Medieval Astrology Profile for Charles Dickens

File History: Initial 28-Jun-2016; Tables Revised 5-Jun-2016

Introduction to delineation of appearance and character in natal astrology. The following document is a hand-written analysis of **Charles Dickens**, using the principles of medieval predictive astrology. The discipline of natal astrology focuses on the fate of an individual based on a horoscope cast for the moment of birth. Within natal astrology, the 1st house occupying the eastern horizon at birth describes the native: physical vitality, appearance, and character. Between the Hellenistic and Medieval eras several specialized models were developed to assess these characteristics. They include **longevity** (vitality and length of life), **physiognomy** (form and shape of the face and body), **victor of the chart** (overall life purpose), **manners** (social conduct including ethical behavior), and **temperament** (elemental mix of fire, earth, air, and water with applications in medical astrology). Prior research has presented models and results for longevity (*A Rectification Manual: The American Presidency*, Chapter 4) and physiognomy (*Astrological Physiognomy: History and Sources* & *Astrological Physiognomy: Empirical Tests of the Leo Rising Decan*).

Victor of the Chart. Included are two competing models for computing the victor of the chart said to be the single most powerful planet in the horoscope. According to Plato's follower Porphyry, by configuration in the natal horoscope the planet signifying the victor of the chart shows the life choice made by the soul prior to incarnation. Plato explains the details of his soul model in *The Myth of Er* found in the closing pages of his work *The Republic*. Porphyry and his peer Antiochus offer specific rules for determining the victor of the chart. The method of Antiochus/Porphyry is compared to a later method for determining the victor suggested by the Jewish Rabbi Abraham ben Meir ibn Ezra, a philosopher and astrologer active in the 12th century. For a discussion of these two models, see the companion paper *Victor of the Chart: Testing Methods of Antiochus/Porphyry and Ibn Ezra*, which serves as a key to what is presented here.

Manners. Plato was not alone among Greek philosophers in conceiving models for the soul. Aristotle's model of vegetative, sensitive, and intellective soul levels (assigned respectively to the plant, animal, and human kingdoms) was taken up by Ptolemy, who found a correspondence between the sensitive and intellective soul and Moon and Mercury in the natal horoscope. Configuration of the Moon and Mercury, with special emphasis given to their rulers, is a second method for analyzing the soul. Ptolemy introduces this model in *Tetrabiblos III.13* "Of the Quality of the Soul.*"* Subsequent authors refer to this model as "Significators of the Soul" or "Manners." A summary template for the Moon and Mercury is presented in the paper and will be further developed in future versions.

Acknowledgements

Birth Data Born Charles Dickens. 7-Feb-1812. Portsmouth, England, 7:50 PM.
Source: From Memory (Rodden Rating: A). Provided by arrangement with Astro Dienst.
Birth Data Link: http://www.astro.com/astro-databank/Dickens,_Charles

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Charles Dickens

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Charles Dickens (February 7, 1812 – June 9, 1870)

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The original article can be found here:
http://web.archive.org/web/20141021111655/http://www.kirjasto.sci.fi/dickens.htm

"English novelist, generally considered the greatest of the Victorian period. Dickens's works are characterized by attacks on social evils, injustice, and hypocrisy. He had also experienced in his youth oppression, when he was forced to end school in early teens and work in a factory. Dickens's good, bad, and comic characters, such as the cruel miser Scrooge, the aspiring novelist David Copperfield, or the trusting and innocent Mr. Pickwick, have fascinated generations of readers.

"In the little world in which children have their existence, whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice." (from *Great Expectations*, 1860-61)

"Charles Dickens was born in Landport, Hampshire, during the new industrial age, which gave birth to theories of Karl Marx. Dickens's father was a clerk in the navy pay office. He was well paid but often ended in financial troubles. In 1814 Dickens moved to London, and then to Chatham, where he received some education. The schoolmaster William Giles gave special attention to Dickens, who made rapid progress. In 1824, at the age of 12, Dickens was sent to work for some months at a blacking factory, Hungerford Market, London, while his father John was in Marshalea debtor's prison. "My father and mother were quite satisfied," Dickens later recalled bitterly. "They could hardly have been more so, if I had been twenty years of age, distinguished at a grammar-school, and going to Cambridge." Later this period found its way to the novel *Little Dorritt* (1855-57). John Dickens paid his £40 debt with the money he inherited from his mother; she died at the age of seventy-nine when he was still in prison.

"In 1824-27 Dickens studied at Wellington House Academy, London, and at Mr. Dawson's school in 1827. From 1827 to 1828 he was a law office clerk, and then a shorthand reporter at Doctor's Commons. After learning shorthand, he could take down speeches word for word. At the age of eighteen, Dickens applied for a reader's ticket at the British Museum, where he read with eager industry the works of Shakespeare, Goldsmith's *History of England*, and Berger's *Short Account of the Roman Senate*. He wrote for *True Sun* (1830-32), *Mirror of Parliament* (1832-34), and *the Morning Chronicle* (1834-36). Dickens gained soon the reputation as "the fastest and most accurate man in the Gallery", and he could celebrate his prosperity with "a new hat and a very handsome blue cloak with velvet facings," as one of his friend described his somewhat dandyish outlook. In the 1830s Dickens contributed to *Monthly Magazine*, and *The Evening Chronicle* and edited *Bentley's Miscellany*.

"These years left Dickens with lasting affection for journalism and suspicious attitude towards unjust laws. His career as a writer of fiction started in 1833 when his short stories and essays to appeared in periodicals. 'A Dinner at Poplar Walk' was Dickens's first published sketch. It appeared in the *Monthly Magazine* in December 1833. It made him so proud, that he later told that "I walked down to Westminster Hall, and turned into it for half an hour, because my eyes were so dimmed with joy and pride, that they could not bear the street, and were not fit to be seen there." *Sketches by Boz*, illustrated

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by George Cruikshank, was published in book form in 1836-37. *The Posthumous Papers of the Pickwick Club* was published in monthly parts from April 1836 to November 1837.

“Dickens's relationship with Maria Beadnell, the daughter of a banker, whom he had courted for four years, ended in 1833. Three years later Dickens married Catherine Hogart, the daughter of his friend George Hogarth, who edited the newly established *Evening Chronicle*. With Catherine he had 10 children; she had dozen or so pregnancies in fifteen years. As she grew more exhausted, Dickens's attention to other women grew more active. Catherine's younger sister Mary began living with the Dickenses soon after the birth of Charley in 1837. Her sudden death by a fatal heart attack devastated Dickens so" much that he break of his work on *Pickwick Papers* and *Oliver Twist*. For the rest of his life, Dickens wore her ring. Trying to cure Catherine of her headaches and insomnia, Dickens regularly mesmerised his wife. They separated in 1858; Dickens left their house without informing her in advance, and he never saw her again. Catherine received a substantian annual income.

“None of Dickens's children inherited their father's overwhelming energy or literary talent. The Dickens boys were on the whole ordinary. Two of them died young, Walter in the army in India, Sydney at sea. Henry Fielding Dickens – "The Jolly Postboy" and "The Comic Countryman" – studied at Cambridge and enjoyed a successful career as a barrister. Mamie, rumoured to have lesbian tendencies, never found happiness in her personal life.

“Some biographers have suspected that Dickens was more fond of Catherine's sister, Mary, who moved into their house and died in 1837 at the age of 17 in Dickens's arms. Eventually she became the model for Dora Copperfield. Dickens also wanted to be buried next to her and wore Mary's ring all his life. Another of Catherine's sisters, Georgiana, moved in with the Dickenses, and the novelist fell in love with her. Dickens also had a long liaison with the actress Ellen Ternan, whom he had met by the late 1850s.

“Dickens's sharp ear for conversation helped him to create colorful characters through their own words. In his daily writing Dickens followed certain rules: "He rose at a certain time, he retired at another, and, though no precisian, it was not often that arrangements varied. His hours for writing were between breakfast and luncheon, and when there was any work to be done, no temptation was sufficiently strong to cause it to be neglected. The order and regularity followed him through the day. His mind was essentially methodical, and in his long walks, in his recreations, in his labour, he was governed by rules laid down for himself – rules well studied beforehand, and rarely departed from. "
(anonymous friend, in *Charles Dickens, An Illustrated Anthology*, Cresent Books, 1995)

“The Pickwick Papers were stories about a group of rather odd individuals and their travels to Ipswich, Rochester, Bath, and elsewhere. It was sold at 1 shilling the installment (1836-37), and opened up a market for similar inexpensive books. Many of Dickens's following novels first appeared in monthly installments, including *Oliver Twist* (1837-39). It depicts the London underworld and hard years of the foundling Oliver Twist, whose right to his inheritance is kept secret by the villainous Mr. Monks. Oliver suffers in a poorfarm and workhouse. He outrages authorities by asking a second bowl of porridge. From a solitary confinement he is apprenticed to a casket maker, and becomes a member of a gang of young thieves, led by Mr. Fagin. Finally Fagin is hanged at Newgate and Mr. Barnlow adopts Oliver. Dickens's portrayal of the horrible living conditions of the urban poor drew attention to the slums of the city. His account of Jacob's Island on the banks of the Thames stirred a heated public

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controversy. By 1867, the whole slum was cleared and Dickens could note in a new preface to the book, that the place was now "improved and much changed."

“David Lean's dark, atmospheric version of *Oliver Twist* from 1948 is among the best films made from Dickens's novels. Lean's young thieves are as hard and professional as the brutal gang members of Luis Buñuel's *Los Olvidados* (1950). Alec Guinness played the old, big-nosed Fagin. The caricature upset some Jews in England, as Dickens's novel had done one hundred and ten years earlier. The Zionists protested that the character was presented in the same way that Jews were vilified in the Nazi paper *Der Sturmer*. American critics attacked the film's alleged anti-Semitism, and cuts were made before it was shown, with twelve minutes missing, in the American theatres. Lean's stylised *Great Expectations* (1946), based on Dickens's novel, had been a great success in the U.S. "Grandfather would have loved it," said Monica Dickens, the granddaughter of the author, of the film. With these works Lean has been considered an authority on Dickens.

“Nicholas Nickelby (1838-39) was a loosely structured tale of young Nickleby's struggles to seek his fortune. *A Christmas Carol* (1843) is one of Dickens's most loved works, which has been adapted into screen a number of times. The character of Ebenezer Scrooge, the "squeezing, wrenching, grasping, scraping, clutching" miser, has attracted such actors as Seymour Hicks, Albert Finney, Michael Caine, George C. Scott and Alastair Sim. In a pornography version from 1975 Mary Stewart was "Carol Screwge". One of Dickens's cats, Bob, was named after Bob Cratchit, Stooge's assistant. Bob used to walk all over his writings. When the cat died Dickens's sister-in-law had his pawn made into the handle of a letter opener.

“Historical subjects did not much interest Dickens. *Barnaby Rudge* (1841), set at the time of the 'No Popery' riots of 1780, and *A Tale of Two Cities* (1859) are exceptions. The latter was set in the years of the French Revolution. The plot circles around the look-alikes Charles Darnay, a nephews of a marquis, and Sydney Carton, a lawyer, who both love the same woman, Lucy.

“Among Dickens's later works is *David Copperfield* (1849-50), where he used his own personal experiences of work in a factory. David's widowed mother marries the tyrannical Mr. Murdstone. David becomes friends with Mr. Micawber and his family. "I went in, and found there a stoutish, middle-aged person, in a brown surtout and black tights and shoes, with no more hair upon his head (which was a large one, and very shining) than there is upon an egg, and with a very extensive face, which he turned full upon me. His clothes were shabby, but he had an imposing short-collar on." Dora, David's first wife, dies and he marries Agnes. He pursues his career as a journalist and later as a novelist.

“Bleak House (1853) belongs to Dickens's greatest works of social social criticism. The novel is built around a lawsuit, the classic case of Jarndyce and Jarndyce, which affects all who come into contact with it. Much of the story is narrated in the first person by a young woman, Esther Summerson, the illegitimate daughter of the proud Lady Dedlock and Captain Hawdon. The character of Harold Skimpole, an irresponsinbe and lecherous idler, is said to be based on the poet and journalist Leigh Hunt.

“Great Expectations (1860-61) began as a serialized publication in Dickens's periodical *All the Year Round* on December 1, 1860. The story of Pip (Philip Pirrip) was among Tolstoy's and Dostoyevsky's favorite novels. G.K. Chesterton wrote that it has "a quality of serene irony and even sadness," which

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according to Chesterton separates it from Dickens's other works. "Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip." Pip, an orphan, lives with his old sister and her husband. He meets an escaped convict named Abel Magwitch and helps him against his will. Magwitch is recaptured and Pip is taken care of Miss Havisham. He falls in love with the cold-hearted Estella, Miss Havisham's ward. With the help of an anonymous benefactor, Pip is properly educated, and he becomes a snob. Magwitch turns out to be the benefactor; he dies and Pip's "great expectations" are ruined. He works as a clerk in a trading firm, and marries Estella, Magwitch's daughter.

“Dickens participated energetically in all forms of the social life of the time, "light and motion flashed from every part of it," wrote his friend and future biographer John Forster. In the 1840s Dickens founded *Master Humphrey's Cloak* and edited the *London Daily News*. He spent much time travelling and campaigning against many of the social evils with his pamphlets and other writings. When he toured in America in 1842 and saw slavery at first hand, he wrote angry articles against it.

“In the 1850s Dickens was founding editor of *Household World* and its successor *All the Year Round* (1859-70). Although Dickens's works as a novelist are now best remembered, he produced hundreds of essays and edited and rewrote hundreds of others submitted to the various periodicals he edited. Dickens distinguished himself as an essayist in 1834 under the pseudonym Boz. 'A Visit to Newgate' (1836) reflects his own memories of visiting his own family in the Marshalea Prison. 'A Small Star in the East' reveals the working conditions on mills and 'Mr. Barlow' (1869) draws a portrait of an insensitive tutor.

“The landscape and architecture of London influenced Dickens's work throughout his literary career. Most of his life he lived in London and had an obsession with walking through the busy, noisy city streets, "which would act on him like a tonic and enable him to take up with new vigour the flagging interest of his story and breathe new life into its pages." (Catherine Thomson "Kate" Dickens in *Dickens and Daughter* by Gladys Storey, 1939)

“Westminster Abbey and St Paul's Cathedral evoked thoughts of time and mortality. "... this was London's heart, and that when it should cease to beat, the city would be no more," he wrote of St Paul's clock in his weekly periodical *Master Humphrey's Clock* (1840-41). Paul Dombey Jr associates the Thames with death in *Dombey and Son* ("His fancy had a strange tendency to wander to the river, which he knew was flowing through the great city; and now he thought how black it was, and how deep it would look, reflecting the hosts of stars. . . .") After visiting Newgate Prison Pip feels himself contaminated in *Great Expectations* and beats the prison dust of his feet. Oliver Twist accompanies his guardian to Newgate to see Fagin hanged. Ralph Nickleby lived in Golden Square – "Its boarding houses are musical, and the notes of pianos and harps float in the evening time round the head of the mournful statue, the guardian genius of a little wilderness of schrubs, in the centre of the square."

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“Dickens resided in 1844-45 in Italy, Switzerland and Paris, and from 1860 one his address was at Gadshill Place, near Rochester, Kent, where he lived with his two daughters and sister-in-law. He had also other establishments – Gad's Hill, and Windsor Lodge, Peckham, which he had rented for Ellen Ternan. His wife Catherine lived at the London house. In 1858-68 Dickens gave lecturing tours in Britain and the United States. By the end of his last American tour, Dickens could hardly manage solid food, subsisting on champagne and eggs beaten in sherry. In an opium den in Shadwell, Dickens saw an elderly pusher known as Opium Sal, who then featured in his mystery novel *The Mystery of Edwin Drood*. He collapsed at Preston, in April 1869, after which his doctors put a stop to his public performances.

“Dickens died at Gadshill on suddenly of a stroke on June 8, 1870. "I made it my business," his daughter Mamie wrote in her little memoir *My Father as I Recall Him* (1896), to guard the beloved body as long as it was left us." Some of Dickens's friends later thought the readings killed him. Dickens had asked that he should be buried "in an inexpensive, unostentatious, and strictly private manner". His body was brought from Gad's Hill to London and transported to Westminster Abbey for burial.

“Our Mutual Friend (1865), the second last novel Dickens wrote, started with a murder mystery. In the opening chapter a drowned man is found floating on Thames. The Italian writer Italo Calvino has called the novel "an unqualified masterpiece, both in its plot and in the way it is written." *The Mystery of Edwin Drood*was published in 1870, but Dickens did not manage to finish it. He planned to produce it in 12 monthly parts, but completed only six numbers. In March 1870 Dickens had given a private reading to Queen Victoria and offered her the opportunity to know in advance, how the story woud conclude. The Queen declined.

“The novel is chiefly set in the cathedral city of Cloisterham and opens in an opium den. "Ye've smoked as many as five since ye come in at midnight," the woman goes on, as he chronically complains. "Poor me, poor me, my head is so bad. Them two come in after ye. Ah, poor me, the business is slack, is slack! Few Chinamen about the Docks, and fewer Lascars, and no ships coming in, these say! Here's another ready for ye, deary." The choirmaster of the cathedral, John Jaspers, lives a double life, as an opium addict and a respected member of society. His ward, Edwin Drood, disappears on Christmas Eve, after a quarrel with Neville Landless. However, there is no trace of Edwin's body. Dick Datchery, a disguised detective arrives to investigate the case. "It is the complex nature of Dickens's evil men, not their merited fate, that makes them the peers of Dostoyevsky's lost souls. For this reason, I have always been irked by the critical treatment of his last novel as a pure whodunit. "Endings" were not his strong suit." (Angus Wilson in *The New York Times*, March 1, 1981)

For further reading: *The Great Charles Dickens Scandal* by Michael Slater (2012); *A Guide to Dickens' London* by Daniel Tyler (2012); *Great Expectations: The Sons and Daughters of Charles Dickens* by Robert Gottlieb (2012); *Becoming Dickens: The Invention of a Novelist* by Robert Douglas-Fairhurst (2011); *Charles Dickens: A Life* by Claire Tomalin (2011); *Charles Dickens* by Jane Smiley (2002); *Dickens and the 1830s* by Kathryn Chittick (1991); *Dickens* by Peter Acroyd (1990); *The Invisible Woman: The Story of Nelly Ternan and Charles Dickens* by Claire Tomalin (1990); *Dickens on America and the Americans*, edited by Michael Slater (1979); *Dickens and Charity* by Norris Pope (1979); *Charles Dickens as Familiar Essayist* by Gordon Spence (1977); *The World of Charles Dickens* by Angus Wilson (1970); *Dickens the Craftsman: Strategies of Presentation*, edited by Robert B. Partlow, Jr. (1970); *The Inimitable Dickens* by A.E. Dyson (1970); *Dickens at Work* by Kathleen Tillotson and John Butt (1957); *Charles Dickens: His Tragedy and Triumph* by Edgar Johnson (1953); *The Life of Charles Dickens* by John Forster (1872-74). **Dickens links**: Charles Dickens Gad's Hill Place**. See also:** Monica Dickens and friedly rival William Makepeace Thackeray. **Trivia:** Dickens suffered periodically insomnia like many authors, among them Franz Kafka

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Research Interests

- James Hillman's *The Soul's Code*, p. 120-121, 175.

Rectification

Available Birth Data

Astrodatabank reports an A-rated birth time of 7:50 PM. The proposed time is five minutes later.

Proposed Rectification

Charles Dickens
7-Feb-1812
7:55:06 PM
LMT +0:04:20
Portsmouth England
1w05'00" 50n48'00"
ASC 19VI44'19"

<u>Stage I. Determine the Ascendant sign</u>

Configuration of the Chart

At first glance, the figure is dominated by Moon/Sagittarius/4th and Jupiter/Gemini/10th. The optimistic Moon in the 4th house of the father is consistent with Dickens' father described as overly optimistic and without any practical financial management skills. Jupiter/Gemini/10th is consistent with learning to read from his mother who triggered Dicken's initial interest in language and knowledge. These two configurations are sufficiently strong to confirm the Virgo Ascendant of the A-rated birth time.

<u>Stage II. Determine the Ascendant's range within 1-4 degrees</u>

Physiognomy

The photograph of Dickens taken two or three years prior to his death is striking for the two tufts of hair on either side of his forehead in addition to the tuft of hair protruding from his chin. Almost too funny for words, Dickens' facial profile is a textbook example of Capricorn whose glyph is represented as a goat. Goats can have hair tufts on the chin (a match here); moreover, the two hair tufts either side of Dickens' forehead are in the same position about as the horns of a goat. For the Virgo Ascendant, the first two rulers (Mercury/Capricorn ruling the 1st Virgo decan and Saturn/Capricorn ruling the 2nd Capricorn decan) narrow the Ascendant range to either the 1st or 2nd decan of Capricorn. The 3rd decan of Virgo is Taurus ruled by Venus/Pisces (voluptuous, round, full) which is a complete mismatch here.

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Sensitive Degrees

22-Apr-1869. Collapsed from overexertion during tour. trSaturn 16SA34 conj IC.

30-Jun-1960. Posthumous premiere of London play Oliver!,
trNNode 19VI05 conj ASC; dsa Mercury 17GE08 conj MC.

Lots

Lot of Father. 3SC20/26AQ40
Lot of Death of the Father. 27PI47/2LI13

For **death of father** on 31-Mar-1851, d.s.a. Sun 27PI41 conj 2nd lot.
****key measurement****

Lot of Mother. 23SA21/6CP38
Lot of Death of the Mother. 1SA38/28CP22

For **death of mother** on 13-Sep-1863, tr.North Node 1SA13 conj 2nd lot

Lot of Marriage. 23VI12/6AR48
Lot of Marriage of Men a/c Hermes. 1SA38/28CP22

For **publication on rumors surrounding divorce** on 12-Jun-1858, c. tr. Mars conj ASC.
For posthumous death of wife Kate on 22-Jun-1879
c. tr. Saturn 23VI16 conj 1st lot and c.s.a. Mars 29CP00 conj antiscia 2nd lot
****key measurement****

<u>Stage III. Determine the exact Degree and Minute of the Ascendant</u>

Solar Arc Directions

<u>5-Oct-1850</u>. *csa Saturn conj Lot of Fortune*.
<u>14-Apr-1851</u>. dsa *Lot of Fortune conj Saturn.*
Dead of father following urethral infection, delayed treatment, and failed surgery, 31-Mar-1851.
Death of 3rd daughter Dora, exact date. Saturn in 5th promises loss of children, 14-Apr-1851.

****LOCK**** <u>28-Apr-1869</u>. *csa Sun square ASC*.
****LOCK**** <u>8-Jun-1870</u>. *dsa. ASC square Sun*.
Collapsed from overexertion during reading tour, remainder tour cancelled. 22-Apr-1869.
Fatal stroke, 8-Jun-1870. Death the following day.

Primary Directions

REG	D	Venus/Aquarius	P	dex. sextile Mars (BI) d. => Moon (MO)	14-Apr-1870

Death, 9-Jun-1870. The full range of primary directions for this Mars-Moon series ranges from 24-Mar-1870 to 21-Sep-1870. The direction presented above is the closest.

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Template for Computing Victor of the Chart a/c Ibn Ezra

Total Victor Scores for 12 Model Variations

			☉	☽	☿	♀	♂	♃	♄	Victor
Charles Dickens	Chaldean	IA	6	13	20	16	13	26	18	Jupiter
Charles Dickens	Chaldean	IB	6	13	20	16	18	26	20	Jupiter
Charles Dickens	Chaldean	IIA	6	13	20	29	12	26	15	Venus
Charles Dickens	Chaldean	IIB	6	13	20	29	18	26	17	Venus
Charles Dickens	Chaldean	IIIA	12	16	20	35	15	29	24	Venus
Charles Dickens	Chaldean	IIIB	12	16	20	35	21	29	26	Venus
Charles Dickens	Triplicity	IA	7	13	20	14	14	26	18	Jupiter
Charles Dickens	Triplicity	IB	7	13	20	14	19	26	20	Jupiter
Charles Dickens	Triplicity	IIA	7	13	20	27	13	26	15	Venus
Charles Dickens	Triplicity	IIB	7	13	20	27	19	26	17	Venus
Charles Dickens	Triplicity	IIIA	13	16	20	33	16	29	24	Venus
Charles Dickens	Triplicity	IIIB	13	16	20	33	22	29	26	Venus

Breakout Scores for Triplicity – IB Model

1507 Version, In-sect triplicity ruler, Triplicity decans

	----------	☉	☽	☿	♀	♂	♃	♄
Sun	17AQ58			4			2	5
Moon	12SA39				2	1	8	
ASC	19VI44		3	9			2	1
LOF	25SC03		1			8		2
Syzygy	7LE29	6			2		3	
Superiors – Oriental						0	0	3
Houses		1	9	7	10	10	11	9
TOTAL		7	13	20	14	19	26	20

KEY

Rulerships: *house=5; exaltation=4; in-sect triplicity=3; bound=2; face=1*
Houses: *H1=12; H10=11; H7=10; H4=9; H11=8; H5=7; H2=6; H8=5; H9=4; H3=3; H12=2; H6=1*
House system: *Alchabitius semi-arc with 5 degree offset rule*
Superiors – Oriental: *helical rising to sextile=3; sextile to square=2; square to 1st station=1*

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Investigating the Victor of the Chart a/c Antiochus/Porphyry – Stage I – Identify

	Significator	Position	☉	☽	☿	♀	♂	♃	♄
	MC degree	16 GE 42							
*	MC degree - sign ruler				1				
	MC degree - bound ruler					1			
	MC degree - dwad ruler	20 SA 34						1	
*	Planet in MC sign							1	
*	Planet in MC bound								
	Asc degree	19 VI 44							
*	Asc degree - sign ruler				1				
	Asc degree - bound ruler							1	
	Asc degree - dwad ruler	26 AR 49					1		
*	Planet in Asc sign								
*	Planet in Asc bound								
	Moon degree	12 SA 39							
*	Moon degree - sign ruler							1	
	Moon degree - bound ruler					1			
	Moon degree - dwad ruler	01 TA 50				1			
	Sun degree	17 AQ 58							
	Sun degree - sign ruler								1
	Sun degree - bound ruler							1	
	Sun degree - dwad ruler	05 VI 37			1				
	Pars Fortuna degree	25 SC 03							
*	Pars Fortuna degree - sign ruler						1		
	Pars Fortuna degree - bound ruler								1
	Pars Fortuna degree - dwad ruler	00 VI 37			1				
	Pars Spirit degree	14 CA 25							
	Pars Spirit degree - sign ruler			1					
	Pars Spirit degree - bound ruler				1				
	Pars Spirit degree - dwad ruler	23 SA 01						1	
	Syzygy degree	07 LE 29							
	Syzygy degree - sign ruler		1						
*	Syzygy degree - bound ruler					1			
	Syzygy degree - dwad ruler	29 LI 50				1			
	Planet Phases								
*	Rising within 7 days								
*	Setting within 7 days								
	Acronycal rising								
*	Station within 7 days								
	Total (Sign only)		1	1	2	0	1	1	1
	Total (Bound only)		0	0	1	3	0	2	1
	Total (Dwad only)		0	0	2	2	1	2	0
	Total (Sign + Bound)		1	1	3	3	1	3	2
	Total (Sign + Bound + Dwad)		1	1	5	5	2	5	2
	Total		1	1	5	5	2	6	2

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Investigating the Victor of the Chart a/c Antiochus/Porphyry – Stage II – Evaluate

SECT	☉	☽	☿	♀	♂	♃	♄
Diurnal planets: Is the chart diurnal?							
Diurnal planets: Placed on same horizon as Sun?							1
Diurnal planets: Placed in masculine sign?	1					1	
Nocturnal planets: Is the chart nocturnal?		1		1	1		
Nocturnal planets: Placed on opposite horizon as Sun?					1		
Nocturnal planets: Placed in feminine sign (except Mars)?				1	1		
Is Mercury diurnal on diurnal chart, or nocturnal on nocturnal chart?			1				
SOLAR PHASE	☉	☽	☿	♀	♂	♃	♄
Velocity	1.01	13	1.01	1.23	0.74	-0	0.1
Latitude	0	5.25	0.61	-1.3	-0.2	-0.1	0.86
Superiors oriental or inferiors occidental?				1			1
ADVANCED: SUPERIOR PLANETS							
Superior: Cazimi - Conjunct Sun							
Superior: Oriental - Combust							
Superior: Oriental - Under sunbeams							
Superior: Oriental - Rising to waxing sextile							1
Superior: Oriental - Waxing sextile to square							
Superior: Oriental - Square to 1st station							
Superior: Oriental - 1st station (retrograde)							
Superior: Oriental - Retrograde to acronycal rising							
Superior: Acronycal rising							
Superior: Occidental - Opposition to 2nd station						1	
Superior: Occidental - 2nd station (direct)							
Superior: Occidental - From 2nd station to waning square							
Superior: Occidental - Waning square to sextile							
Superior: Occidental - Sextile to sinking					1		
Superior: Occidental - Under sunbeams							
Superior: Occidental - Combust							
ADVANCED: INFERIOR PLANETS							
Inferior: Cazimi - Retrograde conjunction							
Inferior: Oriental - Retrograde combust							
Inferior: Oriental - Retrograde under sunbeams							
Inferior: Oriental - Rising to 1st direct station							
Inferior: Oriental - 1st direct station							
Inferior: Oriental - From 1st direct station to sinking			1				
Inferior: Oriental - Direct under sunbeams							
Inferior: Oriental - Direct combust							
Inferior: Cazimi - Direct conjunction							
Inferior: Occidental - Direct combust							
Inferior: Occidental - Direct under sunbeams							
Inferior: Occidental - Rising to 2nd retrograde station				1			
Inferior: Occidental - 2nd retrograde station							
Inferior: Occidental - From 2nd station to setting							
Inferior: Occidental - Retrograde under sunbeams							
Inferior: Occidental - Retrograde combust							

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Investigating the Victor of the Chart a/c Antiochus/Porphyry – Stage II – Evaluate

HOUSE POSITION	☉	☽	☿	♀	♂	♃	♄
Relative to Ascendant							
Whole Sign House Position (ASC): Angle		4		7		10	
Whole Sign House Position (ASC): Succedent			5		8		5
Whole Sign House Position (ASC): Cadent	6						
Relative to Lot of Fortune							
Whole Sign House Position (LOF): Angle	4						
Whole Sign House Position (LOF): Succedent		2		5		8	
Whole Sign House Position (LOF): Cadent			3		6		3
Relative to Lot of Spirit							
Whole Sign House Position (LOS): Angle			7		10		7
Whole Sign House Position (LOS): Succedent	8						
Whole Sign House Position (LOS): Cadent		6		9		12	
House of Joy							
Whole Sign House of Joy							
Quadrant Placement relative to Sex							
Masculine planets in masculine quadrants (4,5,6,10,11,12)	1					1	1
Feminine planets in feminine quadrants (1,2,3,7,8,9)		1					
ESSENTIAL DIGNITY	☉	☽	☿	♀	♂	♃	♄
Dignity - Sign					1		1
Dignity - Exaltation				1			
Dignity - Exaltation degree							
Dignity - Triplicity - Diurnal				1			
Dignity - Triplicity - Nocturnal							
Dignity - Triplicity - Participating						1	
Dignity - Bound							
Dignity - Decan			1		1		1
Dignity - Fall							
Dignity - Detriment	1					1	
PLANETARY/NODAL CONFIGURATION	☉	☽	☿	♀	♂	♃	♄
Moon's configuration							
From which planet does the Moon separate?					1		
To which planet does the Moon apply?				1			
Reception							
Which planets are received by sign?		1	1	1	in		in
Mutual reception by sign							
Which planets are received by exaltation?			1	in	1		1
Mutual reception by exaltation							
Which planets are received by bound?	1	1	1	1			1
Mutual reception by bound			1				1
Position relative to the Nodes							
Conjunct the North Node by sign?							
Conjunct the North Node within 12 degrees?							
Conjunct the South Node by sign?				1			
Conjunct the South Node within 12 degrees?				1			
Square the Nodes within 5 degrees?		1					
TIME LORDS	☉	☽	☿	♀	♂	♃	♄
Day ruler				1			
Planetary Hour ruler				1			

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Template for Investigation of Manners

MANNERS	-------	☉	☽	☿	♀	♂	♃	♄
MOON 12SA39								
Sign Ruler	♃♊							
Bound	♀♐							
Bound Ruler	♀♓							
Mubtazz Scoring- single point	♃♊				1	1	1,1	
Mubtazz Scoring – early medieval	♃♊				3	1	5,2	
Mubtazz Scoring – late medieval	♃♊	3			2	1	5,3	3
Fixed Stars								
Moon conj Ras Algethi 1 34’ (Hercules)	♂							
Jupiter conj Betelgeuse 0 20’ (Orion)	♂☿							
Jupiter conj Polaris 0 09’ (Little Bear)	♄♀							
Jupiter conj Menkalinan 1 30’ (Charioteer)	♂☿							
MERCURY 22CP10								
Sign Ruler	♄♑							
Bound	♄♑							
Bound Ruler	♄♑							
Mubtazz Scoring for Mercury – single point	♄♑		1	1		1		1,1
Mubtazz Scoring for Mercury – early Medieval	♄♑		2	1		4		5,3
Mubtazz Scoring for Mercury – late Medieval	♄♑		3	1	3	4,3		5,2
Fixed Stars								
Kaus Borealis 0 01’ (Archer)	♂♃							

KEY – Mubtazz Scoring
Single point: assigns 1 point for each essential dignity
Early medieval: sign 5, exaltation 4, bound 3, primary triplicity lord 2, decan 1. Used by al-Kindī and Māshā’allāh.
Late medieval: sign 4, exaltation 4, triplicity lords (all) 3, bound 2, decan 1. Used by Schoener; taught by Zoller.

Fixed Stars from Janus 4.3 software. Criteria: conjunction within 2 degrees longitude.

Additional

Moon’s Configuration: Moon separates from Mars and applies to Venus, nocturnal, preventional.

Moon-Mercury whole sign aspect? No Moon is inconjunct Mercury. Bu the two planets have an antiscia relationship.

Do scoring methods agree? Yes. Manners are signified by Saturn-Jupiter.

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Model Summary
(for model details see www.regulus-astrology.com/research.html)

Physiognomy

Ascendant sign: Virgo
Ascendant sign ruler: Mercury/Capricorn
Ascendant decan: Capricorn
Ascendant decan ruler: Saturn/Capricorn
Planets/Nodes placed in the Ascendant sign or decan: Both Mercury and Saturn in sign of rising decan.

Longevity: 58y 4m 1d

Releaser and kadukhudhāh. Figure is nocturnal and Moon/Sagittarius/4th qualifies as releaser. Bound lord Venus/Pisces/7th angular in the sign of her exaltation qualifies as kadukhudhah. Venus grants 82 major years. South Node by conjunction deducts 25% leaving a net projection of 61.5yrs which is reasonably accurate. Neither Mars nor Saturn can deduct years as Mars makes no aspect and Saturn does not receive Venus by sextile aspect. Jupiter does receive by square aspect but in detriment and retrograde does not add years.

Victor of the Chart: Jupiter/Gemini-rx

Ibn Ezra's method favors Jupiter or Venus. Porphyry's expanded Stage I criteria also favors Jupiter with Mercury and Venus as close seconds. Dickens appears an example where the position of Jupiter alone in the 10th supplies the necessary condition for the victor. This despite Jupiter is in Gemini, sign of detriment; Jupiter is also retrograde. Venus/Pisces angular in the 7th is tempting but this is not Dickens himself; Venus/Pisces signifies his wife Catherine and his mistress Ellen Ternan. [Note: Francis Galton has the identical configuration].

Manners: Saturn-Jupiter.

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Firdaria

MOON 9 yrs		7-Feb-12	Victor	Life Event
Moon	Saturn	21-May-13		
Moon	Jupiter	3-Sep-14	X	
Moon	Mars	16-Dec-15		
Moon	Sun	30-Mar-17		
Moon	Venus	12-Jul-18		
Moon	Mercury	25-Oct-19		
SATURN 11 yrs		6-Feb-21		
			X	20-Feb-1824. Father arrested and sent to debtors' prison.
Saturn	Jupiter	3-Sep-22		Feb 1824. Withdrawn from school to work at Blacking factory.
Saturn	Mars	30-Mar-24		
Saturn	Sun	25-Oct-25		
Saturn	Venus	21-May-27		
Saturn	Mercury	15-Dec-28		
Saturn	Moon	12-Jul-30		
			X	Early 1832. Decided to explore possible career as theatre actor.
JUPITER 12 yrs		6-Feb-32		Apr-1833. Presented private theatrical performances at home.
Jupiter	Mars	24-Oct-33	X	
			X	Summer 1835. Met future wife Catherine.
				8-Feb-1836. Sketches by 'Boz' published.
				2-Apr-1836. Married Catherine; son Charlie born 6-Jan-1837.
				Apr-1836. Pickwick Papers serial started.
Jupiter	Sun	13-Jul-35		
			X	7-May-1837. Sister-in-law Mary died in his hands. Stricken w grief.
				28-Feb-1848. 'Nickleby' published as a serial.
Jupiter	Venus	30-Mar-37		Dec-1848. Nickleby played in theatres all over England.
Jupiter	Mercury	16-Dec-38	X	9-Nov-1839. 'Oliver Twist' published in three volumes.
			X	15-Dec-1841. 'The Old Curiosity Shop' and 'Barnaby Rudge' published.
Jupiter	Moon	2-Sep-40		4-Jan-1842. Traveled to USA visiting several cities.
			X	June-1842. More extensive travel to USA.
Jupiter	Saturn	21-May-42		19-Dec-1843 'A Christmas Carol' published.
MARS 7 yrs		6-Feb-44		
Mars	Sun	6-Feb-45		
Mars	Venus	6-Feb-46		
Mars	Mercury	6-Feb-47		
Mars	Moon	6-Feb-48		
Mars	Saturn	5-Feb-49		
Mars	Jupiter	6-Feb-50	X	16-Aug-1850. Birth or Dora third daughter (died 14-Apr-1851)
NORTH NODE 3 yrs		6-Feb-51		
SOUTH NODE 2 yrs		6-Feb-54		
SUN 10 yrs		6-Feb-56		
Sun	Venus	12-Jul-57		
Sun	Mercury	16-Dec-58		
Sun	Moon	20-May-60		
Sun	Saturn	24-Oct-61		
			X	13-Sep-1863. Death of mother Elizabeth.
Sun	Jupiter	30-Mar-63		31-Dec-1963. Death of son Walter, age 22, of aortic aneurysm.
Sun	Mars	2-Sep-64		
VENUS 8 yrs		6-Feb-66		
Venus	Mercury	30-Mar-67		
Venus	Moon	20-May-68		
Venus	Saturn	12-Jul-69		9-Jun-1870. Death
Venus	Jupiter	2-Sep-70	X	

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