. This opposition suggests historical difficulties with the male figures in her life. Chiron, too, is in Capricorn, ruled by Saturn, which can also be representative of a particular patriarchal male energy, often linked to the religious energy of the 9th house. It is also involved with the three 9th house planets in a T-square with Saturn and Neptune in Libra as the focal point.

Weakened Jupiter is the natural ruler of the 9th; thus Chiron strikes at Jupiter both directly by aspect and

indirectly by house rulership.

Chiron the wounder is far and away the pre-dominant entity in the chart, and its influence would have been quite profound at the time of the consultation.



All of the above dynamics indicate severe issues revolving around the throat chakra, probably stemming from disempowerment by the male energy. In fact, during the course of the demonstration, I muscle-tested this person's chakras, and the throat chakra was particularly weak.

Another aspect of this chart that strikes me as especially significant, in that it ties directly into the relevant quincunx, is an emphasis upon factors that relate to the Wood element in Chinese medicine. The planet Jupiter is considered to have dominion over the liver in Western astrology; similarly, the Chinese associate Jupiter with the Wood element and connect it with both the Liver and the Gall Bladder (although Ebertin links the Liver *meridian* with Mercury and the Gall Bladder *meridian* with Saturn).

As we have already indicated, L's Jupiter is both debilitated in essential

dignities (in the sign of its detriment, Gemini) and further weakened by its quincunxial relationship to Chiron, which, as previously stipulated, I tend to consider a malefic. Moreover, Chiron is in the 3rd house of L's chart, which is likewise linked with the Liver in Ebertin's meridian layout.

As we know, the elements in Chinese medicine have a vast range of correspondences, ranging from organ systems to colors to tastes to seasons. They also have emotional correlates. In the case of the Wood element, the characteristic emotion is *anger*. With the Wood element signatures in her chart so challenged, it seems quite unlikely that L could have had an easy time with expressing that particular emotion; this is echoed by the stressful aspect patterns with those chart elements that signify masculine archetypes. Women have historically suppressed their anger at their

disfranchisement by men, so as to avoid censure and violent retribution. If my suppositions about her personal history are correct, she would have felt extremely disempowered by her upbringing. Moreover, at the time of her consultation, she was also involved in a marriage in which she reported that she received no mirroring for her identity and endeavors.

The inability to express anger can manifest itself through two distinct psychological maladaptations; the first is depression, in which the individual damps down personal "fire" so as to avoid connecting with the negative emotion, and the second is passive-aggressive types of behavior, which one would tend to associate with co-dependent relationships.

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It is interesting to note, given the native’s pronounced *stellium*, i.e., grouping of planets, in the 9th house (attributed in Western astrology to Jupiter, through its rulership over the sign Sagittarius), that Ebertin assigns Jupiter to the 9th house and the Spleen. While the Chinese consider the Spleen, as an organ of digestion, to relate to the Earth element and the emotion of worry, the Western tradition likewise associates anger with the Spleen, hence our word “splenetic,” which means irritable, or irascible, having a “short fuse.”

The network of symbolic relationships derived from a consideration of

both systems points unapologetically to anger, and the concomitant emotional toxicity, as being problematic for L; but, in my consultations with her, she seemed quite placid and resigned.

We could also note the placement in Capricorn, ruled by Saturn, as being relevant to the more yang aspect of the Wood element, the Gall Bladder, associated with Saturn in Western astrological parlance. This inhibition of the “outer” expression of the emotional terrain of Wood, signaled by the Chiron placement, would be consistent with L’s inability to give voice to her frustrations. However, as the week progressed, her seemingly innocent transgression of another individual’s boundaries during

a treatment session served as the catalyst for a tremendous outburst of anger within the group that threatened to derail the entire seminar, and boomeranged back at her.

I should point out, as well, that, consistent with the symbolism of oppositions, considered to relate to the psychological mechanism of projection, rather than confront her own rage and wounded throat chakra (Chiron in the 3rd house), she manifested it outwardly in the larger context of the retreat, which was, most assuredly, a 9th house type of milieu, characterized by spiritual teaching and learning. The explosive nature of this event can certainly be attributed to the effects of the Mars/Uranus conjunction in Cancer, a potent combination which in simple terms could be translated as a sudden, unexpected manifestation of anger in an otherwise nurturing environment (Cancer).

At the time, not yet having discovered Ebertin's meridional house system, I merely employed Chiron in my demonstration/treatment. Now it seems incontrovertible that the Jupiter/Chiron tuning fork combination, representative of this stressful archetypal configuration, might perhaps have served better for addressing the underlying psychospiritual components of the natal Chiron aspect pattern.

It is perhaps not beyond the purview of this article to report that, despite the traumatic experience of the group censure of which she was the recipient on this particular occasion, the ultimate results of our work together proved to

be quite transformative. In subsequent meetings, L reported an expansion of her work as a veterinarian into the equine arena (as I had suggested), a logical extension of the Chiron influence (Chiron as co-“ruler” of the vocational 10th house¹).

She also reported that she had begun singing, which I could only view as a strong indication that the throat chakra had begun to open in a positive and life-affirming way.

Perhaps even more significantly, when she returned home, she readily assumed the role of a spokesperson for her community, speaking in public at a crucial planning commission meeting; the community was facing a battle with million-dollar developers which would severely impact their quality of life. This was indeed a remarkable development, particularly in light of the fact that, rather than defend herself during that earlier, very unpleasant, confrontation, L had fled rather than speak her truth.

In the wake of this significant claiming of the power of the throat, L began to have a lot of neck and throat issues, which caused her to have to wear a cervical collar; she may have had a sense of what was to transpire over the next couple of months. When I had seen her for our initial consultation, I told her that I felt that she was receiving short shrift in her relationship and

deserved better. At the time, she was not prepared to give voice to the inequities and wounding involved in the partnership.

She took a trip with her husband in May; when they returned in June, he filed for a divorce, and the rug was pulled out from under her.

The physical symptoms are, of course, in keeping with a Chiron transit of this nature; with Chiron in Capricorn, it is not surprising that she should have experienced some structural difficulties in the relevant area. Moreover, it seems obvious that the activation of the throat chakra through public speaking precipitated the events most relevant to the Chiron placement, i.e., the relationship issues embodied in the Saturn/Neptune conjunction in Libra as the focal point of the T-square, expressed through the arena of health (the 6th house/12th house axis).

¹ *It is debatable whether, as a non-planet, Chiron can be properly said to have dominion over any zodiacal sign; however, some astrologers have opined that it may have some relevance to the sign Virgo, hence my remarks.*

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CONCLUSION

While I have only presented two case studies here, my exposure to a plethora of students’ charts while teaching my elective seminars for the Kairos Institute (and those of my private clients) has continued to provide compelling support for this unorthodox approach to the medical topography of the natal chart, one which is comparatively accessible to the astrological neophyte in the initial tussles with the complex symbolism of the horoscope. An added benefit is, of course, that the practitioner who chooses to employ the Western chart as a diagnostic tool in this manner can readily transmogrify archetypal

planetary disharmony into a combination of healing frequencies, an inter-planetary interval, embodied in a combination of two tuning forks, which can then be applied directly to the body via the vibratory energetic landscape of Oriental Medicine.

Why can the simple extraction of a quincunx signature from the welter of chart symbolism yield such potentially dynamic results? We could speculate that, on some level, the quincunx recapitulates in an encapsulated form the archetypal terrain of larger-scale aspect patterns in a given horoscope, or that the harmonization of its heightened energetic dissonance by the practitioner (through what we might term a

“homeopathic” approach of “like” curing “like”) must surely “resonate” throughout the entire map.

Perhaps a clue may also be discerned in the nature of the “prototypical” quincunx; in the array of 12 houses in the chart wheel, quincunxes initially occur between planets in the 1st house and the 6th house, as well as 1st house/8th house. In the iconography of medical astrology, the 1st house is considered synonymous with the individual, i.e., the body; in contrast, the 6th house, the house of healing, is also the house of the disease. The 8th, the house of death, is also that of transformation. In attempting to decode this symbolism, we might offer

a kind of energetic “equation,” describing the sophisticated inter-relationships embedded in the quincunx aspect as providing a revelation of the means whereby we heal the body through the ultimate transformation of planetary disharmonies that are the harbingers of disease. ◆

Reference:

Ebertin, Reinhold. *The Combination of Stellar Influences* (English translation). American Federation of Astrologers, Inc., 2004. (published originally in German, 1940)

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Contact Information:

MichelAngelo, Astrologer, M. F. A., C. T. M.

Planetary Vibrational Medicine,

New York, NY;

917-355-3348

email: planetaryvibrationalmedicine@gmail.com

www.planetaryvibrationalmedicine.com