



DEVATA · BY AYURASTRO

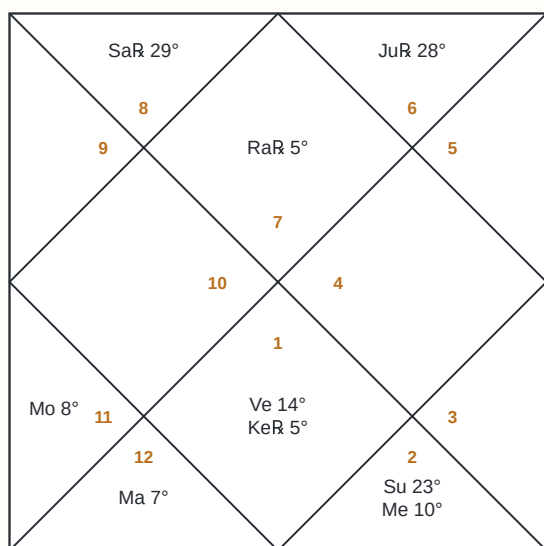
Vedic Astrology Reading

grounded in the classical Jyotiṣa texts

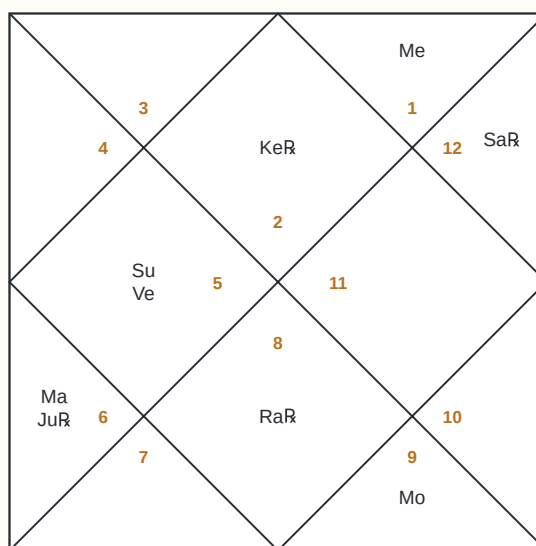
prepared for **Querent (sample)** · Praśna · Minneapolis, Minnesota · cast January 1, 1984 at 10:00

reading as of January 1, 1984 · prepared by **Renay**

RĀŚI (D1) · LIBRA RISING 23°25'06"



NAVĀṂŚA (D9) · TAURUS RISING



North Indian style: house 1 at the top, counting counter-clockwise; the small number is the sign, 1 = Aries ... 12 = Pisces.

The short answer

The chart does not say your film will fail. It also does not say it will succeed in the way, or at the speed, you are hoping for. What it says — fairly consistently, from several independent angles — is this: **the work will earn you standing, and it will earn it slowly, against obstruction, and on a second reckoning rather than a first.** Honour is doubled in this chart. Gains are of a lesser measure. And the easy, immediate coming-together that you are praying for is, by the formal test, passing rather than arriving.

That is a mixed answer, and I want to give it to you honestly rather than softened into mush, because the mixture has a clear shape and the shape is useful to you.

Let me show you how the chart arrives there.

The moment you asked

Capricorn was rising, late in the sign, in the star Dhanishta — the drum, the star of resonance and of sound carried outward to a crowd. An apt star to be ascending when a question about a public release is put. The lord of that ascendant is Saturn, and Saturn in this chart is not weak at all: he stands exalted in the tenth house, the house of profession and public standing, in an angle, measuring strong by every weight the tradition applies. *Praśna Mārga* has a plain rule that when the lord of the ascendant sits strong in an angle, the person asking is sound in himself — and another that promises long and steady life from such a lord well disposed among friends. So read this first and take comfort in it: the strain in this chart is on the matter, not on the man. You are well placed; it is the thing you are asking about that is under pressure.

Two further notes on the moment. Mercury, one of the three natural signifiers of work, is both retrograde and swallowed in the Sun's glare. *Praśna Mārga* reads exactly that condition to mean the question is being asked by someone under real anxiety. So the chart knows you are worried, and says so before it says anything else. That is not a judgement on you; it is simply the texture of the hour.

And the *Uttara Kālāmṛta*, listing what each rising sign tends to indicate about the nature of a question, gives the crocodile sign — Capricorn — as a matter with contention in it. Not calamity: contest. A field in which others are pushing against you, where something is being disputed or crowded. For a release, that reads very naturally as a competitive window, or as disagreement somewhere in the chain around the film.

Against that, *Praśna Mārga* also notes that Capricorn rising at a question signifies favour from those in authority — the backers, the institution, the people with the power to open doors. That testimony is real and I will not discount it. Patronage is present. It is the free, swift movement that is not.

The Moon, the chief witness

In *praśna* the Moon is the chief indicator — the mind of the question and the living state of the matter. Here she is in Scorpio, in the eleventh house of gains and returns, in the star Jyeshtha, waning, slow in motion, and in her sign of fall.

Taken plainly, that is a sobering witness for the earnings side of your question. The *Uttara Kālāmṛta* is blunt about measure: a planet in exaltation gives a doubled result, in a friend's sign a half result, in a neutral sign less again, and in fall the result is reckoned as nought. The Moon sits in the house of gains in her fall, waning and slow — meaning the tide of public feeling around this release is, at this moment, going out rather than coming in, and moving at a crawl rather than a rush.

But the same text gives an important mercy, and it applies here. *Praśna Mārga* states that a graha in fall or otherwise lowly placed, if it stands vargottama — in its own nature in the divisional chart — has its blemish cancelled and gives wholly auspicious results. Your Moon qualifies. This is not a small technicality. It means the weakness is of position and timing, not of substance: the work is not hollow, the audience is not absent, the feeling is not dead. It is low, slow and waning *now*, and it recovers its nature.

One more thing about the Moon, and it is quietly the most encouraging structural fact in the chart: she bridges the fifth, the tenth and the eleventh houses — the house of creative issue, the house of profession and public standing, and the house of gains. For a film question, those are precisely the three rooms that matter: the work itself, its reputation, and what it returns. Your chief indicator touches all three. The matter is live and connected. It is not orphaned.

The houses of the matter

Now the significators proper.

The tenth — public standing. Its lord is Venus, and Venus also rules your fifth house, the house of creative offspring. One planet therefore carries both the film and its public face. Venus sits in the eleventh, the house of gains, joined by the Moon. *Praśna Mārga* reads the tenth lord in benefic company as a proper and settled standing of well-being, prosperity, and favour that feels given rather than seized. That is a genuine good omen. Note, though, that the same text marks the Moon as no natural friend of Venus, and Venus herself stands in a neutral sign — "less again," in the measure rule. So: real standing, real favour, of moderate measure, with public feeling that is uneven and moody rather than warm and steady.

The tenth house itself is occupied by Mars and by exalted Saturn. *Praśna Mārga* says that strong planets in angles make one honoured and respected in the domain they signify. Two strong grahas sit in the house of your profession. Mars among them is vargottama, and there the text is specific and generous: a vargottama graha yields its full fruit, and success is to be declared in the matter of the graha and of the house it occupies. The house it occupies is the tenth. **Success in the matter of profession and public standing is directly declared.** I want you to hear that clearly, because it is the single most favourable line in the whole reading.

The eleventh — gains. Its lord is Mars, in the tenth; and the tenth lord, Venus, is in the eleventh. The two have swapped houses. Work and return are bound tightly to each other here — what you earn from this will come through reputation rather than around it. But Mars sits in a neutral sign, and by the measure rule that again reduces the quantity. The pattern repeats with almost tiresome consistency: the *status* indicators are exalted and vargottama; the *income* indicators are neutral, fallen, or slow.

The sixth — the working of it, the service and the rivals. Its lord Mercury is in the twelfth, retrograde and combust. The communicating, negotiating, publicising function of this venture is turned backward and hidden in glare. Expect messaging to be reworked, announcements to be re-made, and a good deal of effort to happen out of sight and to need doing twice.

The first and second — you, and your earnings. Both are ruled by Saturn, exalted in the tenth. Your own position and your own purse are tied directly to the house of public standing, through the strongest planet in the chart. Whatever this film does for you, it does to your *name* first and your *takings* second.

The test of applying and separating

This is where the chart gives its hardest testimony, and I will not dress it.

In the Tājika method the decisive question is whether the significator of the asker and the significator of the matter are *applying* — coming together — or *separating*. Here both roles fall to the same planet, Saturn, and the reckoning returns Īsrāfa: separation. There is no fresh coming-together to be found. Classically that is a "no" to the matter as framed — what is in motion is passing, not forming.

Alongside it, the sixteen-yoga reckoning of the *Tājika Nīlakaṇṭhī* returns Manau not once but twice — Sun with Saturn, and Mars with Jupiter. Manau means something precise and, in your case, oddly consoling: **the yes exists, and a third party obstructs it.** The promise is not denied at its root. Something stands in the middle of the road. In a release question that reads most naturally as an intermediary — a scheduling body, a distributor, a clearance, a competing title occupying the window you wanted.

And now the fulcrum. The *Tājika Nīlakaṇṭhī*, on tenth-house questions about gaining office and position, lays down two conditions: the lord of the ascendant should come to the house of the matter in conjunction, *and* the aspect should be applying. In your chart the first condition is met magnificently — the lord of your ascendant is physically present in the tenth sign, exalted, conjoined with the lord of gains. The second condition is not met at all. **Presence, yes. Application, no.**

The *Uttara Kālāmṛta* offers a way through exactly this impasse: where the two lords cannot be read by their mutual aspect, judge instead by the planet that stands between them. Here the lord of the asker and the lord of the matter are one single graha, and the only planet in his company is Mars — vargottama, in the tenth, promising full fruit in the house he occupies. So the method that fails on the applying test hands the judgement to the planet that most clearly says *yes, in the matter of public standing*.

That is the whole chart in miniature: the union you want does not form on this timetable; the standing you want is nevertheless conferred.

The shadow, and where it falls

I will be straight with you about the difficult testimony, and equally straight that none of it is catastrophic.

Gulika, the shadow-point that *Praśna Mārga* reads for affliction and for timing, falls in your fifth house — the house of the creative work itself. Rahu occupies that house, and Mars and Ketu look at it. The text's reading of such a fifth is strain of mind, agitation, worry, and troubles that arrive in a chain rather than singly. The chart's affliction-point also falls in the sign holding the Moon and the house of gains. Read together and read kindly: the creative department is where the anxiety lives, the pressure around this release is genuinely heavy, and some portion of what you expected the work to return will be eaten by circumstance.

Praśna Mārga also gives a rule that the difficulty indicated here is confirmed rather than imaginary — it does not evaporate, it is lived to its term, and *then it ends*. I pass that on to you as the text intends it: not as doom, but as a request to stop hoping the strain will lift early. It has a length. It has an end.

And there is one further line in the same text that stands beside all of this, and it matters more than anything else I have written: though the benefics in this chart are placed in difficult houses, **the final outcome is auspicious**. The text uses the word *pariṇāma* — the result when the whole thing has finished unfolding. The route is obstructed, and the destination is good.

The sterner passage on the tenth lord's present company, which older books render as confinement and binding, I would read for your question as exactly that and no more: holds, waits, clearances, contracts, gates — a period of being bound before being free. Nothing heavier is warranted by a career question.

Timing, held lightly

The chart supports only gentle timing, so that is all I will give.

Saturn is the deciding planet here, and Saturn gives late, after labour, and then does not take back what he gives. The Moon is waning and slow, which says the immediate arc decreases before it increases. Both Saturn's sign and his ninth-part are movable, which the texts read as movement and change of ground rather than stagnation — this matter travels, shifts venue, finds another form or another territory.

Put together: **do not judge this film by its opening**. The chart's own weight falls on the second and third reckoning — later seasons, later windows, later formats, later verdicts. The first count will under-report what this work is. Count in seasons, not in days.

What the chart would ask of you

That you let go of the particular shape of success you came in holding — the swift, clean, obvious triumph — because that specific shape is what the separating test denies. It denies the *shape*, not the *substance*.

That you expect a third party to stand in the way, and treat that as the known weather rather than a betrayal.

That you pay particular attention to the communicating side — the publicity, the announcements, the wording — because the planet governing it is turned backward and will need its work done twice.

That you be gentle with your own mind through the release window. The chart says plainly that you asked this question in distress, and that the pressure is real and has a term. It also says, in the same breath, that you yourself are sound, durable, and well placed, and that favour from people in authority is present and available to you.

A closing word

This is the chart's testimony, read as faithfully as I can read it: a work that confers standing, obstructed twice over, slow in its returns, heavy in its passage, and favourable at the end. Classical praśna never rested on the chart alone — the tradition weighs the omens present at the moment of asking, the breath, the sounds, the person's bearing, the signs around the door. I cannot see any of those from here, and they can shade a judgement considerably. So take this as one lens held up to your question at the hour you asked it, offered as guidance rather than as a verdict, and no substitute for a living consultation where those other signs can be read alongside it.

I hope the film finds its people. The chart suggests it will — later than you want, and more lastingly than you fear.

A NOTE FROM YOUR ASTROLOGER

A sample reading. Prince Rogers Nelson was born on June 7, 1958 at 18:17 in Minneapolis; this reading is cast as of January 1, 1984 — inside his Jupiter daśā, months before Purple Rain — so that what the texts said of the years ahead can be read against what happened. A reading for a living person is cast as of the day it is ordered.

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This reading is offered for reflection and self-understanding, drawn faithfully from the classical texts of Jyotiṣa. It describes tendencies and timings the tradition associates with this chart — not fixed fate.

Devata · by AyurAstro · prepared by Renay

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