

The Eastern Window

by Penny Farrow

Editor's Note: Cross ventilation produces a breath of fresh air. It is desirable in a house and even in a magazine! In this spirit, we are featuring a series of short articles designed to make some of the basic building blocks and ideas of Vedic astrology more accessible to all. We anticipate that opening the Eastern Window can clarify the complementarity between great astrological traditions.

Cosmic Duets: Enthralling Harmonies or Yowling Cats

Shakespeare would have loved my favorite astrological metaphor of the *grahas* (planets) as actors in the play of our lifetime:

*“All the world’s a stage,
And all the men and women
merely players;
They have their exits and
their entrances;
And one man in his time
plays many parts.”*

Here’s my rendering of his vision: “This incarnation is like a play, and all the *grahas* onstage are merely players. They each have their time on center stage (*dashas*, planetary periods),¹ with their entrances and exits. And one *graha* in its time (its *dasha*) plays many parts.” Not sure that my version will last several hundred years, though. Oh well, at least it is now getting published!

The *dasha* system is an important technique of dynamic analysis. The idea is that all of the *grahas* are onstage when life’s curtain rises, but one — at center stage — has the microphone and the spotlight, where it will bring out the

diverse themes and actions that you, the playwright, wrote for it.

However compelling that analogy might be, it doesn’t ring quite true. How can one *graha* at center stage uniformly influence the direction of life for years at a time? No one’s life stays the same for six years (the shortest *dasha* period), or even for six months, to say nothing of 20 years (the longest *dasha* period).

Not surprisingly, I must confess that the *dasha* system is richer and more complex than our simple theater analogy would suggest. Still, there is an elegant way to extend the play metaphor.

Plays are typically subdivided into acts. Each *graha*’s time on center stage is its own act: Act I, Venus; Act II, the Sun; etc. Acts, in turn, are subdivided into scenes — Act I, Scene 1; Act II, Scene 2; and so on. So, if the act is the *dasha* of a particular *graha*, what would constitute a scene?

The first scene is a solo performance by the star of each act. In Scene 2, a particular backup band member, who is always on stage with the rest of the band, steps forward and sings a duet with the central character and then re-

turns to the band. One by one, all the others will have their appointed scene. Then, the main singer will leave the stage and join the band, as a new band member walks into the spotlight and starts the next act with a solo. In the parlance of *Jyotisha*, the main singer is called the *Mahadasha* or *dasha lord*, and the duet band member is called the *bhukti lord*.²

The *bhukti lord* inserts a new voice into the mix, and the *dasha lord* has to adjust to that second voice. How will they sound together? What are each of them singing about? Two obvious possibilities — they can both be singing about the same themes and sound awesome, like two full-throated singers pouring out an anthem, or they can be singing about different themes but play off each other in a busy, harmonious, and exciting Bach-like fugue.

In the last column (April/May 2018), we saw that the Venus period in the life of Celine Dion propelled her to stardom. One of the biggest breakthroughs in her career came during this Venus *dasha* in the *bhukti* of Jupiter. (See **Table**, below.) In October 1982, at

*The bhukti lord
inserts a new voice
into the mix, and the
dasha lord has to
adjust to that
second voice.*

Start	Age	Dasha	Bhukti
12/17/1971	3.7	Ve	Ve
4/17/1975	7.0	Ve	Su
4/17/1976	8.0	Ve	Mo
12/16/1977	9.7	Ve	Ma
2/16/1979	10.9	Ve	Ra
2/5/1982	13.9	Ve	Jp
10/16/1984	16.5	Ve	Sa
12/17/1987	19.7	Ve	Me
10/17/1990	22.5	Ve	Ke
12/17/1991	23.7	Su	Su

Table: Celine Dion’s *Vimshottari Dashas*

the age of 14, she traveled to Japan for the Yamaha World Popular Song Festival. In this, her first international performance, she won the musician's award for "Top Performer" as well as the gold medal for "Best Song," thus establishing a worldwide reputation.

In Celine's chart, Jupiter and Venus powerfully establish the theme of voice, as both are enlivening the 2nd house of voice, as well as each other as natural benefics. (See **Chart**, below.) They also form major yogas for skill and fame involving the voice, thus these grahas are singing in compelling and harmonious unison.

But they are also presenting contrasting themes in a beautiful and exciting way. Jupiter, as ruler of the 9th house, represents (among other things) good fortune and long journeys that include foreign travel. Venus, as ruler of the 11th house, represents goals, achievements, and awards. So, along with the powerful unison of the two

In Celine's chart, Jupiter and Venus powerfully establish the theme of voice.

Su _{16°39'} mC _{21°9'} Sa _{21°16'} Ra _{25°49'} 9 Pis	Mo _{6°15'} Ma _{8°36'} 10 Ari	11 Tau	12 Gem
Ve _{25°16'} Me _{24°36'} 8 Aqu			As _{9°8'} 1 Can
			Jp _{3°10'} 2 Leo
7 Cap			Ke _{25°49'} 3 Virg
6 Sag	5 Sco	4 Libr	

benefics, there is variety and coloration, making everything livelier.

But what about the unavoidable duets with voices that don't mesh well together, presenting themes that are strident and discordant? This can happen when the main singer and the backup singer are not well positioned from each other, or are afflicting each other, or bringing forward difficult themes in life. This is the equivalent of singing in unison but out of tune, or singing about unrelated themes in such a disjointed way that it sounds like noise.

In a recent article, we saw this happening in Barack Obama's chart.³ In March 2009, he moved out of his Jupiter-Moon dasha-bhukti period, which saw his election as President of the United States, and into a Jupiter-Mars dasha-bhukti period. Jupiter and Mars are poorly placed from each other in a 6/8 relationship, which recalls themes of strife, enemies, secret plots, manipulation, and the like. Obama's Mars is also in his 8th house, reiterating those themes, and is afflicted by the shadowy Rahu-Ketu axis, with no benefic relieving the situation.

From that time forward, the pattern of obstruction to Obama's administration's agenda became the grim reality of the duration of his presidency. In March 2010, he moved into his Jupiter-Rahu dasha-bhukti, worsening the situation.

The midterm Tea Party landslide in November 2010 torpedoed his hopes for bipartisan cooperation and set the stage for years of bitter partisan divisions that continue to the present day.

Thus, we see that the flow of duet partners entering and exiting center stage, during the years of prominence of each Mahadasha lord, can be a powerful tool in Jyotisha's toolkit. The dasha-bhukti cycles are amazingly accurate for detailing the dynamic analysis and timing of life's milestone events.

And there's still more to come. Stay tuned!

Chart Data and Source

Celine Dion, March 30, 1968; 12:15 p.m. EST; Charlemagne, Quebec, Canada (45°N43', 73°W29'); A: from memory; she is quoted for "born at noon" on Europe 1 radio station, but James Elliot says, "She gave 12:30 PM over the radio." (**Editor's Note:** The 12:15 time apparently splits the difference.)

References and Notes

1. Penny Farrow, "The Eastern Window," in *The Mountain Astrologer*, April/May 2018, p. 14.
2. *Bhukti* lord is the nomenclature in South India. *Antardasha* lord is used in North India.
3. Penny Farrow, "Barack Obama's Vedic Horoscope: The Agony and the Ecstasy," in *TMA*, Oct./Nov. 2017, p. 21.

© 2018 Penny Farrow – all rights reserved

Celine Dion

South Indian chart, Lahiri ayanamsha, and the Mean Node



By Anirudh Koul [CC BY-SA 2.0]

Penny Farrow has an M.S. degree from Cornell University and has had an extensive career as a teacher, researcher, and businesswoman. She has been involved in the Vedic tradition since 1971. She has studied Jyotisha intensively since 1991, primarily under the personal tutelage of Hart deFouw, and taught Jyotisha and Sanskrit at Vedic Vidya Institute in San Rafael, California for eight years. She now resides in Florida, practicing and teaching Jyotisha and Sanskrit full time, including a new online option. Telephone: (415) 497-2014; e-mail: info@vedicchart.com; website: <http://www.vedicchart.com>

