Medieval Astrology Profile for Diane Arbus

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Introduction to delineation of appearance and character in natal astrology. The following document is a hand-written analysis of **Diane Arbus**, 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 Diane Nemerov. Married name Diane Arbus. 14-Mar-1923, New York, NY, 1:30 AM.
Source: Bio/autobiography (Rodden Rating: B). Provided by arrangement with Astro Dienst.
Birth Data Link: http://www.astro.com/astro-databank/Arbus,_Diane

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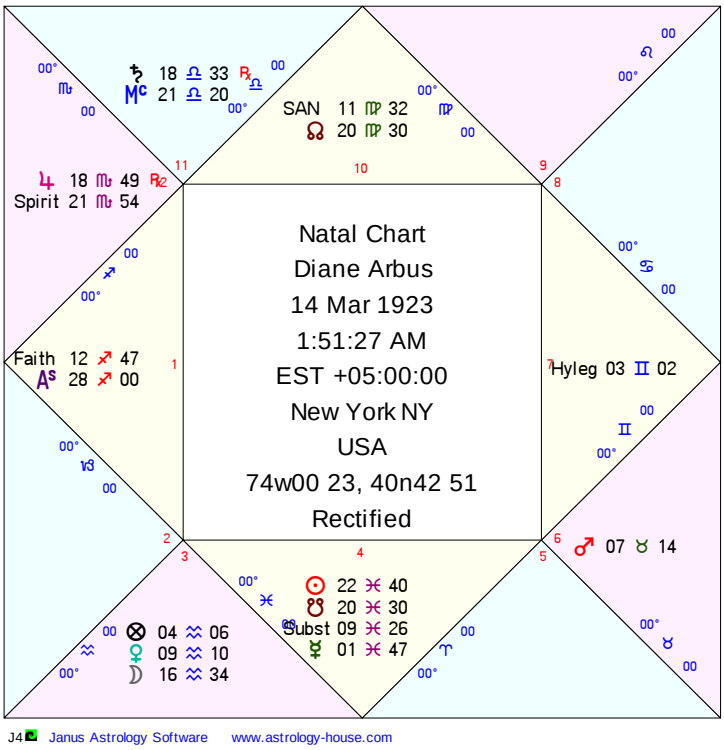
Diane Arbus



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Diane Arbus (March 14, 1923 – July 26, 1971)

By Daniel Oppenheimer

http://www.jewishvirtuallibrary.org/jsource/biography/arbus.html

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Diane Arbus was born, to a wealthy Jewish family, in 1923. David Nemerov, her father, was the hard-working son of a Russian immigrant; her mother Gertrude was the daughter of the owners of Russek's Fur Store. After the marriage, David helped manage Russek's, and oversaw its transformation into a department store, Russek's of Fifth Avenue, which specialized in furs. His interest, however, was in women's clothing, and he was said to have an extraordinary intuition for what the next trend in women's fashion would be.

Diane (pronounced Dee-Ann) was a privileged child, raised with her two siblings in large apartments on Central Park West and Park Avenue. She later told Studs Terkel, for his *Hard Times: An Oral History of the Depression*, "I grew up feeling immune and exempt from circumstance. One of the things I suffered from was that I never felt adversity. I was confirmed in a sense of unreality."

The wealth was complicated, as it often is, by distant parents: her father was kept away by work and her mother by depression. She was loved more than she was known. In her New Yorker review of two new Arbus exhibits -- *Family Albums*, at the Mount Holyoke College Museum of Art, and *Revealed*, at the San Francisco Museum of Modern Art -- Judith Thurman writes of Arbus, "Her heritage was, in fact, that of most artistic children of privilege, who feel that their true selves are invisible, while resenting the dutiful, false selves for which they are loved: a dilemma that inspires the quest, in whatever medium, for a reflection."

She was luminous, with large green eyes, a delicate, exotic face and a slim body. And she was, writes Thurman, "nubile" (almost every published photo of her has a sexual charge to it). All kinds of people were captivated by her, and she was captivated by all kinds of people.

At the age of 13, she met Allan Arbus, an employee in the advertising department of her parents' store, and they married, with her parents' grudging assent, after she turned 18. After the war, during which Allan studied photography in the New Jersey Signal Corps, the couple supported themselves, and daughters Doon and Yolanda, as fashion photographers (the family money, somehow, never materialized for Arbus as an adult).

Though the work was divided along traditional gender roles, with Allan at the camera and Diane as the stylist/art director, they had a supportive relationship. Allan gave Diane her first camera, and they took equal credit on their published photos. In 1956, a year after a photo of theirs was included in curator Edward Steichen's massive Family of Man exhibition at the Museum of Modern Art (MOMA), Allan supported her decision to leave the fashion business to him to pursue her own interests.

The professional separation was followed, in 1959, by a marital separation. They remained close friends, however, and his laboratory assistants developed her film until, in 1969, he re-married and

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moved to California to become an actor (he played psychiatrist Dr. Sidney Freedman on M.A.S.H.). The fraying of their marriage, though difficult for her, coincided with an efflorescence in her art. "I always felt that it was our separation that made her a photographer," Allan recently told the New York Times. "I couldn't have stood for her going to the places she did. She'd go to bars on the Bowery and to people's houses. I would have been horrified."

As important to her evolution was a class she took with Lisette Model, a European émigree and photographer who encouraged Arbus, on the one hand, to push further into her thematic interest in unorthodoxy, and, on the other hand, to master the conventional technical aspects of photography.

By the early '60s, her commercial portraits, for magazines such as Esquire and Harper's Bazaar, began to assume a distinctive look. Though taken of mainly traditional subjects -- actors, writers, activists -- they were strange and obscurely troubling. She would spend hours with her subjects, following them to their homes or offices, talking and listening to them, trying to soften them up to the point where they began to drop their public façade

"In nearly every case," writes Harold Hayes, one of her editors at Esquire , "her subject would be framed by his most natural, obvious setting ... and posed facing straight-eyed and unblinking toward the center of her camera lens, always with the same curious expression, as though seeking from the beholder some special understanding."

Her non-commercial work, for which she was awarded Guggenheim fellowships in 1963 and 1966, oriented toward the unfamous -- a couple on a park bench, a young Republican, identical twin girls -- and the marginal: dwarves, drag queens, circus performers.

In 1962, she met John Szarkowski, who had replaced Edward Steichen as the curator of photography at MOMA and brought with him a romantic, subjective aesthetic of photography: a visual counterpart to the New Journalism of writers like Norman Mailer and Tom Wolfe. In 1967, Szarkowski featured Arbus in the movement's manifesto/exhibition, *New Documents*. That show, more than any other, established her reputation.

In July of 1971, at the age of 48, during a bout of depression, she committed suicide (pills and a razor blade). The following year, MOMA held a retrospective of her work; it became the most attended solo photography exhibition in its history, and the monograph that followed, edited by Doon Arbus and Marvin Israel, one of the best-selling art books in history.

The images, from the retrospective and the monograph, have seeped into the public consciousness. Her depictions of suburban ennui and shriveled post-celebrity have become archetypal. Photos such as "Identical Twins," "A young man in curlers," and "A Jewish giant at home with his parents," along with a number of the untitled photos she took at institutions for the severely retarded, are as recognizable in themselves as, for instance, Walker Evans' pictures of poor Southern sharecroppers from *Let Us Now Praise Famous Men*. Like Evans, who was a friend and influence, her style has been prodigiously imitated.

Arbus continues to fascinate, thirty years later, for a number of complementary reasons. The photos are amazing to look at, startling even now, when images of the downtrodden and the marginal have become the common property of advertisements and movies. And they are formally innovative,

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marrying the conventions of 19th century portrait photography --face-front, amongst one's things, subject in collaboration with photographer -- to the seamy concerns of the 1960s.

Her story, also, fits the popular '60s template of the romantic, tragic, brilliant, unconventional, tortured artist -- Sylvia Plath, Janis Joplin, Jim Morrison, Jimi Hendrix -- who was too beautiful to survive in the fallen world.

Finally, there is the question, both implicit in her photographs and central to her biography: Why did they let her do this to them? Why did the transvestite bring her home to his apartment and allow her to expose his un-normalcy -- what at the time would have been called deviancy -- to the world? Why did the institutions allow her access to the retarded under their care, and to what extent could the retarded have given consent? Did the "normal" people she photographed know that she would catch them precisely at the moment when, for whatever reason, they looked most freakish?

Arbus, perhaps more than any other photographer before and after, forces us to question the morality of photography. What is it that we're doing when we take a picture, and what gives us the right? In 1973, Susan Sontag, whom Arbus had once photographed, wrote what is still the most-cited essay on Arbus, in which she accused her, essentially, of nihilism.

The essay, first published in the New York Review of Books, became the fulcrum of *On Photography*, a collection of essays that Sontag wrote, in part, to justify her fascination with and repulsion for Arbus, and in which she used Arbus to explore the politics of photography.

"The images that mobilize conscience," writes Sontag, "are always linked to a given historical situation. The more general they are, the less likely they are to be effective."

Photographs, writes Sontag, tend to diminish and atomize experience. They inure us, through repetition, to horror. They protect us, and distance us, from the valuable anxiety of unfamiliar places and situations. They misrepresent themselves as reality, as capturing the essence, in two dimensions, of a world that is four-dimensional (the fourth dimension, in particular, being slighted). "Photography," she writes, "implies that we know about the world if we accept it as the camera records it. But this is the opposite of understanding, which starts from not accepting the world as it looks."

Arbus' photos are for Sontag the worst kind of perpetrators of this fraud: unhistorical, unpolitical, unrealistic portraits that masquerade as precisely the opposite. Arbus' brilliance was to catch everybody unmasked, at the moment of transition between unconscious repose and practiced, social self-representation. People seemed to reveal, in that moment, their essential being, which was alienated and miserable (an Arbus photo, according to legend, revealed the misery of an otherwise happy-seeming woman soon before her suicide).

The shock of the photos is in part that they suggest to us that were Arbus standing before us with her camera, we wouldn't perform much better, and that therefore, perhaps, we're as miserable as the woman on the park bench, as freakish as the transvestite in curlers (who at least is aware of, and in dialogue with, his freakhood). "Arbus's photographs," writes Sontag, "undercut politics ... by suggesting a world in which everybody is alien, hopelessly isolated, immobilized in mechanical, crippled identities and relationships."

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To Sontag, Arbus was a voyeur from the Upper West Side, a coddled depressive, a disillusioned fashion photographer, an emotional midget with an exquisite eye who sought out the marginal and the sensational because, in habituating herself to their horror, she hoped to numb her own pain. She is emblematic of the paradox of photography, that "a pseudo-familiarity with the horrible reinforces alienation, making one less able to react in real life." Arbus' suicide, from this perspective, becomes not a proof of her sincerity, as others have read it, but a consequence of her compulsive insincerity.

Arbus' photos are so undeniable in their effect that, even when the response is approving, it's expressed in similarly troubled terms. Janet Malcolm, whose *The Journalist and the Murderer* is the definitive meditation on the parasitic relationship between an artist and her subject, describes Arbus, in *Diana & Nikon*, as "a straight woman from a rich Jewish family that made its money in fur [who] has penetrated a sordid closed world and, through her journalist's too-niceness, become privy to its exciting and pathetic secrets."

Whereas for Sontag, Arbus' photos dissolve the difference between misery and normality, and thus blunt our compassion for the miserable, for Malcolm Arbus exacerbates the difference, exposes what the well-fed and well-formed feel, but loathe to acknowledge, when confronted with physical and emotional deformity.

"In photographing the retarded," Malcolm writes, "[Arbus] waits for the moment of fullest expression of disability: she shows people who are slack-jawed, vacant, drooling, uncoordinated, uncontrolled, demented-looking. She does not flinch from the truth that difference is different, and therefore frightening, threatening, disgusting. She does not put herself above us -- she implicates herself in the accusation."

Arbus herself, so far as we know, didn't like to describe her art in moral terms. She was, depending on your level of skepticism, earnest or calculatingly naïve in admitting the selfishness of her motives. She photographed what she did, she said, because that was what interested her, and because nobody else was.

"Freaks was a thing I photographed a lot," she wrote. "It was one of the first things I photographed and it had a terrific kind of excitement for me. I just used to adore them. I still do adore some of them. I don't quite mean they're my best friends but they made me feel a mixture of shame and awe. There's a quality of legend about freaks. Like a person in a fairy tale who stops you and demands that you answer a riddle. Most people go through life dreading they'll have a traumatic experience. Freaks were born with their trauma. They've already passed their test in life. They're aristocrats."

Arbus is remembered as a chronicler of freaks -- because that's how she cast herself, and because her suicide casts a garish shadow back on what we presume, maybe too easily, was the freakishness of her inner life. And because it's still, all these years later, easier to contemplate who she was than it is to step behind her lens and contemplate the people she photographed.

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References

http://www.twoop.com/diane-arbus-timeline/

Research Interests

James Hillman's *The Soul's Code*, pp. 72, 74, 103-104, 164.

Rectification

Available Birth Data

Astrodatabank reports a B-rated birth time of 1:30 AM with an Ascendant degree of 23SA14. The proposed rectification advanced the birth time by 21 minutes maintaining the Sagittarius Ascendant.

Proposed Rectification

Diane Arbus
14-Mar-1923
1:51:27 AM
EST +5:00
New York NY
74w00'23
40n42'51
ASC 28SA00'26"

Stage I. Determine the Ascendant sign

For documented horoscopes, the objective of Stage I rectification is to confirm the Ascendant sign.

Firdaria

The following life events are a match to the nocturnal series for Firdaria rulers:

North Node. 13-Mar-1962 to 12-Mar-1965. Received Guggenheim Fellowship, 28-Apr-1963.
Sun-Sun. 13-Mar-1967 to 15-Aug-1968. First show at MOMA "New Documents" established her professional reputation, 26-Feb-1967 to 7-May-1967. Started last 15 days of South Node Firdaria period and continued 55 days into start of Major Sun period; majority in Sun-Sun.
Sun-Venus. 16-Aug-1968 to 19-Jan-1970. Work shown at National Arts Club Show, 9-Feb-1969.

Configuration of the Chart

Ascendant lord Jupiter/Scorpio/rx in the 12th is consistent with mental instability.
Moon separating from Venus and applying to Saturn/Libra/rx in the 10th is consistent with using art (Venus) to break down established rules in the art world (Saturn) with her choice of photo subjects.
Both these observations are consistent with Sagittarius rising.

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

Lots - Angles

For father's death on 23-May-1963
dsa Saturn 27SC10 conj Lot of Death of Father 27SC44;
dsa Jupiter 28SA26 conj ASC (Jup near 11th house cusp by quadrant houses).
For engagement announcement of 4-May-1941, trNNode 29VI38 square ASC-DSC axis.
For suicide death of 26-Jul-1971, dsa Moon 4AR08 conj Lot of Death 4AR49;
Also trSaturn 3GE58 conj Lot of Hyleg 3GE03.

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

Solar Arc Directions

1-Jan-1941. *csa Venus square MC*
4-Mar-1941. *dsa MC square Venus*
NYT Marriage engagement announcement, 4-Mar-1941.

21-Aug-1971. *csa ASC square Venus*
15-Nov-1972. *dsa Venus square ASC*
NYT profile piece after suicide death, an artistic obituary, 22-Aug-1971.
MOMA retrospective, 7-Nov-1972 to 2-Jan-1973.
Published: *Diane Arbus: An Aperture Monograph*, 7-Nov-1972

Primary Directions

PT	D	Mars/Sagittarius	P	ASC c. => Venus	30-Apr-1963

Awarded Guggenheim Fellowship for project on "American rites, manners, and customs."
Date of award, 28-Apr-1963.

PT	D	Mercury/Sagittarius	P	sin square North Node c. => Lot of Fortune	5-Mar-1967

First show at MOMA "New Documents" established professional reputation.
Show duration, 26-Feb-1967 to 7-May-1967.

PT	D	Mercury/Scorpio	P	Jupiter c. => ASC	19-Nov-1970
PT	D	Mercury/Scorpio	P	Jupiter (JU) c. => ASC	17-Sep-1971

Death by suicide. Ingested barbiturates and slashed wrists with razor, 26-Jul-1971.
Jupiter rules the 8th of death by exaltation. This is the most likely arcus vitae.
On day of death trJupiter 26SC36 was a Jupiter return increasing power of Jupiter to act.

REG	D	Mars/Aries	P	IC d. => Venus	12-Mar-1972
REG	D	Mars/Aries	P	IC d. => Venus (l=VE)	4-Nov-1972

In addition to a major NYT profile piece on 5-Nov-1972, this culmination of this sequence timed the open of her posthumous MOMA retrospective on 7-Nov-1972, also timed by solar arc directions (above). Since the 4th house cusp signifies the 'end-of-the-matter,' this direction is appropriate for a posthumous retrospective.

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

Total Victor Scores for 12 Model Variations

			☉	☽	☿	♀	♂	♃	♄	Victor
Diane Arbus	Chaldean	IA	9	6	27	11	9	18	20	Mercury
Diane Arbus	Chaldean	IB	3	9	24	14	17	24	23	Mercury Jupiter
Diane Arbus	Chaldean	IIA	9	6	27	11	16	17	25	Mercury
Diane Arbus	Chaldean	IIB	3	9	24	14	24	23	28	Saturn
Diane Arbus	Chaldean	IIIA	12	9	27	17	19	23	34	Saturn
Diane Arbus	Chaldean	IIIB	6	12	24	20	27	29	37	Saturn
Diane Arbus	Triplicity	IA	10	6	27	9	9	18	21	Mercury
Diane Arbus	Triplicity	IB	4	9	24	12	17	24	24	Mercury Jupiter Saturn
Diane Arbus	Triplicity	IIA	10	6	27	9	16	17	26	Mercury
Diane Arbus	Triplicity	IIB	4	9	24	12	24	23	29	Saturn
Diane Arbus	Triplicity	IIIA	13	9	27	15	19	23	35	Saturn
Diane Arbus	Triplicity	IIIB	7	12	24	18	27	29	38	Saturn

Breakout Scores for Triplicity – IB Model

1507 Version, In-sect triplicity ruler, Triplicity decans

	----------	☉	☽	☿	♀	♂	♃	♄
Sun	22PI40				4	6	5	
Moon	16AQ34			4			2	5
ASC	28SA00	1				2	8	
LOF	4AQ06			5				6
Syzygy	11VI32 (LE)		3	9	2			1
Superiors – Oriental						0	1	1
Houses		3	6	6	6	9	8	11
TOTAL		4	9	24	12	17	24	24

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	21 LI 20							
*	MC degree - sign ruler					1			
	MC degree - bound ruler					1			
	MC degree - dwad ruler	16 GE 09			1				
*	Planet in MC sign								1
*	Planet in MC bound								
	Asc degree	28 SA 00							
*	Asc degree - sign ruler							1	
	Asc degree - bound ruler						1		
	Asc degree - dwad ruler	06 SC 04					1		
*	Planet in Asc sign								
*	Planet in Asc bound								
	Moon degree	16 AQ 34							
*	Moon degree - sign ruler								1
	Moon degree - bound ruler							1	
	Moon degree - dwad ruler	18 LE 57	1						
	Sun degree	22 PI 40							
	Sun degree - sign ruler							1	
	Sun degree - bound ruler						1		
	Sun degree - dwad ruler	02 SA 07						1	
	Pars Fortuna degree	04 AQ 06							
*	Pars Fortuna degree - sign ruler								1
	Pars Fortuna degree - bound ruler				1				
	Pars Fortuna degree - dwad ruler	19 PI 14						1	
	Pars Spirit degree	21 SC 54							
	Pars Spirit degree - sign ruler						1		
	Pars Spirit degree - bound ruler							1	
	Pars Spirit degree - dwad ruler	22 CA 54		1					
	Syzygy degree	11 VI 32 (LE)							
	Syzygy degree - sign ruler				1				
*	Syzygy degree - bound ruler					1			
	Syzygy degree - dwad ruler	18 CP 25							1
	Planet Phases								
*	Rising within 7 days								
*	Setting within 7 days								
	Acronycal rising								
*	Station within 7 days								
	Total (Sign only)		0	0	1	1	1	2	2
	Total (Bound only)		0	0	1	2	2	2	0
	Total (Dwad only)		1	1	1	0	1	2	1
	Total (Sign + Bound)		0	0	2	3	3	4	2
	Total (Sign + Bound + Dwad)		1	1	3	3	4	6	3
	Total		1	1	3	3	4	6	4

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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?							
Diurnal planets: Placed in masculine sign?							1
Nocturnal planets: Is the chart nocturnal?		1		1	1		
Nocturnal planets: Placed on opposite horizon as Sun?							
Nocturnal planets: Placed in feminine sign (except Mars)?							
Is Mercury diurnal on diurnal chart, or nocturnal on nocturnal chart?			1				
SOLAR PHASE	☉	☽	☿	♀	♂	♃	♄
Velocity	1	12.36	1.54	1.15	0.7	-0	-0.1
Latitude	0	2.97	-2.1	0.78	0.37	1.27	2.72
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							
Superior: Oriental - Waxing sextile to square							
Superior: Oriental - Square to 1st station							
Superior: Oriental - 1st station (retrograde)							
Superior: Oriental - Retrograde to acronycal rising						1	1
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							
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	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							
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 - CONT

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

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Template for Investigation of Manners

MANNERS	-------	☉	☽	☿	♀	♂	♃	♄
MOON 16AQ34								
Sign Ruler	♄♎							
Bound	♃♎							
Bound Ruler	♃♏							
Mubtazz Scoring- single point	☿♓			**1,1**			1	1
Mubtazz Scoring – early medieval	♄♎			2,1			3	**5**
Mubtazz Scoring – late medieval	♄♎			3,1			3,2	**5,3**
Fixed Stars								
Saturn conj Seginus 1 17' (Bootes)	☿ ♄							
MERCURY 1PI47								
Sign Ruler	♃♏							
Bound	♀♓							
Bound Ruler	♀♒							
Mubtazz Scoring for Mercury – single point	♀♒ **or** ♃♏				**1,1**	1	**1,1**	
Mubtazz Scoring for Mercury – early Medieval	♀♒				**4,3**	2	5,1	
Mubtazz Scoring for Mercury – late Medieval	♀♒		3		**4,3,2**	3	5,1	
Fixed Stars								
Mercury conj Formalhaut 1 41' (Pisces)	♀ ☿							
Mercury conj Sadelmelik 1 11' (Waterman)	☿ ♄							

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 Venus and applies to Saturn, nocturnal, preventional.

Moon-Mercury whole sign aspect? No. Moon and Mercury are inconjunct.

Do scoring methods agree? No. Manners are primarily signified by Saturn-Venus, but Jupiter and Mercury may also participate.

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Model Summary

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

Physiognomy

Ascendant sign: Sagittarius
Ascendant sign ruler: Jupiter/Scorpio-rx
Ascendant decan: Leo
Ascendant decan ruler: Sun/Pisces
Planets/Nodes placed in the Ascendant sign or decan: n.a.

Longevity: 48y 4m 12d

Releaser and kadukhudhāh.

The prenatal syzygy 11VI32 was a Lunar Eclipse with bound lord Venus. Midway through this project, I have found that whenever the prenatal syzygy is an eclipse, the syzygy usually trumps all other candidates as the releaser. If so, then Venus is the kadukhudhāh. Venus rules the MC degree and bound; Venus is in her own bound; and Venus is received by Saturn/Libra-rx facilitated by the Moon which translates the light of Venus to Saturn. Venus grants 82 major years; Saturn deducts 30 minor years by trine aspect with reception; Mars deducts 15 minor years by square aspect without reception. Net longevity projection is 37 yrs or 14-Mar-1960. She lived longer. Interesting to see that 1960 was the middle of a transition period her career:

1956. Quit commercial photography
1959. Marital separation
1962. Started using 35 MM Nikon camera which produced grainy rectangular images

The fact that her career and life calling as a 'photographer of freaks' started about the time this longevity projection expired indicates it is in error. Perhaps Venus and Saturn, mutual reception by sign, means that Saturn does not deduct years. If so, then the revised 67yr projection is still too long.

For a nocturnal figure, Moon/Aquarius/3rd house is another candidate for releaser. Sign lord Saturn/Libra-rx conjunct the MC degree is the kadukhudhāh. Saturn grants 57 major years. Venus by trine aspect and in mutual reception modifies Saturn's major years. While theory indicates Venus should add 8 minor years (bringing longevity to 65yrs, note that if Venus actually deducts years that the revised projection (57 – 8 = 49) is quite accurate. How might this exception to rules make any sense? From actual life affairs, consider Venus/Aquarius as black and white photography (Aquarius is ruled by Saturn whose color is black) as the agency which causes Saturn/Libra to 'fall down' as Saturn/Libra/retrograde/10th signifies either a career crash, the crash of one's boss, or as I have suggested the fall of established rules regarding artistic taste and values. Could it be that Arbus' role in overturning established artistic standards in photography took a toll on her personal life so that her Venus-signified photography shortened her own life?

Victor of the Chart: Venus/Aquarius

Manners: Saturn-Venus, also Jupiter/Mercury participate

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Firdaria

MOON 9 yrs		14-Mar-23	Victor	Life Event
Moon	Saturn	25-Jun-24		
Moon	Jupiter	8-Oct-25		
Moon	Mars	20-Jan-27		
Moon	Sun	4-May-28		
Moon	Venus	16-Aug-29	X	
Moon	Mercury	29-Nov-30		
SATURN 11 yrs		13-Mar-32		
Saturn	Jupiter	8-Oct-33		
Saturn	Mars	5-May-35		
Saturn	Sun	29-Nov-36		
Saturn	Venus	25-Jun-38	X	
Saturn	Mercury	20-Jan-40		
Saturn	Moon	16-Aug-41		
JUPITER 12 yrs		13-Mar-43		
Jupiter	Mars	28-Nov-44		
Jupiter	Sun	17-Aug-46		
Jupiter	Venus	4-May-48	X	
Jupiter	Mercury	20-Jan-50		
Jupiter	Moon	8-Oct-51		
Jupiter	Saturn	25-Jun-53		
MARS 7 yrs		13-Mar-55		
Mars	Sun	13-Mar-56		1956. Quit commercial photography business.
Mars	Venus	13-Mar-57	X	
Mars	Mercury	13-Mar-58		
Mars	Moon	13-Mar-59		1959. Marital separation.
Mars	Saturn	12-Mar-60		
Mars	Jupiter	13-Mar-61		
NORTH NODE 3 yrs		13-Mar-62		28-Apr-1963. Awarded Guggenheim Fellowship.
SOUTH NODE 2 yrs		13-Mar-65		26-Feb-1967 to 7-May-1967. First show at MOMA “New Documents”
SUN 10 yrs		13-Mar-67		26-Feb-1967 to 7-May-1967. First show at MOMA “New Documents”
Sun	Venus	16-Aug-68	X	9-Feb-1969. National Arts Club Show.
Sun	Mercury	20-Jan-70		
Sun	Moon	25-Jun-71		26-Jul-1971. Suicide death, ingested barbituates and slashed wrists 11-Jun-1972. Included in Venice Biennale, significant publicity 7-Nov-1972. Published *Diane Arbus: An Aperture Monograph* in combination with MOMA retrospective (7-Nov-1972 to 2-Jan-1973)
Sun	Saturn	28-Nov-72		
Sun	Jupiter	4-May-74		
Sun	Mars	8-Oct-75		

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