Medieval Astrology Profile for Edna St. Vincent Millay

File History: Initial 7-Jun-2016

Introduction to delineation of appearance and character in natal astrology. The following document is a hand-written analysis of **Edna St. Vincent Millay**, 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 22-Feb-1892, Rockland, ME, 6:05 AM
Source: Bio/autobiography (Rodden Rating: B). Provided by arrangement with Astro Dienst.
Birth Data Link: http://www.astro.com/astro-databank/Millay,_Edna_St._Vincent

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Edna St. Vincent Millay

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Edna St. Vincent Millay (February 22, 1892 – October 19, 1950)

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The original article can be found here:
http://web.archive.org/web/20140917171917/http://www.kirjasto.sci.fi/millay.htm

'American poet and dramatist, who became the first woman to win the Pulitzer Prize for poetry for *The Harp-Weaver, and Other Poems* (1922). The title work was a tribute to her selfless and encouraging mother. Millay's unconventional life in Greenwich Village in the 1920s embodied the spirit of the New Woman – sexual freedom, independence, and political activism. Today Millay is largely ignored, but once she was America's most popular poet.

Well, I have lost you; and I lost you fairly
In my own way, and with my full consent.
If I had loved you less or played you slyly
I might have held you a summer more,
But at the cost of words I value highly ...
(from 'Sonnet XLVII', in *Fatal Interview*, 1931)

Edna St. Vincent Millay was born in Rockland, Maine, the daughter of Henry Tolman Millay, a school principal, and Cora Lounella (Buzzelle) Millay. (Millay's middle name derived from the French priest St. Vincent de Paul.) Her father had a weakness for poker playing, and although he deserted his family, Millay kept contact with him. After divorce in 1900, Cora Millay moved with her three daughters, Edna, Norma, and Kathleen, to Camden, into a small house in the poorest part of the town. To support her family she worked as a district nurse and was often away on assignment. Trained to be a singer, she coached town orchestras and wrote out scores for their members. She also encouraged her daughters in their musical and poetic ambitions, and taught Edna to write poetry at the age of five.

"She was small and frail for a twelve-year-old," Edna's teacher at the Elm Street grammar school described her. "Her mane of red hair and enormous gray-green eyes added to the impression of frailty, and her stubborn mouth and chin made her seem austere, almost to the point of grimness." At Camden High School Edna was a promising student. However, after leaving school she remained at home. Her first published poem, 'Forest Trees', appeared in *St. Nicholas*, an illustrated children's magazine, when she was fourteen.

Her first major poem, 'Renascence,' was published in the anthology *The Lyric Year* for 1912. It was judged only the fourth-best submitted, but with this work Millay gained an instant fame. The poet lies on her back and looks at the sky, she has a mystic, nearly ecstatic vision of infinity, which comes down and settles over her. "I saw and heard, and knew at last / The How and Why of all things, past, / And present, and forevermore. The Universe, cleft to the core, / Lay open to my probing sense, / That, sickening, I would fain pluck thence / But could not,– nay! needs must suck / At the great would, and could not pluck / My lips away till I had drawn / All venom out. – Ah, fearful pawn: For my omniscience paid I toll / In infinite remorse of soul. "

Millay was forced to work during her school years. When Carolyn B. Dow of the National Training School of the YWCA took her as her protegée, she was able to go to college. After

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preparatory work at Barnard College, she entered Vassar, receiving her B.A. in 1917. During this period she wrote for *Smart Set, Poetry*, and other magazines. In Vassar Millay also had affairs with women. 'People fall in love with me," she noted, "and annoy me and distress me and flatter me and excite me." Her play, *The Princess Marries the Page*, was performed by Vassar students in 1917, and in the same year appeared her first collection of poems, *Renascence, and Other Poems*.

After graduation Millay moved to New York and settled in Greenwich Village, where she associated with many of the prominent artists, writers and political radicals, including the poet Wallace Stevens, the playwright Eugene O'Neil, and the left-wing journalist John Reed, whom she adored for his adventurous spirit. Among her lovers were the novelist and co-editor of the *The Masses* magazine Floyd Dell, the critic Edmund Wilson, John Peale Bishop, who was editor of *Vanity Fair*, and the poet Arthur Davison Ficke.

Edmund Wilson, who considered Millay's genius greater than F. Scott Fitzgerald's, portrayed her as the heroine of his novel, *I Thought of Daisy* (1929). "She was one of those women whose features are not perfect", said Wilson, "but who, excited by the blood of the spirit, becomes almost supernaturally beautiful." Millay had often herself photographed in the nude; the photographs in the Library of Congress are restricted until the year 2010. Her own body Millay described in a poem as "Unexclamatory, / But which, / Were it the fashion to wear no clothes, / Would be as well-dressed as any." Thomas Hardy classed her with the skyscraper as America's great attractions.

Although Millay was unconventional in her personal life, she used traditional verse forms – ballads and sonnets – and her love poems describing her affairs, which become an essential part of her literary production, were not especially erotic. She also exceeded at free verse, starting from *Second April* (1921), but she never broke with the past like modernists did. In 'Fist Fig' (1920) she wrote: "My candle burns at both ends; / It will not last the night; / But ah, my foes, and oh, my friends – / It gives a lovely light!" Under the pseudonym Nancy Boyd she wrote short satirical pieces for magazines.

In Greenwich Village Millay joined the Provincetown Players and two of her plays were performed by the group, *Two Slatterns and a King* and *The Princess Marries the Page*. From 1921 to 1923 Millay traveled in Europe on assignment for *Vanity Fair*. Her articles were published in book form as *Distressing Dialogues* (1924). While staying in Paris in 1921, she first resided in Hôtel des Saints-Pères, popular with Americans even before the twenties, and then moved to Hôtel de l'Intendance (now gone) on rue de L'Universite. The writer Edgar Lee Masters called upon her at her hotel. They dined together, went to the Folies Bergere, visited Louvre, and had an "amorous interlude" according to Masters. However, the brief liaison was unsatisfactory and they remained cordial but distant friends. The Intendance was too expensive for both Millay and her mother, who stayed at Hôtel de Venetia in 1922. It was not very clean, but the humorist Donald Ogden Stewart chose it because Millay had resided there. Also Hemingway took a room in the Venetia for a few days in 1925.

In 1923 Millay married Eugen Jan Boissevain, the widower of Inez Milholland, an early feminist. Boissevain was a Dutch coffee importer 12 years her senior, but he gave up his business, and devoted his full attention to Edna. They traveled in the Far East, and moved in 1925 to a farm in the Berkshires, near Austerlitz, New York. Steepletop, the name of the farm, was Millay's main home for the rest of her life, except when she spent time on an island retreat off the coast of Maine and traveled abroad. In 1928 she went to Paris to meet her lover, the poet George Dillon, who was 14 years her junior. This

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affair inspired *Fatal Interview* (1931), a sequence of fifty-two sonnets, which sold 50,000 copies within months.

In 1927 Millay joined protesters who were convinced that the anarchists Sacco and Vanzetti, accused of armed robbery and murder, were victims of miscarriage of justice. They were executed in August; Millay was arrested in Boston during a protest against their death sentence. Deems Taylor's opera, *The King's Henchman*, for which Millay wrote the libretto, gained in 1927 at the Metropolitan Opera a huge success. In 1929 she was elected to the National Institute of Arts and Letters. Millay had made several reading tours from the beginning of her career, but in the early 1930s she started to read poems in her seductive contralto on radio. After a car accident in 1936, she began withdrawing from the public. In 1942 her poem 'The Murder of Lidice,' was beamed by shortwave to in Europe. The Nazis had destroyed the men, women and children of Lidice, a village in Czechoslovakia, after the resistance had assassinated Reinhard Heydrich, a notorious Nazi official. Later Millay said of the ballad, which had been commissioned by the Writers' War Board: "It has some good lines, but not many, and not very good. This piece should be allowed to die along the war which provoked it."

Millay was elected to the American Academy of Arts and Letters in 1940. Three years later she was awarded the gold medal of the Poetry Society of America. Her last years were sad – she was struggling with a drug addiction and drinking problem. In 1944 she had a nervous breakdown. Her Bohemian life was over; Millay felt that she was losing her sexual energy and beauty and her poems were worthless. Boissevain took her to rehabilitation centers, without much success, and when he died of lung cancer in 1949, it was a hard blow to Millay. She died alone at home, on October 19, 1950, after falling down the stairs and breaking her neck. She had been going to bed with the proof pages of Rolfe Humphries's translation of the *Aeneid*. Posthumously published collection of poems, *Mine the Harvest* (1954), was edited by Millay's sister Norma. Millay's poetry supporting the Allied cause in WW II was dismissed as propaganda, which contributed to the decline of her poetic reputation.

Millay's poetical voice was intense and bittersweet, passionate but controlled. Her subject matter varied from meditations of nature to feminist commentaries, from love and death to political protest. Like Dorothy Parker (1893-1967), she was a witty observer of human relationships. "We all wandered in after Miss Millay," Parker once wrote. "We were all being dashing and gallant, declaring that we weren't virgins, whether we were or not." The singing quality of her lyrics can be derived from her natural bravura but also from her interest in music – she began to play the piano at an early age, and for a while had considered a concert career. Her love poems, written in spontaneous style and using colloquial language, seem to record her own experiences: "And if I loved you Wednesday, / Well, what it that to you? / I do not love you Thursday – / So much is true." She read much classical poets, like Catullus, and translated poems from French and Spanish into English for her own pleasure. Millay's translation of Baudelaire's *Les Fleurs du Mal* challenged the view that the French writer was "tortured and idealistic". In her preface Milay wrote that Baudelaire's "flowers of evil" were "flowers of doubt... flowers of grief... forced on the sterile bought of the mind's unblossomy decay."

For further reading: *Edna St. Vincent Millay and Her Times* by A. Atkins (1936); *The Indigo Bunting: A Memoir of Edna St. Vincent Millay* by V. Sheean (1951); *Restless Spirit: The Life of Edna St. Vincent Millay* by M. Gurko (1962); *Edna St. Vincent Millay* by N.A. Brittin (1967); *Edna St. Vincent Millay* by James Gray (1967); *The Poet and Her Book: A Biography of Edna St. Vincent Millay* by J. Gould (1969); *Millay in Greenwich Village* by A. Cheney (1975); *Edna St. Vincent Millay: A Reference Guide* by J. Nierman (1977); *World Authors 1900-1950*, ed. by Martin Seymour-Smith and Andrew C. Kimmens (1996); *Encyclopedia of World Literature in the 20th Century*, Vol. 3, ed. by Steven R. Serafin (1999); *Savage Beauty: The Life of Edna St. Vincent Millay* by Nancy Milford (2001); *What Lips My Lips Have Kissed: The Loves and Love Poems of Edna St. Vincent Millay* by Daniel Mark Epstein (2001)
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References

Daniel Mark Epstein. *What Lips My Lips Have Kissed: The Loves and Love Poems of Edna St. Vincent Millay*. NY: Henry Holt & Company, 2001

Research Interests

James Hillman's *The Soul's Code*, pp. 73-74.

Rectification

Available Birth Data

Astrodatabank reports a B-rated birthtime of 6:05 AM with an Ascendant of 22AQ41. The proposed birth time is 48 minutes later with a Pisces Ascendant.

Proposed Rectification

Edna St. Vincent Millay
22-Feb-1892
6:53:53 AM
EST +05:00:00
Rockland ME
69w06'34"
44n06'13"
ASC 13PI40'18"

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

Firdaria

The B-rated birth time places the Sun 11 degrees below the horizon making the figure nocturnal. However, her major literary works are better timed by Mercury-Moon (*Renascence*), Mercury-Venus (*Ballad of the Harp-Weaver*), and Moon-Venus (*Fatal Interview*) for the diurnal Firdaria series. Other significant matches for the diurnal series include the European chapter of her open marriage with Eugen and the young poet George Dillon as the Saturn main period begins (Saturn/Virgo/rx in the 7th) and her growing morphine addition which resulted in hospitalization as the Jupiter main period started.

Conclusion: Figure is diurnal. Birth time must be 6:30 AM or later.

Configuration of the Chart

The following life affairs are consistent with a Pisces Ascendant later than 3PI21 (Sunrise):

Sun/Pisces/1st rules 6th of illness, Sun itself in turn ruled by Jupiter/Pisces/1st. This configuration makes Millay extremely sensitive to pain and a predisposition to pain killers, in this case morphine. Leo on the 6th of illness indicates heart problems, death was from a heart attack.

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Mercury/Aquarius/12th. During the onset of the Major Mercury period, Millay performed a consecration ceremony in order to find her dream lover. Shortly after she started to write the poem *Renascence* which was a nationwide sensation and brought her to the attention of many male lovers. As described by biographer Epstein, the 'consecration ceremony' Millay performed on 3-Apr-1911 was ritual magic. It was done secretly behind closed doors though she maintained a written record of it. This is a delineation match for Mercury placed in the 12th house.

Venus/Aries/2nd. The 2nd house is 8th from the 7th, or death of 7th house partners which can either mean relationship breakups or death of the spouse. Lost love and relationship breakups were prominent themes in her love poetry.

Saturn/Virgo/7th. Consistent with relationship problems; in this case an open marriage which was tested to the limit with Millay's relationship with the poet George Dillon as the Major Saturn Firdaria period started.

Conclusion: The Ascendant degree range is 3PI21 – 29PI59'59"

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

Sensitive Degrees

1-Mar-1909. trSNode conj MC. School classmates plotted against her, depriving her of votes to read her poem at graduation; Millay rewrote a prose piece and read it at graduation anyway, Spring 1909.

21-Jun-1918. trNNode conj MC. Mother Cora arrived and moved in with Millay, 3-Jun-1918.

21-Jul-1923. trNNode conj DSC. Marriage to Eugen Jan Boissevain, 18-Jul-1923.

11-Oct-1927. trSNode conj MC. Stressful period following her arrest while protesting execution of Sacco and Vanzetti. Arrest 22-Aug-1927; Trial mid-Nov-1927; Acquitted Dec-1927.

10-Dec-1945. trSNode conj LOF. Death of friend and confidante Arthur Ficke, 30-Nov-1945.
Note that LOF is placed in the 11th house of friends by whole sign houses.

Lots

Lot of Marriage 17LE11/12TA49
Lot of Marriage of Women a/c Hermes 2VI02/27AR58

Marriage to Eugen, 18-Jul-1923. ctrJupiter 19LE22, ctrVenus 20LE23, dsa Venus 11TA30 all conjunct the 1st lot and the 1st lot's antiscia. Suggests Ascendant is slightly later.

Met George Dillion, 2-Nov-1928. csa Jupiter 17AQ11 opposed 1st lot, csa Venus 2PI58 and ctrJupiter 2PI31 opposed 2nd lot. These measurements are extremely precise and also show how George Dillon was an individual who effectively 'opposed' Millay's marriage.

Death of Eugen, 29-Aug-1949. dsa Moon 17AQ17 opposed 1st lot.

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

Solar Arc Directions

25-Oct-1911. *csa Venus square Moon*
27-Dec-1911. *dsa Moon square Venus*
Wrote poems *Interim*, *Essay on Faith*, and soon started *Renascence*. Fall 1911.

The following set of solar arc directions overlap and collectively time notification that Millay's poem *Renascence* was accepted for publication, Caroline Dow's offer to fund her Vassar college education, and the start and finish of her affair (by letter) with *The Lyric Year*'s editor. Specifically:

13-May-1912. *csa LOF trine Venus*
19-Jul-1912. *dsa Venus trine LOF*
Received acceptance letter from *The Lyric Year* for *Renascence*, 19-Jul-1912.

10-Jun-1912. *csa North Node trine LOF*
17-Aug-1912. *dsa LOF trine North Node*
Caroline Dow in audience for reading (29-Aug-1912); offered Vassar tuition (4-Sep-1912)

24-Jul-1912. *csa ASC conj Mercury*
30-Sep-1912. *dsa Mercury conj ASC*
Millay started to seduce editor of *The Lyric Year* by letter shortly after receiving 19-July acceptance letter.
Affair with editor over, Millay wrote scathing letter, lambasting the editor as 'the Patch-Work Letter Man.' 28-Oct-1912.

6-Dec-1912. *csa Jupiter conj Sun*
15-Feb-1913. *dsa Sun conj Jupiter*
Favorable mention in *New York Times Book Review*, 1-Dec-1912.
Arrived in New York City, 5-Feb-1913; actively sought for various social occasions.

13-Aug-1930. *csa Sun sextile Jupiter*
12-Apr-1931. *dsa Jupiter sextile Sun*
Fells ill after finishing writing sonnets for *Fatal Interview*, Oct-1930.
Fatal Interview published, 15-Apr-1931.
Jupiter rules the Sun which in turn rules the 6th of illness.

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Primary Directions

PT	D	Venus/Aries	P	Venus d. => ASC	7-May-1906
PT	D	Venus/Aries	P	Venus (VE) d. => ASC	25-Oct-1906

First personal essay *The Newest Freshmen* published middle of 1905/1906 school year.
First poem *Forest Tree* published by children's magazine *St. Nicholas*.

REG	D	Venus/Aries	P	Venus d. => Sun	24-Mar-1912
REG	D	Venus/Aries	P	Venus (VE) d. => Sun	10-Sep-1912
PT	D	Venus/Aries	P	Venus d. => Sun	5-Mar-1913
PT	D	Venus/Aries	P	Venus (VE) d. => Sun	14-Aug-1913

After father's illness, arrived home ready to finish writing *Renascence*, 31-Mar-1912.
Caroline Dow funding offer for Vassar after hearing Millay recite *Renascence*, 4-Sep-1912.
Many love affairs beginning Spring 1913 after she arrived in New York, 5-Feb-1913.
Entered Vassar and started having love affairs with various women, Fall 1913.

PT	D	Saturn/Sagittarius	P	MC d. => South Node	25-Nov-1921

Wrote *The Ballad of the Harp-Weaver* in tribute to her mother.
After poem was written, her mother fell ill with stomach problems, end 1921.

REG	D	Venus/Taurus	P	sin trine LOF d. => Sun	2-Oct-1923

Published: *The Harp-Weaver and Other Poems* by Harper & Brothers, 19-Nov-1923.

PT	D	Mars/Capricorn	P	sin trine Saturn (SA) d. => MC	21-Jan-1931

Mother-in-law died, 1-Feb-1931.
Mother died, 4-Feb-1931.

REG	D	Venus/Aquarius	P	dex sextile Venus d. => LOF	1-May-1932
REG	D	Venus/Aquarius	P	dex sextile Venus (BI) d. => LOF	8-Jun-1932
REG	D	Venus/Aquarius	P	dex sextile Venus (VE) d. => LOF	16-Jul-1932

Lover George Dillon sailed to France, 3-May-1932.
Eugen and Millay in planned separation.
Drunk and disorderly at party, 21-Jun-1932.
Millay returned home to Steepletop, 4-Jul-1932.

REG	D	Mars/Taurus	P	dex trine Saturn d. => Sun	18-Sep-1942

Sister Kathleen died in hospital from acute alcoholism, 21-Sep-1942.

PT	D	Saturn/Sagittarius	P	MC d. => Saturn (SA)	15-Sep-1949

Husband Eugen died, 29-Aug-1949

REG	D	Venus/Taurus	P	dex sextile Sun c. => Jupiter	17-Oct-1950

Death, 19-Oct-1950. Compare to solar arcs with the same set of significators which timed writing of *Fatal Interview* and subsequent illness (1930) and publication of *Fatal Interview* (1931).

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

Total Victor Scores for 12 Model Variations

			☉	☽	☿	♀	♂	♃	♄	Victor
Edna St. Vincent Millay	Chaldean	IA	23	11	8	25	18	31	18	Jupiter
Edna St. Vincent Millay	Chaldean	IB	13	11	8	31	18	31	18	Venus Jupiter
Edna St. Vincent Millay	Chaldean	IIA	23	24	8	25	16	31	17	Jupiter
Edna St. Vincent Millay	Chaldean	IIB	13	24	8	31	16	31	17	Venus Jupiter
Edna St. Vincent Millay	Chaldean	IIIA	23	33	8	25	25	37	23	Jupiter
Edna St. Vincent Millay	Chaldean	IIIB	13	33	8	31	25	37	23	Jupiter
Edna St. Vincent Millay	Triplicity	IA	24	12	8	25	18	30	17	Jupiter
Edna St. Vincent Millay	Triplicity	IB	14	12	8	31	18	30	17	Venus
Edna St. Vincent Millay	Triplicity	IIA	24	25	8	25	16	30	16	Jupiter
Edna St. Vincent Millay	Triplicity	IIB	14	25	8	31	16	30	16	Venus
Edna St. Vincent Millay	Triplicity	IIIA	24	34	8	25	25	36	22	Jupiter
Edna St. Vincent Millay	Triplicity	IIIB	14	34	8	31	25	36	22	Jupiter

Breakout Scores for Triplicity – IB Model

1507 Version, In-sect triplicity ruler, Triplicity decans

	----------	☉	☽	☿	♀	♂	♃	♄
Sun	3PI21				9		6	
Moon	20SA17	4		2			5	
ASC	13PI40		1		7		7	
LOF	00CP35			2	3	4		6
Syzygy	23LE36	8		2		1		
Superiors – Oriental						2	0	1
Houses		2	11	2	12	11	12	10
TOTAL		14	12	8	31	18	30	17

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 SA 56							
*	MC degree - sign ruler							1	
	MC degree - bound ruler								1
	MC degree - dwad ruler	23 LE 12	1						
*	Planet in MC sign			1			1		
*	Planet in MC bound								
	Asc degree	13 PI 39							
*	Asc degree - sign ruler							1	
	Asc degree - bound ruler							1	
	Asc degree - dwad ruler	13 LE 58	1						
*	Planet in Asc sign		1					1	
*	Planet in Asc bound								
	Moon degree	20 SA 17							
*	Moon degree - sign ruler							1	
	Moon degree - bound ruler				1				
	Moon degree - dwad ruler	03 LE 24	1						
	Sun degree	03 PI 21							
	Sun degree - sign ruler							1	
	Sun degree - bound ruler					1			
	Sun degree - dwad ruler	10 AR 21					1		
	Pars Fortuna degree	00 CP 35							
*	Pars Fortuna degree - sign ruler								1
	Pars Fortuna degree - bound ruler				1				
	Pars Fortuna degree - dwad ruler	07 CP 01							1
	Pars Spirit degree	26 TA 44							
	Pars Spirit degree - sign ruler					1			
	Pars Spirit degree - bound ruler								1
	Pars Spirit degree - dwad ruler	20 PI 55						1	
	Syzygy degree	23 LE 36							
	Syzygy degree - sign ruler		1						
*	Syzygy degree - bound ruler				1				
	Syzygy degree - dwad ruler	13 TA 14				1			
	Planet Phases								
*	Rising within 7 days								
*	Setting within 7 days				1				
	Acronycal rising								
*	Station within 7 days								
	Total (Sign only)		1	0	0	1	0	4	1
	Total (Bound only)		0	0	3	1	0	1	2
	Total (Dwad only)		3	0	0	1	1	1	1
	Total (Sign + Bound)		1	0	3	2	0	5	3
	Total (Sign + Bound + Dwad)		4	0	3	3	1	6	4
	Total		5	1	4	3	2	7	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?	1					1	1
Diurnal planets: Placed on same horizon as Sun?							1
Diurnal planets: Placed in masculine sign?							
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	1.01	12.66	1.7	1.2	0.61	0.23	-0.1
Latitude	0	-2.52	-2.12	-0.4	0.29	-1.1	2.46
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							
Superior: Oriental - Waxing sextile to square					1		
Superior: Oriental - Square to 1st station							
Superior: Oriental - 1st station (retrograde)							
Superior: Oriental - Retrograde to acronycal rising							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							
Inferior: Oriental - Direct under sunbeams			1				
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	1	10			10	1	7
Whole Sign House Position (ASC): Succedent				2			
Whole Sign House Position (ASC): Cadent			12				
Relative to Lot of Fortune							
Whole Sign House Position (LOF): Angle				4			
Whole Sign House Position (LOF): Succedent			2				
Whole Sign House Position (LOF): Cadent	3	12			12	3	9
Relative to Lot of Spirit							
Whole Sign House Position (LOS): Angle			10				
Whole Sign House Position (LOS): Succedent	11	8			8	11	5
Whole Sign House Position (LOS): Cadent				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						
Feminine planets in feminine quadrants (1,2,3,7,8,9)		1		1			
ESSENTIAL DIGNITY	☉	☽	☿	♀	♂	♃	♄
Dignity - Sign						1	
Dignity - Exaltation							
Dignity - Exaltation degree							
Dignity - Triplicity - Diurnal							
Dignity - Triplicity - Nocturnal			1				
Dignity - Triplicity - Participating							
Dignity - Bound				1			1
Dignity - Decan					1		
Dignity - Fall							
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	1	in	
Mutual reception by sign							
Which planets are received by exaltation?							
Mutual reception by exaltation							
Which planets are received by bound?		1	1	in	1	1	in
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?							
Conjunct the South Node within 12 degrees?							
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 20SA17								
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		2			5,3	3
Fixed Stars								
Moon conj Ras Alhague 1 21’ (Ophiuchus)	♄♀							
Venus conj Algenib 1 48’ (Pegasus)	☿♂							
Jupiter conj Markab 1 41’ (Pegasus)	♂☿							
MERCURY 23AQ02								
Sign Ruler	♄♒							
Bound	♂♒							
Bound Ruler	♂♐							
Mubtazz Scoring for Mercury – single point	♄♒				1	1		1,1
Mubtazz Scoring for Mercury – early Medieval	♄♒				1	3		5,2
Mubtazz Scoring for Mercury – late Medieval	♄♒			3	1	2	3	5,3
Fixed Stars								
Saturn conj Markeb 0 25’ (Argo)	♃♄							

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 Mercury, diurnal, preventional.

Moon-Mercury whole sign aspect? Yes. Moon is sextile Mercury.

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

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Model Summary

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

Physiognomy

Ascendant sign: Pisces
Ascendant sign ruler: Jupiter/Pisces
Ascendant decan: Cancer
Ascendant decan ruler: Moon/Sagittarius
Planets/Nodes placed in the Ascendant sign or decan: Sun, Jupiter placed in Ascendant

Longevity: 58y 7m 26d

Releaser and kadukhudhāh. Figure is diurnal and Sun/Pisces/1st by whole signs qualifies; however Sun behind the ASC degree by more than 5 degrees disqualifies the Sun as releaser. If not the Sun then the Moon. With Jupiter/Pisces angular in the 1st ruling both luminaries, Jupiter gives the following longevity projection:

Jupiter (79yr) – Mars by square (15yr) – Saturn by opposition (30yr) = 34yrs. Too short.

Alternate: Keep the Moon as releaser but take Mercury as the Moon's bound ruler as the kadukhudhāh. Mercury (76yr) - Mars by sextile with reception [bound] (15yr) = 61yrs. Closer.

Victor of the Chart: Venus/Aries

Ibn Ezra's method identifies Venus and Jupiter; Porphyry's extended Stage I criteria favors Jupiter above all the rest with Mercury, Saturn, and Venus next in line. Millay's professional career was that of a poet which traditional texts delineate as a joint influence of Venus-Mercury as professional significators. Her two most famous poems were completed under Mercury-Moon and Mercury-Venus Firdaria subperiods. *Fatal Interview*, not as well-known but nevertheless important in Millay's career was written under Moon-Venus. Millay was known for love poems and torrid romantic relationships which formed the basis of her creative life as a poet. Venus/Aries in detriment signifies lust and high sexual appetite which was evident for Millay. Placement in the 2nd house, 8th from the 7th, or death of relationships, means that themes of lost love and relationship breakups were critical drivers of her creativity as a poet.

Based purely on astrological criteria, it's difficult to justify Venus on a blind reading. Jupiter or Mars appear more likely victor candidates. The primary Stage II criteria which favor Venus are (1) Venus is in her own bound, (2) Venus is angular from the Lot of Fortune and (3) Venus is received by Mars in the 10th. Still, Venus is the bound lord of the Sun which is the releaser; and looking carefully the dwad position of the Sun is partile conjunct Venus. I have yet to find an example where dwad positions tip the odds in favor of a victor candidate. If this rectification is accurate, here is an important example of where dwad positions may matter (note because of the slow movement of the Sun, alternate birth times will not significantly change the dwad position of the Sun though Jupiter and Mars may not necessarily be on the angles).

Manners: Saturn-Jupiter, Saturn-Venus.

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Firdaria

SUN 10 yrs		22-Feb-92	Victor	Life Event
Sun	Venus	27-Jul-93	X	
Sun	Mercury	31-Dec-94		
Sun	Moon	5-Jun-96		
Sun	Saturn	9-Nov-97		
Sun	Jupiter	14-Apr-99		
Sun	Mars	17-Sep-00		
VENUS 8 yrs		21-Feb-02	X	
Venus	Mercury	14-Apr-03	X	
Venus	Moon	5-Jun-04	X	
Venus	Saturn	27-Jul-05	X	End-1905. First essay *The Newest Freshman* published.
Venus	Jupiter	18-Sep-06	X	Oct-1906. First poem *Forest Trees* published.
Venus	Mars	9-Nov-07	X	Dec-1907, Nov-1908, various stage performances.
Venus	Sun	30-Dec-08	X	Jun-1909. Read prose piece in verse at graduation. Oct-1909. Stage performances.
MERCURY 13 yrs		21-Feb-10		16-Apr-1910. Awarded cash price for poem. 3-Apr-1911. Consecration ceremony to find dream lover. Fall 1911. Started writing poem *Renascence*.
Mercury	Moon	31-Dec-11		Apr to ? 1912. Finished writing poem *Renascence*. 19-Jul-1912. *The Lyric Year* accepted *Renascence*. Fall 1912. Received national acclaim for *Renascence*. Fall 1913. Entered Vassar, funded by Caroline Dow.
Mercury	Saturn	8-Nov-13		
Mercury	Jupiter	18-Sep-15		
Mercury	Mars	27-Jul-17		
Mercury	Sun	5-Jun-19		
Mercury	Venus	14-Apr-21	X	Jun-1922. Vanity Fair published *The Ballad of the Harp-Weaver* which was well received.
MOON 9 yrs		21-Feb-23		
Moon	Saturn	5-Jun-24		
Moon	Jupiter	17-Sep-25		
Moon	Mars	31-Dec-26		
Moon	Sun	13-Apr-28		
Moon	Venus	27-Jul-29	X	Oct-1930. Finished writing sonnets for *Fatal Interview*.
Moon	Mercury	9-Nov-30		
SATURN 11 yrs		21-Feb-32		May-1932. Vincent and Eugen in open marriage with George Dillon.
Saturn	Jupiter	17-Sep-33		
Saturn	Mars	14-Apr-35		
Saturn	Sun	8-Nov-36		
Saturn	Venus	5-Jun-38	X	
Saturn	Mercury	31-Dec-39		
Saturn	Moon	27-Jul-41		
JUPITER 12 yrs		21-Feb-43		15-Oct-1943. Friend Arthur Ficke confronts Vincent on morphine addiction. Jul-Sep-1944. Hospitalized for drug addiction and nervous breakdown.
Jupiter	Mars	8-Nov-44		
Jupiter	Sun	27-Jul-46		
Jupiter	Venus	13-Apr-48	X	29-Aug-1949. Death of husband Eugen from stroke after surgery to remove cancerous right lung.
Jupiter	Mercury	30-Dec-49		Death, 19-Oct-1950.
Jupiter	Moon	18-Sep-51		

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