Medieval Astrology Profile for T. S. Eliot

File History: Initial 22-Jan-2015, Tables Revised 4-Jul-2016

Introduction to delineation of appearance and character in natal astrology. The following document is a hand-written analysis of **T.S. Eliot** 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, the planet signifying the victor of the chart by configuration in the natal horoscope 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 *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. The 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 the "Significators of the Soul" or "Manners." A summary template for the Moon and Mercury is presented in the paper and will be developed further in future versions.

Acknowledgements

Birth Data. Born Thomas Stearns Eliot. 26-Sep-1888. St. Louis, Missouri. T. S. Eliot. 7:45 AM.
Source: Quoted BC/BR (Rodden Rating: AA). Provided by arrangement with Astro Dienst.
Birth Data Link: http://www.astro.com/astro-databank/Eliot,_T.S.

Photo Image
By Thomas Stearns Eliot with his sister and his cousin by Lady Ottoline Morrell.jpg: Lady Ottoline Morrell (1873–1938) derivative work: Octave.H [Public domain], via Wikimedia Commons
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T. S. Eliot

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T. S. Eliot (September 26, 1888 – January 4, 1965)

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The original article can be found here:
http://www.kirjasto.sci.fi/tseliot.htm

American-English poet, playwright, and critic, a leader of the modernist movement in literature. Eliot was awarded the Nobel Prize for literature in 1948. His most famous work is *The Waste Land*, written when he was 34. On one level this highly complex poem describes cultural and spiritual crisis.

"The point of view which I am struggling to attack is perhaps related to the metaphysical theory of the substantial unity of the soul: for my meaning is, that the poet has, not a 'personality' to express, but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways." (in 'Tradition and the Individual Talent,' 1920)

Thomas Stearns Eliot was born in St. Louis, Missouri, the seventh and youngest child of a distinguished family of New England origin. Eliot's forebears included the Reverend William Greenleaf Eliot, founder of Washington University in St. Louis. Isaac Stearns on his mother's side was one of the original settlers of Massachusetts Bay Colony. Henry, Eliot's father, was a prosperous industrialist and his mother Charlotte was a poet. She wrote among others a biography of William Greenleaf Eliot.

Eliot attended Smith Academy in St. Louis and Milton Academy in Massachusetts. In 1906 he went to Harvard, where he contributed poetry to *Harvard Advocate*. After receiving his B.A. in 1909, Eliot spent a year in France, attending Henri Bergson's lectures at the Sorbonne and studying poetry with the novelist and poet Henri Alain-Fournier. He then returned to Harvard, where he worked on a dissertation on the English idealist philosopher F.H. Bradley. Eliot also studied Sanskrit and Buddhism.

When Bertrand Russell met Eliot in London in 1914, he asked him what he thought of the War. "I don't know," he said, "I only know that I am not a pacifist." In 1915 Eliot made England his permanent home. For a period Russell lent the Eliots one of the two bedrooms of his flat. With Ezra Pound, his countryman and an advocate on literary modernism, he started to reform poetic diction. Pound was largely responsible for getting Eliot's early poems into print, such as *The Love Song of J. Alfred Prufrock* in the Chicago magazine *Poetry* in 1915. The title character is tormented by the uncertainty of his identity and the difficulty of articulating his feelings. Prufrock is a perfect gentleman and tragic in his conventionality. He has heard "the mermaids singing" but is paralyzed by self-consciousness – "I do not think that they will sing to me."

Denis Donoghue has pointed out in *Words Alone* (2000) that in his early poems Eliot didn't start with a theme but with a fragment of rhythm, or motif. Prufrock has not the qualities of a person, he is a fragmented voice with a name. "Eliot's language here and in the early poems generally refers to things and simultaneously works free from the reference. He seems always to be saying: "That is not what I meant at all. / That is not it, at all." When he gives a voice a name—Prufrock, Gerontion—he makes no commitment beyond the naming." (*Words Alone*)

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Pound also introduced Eliot to Harriet Weaver, who published Eliot's first volume of verse, *Prufrock and Other Observations* (1917). Eliot taught for a year at Highgate Junior School in London, and then worked as a clerk at Lloyds Bank, where he wrote articles for the monthly in-house magazine *Lloyds Bank Economic Review* on foreign currency movements. A physical condition prevented his entering in 1918 the US Navy. Eliot's second book, *Ara Vos Prec* (published in the U.S. as Poems), which appeared in 1919, was hand-printed by Virginia and Leonard Woolf at the Hogath Press. His outward appearance proclaimed normality and respectability: he wore City trousers, slate-blue with black stripes, and a black business coat with a bowler and grey spats.

In an early essay, 'Tradition and the Individual Talent' (1919), Eliot propounded the doctrine, that poetry should be impersonal and free itself from Romantic practices. "The progress of an artist is a continual self-sacrifice, a continual extinction of personality." Eliot saw that in this depersonalization the art approaches science. With his collection of essays, *The Sacred Wood* (1920), and later published *The Use of Poetry and the Use of Criticism* (1933) and *The Classics and the Man of Letters* (1942), Eliot established his reputation as a literary critic.

In 1922 Eliot founded the *Criterion*, a quarterly review that he edited until he halted its publication at the beginning of World War II. He ran the magazine without an office, and without a salary. With the help of Pound, who had raised money from friends and patrons, Eliot left the bank. Before this crucial step, he suffered a serious jaw infection. In 1925 Eliot joined the publishing house of Faber and Gwyer (later Faber and Faber), becoming eventually one of the firm's directors. Between the years 1917 and 1919, Eliot was an assistant editor of the journal the *Egoist*. From 1919 onward he was a regular contributor to the *Times Literary Supplement*.

In the 60 years from 1905 to his death, Eliot published some 600 articles and reviews. Eliot's principal purpose in his literary-critical essays was "the elucidation of works of art and the correction of taste." He wanted to revive the appreciation of the 17th-century "Metaphysical poets," referring to such writers as Donne, Crashaw, Vaughan, Lord Herbert, and Cowley. He admitted that it is extremely difficult to define metaphysical poetry and decide what poets practiced it, but praised the complex mixture of intellect and passion that characterized their work. In the essay 'Religion and literature' (1935) Eliot stated that "literary criticism should be completed by criticism from a definite ethical and theological standpoint."

Eliot's first marriage from 1915 with the ballet-dancer Vivienne Haigh-Wood turned out to be unhappy. She was temperamental, full of life, restless. Her arrival at menstruation brought extreme mood swings, pains and cramps; her condition was diagnosed as hysteria. From 1930 until her death in 1947 she was confined in mental institutions. Later Eliot married his secretary, Valerie Fletcher. Carole Seymour-Jones has argued in *Painted Shadow: A Life of Vivienne Eliot* (2001) that Eliot's sexual orientation was fundamentally gay. Eliot avoided sharing bed with Vivienne, who started an affair with Bertrand Russell. Virginia Woolf once said: "He was one of those poets who live by scratching, and his wife was his itch." When Eliot visited Paris with Wyndham Lewis in mid-August 1920, he stayed in the Hôtel Elysée (now gone) on the Rue de Beaune, probably upon the recommendation of Pound, who had taken a room in this hotel in June. They brought a box of old shoes that Pound had intended as a gift for Joyce. The hotel he frequented in Paris from time to time was the Hôtel Foyot (now the square of Francis-Poulenc, an empty lot) on the Rue de Tournon. It was famous for its restaurant. Also such writers as Louis Aragon, Mary Butts, George Moore, Dorothy Parker, and Rainer Maria Rilke rented a room at the hotel.

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After a physical and mental breakdown in 1921, Eliot went to Lausanne for treatment. There he completed *The Waste Land* (1922), a poetic exploration of soul's – or civilization's – struggle for regeneration. Following Pound's suggestion, Eliot reduced *The Waste Land* to about half its original length, but Pound was not responsible for the form of the poem, its transitions, or lack of them. The first version, with Pound's revisions, was published in 1971.

Eliot's long poem, which caught the mood of confusion and feelings of nostalgia for a "paradise lost" after World War I, was not unanimously hailed as a masterpiece. Conrad Aiken noted that "What we feel is that Mr. Eliot has not wholly annealed the allusive material, has left it unabsorbed", but Aiken also argued that the poem succeeds "by virtue of its incoherence, not of its plan; by virtue of its ambiguities, not of its explanations." (*New Republic*, February 7, 1923) To critics who said that Eliot had expressed the "disillusionment of a generation" the poet himself answered that "I may have expressed for them their own illusion of being disillusioned, but that did not form part of my intention."

Divided into five sections, *The Waste Land* is a series of fragmentary dramatic monologues, a dense chorus of voices and culture historical quotations that fade one into another. In the center is the immortal prophet Tiresias. The waste land is contrasted with sources of regeneration, such as fertility rituals and Christian and Eastern religious practices. Moreover, Eliot didn't hesitate to combine slang with scholarly language. Many parts of the poem are located in the banking area of London, where Eliot worked. At the same time the city is unreal, populated by miserable souls like in Dante's *Inferno*.

Material for the work Eliot drew from several sources, among them the Grail story, the legend of the Fisher King, Sir James George Frazer's *Golden Bough*, and Dante's *Commedia*, but when Dante finally is reunited with Beatrice in 'Heaven', *The Waste Land* ends ambiguously with a few words of Sanskrit. In a way the work, bristling with symbols, quotations and references, fulfilled Eliot's "impersonal theory of poetry": "The poet's mind is in fact a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to from a new compound are present together."

In 1927 Eliot became a British citizen and member of the Church of England. His way towards his own particular brand of High Anglicanism may be charted in his poetry, starting from 'The Hollow Men' (1925) to visions in *Four Quartets* (135-42), which Eliot himself regarded as his masterpiece. It consisted of four poems, 'Burnt Norton', 'East Coker', The Dry Salvages', and 'Little Gidding,' into which he integrated his experiences in World War II as a watchman checking for fires during bombing raids. These quartets represent the four seasons and four elements. Helen Gardner has described the whole work as an "austere and rigorously philosophic poem on time and time's losses and gains." (*The Composition of Four Quarters*, 1978)

Eliot's other works include poetic dramas, in which his dramatic verse became gradually indistinguishable from prose. *Murder in the Cathedral* (1935) was written for a church performance and treated the martyrdom of St. Thomas à Beckett. After the publication of the play, Eliot was appointed to the committee in charge of a new English translation of the Bible. In *The Family Reunion* (1939) Eliot took a theme of contemporary life, and tried to find a rhythm close to contemporary speech. *The Cocktail Party* (1950) was partly based on *Alcestis* of Euripides. Eliot's most influential exercise in social criticism was *Notes Towards a Definition of Culture* (1948).

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"What we have to do is to bring poetry into the world in which the audience lives and to which it returns when it leaves the theatre; not to transport the audience into some imaginary world totally unlike their own, an unreal world in which poetry can be spoken. What I should hope might achieved, by a generation of dramatists having the benefit of our experience, is that the audience should find, at the moment of awareness that it is hearing poetry, that it is saying to itself: "I could talk in poetry too!" Then we should not be transported into an artificial world; on the contrary, our own sordid, dreary, daily world would be suddenly illuminated and transfigured." (in *Poetry and Drama*, 1951)

Eliot was an incurable joker and among his many pranks was to seat visiting authors in chairs with whoopee cushions and offer them exploding cigars. To the poet's pleasure, the American comedian Groucho Marx was his great fan. In 1964 he wrote to Groucho: "The picture of you in the newspaper saying that, amongst other reasons, you have come to London to see me has greatly enchanted my credit line in the neighborhood, and particularly with the greengrocer across the street." The two met in 1964 in London, had a dinner at the Eliots' house, and perhaps realized that they could never be true friends.

Old Possum's Book of Practical Cats (1939), Eliot's classical book of verse for children, has achieved a considerable world success in a musical adaptation. "The naming of cats is a difficult matter," he wrote. Eliot's own cats included Pettpaws, Wiscus and George Pushdragon.

Eliot died in London on January 4, 1965. His ashes were taken to St Michael's Church in East Coker, his ancestral village. Eliot's fame has been shadowed by accusations of racism, misogynism, fascism, emotional coldness, and anti-Semitism. However, Eliot avoided being labelled as a Communist. Hints of Eliot's anti-Semitism, especially the poem 'Burbank With a Baedeker: Bleistein With a Cigar,' has been considered a questionable outgrowth of his theology, or due to a class prejudice, but never the center of his thought. "I am sick of doing business with Jew publishers," Eliot scribbled in one of his outbursts. The possibility that Eliot perhaps was parodying antisemitism also offer an alternative way of reading this controversial piece. (see Patricia Sloane's work *T.S. Eliot's Bleistein Poems*, 2000)

For Thine is
Life is
For Thine is the
This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper
(in *The Hollow Men*)

For further reading: *T. S. Eliot and Christian Tradition*, ed. by Benjamin G. Lockerd (2014); *Painted Shadow: A Life of Vivienne Eliot* by Carole Seymour-Jones (2001); *T.S. Eliot's Bleistein Poems: Uses of Literary Allusion in "Burbank with a Baedeker: Bleistein with a Cigar" and "Dirge"* by Patricia Sloane (2000); *Words Alone* by Dennis Donoghue (2000); *Eliot's Dark Angel* by Ronald Schuchard (1999); *Guide to the Secular Poetry of T.S. Eliot* by Susan E. Blalock (1996); *A Guide to the Selected Poems of T.S. Eliot* by B.C. Southam (1996); *The Birth of Modernism: Ezra Pound, T.S. Eliot, W.B. Yeats and the Occult* by Leon Surette (1993); *T.S. Eliot: A Life* by P. Acroyd (1985); *T.S. Eliot: The Critic as Philosopher* by L. Freed (1979); *The Composition of Four Quarters* by Helen Gardner (1978); *T.S. Eliot* by B. Bergonzi (1973); *T.S. Eliot: Poet and Dramatist* by J. Chiari (1973)*; T.S. Eliot: The Man and His Work*, ed. by A. Tate (1967); *T.S.Eliot's Dramatic Theory and Practice* by C.H. Smith (1963); *T.S. Eliot's Poetry and and Plays* by G. Smith (1956); *T.S. Eliot: The Design of His Poetry* by E. Drew (1949); *The Achievement of T.S. Eliot* by F.O. Matthiessen (1935) - **See also**: George Seferis, Eugenio Montale, Saint-John Perse: Anabasis, 1924, translated by T.S. Eliot. Eliot´s writings also influenced Conrad Aiken´s early poems. **Note**: Film *Tom and Viv* (1994), directed by Brian Gilbert, based on the plays by Michael Hastings and starring Willem Dafoe and Miranda Richardson, chronicled the details of Eliot's marriage to socialite Vivien Haigh-Wood.

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Research Interests

- James Hillman's *The Soul's Code*, p. 154, 170, 210.
- Similar Horoscopes: Scorpio rising, Saturn/Leo/10th: Hitler, Chaplin, Wittgenstein.

Rectification

Available Birth Data

Astrodatabank reports an AA-rated birth time with the source a letter from T. S. Eliot's father, Henry Ware Eliot, to his elder brother, the Rev Thomas Lamb Eliot, saying T.S. "came forth at 7:45 this AM". This horoscope features Libra rising with the Venus-Mercury conjunction on the Ascendant. Note that standard time zones in the US were not established until the Standard Time Act of 1918.

Proposed Rectification

T. S. Eliot
26-Sep-1888
9:07:10 AM
CST +6:00
St. Louis, MO
ASC 12SC06'07"

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

For horoscopes with an AA-rated birth time, the objective of Stage I rectification is to confirm the rising sign. In this regard, the AA-birth time with an Ascendant of 25LI41 fails for several reasons.

Configuration of the Chart

Using the Libra rising horoscope, Mercury/Venus conjunct the rising sign with North Node conjunct the Midheaven appears a reasonable delineation match to T.S. Eliot's career and prominence as a poet. But after this initial match, the configuration of the chart proves unworkable. The most significant mismatch is his first marriage to Vivienne Haigh-Wood. While Vivienne was T.S. Eliot's muse for his early 'dark side' development as a poet, she was mentally ill and eventually institutionalized. Were the horoscope to be pushed forward to Scorpio rising, Venus ruler of the 7th in the 12th would be a much better match to his wife's institutionalization. And not just for his first wife, but also for his platonic relationship with Emily Hale which proved more productive for Eliot, but a relationship which was nevertheless kept secret from the public eye. (Even today it does not appear on the Wikipedia page).

The Mercury-Venus conjunction, were it to be placed near the Ascendant sign as the AA-rated birth data suggests, is also inconsistent with another of T. S. Eliot's major life themes: sexuality. Venus/Libra placed in the Ascendant sign is more consistent with heightened sexuality (e.g., see Bill Clinton, Arthur Rimbaud, and the Taisho Emperor of Japan). True Venus is received by Saturn in Eliot's horoscope which restrains sexuality, but a similar Venus-Saturn relationship for Rimbaud did not lower Rimbaud's libertine tendencies, it simply added brutality from his lover Paul Verlaine who shot Rimbaud in the wrist. Instead for T. S. Eliot we have very little, if any, evidence of heterosexual

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activities of any kind and a vow of chastity taken in March 1928. Whether or not T. S. Eliot was gay is not an issue here. Sexuality of any kind in Eliot's life is missing or otherwise restrained. In my view, Scorpio rising with Mercury/Venus placed in the 12th is more consistent with Eliot's fear and loathing of female sexuality. Scorpio rising, lord Mars/Sagittarius in the 2nd ruling the 6th of illness, is also more consistent with T. S. Eliot's heavy smoking with Mars/Sagittarius ruling the 6th a match to illness from smoking. In the proposed rectification, death is timed by a Mars-Ascendant direction consistent with death from smoking/lung cancer.

Stage II. Determine the Ascendant's range within 1-4 degrees

Lot of Marriage. 29TA31/00LE29
Lot of Marriage of Men a/c Hermes. 20CP03/9SA57

Vivienne Haigh-Wood
Marriage, 26-Jun-1915. 1914 solar return Moon 21CP23 conjunct 2nd lot (placed in the 12th).
Institutionalized, Aug-1938. 1937 solar return North Node 9SA16 conj antiscion 2nd lot.
Death, 22-Jan-1947. trSouth Node 9SA00 conj antiscion 2nd lot.

Valerie Fletcher
Marriage, 10-Jan-1957. cazimi Mercury 20CP08 conj 2nd lot within 5 minutes of degree, 10-Jan.
Death, 9-Nov-2012. 2012 solar return South Node 28TA42 conj 1st lot (placed in 7th of return).

among these measurements the standout is cazimi Mercury conjunct the 2nd lot for the marriage to Valerie Fletcher. The marriage was secret which matches Mercury's solar phase.

Stage III. Determine the exact Degree and Minute of the Ascendant

Solar Arc Directions

29-Feb-1936. *d.s.a. Saturn conj Sun*
1-Jun-1937. *c.s.a. Sun conj Saturn*

While these directions do not time personal events in Eliot's life, they do time key geopolitical events in the rise of Fascism which poisoned the public mood and provided the backdrop for Eliot's *Four Quartets* published in 1942 at the low point of the Allied WWII effort.

4-Mar-1936. Hitler occupied the Rhineland; Mussolini wrapping up operations in Ethiopia.
9-Jun-1937. Italian Fascist leadership ordered the murder of Carlo and Nello Rosselli, leaders of the anti-Fascist Garibaldi Brigade.

The ability of solar arc directions to time public events which echo through events in private lives computed by primary directions is a proposition I stated in *A Rectification Manual*, p. 139). In support of this thesis, see the 18-Sep-1842 Saturn-Sun primary direction in the next section which timed completion of *Four Quartets*.

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5-May-1955. *d.s.a. MC conj Mercury*.
Awarded Hanseatic-Goethe prize in Hamburg, exact date.

29-May-1959. *d.s.a. Lot of Fortune conj Sun*.
Received the Dante Gold Medal, late May 1959.

Primary Directions

REG	D	Mars/Virgo	P	sin sextile Lot of Fortune d. => Saturn (l=SA)	1-Aug-1922
PT	D	Mars/Virgo	P	sin sextile Lot of Fortune d. => Saturn (l=SA)	25-Sep-1922
REG	D	Mars/Virgo	P	sin sextile Lot of Fortune d. => Saturn	24-Oct-1922
PT	D	Mars/Virgo	P	sin sextile Lot of Fortune d. => Saturn	20-Dec-1922

Poem *The Wasteland* published in 1st issue of new magazine *The Criterion*, Oct 1922.
The Wasteland published in *The Dial* magazine's November issue, late-Oct-1922.
The Wasteland published in book form the US by Boni and Liveright, Dec-1922.

Distributor Mars/Virgo matches the theme of maiming (Mars) the earth (Virgo) which is embedded in the text and title of the Wasteland. Saturn/Leo is a significator for totalitarianism; also reduced food supplies the result of drought conditions.

REG	D	Saturn/Leo	P	Saturn c. => Sun	18-Sep-1942
REG	D	Saturn/Leo	P	Saturn (l=SA) c. => Sun	26-Nov-1942

Final draft of *Little Gidding* completed (4th poem of *Four Quartets*). 19-Sep-1942.

PT	D	Mars/Gemini	P	dex. sextile MC c. => Saturn (l=SA)	3-Nov-1948

Informed of Nobel Prize award, 4-Nov-1948.

PT	D	Venus/Gemini	P	Moon (l=MO) c. => MC	6-Jan-1957

Marriage to Valerie Fletcher, 10-Jan-1957.

PT	D	Venus/Virgo	P	dex. square Mars c. => ASC	5-Jan-1965

Death, 4-Jan-1965.

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

Total Victor Scores for 12 Model Variations

			☉	☽	☿	♀	♂	♃	♄	Victor
T.S. Eliot	Chaldean	IA	3	12	9	22	15	17	26	Saturn
T.S. Eliot	Chaldean	IB	9	12	9	22	15	23	26	Saturn
T.S. Eliot	Chaldean	IIA	3	11	16	22	15	23	23	Jupiter Saturn
T.S. Eliot	Chaldean	IIB	9	11	16	22	15	29	23	Jupiter
T.S. Eliot	Chaldean	IIIA	3	20	22	22	24	29	23	Jupiter
T.S. Eliot	Chaldean	IIIB	9	20	22	22	24	35	23	Jupiter
T.S. Eliot	Triplicity	IA	2	10	9	24	14	19	26	Saturn
T.S. Eliot	Triplicity	IB	8	10	9	24	14	25	26	Saturn
T.S. Eliot	Triplicity	IIA	2	9	16	24	14	25	23	Jupiter
T.S. Eliot	Triplicity	IIB	8	9	16	24	14	31	23	Jupiter
T.S. Eliot	Triplicity	IIIA	2	18	22	24	23	31	23	Jupiter
T.S. Eliot	Triplicity	IIIB	8	18	22	24	23	37	23	Jupiter

Breakout Scores for Triplicity – IB Model

1507 Version, In-sect triplicity ruler, Triplicity decans

	----------	☉	☽	☿	♀	♂	♃	♄
Sun	3LI55				6			9
Moon	15GE02			5	3			3
ASC	12SC06			2	3	5	1	
LOF	23CA12		5		3		7	
Syzygy	27PI39				7	3	5	
Superiors – Oriental						0	0	3
Houses		8	5	2	2	6	12	11
TOTAL		8	10	9	24	14	25	26

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	20 LE 01							
*	MC degree - sign ruler		1						
	MC degree - bound ruler				1				
	MC degree - dwad ruler	00 AR 18					1		
*	Planet in MC sign								1
*	Planet in MC bound								
	Asc degree	12 SC 05							
*	Asc degree - sign ruler						1		
	Asc degree - bound ruler				1				
	Asc degree - dwad ruler	25 PI 11						1	
*	Planet in Asc sign								
*	Planet in Asc bound								
	Moon degree	15 GE 02							
*	Moon degree - sign ruler				1				
	Moon degree - bound ruler					1			
	Moon degree - dwad ruler	00 SA 25						1	
	Sun degree	03 LI 55							
	Sun degree - sign ruler					1			
	Sun degree - bound ruler								1
	Sun degree - dwad ruler	17 SC 10					1		
	Pars Fortuna degree	23 CA 12							
*	Pars Fortuna degree - sign ruler			1					
	Pars Fortuna degree - bound ruler							1	
	Pars Fortuna degree - dwad ruler	08 AR 26					1		
	Pars Spirit degree	00 PI 59							
	Pars Spirit degree - sign ruler							1	
	Pars Spirit degree - bound ruler					1			
	Pars Spirit degree - dwad ruler	11 PI 57						1	
	Syzygy degree	27 PI 39							
	Syzygy degree - sign ruler							1	
*	Syzygy degree - bound ruler						1		
	Syzygy degree - dwad ruler	01 AQ 51							1
	Planet Phases								
*	Rising within 7 days								
*	Setting within 7 days								
	Acronycal rising								
*	Station within 7 days								
	Total (Sign only)		1	1	1	1	1	2	0
	Total (Bound only)		0	0	2	2	1	1	1
	Total (Dwad only)		0	0	0	0	3	3	1
	Total (Sign + Bound)		1	1	3	3	2	3	1
	Total (Sign + Bound + Dwad)		1	1	3	3	5	6	2
	Total		1	1	3	3	5	6	3

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

SECT	☉	☽	☿	♀	♂	♃	♄
Diurnal planets: Is the chart diurnal?	1					1	1
Diurnal planets: Placed on same horizon as Sun?							1
Diurnal planets: Placed in masculine sign?	1					1	1
Nocturnal planets: Is the chart nocturnal?							
Nocturnal planets: Placed on opposite horizon as Sun?					1		
Nocturnal planets: Placed in feminine sign (except Mars)?					1		
Is Mercury diurnal on diurnal chart, or nocturnal on nocturnal chart?			1				
SOLAR PHASE	☉	☽	☿	♀	♂	♃	♄
Velocity	0.98	11.85	1.34	1.24	0.69	0.16	0.1
Latitude	0	-3.45	-1.62	0.58	-1.6	0.56	0.77
Superiors oriental or inferiors occidental?			1	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							
Superior: Occidental - 2nd station (direct)							
Superior: Occidental - From 2nd station to waning square							
Superior: Occidental - Waning square to sextile					1		
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							
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	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							10
Whole Sign House Position (ASC): Succedent		8			2	2	
Whole Sign House Position (ASC): Cadent	12		12	12			
Relative to Lot of Fortune							
Whole Sign House Position (LOF): Angle	4		4	4			
Whole Sign House Position (LOF): Succedent							2
Whole Sign House Position (LOF): Cadent		12			6	6	
Relative to Lot of Spirit							
Whole Sign House Position (LOS): Angle		4			10	10	
Whole Sign House Position (LOS): Succedent	8		8	8			
Whole Sign House Position (LOS): Cadent							6
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						
Feminine planets in feminine quadrants (1,2,3,7,8,9)		1					
ESSENTIAL DIGNITY	☉	☽	☿	♀	♂	♃	♄
Dignity - Sign				1		1	
Dignity - Exaltation							
Dignity - Exaltation degree							
Dignity - Triplicity - Diurnal							
Dignity - Triplicity - Nocturnal			1			1	
Dignity - Triplicity - Participating							1
Dignity - Bound				1		1	1
Dignity - Decan			1		1	1	
Dignity - Fall	1						
Dignity - Detriment							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	1	in	1
Mutual reception by sign							
Which planets are received by exaltation?	1		1	1			
Mutual reception by exaltation							
Which planets are received by bound?	1	1	1	in	1	in	in
Mutual reception by bound							
Position relative to the Nodes							
Conjunct the North Node by sign?							
Conjunct the North Node within 12 degrees?							
Conjunct the South Node by sign?							
Conjunct the South Node within 12 degrees?							
Square the Nodes within 5 degrees?			1	1			
TIME LORDS	☉	☽	☿	♀	♂	♃	♄
Day ruler			1				
Planetary Hour ruler						1	

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Template for Investigation of Manners

MANNERS	-------	☉	☽	☿	♀	♂	♃	♄
MOON 15GE02								
Sign Ruler	☿♎							
Bound	♀♊							
Bound Ruler	♀♎							
Mubtazz Scoring- single point	♀♎			1	1,1			1
Mubtazz Scoring – early medieval	☿♎			5	3,1			2
Mubtazz Scoring – late medieval	☿♎			5,3	2,1		3	3
Fixed Stars								
Moon conj Rigel 0 56’ (Orion)	♃♄							
Venus conj Arcturus 1 19’ (Bootes)	♂♃							
Venus conj Spica 1 42’ (Virgo)	♀♂							
MERCURY 26LI37								
Sign Ruler	♀♎							
Bound	♀♎							
Bound Ruler	♀♎							
Mubtazz Scoring for Mercury – single point	♀♎ ♄♌			1	1,1			1,1
Mubtazz Scoring for Mercury – early Medieval	♀♎			1	5,3			4,2
Mubtazz Scoring for Mercury – late Medieval	♀♎ ♄♌			3,1	5,2		3	4,3
Fixed Stars								
Saturn conj Merak 1 50’ (Bear)	♂							
Saturn conj Alterf 0 17’ (Lion)	☿♄							

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 Saturn, diurnal, preventional.

Moon-Mercury whole sign aspect? Yes. Moon and Mercury are in trine aspect.

Do scoring methods agree? No. Manners are either Venus, Venus-Mercury, Saturn-Venus, or Saturn-Mercury.

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Model Summary

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

Physiognomy

Ascendant sign: Scorpio
Ascendant sign ruler: Mars/Sagittarius
Ascendant decan: Pisces
Ascendant decan ruler: Jupiter/Sagittarius
Planets/Nodes placed in the Ascendant sign or decan: n.a.

Longevity: 76y 3m 8d

Releaser and kadukhudhāh. Figure is diurnal and Sun is preferred, yet ruled out for 12th house placement. Moon/Gemini/8th in masculine sign qualifies as releaser. Though participating triplicity ruler Jupiter is in his own sign and aspects the Moon, Venus as bound and decan ruler (in her own bound, in the proper occidental solar phase) is the most logical choice for kadukhudhah. The basic model states Venus grants 82 major years. Saturn receives Venus by exaltation and diurnal triplicity and deducts 30 minor years. Net is 52 which is too short. The first alternative is to take Saturn as kadukhudhah because he is the victor. Saturn grants 57 major years. Benefics Venus and Jupiter are in their own signs and aspect by sextile and trine. Should Venus add 8 minor years and Jupiter add 12 minor years, the net projection of 77 is reasonable. However to achieve this workout, I omit Venus' and Jupiter's middle years as months which is a step I normally take. The second alternative requires consideration of the relationship between the Sun and Saturn. Sun is in Saturn's bound and exaltation sign. Saturn is in the Sun's sign. Should the Sun alone add its 19 minor years to Saturn's 57 minor years, the net projection of 76 is the most accurate. However I have found it very unusual for either Sun or Moon to add years in longevity projections. Conclusion: Unless we modify the longevity model to exclude addition of middle years as months for benefics, this horoscope fails the basic model for longevity.

Victor of the Chart: Saturn/Leo

Ibn Ezra's model suggests Saturn or Jupiter with Venus not far behind. Porphyry's Stage II expanded adds Mars. On first glance, T.S. Eliot was clearly a writer dealing with themes of loneliness, fear, and spiritual depravity in the years surrounding both world wars. This is consistent with Mercury placed in the 12th. Mercury's conjunction to Venus makes Eliot a poet rather than a journalist. But the overarching reach of Saturn closely conjunct the MC degree, in the most favorable solar phase, and the exalted ruler of both Venus and Mercury trumps all other candidates. Confirmed by Firdaria, all of T. S. Eliot's major works began or were written during Saturn major or minor periods. The soullessness of totalitarian regimes was the basis for his life's work. See Hitler's horoscope, Scorpio rising, Saturn/Leo/10th, for the classic totalitarian signature.

Manners: Venus, Venus-Mercury, Saturn-Venus, or Saturn-Mercury.

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Firdaria

SUN 10 yrs		26-Sep-88	Victor	Life Event
Sun	Venus	1-Mar-90		
Sun	Mercury	5-Aug-91		
Sun	Moon	8-Jan-93		
Sun	Saturn	14-Jun-94	X	
Sun	Jupiter	17-Nov-95		
Sun	Mars	22-Apr-97		
VENUS 8 yrs		26-Sep-98		
Venus	Mercury	17-Nov-99		
Venus	Moon	8-Jan-01		
Venus	Saturn	1-Mar-02	X	
Venus	Jupiter	23-Apr-03		
Venus	Mars	13-Jun-04		
Venus	Sun	4-Aug-05		
MERCURY 13 yrs		26-Sep-06		
Mercury	Moon	4-Aug-08		Feb 1910. Started writing *The Love Song of J. Alfred Prufrock*.
Mercury	Saturn	13-Jun-10	X	Jul/Aug 1911. Completed writing *The Love Song of J. Alfred Prufrock*.
Mercury	Jupiter	22-Apr-12		
Mercury	Mars	1-Mar-14		June 1915. *The Love Song of J Alfred Prufock* published in the Chicago magazine Poetry: A Magazine of Verse.
Mercury	Sun	8-Jan-16		
Mercury	Venus	17-Nov-17		
MOON 9 yrs		26-Sep-19		
Moon	Saturn	8-Jan-21	X	Beginning 1921. Started to write *The Wasteland*.
Moon	Jupiter	22-Apr-22		Oct-Dec 1922. *The Wasteland* published in three different venues.
Moon	Mars	5-Aug-23		
Moon	Sun	16-Nov-24		
Moon	Venus	1-Mar-26		
Moon	Mercury	14-Jun-27		29-Jun-1927. Converted to Anglicanism from Unitarianism. Nov 1927. Became British citizen. March 1928. Took vow of chastity.
SATURN 11 yrs		25-Sep-28	X	Early 1929. Teeth operations (removal) start at this time. Sep 1929. Death of mother Charlotte. April 1930. Poem *Ash Wednesday* published. (spiritual barrenness and hope for human salvation).
Saturn	Jupiter	22-Apr-30	X	
Saturn	Mars	17-Nov-31	X	
Saturn	Sun	13-Jun-33	X	Dec 1934. Began to write *Murder in the Cathedral*.
Saturn	Venus	8-Jan-35	X	May 1935. Finished *Murder in the Cathedral*. 15-Jun-1935.Premiere of *Murder in the Cathedral*, Canterbury Festival. 21-May-1936. Poem *Burnt Norton* published, 1st of *Four Quartets*.
Saturn	Mercury	4-Aug-36	X	
Saturn	Moon	1-Mar-38	X	Aug-1938. Wife Vivienne committed to mental asylum.
JUPITER 12 yrs		26-Sep-39		21-Mar-1940. Poem *East Coker* published, 2nd of *Four Quartets*. Message of hope that England would survive WWII. Feb 1941. Poem *The Dry Salvages* published, 3rd of *Four Quartets*.
Jupiter	Mars	13-Jun-41		Jul-1941 – Sep 1942. Poem *Little Gidding* written, 4th of *Four Quartets*. Oct-1942. Poem cycle *Four Quartets* published.
Jupiter	Sun	1-Mar-43		
Jupiter	Venus	16-Nov-44		
Jupiter	Mercury	4-Aug-46		
Jupiter	Moon	22-Apr-48		4-Nov-1948. Awarded Nobel Prize, Received 10-Dec-1948.
Jupiter	Saturn	8-Jan-50	X	

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MARS 7 yrs		26-Sep-51		
Mars	Sun	25-Sep-52		
Mars	Venus	25-Sep-53		
Mars	Mercury	26-Sep-54		
Mars	Moon	26-Sep-55		
Mars	Saturn	25-Sep-56	X	10-Jan-1957. Marriage to Valerie Fletcher; permanent and abrupt break with public escort Mary Trevelyan and flatmate John Davy Hayward.
Mars	Jupiter	25-Sep-57		
NORTH NODE 3 yrs		25-Sep-58		
SOUTH NODE 2 yrs		25-Sep-61		
SUN 10 yrs		26-Sep-63		4-Jan-1965. Death.
Sun	Venus	28-Feb-65		

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