# Medieval Astrology Profile for Paul Bowles

V.1 September 7, 2016 (Longevity, Physiognomy, Victor of the Chart, Manners)

*Introduction to delineation of appearance and character in natal astrology*. The following document is a hand-written analysis of **Paul Bowles**, 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
Paul Frederic Bowles. December 30, 1910, 3:00 PM, Jamaica, New York, USA.
Source: Quoted BC/BR (Rodden Rating: AA). Provided by arrangement with Astro Dienst.
Birth Data Link: http://www.astro.com/astro-databank/Bowles,_Paul

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# Paul Bowles

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**Paul Bowles (December 30, 1910 – November 18, 1999)**

Closely associated with Tangier, the American expat author and composer Paul Bowles is best remembered for his 1949 novel *The Sheltering Sky* built on themes of violence and despair which was revived for the screen by the director Bernardo Bertolucci in 1990.

Reading from the age of 3 and writing from the age of 4, Paul Bowles demonstrated an early interest in the written word. At age 17 an interest in modernism was evident with publication of his poem *Spire Song* in the Paris-based literary journal *Transition* whose authors included Gertrude Stein whom he would soon meet in the flesh. Teenage years also witnessed interest in both classical (encouraged by his father) and jazz music (listened to when his father was out of the house). Bowles began freshman year at University of Virginia but ended in Paris after he fled university life. Initial plans were to stay abroad, a goal eventually met, but not before another 17 years of back and forth between US and the continent. During his second European trip in 1931, Bowles introduced himself to Gertrude Stein who advised him to travel to Morocco with friend and composition teacher Aaron Copland. Included on the itinerary was Tangier to which Bowles later returned. Back in New York, Bowles took up musical composition as a profession and enjoyed steady work writing background music for theatre productions by playwrights including Orson Welles and Tennessee Williams. With Williams, Bowles found a kindred spirit. Among Bowles' compositions is incidental music for Tennessee Williams' *The Glass Menagerie* which is the work which rocketed Williams to national fame as a playwright. Williams was also a staunch advocate for literary works written by Paul and his wife Jane Auer whom he married in 1938.

By the late 1940s, Bowles had grown tired of music theatre composition and after a prophetic dream moved to Tangier in 1947 where he would live for the balance of his life. Doubleday awarded him a book advance for a novel which was another impetus for the Tangier move, a type of environment far removed from the New York music scene more conducive for writing a novel. Upon receipt of the manuscript for *The Sheltering Sky* (1949), Doubleday claimed it was not a novel so demanded return of its advance. The book was published in both London and New York by other publishers and quickly became a best seller much to the chagrin of Doubleday. Two additional major novels, *Let It Come Down* (1952) and *The Spider's House* (1955) soon followed.

On 4-April-1957 his wife Jane suffered a severe stroke whose treatment occupied a significant portion of Paul's life until Jane's death on 4-May-1973. To be sure, their marriage was to be unusual with both Paul and Jane gay. But for a social couple popular on the New York artistic social scene between 1937 and 1957, the last 16 years of Jane's life marked by multiple stays in hospitals and mental institutions was a tragedy. After another stroke in May 1970, Jane lost her vision and the last years of her life were lived at the Clinica de los Angeles in Málaga, Spain. Though this time period was difficult for Bowles, his professional career took a different twist with an interest in native Moroccan music. In 1959 he received a Rockefeller Foundation grant to record Moroccan music which resulted in approximately 60 hours of native Moroccan music currently housed in the US Library of Congress. Also in the 1960s Bowles collected and translated stories from native Moroccan storytellers.

Besides writing music and books, Bowles became a magnet for American and European artists traveling to Tangier. Capote, Williams, Gore Vidal, and prominent Beat writers including Allen Ginsberg made the trek to the Bowles residence where they were entertained among clouds of kief, Morocco's own mix of marijuana and tobacco smoked in a long pipe.

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## References

Millicent Dillon. *You are Not I: A Portrait of Paul Bowles*. Berkeley. University of California Press. 1998
The Authorized Paul Bowles Web Site. http://www.paulbowles.org/

## Research Interests

- James Hillman's *The Soul's Code*, p. 102, 107.
- House Systems – Whole Sign vs Quadrant House division

## Rectification

*Available Birth Data*

Astrodatabank reports an AA-rated birth time of 3:00 PM. The proposed rectification is 17 minutes earlier and maintains the Gemini Ascendant.

*Proposed Rectification*

Paul Bowles
30-Dec-1910
2:43:56 PM
EST +5:00
Jamaica, NY
73s48'22"
40n41'29"
ASC 12GE40'48"

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

*Firdaria*

The birth record places the Sun-Venus-Mercury stellium in the 8th whole sign house but on a quadrant house system Mercury is actually placed very near the 9th cusp. Paul Bowles' travel to France four months after the start of his major Mercury period is an initial indication that the diurnal Firdaria sequence is a correct match. Foreign travel is assigned to the 9th house.

Mercury periods/subperiods remain consistent timers of Bowles' peak career moments.

Moon-Mercury timed publication of *The Sheltering Sky* and
Sun-Mercury timed filming of *The Sheltering Sky* forty years later.

Conclusion: Figure is diurnal as presented.

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*Configuration of the Chart*

The real question about this horoscope is whether Gemini rises (reasonable for an author) or whether Taurus rises which places the Sun-Venus-Mercury stellium in the 9th house of foreign lands by whole sign houses. For one of most well-known ex-patriate American writers of the mid-20th century, a strong connection between the Ascendant ruler and the 9th house should be an obvious part of the chart configuration.

In Bowles' case, both Gemini and Taurus are possibilities:

Gemini rising places Mercury/Capricorn on the 9th cusp by Alchabitius semi-arc house system.
Taurus rising places Venus/Capricorn in the 9th house whole sign.

Since both configurations are plausible, the only way to choose between Gemini and Taurus is to presume that Paul Bowles' more lasting reputation as a writer (rather than a musician) gives a slight edge to Gemini over Taurus. But as criteria for the victor of the horoscope includes many factors other than the Ascendant sign ruler, that type of logic may prove unreliable.

Conclusion: Gemini is reasonable, but so is Taurus. Nevertheless will proceed to Stage II rectification using the stated Gemini Ascendant for the birth record as a trial.

*Moon's Configuration*

The published birth time features a wide separation from Mars but a tight application to the Moon to Saturn of approximately 1 degree. Moon configured with both malefics is consistent with mental illness, institutionalization, and early death of his wife Jane. Application to Saturn is also consistent with Bowles' melancholic writing style which is permeated by despair. Assuming the Moon is likely to apply to Saturn, and not to separate from Saturn, then the birth time can be no later than 4:27 PM with an Ascendant of 9 Cancer. Based on the discussion of Configuration of the Chart, Cancer rising is unlikely because the Sun-Venus-Mercury Capricorn stellium falls to the 7th house with none of planets making a 9th house connection.

Conclusion: ruling out a later Cancer rising time, the evidence suggests Gemini (or earlier) remains the correct Ascendant choice.

*Physiognomy*

The shape of Bowles' face is the bony ovate of Aries. With Saturn/Aries-rx the significator of melancholy, it is striking that the same perception of melancholy can be read by simply looking at Bowles' face which appears sad and resigned. For Gemini rising, Saturn does rule the 3rd Aquarius decan of Gemini; however note that Mercury/Capricorn applies to a close square aspect with Saturn/Aries-rx with Mercury received by Saturn. Like many of the other Stage I delineation steps taken so far, the results of physiognomy are ambiguous: Saturn/Aries-rx can function as the physiognomy significator by directly ruling the rising decan (Aquarius) or the entire sign of Gemini with Saturn/Aries-rx committing disposition to Mercury as Ascendant sign ruler. My initial tests of physiognomy show that Mercury-ruled rising signs are some of the least reliable for the rising decan model. So again the results are inconclusive.

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

Normally I prefer more solid evidence to confirm the Ascendant sign before moving to Stage II rectification. At least we cannot rule OUT the Ascendant sign. And for an AA-rated birth time, it is not unreasonable to continue with Gemini rising which is what I do here.

*Lots*

Bowles' parents died with days of each other during June 1966. Biographer Millicent Dillon states his father died three days after his mother without giving any dates. Ancestry.com lists the mother's death on 8-Jun-1966 and the father's death on 15-Jun-1966 seven days later. These dates are reasonable but do not agree with the three day difference stated by Dillon. Confirmation is required.

| | |
|---|---|
| Lot of Father | 4LI07/25PI53 |
| Lot of Death of Father | 22SA19/7CP41 |
| | |
| Lot of Mother | 24TA55/5LE05 |
| Lot of Death of Mother | 25VI52/4AR08 |

8-Jun-1966 death of mother: trNorth Node 24TA14 conj L.Mother with Venus placed in Taurus. Venus rules the 5th whole sign house, 8th from the 10th, death of mother.

15-Jun-1966 death of father: trMars 12GE37 conj ASC with Mars ruling the 11th whole sign house, 8th from the 10th, death of father. Also, dsa Saturn 25GE59 square antiscia of 1st lot (very weak).

Between his wife Jane's first stroke in 1957 and her mental deterioration, institutionalization, and final death in 1973, Bowles' had a very challenging marriage which was a major life theme.

| | |
|---|---|
| Lot of Marriage | 8TA51/21LE09 |
| Lot of Marriage of Men/Hermes | 29AQ29/00SC31 |

21-Feb-1938 marriage: trMercury and trJupiter join the lords of the 1st and the 7th in the 10th. No aspects to lots found.

4-Apr-1957 first stroke. trMoon/Mars/Gemini in 1st; trSaturn in 7th. No aspects to lots found.

Mar-1967 (no exact date) severe depression, institutionalized to Aug-1967. For 15-Mar-1967. trNorth Node 9TA24 conj 1st lot of marriage, trMars 2SC52 conj antiscia of 2nd lot of marriage.

May-1970 (no exact date) second stroke including loss of vision. csa Saturn 29AQ34 conj 2nd lot.

4-May-1973 death. dsa Saturn 2CA54 near 2nd house cusp (death of wife). no aspects to lots found.

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

*Solar Arc Directions*

13-Sep-1936. *dsa North Node conj ASC*
20-Sep-1936. *csa ASC conj North Node*

First mention in New York Times digital archive, 28-Aug-1936, for music composition for Orson Welles' upcoming production.
Theatre premiere of Orson Welles' *Horse Eats Hat* for the Federal Theatre Project, 26-Sep-1936.
This direction may strike some readers as bizarre, but large riding animals (horses included) are assigned to the 12th house. Taurus is a sign associated with eating. Though I can't find the *Hat* in *Horse Eats Hat* I can certainly find publicity (North Node) for Paul Bowles (Ascendant) writing music (Venus) for the *Horse* (12th house) and *Eats* (Taurus). Publicity is timed by the Nodes.

27-Feb-1950. *dsa Sun conj MC*
17-Mar-1950. *csa MC conj Sun*

*The Sheltering Sky* entered the New York Times best seller list, 1-Jan-1950.
No exact date match but during this time period Bowles' fame significantly increased.

4-Apr-1957. *dsa ASC square Saturn* ****KEY****
28-Apr-1957. *csa Saturn square ASC*

Wife Jane's stroke, 4-Apr-1957.
No event for 2nd direction.

30-Apr-1990. *dsa MC trine Sun*
2-Jul-1990. *csa Sun trine MC*

1989. Filming of *The Sheltering Sky* by Bernardo Bertolucci.
1990. Published: *Two Years Beside the Strait: Tangier Journal*.
2-Dec-1990. Published: *An Invisible Spectator: A Biography of Paul Bowles* by Christopher Sawyer-Laucanno.
14-Dec-1990. Film Release: *The Sheltering Sky*.
While I found no exact date match, Bowles had a major period of rediscovery among younger audiences and writers between production and release of the movie *The Sheltering Sky*.

*Primary Directions*

| | | | | | |
|---|---|---|---|---|---|
| REG | D | Jupiter/Aquarius | P | MC c. => Saturn | 29-Nov-1957 |

Ahmed Yacoubi arrested after accused of seducing a German youth, end-Nov-1957.
Saturn/Aries-rx is placed in the 11th house of friends.

| | | | | | |
|---|---|---|---|---|---|
| PT | D | Venus/Leo | P | dex trine Mars (MA) d. => ASC | 6-May-1973 |

Death of wife Jane, 4-May-1973. Mars is placed in 7th house of spouse.

| | | | | | |
|---|---|---|---|---|---|
| PT | D | Jupiter/Capricorn | P | Sun c. => Saturn (0) | 6-Jun-1998 |
| PT | D | Jupiter/Capricorn | P | Sun c. => Saturn (SA) | 26-Jan-2000 |

Death, 18-Nov-1999.

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

## Total Victor Scores for 12 Model Variations

| | | | ☉ | ☽ | ☿ | ♀ | ♂ | ♃ | ♄ | Victor |
|---|---|---|---|---|---|---|---|---|---|---|
| Paul Bowles | Chaldean | IA | 9 | 10 | 22 | 10 | 22 | 13 | 23 | Saturn |
| Paul Bowles | Chaldean | IB | 9 | 10 | 21 | 10 | 13 | 13 | 23 | Saturn |
| Paul Bowles | Chaldean | IIA | 8 | 16 | 21 | 16 | 19 | 10 | 23 | Saturn |
| Paul Bowles | Chaldean | IIB | 8 | 16 | 22 | 16 | 10 | 10 | 23 | Saturn |
| Paul Bowles | Chaldean | IIIA | 8 | 19 | 30 | 16 | 22 | 22 | 26 | Mercury |
| Paul Bowles | Chaldean | IIIB | 8 | 19 | 31 | 16 | 13 | 22 | 26 | Mercury |
| Paul Bowles | Triplicity | IA | 9 | 10 | 23 | 11 | 21 | 11 | 24 | Saturn |
| Paul Bowles | Triplicity | IB | 9 | 10 | 22 | 11 | 12 | 11 | 24 | Saturn |
| Paul Bowles | Triplicity | IIA | 8 | 16 | 22 | 17 | 18 | 8 | 24 | Saturn |
| Paul Bowles | Triplicity | IIB | 8 | 16 | 23 | 17 | 9 | 8 | 24 | Saturn |
| Paul Bowles | Triplicity | IIIA | 8 | 19 | 31 | 17 | 21 | 20 | 27 | Mercury |
| Paul Bowles | Triplicity | IIIB | 8 | 19 | 32 | 17 | 12 | 20 | 27 | Mercury |

## Breakout Scores for Triplicity – IB Model

1507 Version, In-sect triplicity ruler, Triplicity decans

| | ---------- | ☉ | ☽ | ☿ | ♀ | ♂ | ♃ | ♄ |
|---|---|---|---|---|---|---|---|---|
| Sun | 8CP15 | | | | 3 | 4 | 2 | 6 |
| Moon | 28SA44 | 4 | | | | 2 | 5 | |
| ASC | 12GE40 | | | 5 | 3 | | | 3 |
| LOF | 3GE09 | | | 8 | | | | 3 |
| Syzygy | 23GE37 | | | 5 | | 2 | | 4 |
| Superiors – Oriental | | | | | | 3 | 3 | 0 |
| Houses | | 5 | 10 | 4 | 5 | 1 | 1 | 8 |
| **TOTAL** | | 9 | 10 | 22 | 11 | 12 | 11 | 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 | 18 AQ 06 | | | | | | | |
| * | MC degree - sign ruler | | | | | | | | 1 |
| | MC degree - bound ruler | | | | | | | 1 | |
| | MC degree - dwad ruler | 07 VI 12 | | | 1 | | | | |
| * | Planet in MC sign | | | | | | | | |
| * | Planet in MC bound | | | | | | | | |
| | Asc degree | 12 GE 40 | | | | | | | |
| * | Asc degree - sign ruler | | | | 1 | | | | |
| | Asc degree - bound ruler | | | | | 1 | | | |
| | Asc degree - dwad ruler | 02 SC 09 | | | | | 1 | | |
| * | Planet in Asc sign | | | | | | | | |
| * | Planet in Asc bound | | | | | | | | |
| | Moon degree | 28 SA 44 | | | | | | | |
| * | Moon degree - sign ruler | | | | | | | 1 | |
| | Moon degree - bound ruler | | | | | | 1 | | |
| | Moon degree - dwad ruler | 14 SC 58 | | | | | 1 | | |
| | Sun degree | 08 CP 15 | | | | | | | |
| | Sun degree - sign ruler | | | | | | | | 1 |
| | Sun degree - bound ruler | | | | | | | 1 | |
| | Sun degree - dwad ruler | 09 AR 08 | | | | | 1 | | |
| | Pars Fortuna degree | 03 GE 09 | | | | | | | |
| * | Pars Fortuna degree - sign ruler | | | | 1 | | | | |
| | Pars Fortuna degree - bound ruler | | | | 1 | | | | |
| | Pars Fortuna degree - dwad ruler | 07 CA 59 | | 1 | | | | | |
| | Pars Spirit degree | 22 GE 11 | | | | | | | |
| | Pars Spirit degree - sign ruler | | | | 1 | | | | |
| | Pars Spirit degree - bound ruler | | | | | | 1 | | |
| | Pars Spirit degree - dwad ruler | 26 AQ 19 | | | | | | | 1 |
| | Syzygy degree | 23 GE 37 | | | | | | | |
| | Syzygy degree - sign ruler | | | | 1 | | | | |
| * | Syzygy degree - bound ruler | | | | | | 1 | | |
| | Syzygy degree - dwad ruler | 13 PI 35 | | | | | | 1 | |
| | Planet Phases | | | | | | | | |
| * | Rising within 7 days | | | 1 | | | | | |
| * | Setting within 7 days | | | 1 | 1 | | | | |
| | Acronycal rising | | | | | | | | |
| * | Station within 7 days | | | | 1 | | | | 1 |
| | Total (Sign only) | | 0 | 0 | 4 | 0 | 0 | 1 | 2 |
| | Total (Bound only) | | 0 | 0 | 1 | 1 | 3 | 2 | 0 |
| | Total (Dwad only) | | 0 | 1 | 1 | 0 | 3 | 1 | 1 |
| | Total (Sign + Bound) | | 0 | 0 | 5 | 1 | 3 | 3 | 2 |
| | Total (Sign + Bound + Dwad) | | 0 | 1 | 6 | 1 | 6 | 4 | 3 |
| | Total | | 0 | 3 | 8 | 1 | 6 | 4 | 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? | | | | | | | 1 |
| Nocturnal planets: Is the chart nocturnal? | | | | | | | |
| Nocturnal planets: Placed on opposite horizon as Sun? | | | | | 1 | | |
| Nocturnal planets: Placed in feminine sign (except Mars)? | | | | 1 | 1 | | |
| Is Mercury diurnal on diurnal chart, or nocturnal on nocturnal chart? | | | 1 | | | | |
| **SOLAR PHASE** | ☉ | ☽ | ☿ | ♀ | ♂ | ♃ | ♄ |
| Velocity | 1.02 | 12.03 | 0.27 | 1.26 | 0.7 | 0.16 | 0 |
| Latitude | 0 | -3.33 | -0.19 | -1 | 0.02 | 1.13 | -2.5 |
| Superiors oriental or inferiors occidental? | | | 1 | 1 | 1 | 1 | |
| **ADVANCED: SUPERIOR PLANETS** | | | | | | | |
| Superior: Cazimi - Conjunct Sun | | | | | | | |
| Superior: Oriental - Combust | | | | | | | |
| Superior: Oriental - Under sunbeams | | | | | | | |
| Superior: Oriental - Rising to waxing sextile | | | | | 1 | 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) | | | | | | | 1 |
| Superior: Occidental - From 2nd station to waning square | | | | | | | |
| Superior: Occidental - Waning square to sextile | | | | | | | |
| Superior: Occidental - Sextile to sinking | | | | | | | |
| Superior: Occidental - Under sunbeams | | | | | | | |
| Superior: Occidental - Combust | | | | | | | |
| **ADVANCED: INFERIOR PLANETS** | | | | | | | |
| Inferior: Cazimi - Retrograde conjunction | | | | | | | |
| Inferior: Oriental - Retrograde combust | | | | | | | |
| Inferior: Oriental - Retrograde under sunbeams | | | | | | | |
| Inferior: Oriental - Rising to 1st direct station | | | | | | | |
| Inferior: Oriental - 1st direct station | | | | | | | |
| Inferior: Oriental - From 1st direct station to sinking | | | | | | | |
| Inferior: Oriental - Direct under sunbeams | | | | | | | |
| Inferior: Oriental - Direct combust | | | | | | | |
| Inferior: Cazimi - Direct conjunction | | | | | | | |
| Inferior: Occidental - Direct combust | | | | | | | |
| Inferior: Occidental - Direct under sunbeams | | | | 1 | | | |
| 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 | | 7 | | | 7 | | |
| Whole Sign House Position (ASC): Succedent | 8 | | 8 | 8 | | | 11 |
| Whole Sign House Position (ASC): Cadent | | | | | | 6 | |
| **Relative to Lot of Fortune** | | | | | | | |
| Whole Sign House Position (LOF): Angle | | 7 | | | 7 | | |
| Whole Sign House Position (LOF): Succedent | 8 | | 8 | 8 | | | 11 |
| Whole Sign House Position (LOF): Cadent | | | | | | 6 | |
| **Relative to Lot of Spirit** | | | | | | | |
| Whole Sign House Position (LOS): Angle | | 7 | | | 7 | | |
| Whole Sign House Position (LOS): Succedent | 8 | | 8 | 8 | | | 11 |
| Whole Sign House Position (LOS): Cadent | | | | | | 6 | |
| **House of Joy** | | | | | | | |
| Whole Sign House of Joy | | | | | | | |
| **Quadrant Placement relative to Sex** | | | | | | | |
| Masculine planets in masculine quadrants (4,5,6,10,11,12) | | | | | 1 | 1 | 1 |
| Feminine planets in feminine quadrants (1,2,3,7,8,9) | | 1 | | 1 | | | |
| **ESSENTIAL DIGNITY** | ☉ | ☽ | ☿ | ♀ | ♂ | ♃ | ♄ |
| Dignity - Sign | | | | | | | |
| Dignity - Exaltation | | | | | | | |
| Dignity - Exaltation degree | | | | | | | |
| Dignity - Triplicity - Diurnal | | | | 1 | | | |
| Dignity - Triplicity - Nocturnal | | | | | | | |
| Dignity - Triplicity - Participating | | | | | | | 1 |
| Dignity - Bound | | | | 1 | | | 1 |
| Dignity - Decan | | | 1 | 1 | | | |
| Dignity - Fall | | | | | | | 1 |
| Dignity - Detriment | | | | | | | |
| **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 |
| Mutual reception by sign | | | | | | | |
| Which planets are received by exaltation? | | | | | | | 1 |
| Mutual reception by exaltation | | | | | | | |
| Which planets are received by bound? | 1 | 1 | | in | | 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 | |
| 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 28SA44** | | | | | | | | |
| | | | | | | | | |
| 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 Eltanin 1 19’ (Draco) | ♄♃♂ | | | | | | | |
| Moon conj Sinistra 0 28’ (Ophiuchus) | ♀♄ | | | | | | | |
| Moon conj Spiculum 1 33’ (Archer) | ☽♂ | | | | | | | |
| Moon conj Acumen 0 34’ (Scorpio) | ☽♂ | | | | | | | |
| Jupiter conj Acrux 2 00’ (Southern Cross) | ♃ | | | | | | | |
| Jupiter conj Mimosa 1 46’ (Southern Cross) | ♃? | | | | | | | |
| Jupiter conj Copula 0 17’ (Bear) | ☽♀ | | | | | | | |
| | | | | | | | | |
| **MERCURY 26CP09** | | | | | | | | |
| | | | | | | | | |
| Sign Ruler | ♄♈ | | | | | | | |
| Bound | ♂♒ | | | | | | | |
| Bound Ruler | ♂♐ | | | | | | | |
| Mubtazz Scoring for Mercury – single point | ♂♐ | | | 1 | 1 | **1,1** | | 1 |
| Mubtazz Scoring for Mercury – early Medieval | ♂♐ | | | 1 | 2 | **4,3** | | 5 |
| Mubtazz Scoring for Mercury – late Medieval | ♂♐ | | 3 | 1 | 3 | **4,3,2** | | 5 |
| | | | | | | | | |
| Fixed Stars | | | | | | | | |
| Mercury conj Terebellium 0 51’ (Archer) | ♀♄ | | | | | | | |
| Mars conj Han 1 29’ (Ophiuchus) | ♀♄ | | | | | | | |

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

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

## Additional

Moon’s Configuration: Moon separates from Mars and applies to Saturn, diurnal, preventional.

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

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

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## Model Summary

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

Physiognomy

Ascendant sign: Gemini
Ascendant sign ruler: Mercury/Capricorn
Ascendant decan: Libra
Ascendant decan ruler: Venus/Capricorn
Planets/Nodes placed in the Ascendant sign or decan: n.a.

Longevity: 88y 10m 19d

*Releaser and kadukhudhāh*. Figure is diurnal and Sun/Capricorn/8th fails only because of a feminine sign placement. Suppose the Sun is the releaser anyway. The only ruler of the Sun's position with any dignity is Venus/Capricorn in her own bound; Venus is also in the evening rising position. Venus grants 82 major years; Saturn deducts 30 minor years by square aspect; Mars receives Venus by exaltation and deducts 15 minor years with a sextile aspect. Net is 27. Too short.

The alternative computation is to allow Mercury as victor to grant 76 major years. He did live longer but consider that in September 1986, age 75y 8m, Bowles did have surgery for an aneurysm in one of his knees. This was a successful operation but his life force was lower in the last few years of life.

Victor of the Chart: Mercury/Capricorn

Ibn Ezra's method favors Saturn or Mercury. Porphyry's expanded Stage I criteria favors Mercury with Mars somewhat lower. No question that Mercury/Capricorn/9th cusp signified Bowles' life calling as an expatriate writer. Mercury applies to the square of Saturn – Saturn signifies Bowles' father, various difficulties in life, and his melancholy. However powerful an influence is Saturn on Mercury; Mercury remains the primary significator of Bowle's life calling as a writer; Saturn modifies Mercury by themes of loss and despair.

Manners: Jupiter-Mars

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## Firdaria

| SUN 10 yrs | | 30-Dec-10 | Victor | Life Event |
|---|---|---|---|---|
| Sun | Venus | 3-Jun-12 | | |
| Sun | Mercury | 7-Nov-13 | | |
| Sun | Moon | 13-Apr-15 | | |
| Sun | Saturn | 16-Sep-16 | | |
| Sun | Jupiter | 19-Feb-18 | | |
| Sun | Mars | 26-Jul-19 | | |
| VENUS 8 yrs | | 29-Dec-20 | | |
| Venus | Mercury | 19-Feb-22 | | |
| Venus | Moon | 13-Apr-23 | | |
| Venus | Saturn | 3-Jun-24 | | |
| Venus | Jupiter | 26-Jul-25 | | |
| Venus | Mars | 16-Sep-26 | | |
| Venus | Sun | 7-Nov-27 | | |
| MERCURY 13 yrs | | 29-Dec-28 | | 27-Apr-1929. Sailed for France without telling parents<br>24-Jul-1929. Left Paris for New York.<br>Moved to Grenwich Village and worked in Dutton's Bookshop. |
| Mercury | Moon | 7-Nov-30 | | 25-Mar-1931. Sailed for Paris.<br>12-Apr-1931. Met Gertrude Stein.<br>Fall-1931. Traveled with Aaron Copland to Tangier.<br>31-Dec-1931. 1st public performance of Bowles' music. |
| Mercury | Saturn | 15-Sep-32 | | Dec-1932. Departed for Algiers.<br>Apr-1933. Sailed to Puerto Rico.<br>Fall-1933. Studied composition with Aaron Copland. |
| Mercury | Jupiter | 26-Jul-34 | | 26-Jan-1936. Music concert held at Midtown Centre NY. |
| Mercury | Mars | 3-Jun-36 | | 26-Sep-1936. Premiere of Orson Welles's *Horse Eats Hat* (music).<br>21-Feb-1938. Married Jane Auer. |
| Mercury | Sun | 12-Apr-38 | | Lived in New York, composed theatre music. |
| Mercury | Venus | 20-Feb-40 | | 19-Nov-1940. Premiere of *Twelfth Night* (music), critical success.<br>5-Feb-1941. Premiere of *Liberty Jones* (music), negative review. |
| MOON 9 yrs | | 29-Dec-41 | | |
| Moon | Saturn | 13-Apr-43 | | |
| Moon | Jupiter | 25-Jul-44 | | |
| Moon | Mars | 7-Nov-45 | | |
| Moon | Sun | 19-Feb-47 | | May-1947. Saw Tangier in prophetic dream and decided to travel.<br>1-Jul-1947. Departed for Morocco after Doubleday advance.<br>Aug-1947. Began to write *The Sheltering Sky*. |
| Moon | Venus | 3-Jun-48 | | 18-Jul-1948. Left Tangier for NY to write music for Tennessee Williams play *Summer and Smoke*.<br>May-1949. Finished writing *The Sheltering Sky*. |
| Moon | Mercury | 16-Sep-49 | | Sep-1949. Published: *The Sheltering Sky* (London).<br>14-Oct-1949. Published: *The Sheltering Sky* (New York).<br>1-Jan-1950. *The Sheltering Sky* entered NYT best seller list. |
| SATURN 11 yrs | | 29-Dec-50 | | |
| Saturn | Jupiter | 25-Jul-52 | | |
| Saturn | Mars | 19-Feb-54 | | |
| Saturn | Sun | 16-Sep-55 | | |
| Saturn | Venus | 12-Apr-57 | | |
| Saturn | Mercury | 7-Nov-58 | | 1959. Rockefeller Foundation grant to record Morocco music. |
| Saturn | Moon | 3-Jun-60 | | |

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| | | | | |
|---|---|---|---|---|
| JUPITER 12 yrs | | 29-Dec-61 | | |
| Jupiter | Mars | 16-Sep-63 | | |
| Jupiter | Sun | 3-Jun-65 | | |
| Jupiter | Venus | 19-Feb-67 | | |
| Jupiter | Mercury | 6-Nov-68 | | |
| Jupiter | Moon | 26-Jul-70 | | |
| Jupiter | Saturn | 12-Apr-72 | | |
| MARS 7 yrs | | 29-Dec-73 | | |
| Mars | Sun | 29-Dec-74 | | |
| Mars | Venus | 29-Dec-75 | | |
| Mars | Mercury | 29-Dec-76 | | Mar/Apr-1977. Millicent Dillon interviews for biography of Jane. |
| Mars | Moon | 29-Dec-77 | | |
| Mars | Saturn | 29-Dec-78 | | |
| Mars | Jupiter | 29-Dec-79 | | |
| NORTH NODE 3 yrs | | 28-Dec-80 | | |
| SOUTH NODE 2 yrs | | 29-Dec-83 | | 25-Dec-1985. Death of Ahmed Yacoubi, New York. |
| | | | | |
| SUN 10 yrs | | 29-Dec-85 | | |
| Sun | Venus | 3-Jun-87 | | |
| Sun | Mercury | 6-Nov-88 | | 1989. Bernardo Bertolucci filmed *The Sheltering Sky*.<br>17-Jun-1989. Rolling Stones spent 3 days recording in Tangier.<br>19-Aug-1989. Attended Malcolm Forbes 70th BD party in Tangier. |
| Sun | Moon | 12-Apr-90 | | 14-Dec-1990. Film release: *The Sheltering Sky*. |
| Sun | Saturn | 16-Sep-91 | | |
| Sun | Jupiter | 19-Feb-93 | | |
| Sun | Mars | 25-Jul-94 | | |
| VENUS 8 yrs | | 29-Dec-95 | | |
| Venus | Mercury | 19-Feb-97 | | 1998 (no date). Worked with filmmaker Jennifer Baichwal on documentary *Let It Come Down: The Life of Paul Bowles*. |
| Venus | Moon | 12-Apr-98 | | |
| Venus | Saturn | 3-Jun-99 | | |
| Venus | Jupiter | 26-Jul-00 | | |

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