Medieval Astrology Profile for Ingmar Bergman

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Tables Revised 14-Jun-2016

Introduction to delineation of appearance and character in natal astrology. The following document is a hand-written analysis of **Ingmar Bergman** made 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 have been 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*). This paper presents one of forty horoscopes chosen to populate an initial data set to investigate the victor.

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 Izra who was an active philosopher and astrologer 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
Ingmar Bergman, 14-Jul-1918, 7:41:17 AM, Uppsala, Sweden.
Source1: Mother's diary says "Our son was born on Sunday morning on 14 July." See Bergman *Magic Lantern*, p. 289.
Source2: Rectified by Regulus Astrology LLC herein.

Photo Image
Photo: Taken during the production of *Wild Strawberries* (Smultronstället) (1957). Svensk Filmindustri (SF) press photo.
Source: Svenska filminstitutet. Public Domain image in the Sweden created before January 1, 1969.

Ingmar Bergman

Janus Astrology Software www.astrology-house.com

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Ingmar Bergman (July 14, 1918 – July 30, 2007)

The most distinguished Swedish filmmaker of the 20th Century, Ingmar Bergman was unique for his work as director for both stage and screen with most scripts written by him. Though some of his work could be joyous and optimistic with *Wild Strawberries* (1959) and a television/screen version of Mozart's *The Magic Flute* (1975) as examples, Bergman's primary themes concerned death, fear, anxiety, demons, and doubts concerning religious faith. Always a favorite with American art house film aficionados, Bergman's importance was not fully recognized by his fellow Swedes until an international outpouring of praise occurred after his death. Now recognizing the importance, ingenuity, and beauty of Bergman's oeuvre, the Bank of Sweden will honor Ingmar Bergman in 2014 with his likeness appearing on Bank's 200 kronor banknote.

Bergman's professional life in film can be summed up as the public display of fears and anxieties as a method of exorcising personal demons. Much of his film work was autobiographical in nature with infidelity in marital relations a strong theme. If family dysfunction was an academic subject, Bergman would score a mark of A+ with five marriages, three major romantic relationships, and nine children. Primarily interested in his own profession, Bergman said in a 2004 interview that he never invested any time in family affairs.

A full treatment of Bergman requires careful consideration of his complete film and stage work. This is beyond the scope of this summary and I recommend *Ingmar Bergman: Film and Stage* by Robert Long as an excellent place to start. For this biographical sketch, what should be emphasized are his two late 1950s films *The Seventh Seal* (1957) and *Wild Strawberries* (1958) which brought Bergman to the attention of American audiences, and according to some triggered the creation of the entire art film house genre. These and subsequent films gave Bergman a substantial following and influence among prominent American directors including Woody Allen, Francis Ford Coppola, Stanley Kubrick, Martin Scorsese, and Steven Spielberg. Beyond these two breakout films of the 1950s, *Persona* (1966), *Cries and Whispers* (1972), and *Fanny and Alexander* (1982) should be included on any short list of Bergman films. Of the first two, Bergman stated "Today I feel that in *Persona* – and later in *Cries and Whispers* – I had gone as far as I could go. And that in these two instances when working in total freedom, I touched wordless secrets that only the cinema can discover." His last major film, *Fanny and Alexander* is highly autobiographical and includes many key themes from Bergman's youth including discovery of the magic of film and his difficult relationship with his authoritarian father who was a Lutheran minister.

Arrested on charges of tax evasion on January 30, 1976 (subsequently dropped on March 23, 1976), Bergman suffered a nervous breakdown and after recovering became enraged at his treatment by governmental tax authorities. On April 21, 1976, Bergman left Sweden for Paris eventually settling in Munich where he lived in self-imposed exile for eight years. His decision to close his film studio in Sweden had a negative economic impact on the Swedish economy vastly disproportionate to the amount of taxes sought by authorities. He eventually overcame his bitterness and returned to Sweden.

His awards include three Oscars for best foreign film, six awards at Cannes, and six Golden Globe Awards for best foreign film. Many of his children have continued Bergman's legacy as film actors, actresses, and directors.

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Recommended References

For *The Soul's Code*, author James Hillman cites Bergman's autobiography *The Magic Lantern* (trans. Joan Tate, Viking Press, 1998). Though helpful in gaining insight to Bergman's personal anxieties, the disjointed nature of the book – written in a stream of consciousness style which often jumps backwards and forwards in time – is too confusing for a first dose of Bergman. Better is Robert Emmet Long's *Ingmar Bergman: Film and Stage* published by Abrams in 1994. Long gives capsule summaries of each Bergman film and stage production and places them in context of his personal life history. Recommended films are *The Seventh Seal*, *Wild Strawberries*, *Persona*, *Cries and Whispers*, and *Fanny and Alexander*. Others will differ but these films are a good place to start.

Research Interests

- Review of James Hillman's *The Soul's Code*, 197-202, 260, 269-270.
- Similar Nativity: Ernest Hemingway (Virgo Ascendant, Mercury/Leo, Sun/Cancer)

Rectification

Available Birth Data

In Bergman's autobiography *The Magic Lantern*, he quotes his mother's diary stating "Our son was born on Sunday morning on 14 July…" (p. 289). There is no other published birth data.

Proposed Rectification

Ingmar Bergman
14-Jul-1918
7:41:17 AM
CET -1:00
Uppsala, Sweden
17E38'00"
59N52'00"
ASC 4VI42'43"

Stage I. Determine the Ascendant sign

Moon's Degree

For this rectification I will set aside Firdaria analysis because establishing the Moon's degree range is the faster step for this nativity. Two things from Bergman's life affairs suggest the Moon's sign in Virgo: first is his self-described 'nervous stomach' which as a youth gave rise to involuntary bowel movements described as traumatic. The second is death of his wife Ingrid on 20-May-1995 from stomach cancer. Moon in Virgo is consistent with his stomach condition given the assignment of the guts to Virgo; in addition, with some types of cancer Saturnine in nature, the logical position for the Moon is placement in the bound of Saturn/Virgo which limits the Moon's degree range to 28VI00'00" to 29VI59'59". This makes the Ascendant range between 11 Leo and 19 Virgo.

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Configuration of the Chart

Choosing between Virgo and Leo as rising signs is easy. Virgo rising places Ascendant ruler Mercury/Leo in the 12th house where he is joined with Saturn/Leo. This is a delineation match to Bergman's preoccupation with fears, demons, and anxiety which comprise major film themes. For a similar nativity, see Ernest Hemingway with Virgo rising, Mercury/Leo/12th, and Sun/Cancer/11th. Hemingway suffered from depression and eventually committed suicide.

Conclusion: Ascendant sign is Virgo.

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

Physiognomy

Bergman's facial shape is no easy match to any of Willner's sign-based models. I suggest a solution in summary comments but consider these speculative and not useful for rectification purposes.

Lots (presented for final rectified figure)

Lot of marriage of men (Hermes) 7CA44/22GE16

25-Mar-1943 marriage to Else Fisher
1942 solar return Jupiter 7CA38 is conjunct the lot. Jupiter rules natal 7th by sign.
11-Nov-1971 marriage to Ingrid von Rosen
1971 solar return Venus 8CA46 is conjunct the lot. Venus rules natal 7th by exaltation.

Measurements to the Angles

21-Apr-1976. Left Sweden for Paris in self-imposed exile. c. tr. Saturn 4VI44 conj ASC.
20-May-1995. Death of last wife Ingrid of stomach cancer. d.s.a. South Node 4VI54 conj ASC.

Conclusion: Ascendant degree range is 4-5 Virgo

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

Solar Arc Directions

22-Jul-1945. *d.s.a. MC conj Venus*
Married second wife Ellen Lundstrom, exact date.

14-May-1957. *d.s.a. Saturn trine MC*
Awarded Special Jury Prize at 1957 Cannes Film Festival for *The Seventh Seal*, 2/17-May-1957. The film featured a character playing "Death" whose imagery is Saturnian.

21-Apr-1976. *d.s.a ASC trine Jupiter*
Left Sweden for Paris in self-imposed exile, exact date. Felt exuberant.
Primary Directions

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REG	D	Jupiter/Taurus	P	MC c. => Venus	5-Mar-1943
PT	D	Jupiter/Taurus	P	MC c. => Venus	21-Apr-1943

First marriage to Else Fisher, 25-Mar-1943.
Notice the same MC-Venus direction by solar arc timed Bergman's second marriage.

PT	D	Mars/Gemini	P	Venus d. => MC	16-Sep-1945

Birth of daughter Eva Bergman, 5-Sep-1945.

REG	D	Mercury/Sagittarius	P	North Node d. => LOF	3-Jun-1959
PT	D	Mars/Cancer	P	Jupiter d. => MC	3-Jul-1959

USA film premiere of *Wild Strawberries*, 22-Jun-1959.
An optimistic film which was a financial success.

REG	D	Mercury/Taurus	P	opposition LOF c. => Sun	17-Dec-1982

Film premiere of *Fanny and Alexander*, 17-Dec-1982.
Financially successful film.

PT	D	Mercury/Virgo	P	ASC c. => North Node	22-Jun-2007

Death, 30-Jul-2007.
Placement of Nodes in either 2nd – 8th or 4th-10th axis usually results in the Nodes trumping all other candidates for the killing planet. Here the North Node is placed in the 4th house whose delineations include the end of life.

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

Total Victor Scores for 12 Model Variations

			☉	☽	☿	♀	♂	♃	♄	Victor
Ingmar Bergman	Chaldean	IA	10	23	28	26	11	21	4	Mercury
Ingmar Bergman	Chaldean	IB	10	17	28	26	11	21	4	Mercury
Ingmar Bergman	Chaldean	IIA	17	29	28	26	11	18	4	Moon
Ingmar Bergman	Chaldean	IIB	17	23	28	26	11	18	4	Mercury
Ingmar Bergman	Chaldean	IIIA	17	44	28	26	26	18	4	Moon
Ingmar Bergman	Chaldean	IIIB	17	38	28	26	26	18	4	Moon
Ingmar Bergman	Triplicity	IA	8	22	27	27	12	23	4	Mercury Venus
Ingmar Bergman	Triplicity	IB	8	16	27	27	12	23	4	Mercury Venus
Ingmar Bergman	Triplicity	IIA	15	28	27	27	12	20	4	Moon
Ingmar Bergman	Triplicity	IIB	15	22	27	27	12	20	4	Mercury Venus
Ingmar Bergman	Triplicity	IIIA	15	43	27	27	27	20	4	Moon
Ingmar Bergman	Triplicity	IIIB	15	37	27	27	27	20	4	Moon

Breakout Scores for Triplicity – IB Model

1507 Version, In-sect triplicity ruler, Triplicity decans

	----------	☉	☽	☿	♀	♂	♃	♄
Sun	21CA00	1	3	11				
Moon	29VI16	4			1	5	3	2
ASC	4VI42	5					4	2
LOF	12SC58					2	8	1
Syzygy	15CA21				6	3	5	1
Superiors – Oriental						3	1	3
Houses		6	11	6	12	2	4	2
TOTAL		16	14	17	19	15	25	11

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 TA 42							
*	MC degree - sign ruler					1			
	MC degree - bound ruler							1	
	MC degree - dwad ruler	20 CP 25							1
*	Planet in MC sign								
*	Planet in MC bound								
	Asc degree	04 VI 42							
*	Asc degree - sign ruler				1				
	Asc degree - bound ruler				1				
	Asc degree - dwad ruler	26 LI 32				1			
*	Planet in Asc sign			1					
*	Planet in Asc bound								
	Moon degree	29 VI 16							
*	Moon degree - sign ruler				1				
	Moon degree - bound ruler								1
	Moon degree - dwad ruler	21 LE 17	1						
	Sun degree	21 CA 00							
	Sun degree - sign ruler			1					
	Sun degree - bound ruler							1	
	Sun degree - dwad ruler	12 PI 05						1	
	Pars Fortuna degree	12 SC 58							
*	Pars Fortuna degree - sign ruler						1		
	Pars Fortuna degree - bound ruler				1				
	Pars Fortuna degree - dwad ruler	05 AR 44					1		
	Pars Spirit degree	26 GE 26							
	Pars Spirit degree - sign ruler				1				
	Pars Spirit degree - bound ruler								1
	Pars Spirit degree - dwad ruler	17 AR 20					1		
	Syzygy degree	15 CA 21							
	Syzygy degree - sign ruler			1					
*	Syzygy degree - bound ruler				1				
	Syzygy degree - dwad ruler	04 CP 12							1
	Planet Phases								
*	Rising within 7 days				1				
*	Setting within 7 days								
	Acronycal rising								
*	Station within 7 days								
	Total (Sign only)		0	2	3	1	1	0	0
	Total (Bound only)		0	0	3	0	0	2	2
	Total (Dwad only)		1	0	0	1	2	1	2
	Total (Sign + Bound)		0	2	6	1	1	2	2
	Total (Sign + Bound + Dwad)		1	2	6	2	3	3	4
	Total		1	3	7	2	3	3	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	1
Diurnal planets: Placed in masculine sign?							1
Nocturnal planets: Is the chart nocturnal?							
Nocturnal planets: Placed on opposite horizon as Sun?		1			1		
Nocturnal planets: Placed in feminine sign (except Mars)?		1			1		
Is Mercury diurnal on diurnal chart, or nocturnal on nocturnal chart?			1				
SOLAR PHASE	☉	☽	☿	♀	♂	♃	♄
Velocity	0.95	11.92	1.75	1.18	0.54	0.22	0.12
Latitude	0	-5.17	1.62	-1.4	-0.1	-0.3	0.92
Superiors oriental or inferiors occidental?			1			1	
ADVANCED: SUPERIOR PLANETS							
Superior: Cazimi - Conjunct Sun							
Superior: Oriental - Combust							
Superior: Oriental - Under sunbeams							
Superior: Oriental - Rising to waxing sextile						1	
Superior: Oriental - Waxing sextile to square							
Superior: Oriental - Square to 1st station							
Superior: Oriental - 1st station (retrograde)							
Superior: Oriental - Retrograde to acronycal rising							
Superior: Acronycal rising							
Superior: Occidental - Opposition to 2nd station							
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				1			
Inferior: Oriental - Direct under sunbeams							
Inferior: Oriental - Direct combust							
Inferior: Cazimi - Direct conjunction							
Inferior: Occidental - Direct combust							
Inferior: Occidental - Direct under sunbeams							
Inferior: Occidental - Rising to 2nd retrograde station			1				
Inferior: Occidental - 2nd retrograde station							
Inferior: Occidental - From 2nd station to setting							
Inferior: Occidental - Retrograde under sunbeams							
Inferior: Occidental - Retrograde combust							

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

HOUSE POSITION	☉	☽	☿	♀	♂	♃	♄
Relative to Ascendant							
Whole Sign House Position (ASC): Angle		1		10			
Whole Sign House Position (ASC): Succedent	11				2	11	
Whole Sign House Position (ASC): Cadent			12				12
Relative to Lot of Fortune							
Whole Sign House Position (LOF): Angle			10				10
Whole Sign House Position (LOF): Succedent		11		8			
Whole Sign House Position (LOF): Cadent	9				12	9	
Relative to Lot of Spirit							
Whole Sign House Position (LOS): Angle		4		1			
Whole Sign House Position (LOS): Succedent	2				5	2	
Whole Sign House Position (LOS): Cadent			3				3
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	1
Feminine planets in feminine quadrants (1,2,3,7,8,9)		1					
ESSENTIAL DIGNITY	☉	☽	☿	♀	♂	♃	♄
Dignity - Sign							
Dignity - Exaltation						1	
Dignity - Exaltation degree							
Dignity - Triplicity - Diurnal							
Dignity - Triplicity - Nocturnal		1					
Dignity - Triplicity - Participating							1
Dignity - Bound							1
Dignity - Decan				1			
Dignity - Fall							
Dignity - Detriment					1		1
PLANETARY/NODAL CONFIGURATION	☉	☽	☿	♀	♂	♃	♄
Moon's configuration							
From which planet does the Moon separate?	1						
To which planet does the Moon apply?							
Reception							
Which planets are received by sign?	1			1	1	1	
Mutual reception by sign							
Which planets are received by exaltation?	1				1	in	
Mutual reception by exaltation							
Which planets are received by bound?	1		1	1	1	1	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?				1			
Conjunct the South Node within 12 degrees?				1		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 29VI16								
Sign Ruler	☿♍							
Bound	♄♍							
Bound Ruler	♄♌							
Mubtazz Scoring- single point	☿♌ **or** ♀♊			**1,1**	**1,1**			1
Mubtazz Scoring – early medieval	☿♌			**5,4**	2,1			3
Mubtazz Scoring – late medieval	☿♌		3	**5,4**	3,1	3		2
Fixed Stars								
Mercury conj Asellus Australis 0 42’ (Southern Ass)	☉♂							
Mercury conj Asellus Borealis 1 53’ (Northern Ass)	☉♂							
MERCURY 8LE58								
Sign Ruler	☉♋							
Bound	♀♌							
Bound Ruler	♀♊							
Mubtazz Scoring for Mercury – single point	☉♋ => ♃♋	**1,1,1**			1			
Mubtazz Scoring for Mercury – early Medieval	☉♋ => ♃♋	**5,2,1**			3			
Mubtazz Scoring for Mercury – late Medieval	☉♋ => ♃♋	**5,3,1**			2		3	3
Fixed Stars								
Sun conj Castor 1 12’ (Twins)	☿							
Sun conj Pollux 1 46’ (Twins)	☿							
Jupiter conj Betelgeuse 1 55’ (Orion)	♂☿							
Jupiter conj Menkalinan 1 27’ (Charioteer)	♂☿							

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-Kindi 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:
Traditional: Moon separates from the Sun and applies to Jupiter, diurnal, conjunctional.
Modern: Moon separates from the Sun and is VOC, diurnal, conjunctional.

Moon-Mercury whole sign aspect? No. Moon and Mercury are in aversion.

Do scoring methods agree? Yes. Manners are signified by **Jupiter-Mercury**. Note instead of taking Sun/Cancer as the ruler of Mercury, the Sun’s bound ruler is used.

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

Physiognomy

Ascendant sign – Virgo
Ascendant sign ruler – Mercury
Ascendant decan – Virgo
Ascendant decan ruler – Mercury

Mercury/Leo is Bergman's physiognomy significator using the rising decan model. Mercury applies to Mars/Libra and is also conjunct Saturn/Leo. Mercury-ruled Ascendants frequently fail the rising decan model and this one is no different. For Bergman, there is little evidence to support the typical square facial shape of Leo. Instead, Bergman's face is ovate, consistent with Libra which is occupied by Mars to which Mercury applies. Saturn/Leo appears to lengthen, or stretch out, what would otherwise be the standard compressed ovate shape of Libra.

Longevity: 89y 0m 16d

Releaser and kadukhudhāh. Figure is diurnal and Sun/Cancer/11th qualifies as releaser. Bound ruler Jupiter is in the sign of his exaltation and in the same sign as the Sun. Jupiter grants his 79 major years. By square aspect, Mars receives Jupiter and should deduct his 15 minor years with a net longevity projection of 64yr. Bergman lived substantially longer though the 64 year projection of 1982 marked his last major film, *Fanny and Alexander*.

Ruler of the Chart: Mercury/Leo.

In *America is Born*, I delineate Mercury/Leo as blockbuster entertainment. This is a match to Bergman's life purpose as a film and theatre director. Leo is also flamboyant and for Bergman with Mercury afflicted by both malefics in the 12th house, the Mercury/Leo planet/sign combination can be delineated as the flamboyant media display of personal fears, demons, and anxieties.

Ibn Ezra's method suggests Mercury, Venus, or Jupiter but using Porphyry's expanded Stage I criteria Mercury is the strongest candidate. From a theory perspective, this example shows the importance of narrowing candidates for victor based on rulership of specific chart points or planets. Otherwise, one might be tempted to choose Jupiter who is in the sign of his exaltation, in a powerful solar phase, and in the house of his joy. Yet Jupiter rules no chart point or planet by sign and carries only scores only 3 points relative to 7 for Mercury in Porphyry's expanded criteria.

Manners. Jupiter-Mercury

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Firdaria

SUN 10 yrs		14-Jul-18	Victor	Comments
Sun	Venus	17-Dec-19		
Sun	Mercury	22-May-21	X	
Sun	Moon	26-Oct-22		
Sun	Saturn	31-Mar-24		
Sun	Jupiter	3-Sep-25		
Sun	Mars	7-Feb-27		
VENUS 8 yrs		13-Jul-28		
Venus	Mercury	3-Sep-29	X	
Venus	Moon	26-Oct-30		
Venus	Saturn	17-Dec-31		
Venus	Jupiter	7-Feb-33		
Venus	Mars	31-Mar-34		
Venus	Sun	22-May-35		
MERCURY 13 yrs		13-Jul-36	X	Entered Stockholm University, student theatre, became film addict
Mercury	Moon	22-May-38	X	
Mercury	Saturn	30-Mar-40	X	
Mercury	Jupiter	7-Feb-42	X	
Mercury	Mars	17-Dec-43	X	
Mercury	Sun	25-Oct-45	X	*Crisis* is Bergman's 1st feature film (as director).
Mercury	Venus	4-Sep-47	X	
MOON 9 yrs		13-Jul-49		
Moon	Saturn	26-Oct-50		
Moon	Jupiter	7-Feb-52		
Moon	Mars	22-May-53		
Moon	Sun	3-Sep-54		
Moon	Venus	17-Dec-55		
Moon	Mercury	31-Mar-57	X	*Seventh Seal* won Special Jury Prize at Cannes, May 1957.
SATURN 11 yrs		13-Jul-58		
Saturn	Jupiter	7-Feb-60		
Saturn	Mars	3-Sep-61		
Saturn	Sun	31-Mar-63		
Saturn	Venus	25-Oct-64		
Saturn	Mercury	22-May-66	X	Premiere of *Persona*, October 1966. Highly acclaimed film.
Saturn	Moon	17-Dec-67		
JUPITER 12 yrs		13-Jul-69		
Jupiter	Mars	31-Mar-71		
Jupiter	Sun	16-Dec-72		
Jupiter	Venus	3-Sep-74		Accused of tax evasion, left Sweden.
Jupiter	Mercury	21-May-76	X	Filmed *The Serpent's Egg*, Bergman's only Hollywood movie.
Jupiter	Moon	7-Feb-78		
Jupiter	Saturn	26-Oct-79		
MARS 7 yrs		13-Jul-81		
Mars	Sun	13-Jul-82		
Mars	Venus	13-Jul-83		
Mars	Mercury	13-Jul-84	X	
Mars	Moon	13-Jul-85		
Mars	Saturn	13-Jul-86		
Mars	Jupiter	13-Jul-87		

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NORTH NODE 3 yrs		12-Jul-88		
SOUTH NODE 2 yrs		13-Jul-91		
SUN 10 yrs		13-Jul-93		
Sun	Venus	16-Dec-94		
Sun	Mercury	21-May-96	X	Directed TV movie *Private Confessions*.
Sun	Moon	25-Oct-97		
Sun	Saturn	31-Mar-99		
Sun	Jupiter	3-Sep-00		
Sun	Mars	6-Feb-02		
VENUS 8 yrs		13-Jul-03		Retired from filmmaking, December 2003.
Venus	Mercury	3-Sep-04	X	
Venus	Moon	25-Oct-05		
Venus	Saturn	16-Dec-06		
Venus	Jupiter	7-Feb-08		

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