

Volume 4

Parts 5 & 6

CONTENTS OVERVIEW: for “Four Corners: Vol.4” Pt.s 5 & 6

PART 5 – the Peri-Id Gestates (through Elvenlands)

Chapter 89: the '4-9 Peri-Id' (e.g. Moon in Sagittarius)

If an astrological client's horoscope reveals a 'difficult' natal configuration in the 4th house, this client's astrologer will hope that the aspects to his/her natal Moon are 'easy'. If both are 'difficult', the astrologer can yet turn his/her attention toward the progressed Moon... because it travels at Saturnian 'speed', the astrologer has no reason to hurry up an emotional development. Even if the Moon is in Sagittarius!

Chapter 90: the '4-10 Peri-Id' (e.g. Moon in Capricorn)

Although the Moon in Capricorn has its similarities to Saturn in Cancer, there is a sense in which the Moon (in any sign) has more to offer than does Saturn (in any sign) when the time arrives to build a “real relationship”. To be sure, Venus won't be very impressed with the Moon's “passive identification” but this is a whole lot better than '10-(11)-12's “inert/passive identity” that is found in the 'gestational' psyche.

Chapter 91: the '4-11 Peri-Id' (e.g. Moon in Aquarius)

Although the Moon in Aquarius exhibits similarities to Uranus in Cancer, there is also a sense in which the Moon's capacity for “semi-real relationship” (in any sign) has more to offer than Uranus (in any sign) because the 'perfectionist' sky god wants to dissociate from “semi-anything”. If aspects to a natal Aquarius Moon is troubled, developmental emphasis 'falls' to the 4th house and the progression of the Moon.

Chapter 92: the '4-12 Peri-Id' (e.g. Moon in Pisces)

Although the Moon in Pisces exhibits similarities to Neptune in Cancer, there is a sense in which the Moon (in any sign.) has more to offer than Neptune (in any sign) because the Moon's cycle (even a progressed Moon cycles at 6-x the rate of Neptune) symbolizes the 1st person 'acting upon' emotion–feeling instead of 'being acted upon' by numinous-impersonal feeling-emotion. Venus, of course, is still unimpressed.

Interlude 5E – '3-5 Continuity' Pt.1: the House of the “Concrete Mind”

Melanie Klein assumed that newborns adopt a “paranoid schizoid position” in relation to their (respective) nipple/breast i.e. unlike the umbilicus, the nipple/breast isn't always 'there' when the belly is empty & blood sugar level drops. In the 2nd half of the 2nd year of life, the infant notices a new threat to 'food supply=survival' i.e. the potential appearance of a sibling competitor... plenty to “think concretely” about.

PART 6 – The Peri-Id Falls (past Erebor)

Chapter 93: the '4-1 Peri-Id' (e.g. Moon in Aries)

Nov/15

In 2016, FA will be 'raising' our focus to the western horizontal (7th archetypal) realms of “real relationship” i.e. the realms wherein we see Venus-Aphrodite leaving her “nasty” side behind her. (See FA's 'Vol.1' references to (i) Isis-Set-Horus and (ii) Freud's “ego”). Like Cancer on the ascendant, a Moon in Aries has the advantage of being fleshy enough to point the individual 'down' to that which underpins “ego”.

Chapter 94: the '4-2 Peri-Id' (e.g. Moon in Taurus)

Dec/15

As politically incorrect as it may be to type it, the Moon in Taurus could be the 'best' Lunar placement i.e. '4' and '2' tap easily into each others' (i) femininity & (ii) extraversion, to bring about a sense of incarnated comfort. Depth psychologists who are interested in synthesizing the perspective of Melanie Klein, Erich Neumann and Michael Fordham have an easier time doing so whenever '2' and '4' are interacting.

Chapter 95: the '4-3 Peri-Id' (e.g. Moon in Gemini)

Jan/16

Because Geminians are able to sample both sides of a polarity, there is a sense in which they are well placed to solve the “problem of opposites”. If the Geminian is Lunar, there is an additional sense in which s/he can access that critical 1st personal feeling-emotion-factor as the “problem of opposites” is approached. Despite this, FA remains cautious until the '3-4-er' shows that his/her '5-(6) Sun' is 'working well'.

Chapter 96: the '4-4 Id (e.g. Moon in Cancer: FA's natal Moon!!)

Feb/16

If the Moon is functioning well (e.g. “OK, my family does get to me sometimes but, in the end, my emotions are mine”) then it is more likely that the Sun, (Virgo's) Mercury and (Libra's) Venus will function well. As we shall discuss in 'Vol.5' (2016), if the individual can feel about his/her thinking and think about his/her feelings, s/he will soon be building a 'strong-enough' ego upon an (inner) “good-enough” mother.

Volume 4: Conclusion: Mercurius

Mar/16

Perhaps the most serious 'slip' in depth psychology is “living inside the idea of psychological development” e.g. 'getting ahead of oneself'; being rather too satisfied with a semi-development; hypocritical trumpeting of a full development from a semi-development etc.: for Jung, 'slips' are a function of '3''s accident-making, 'trickster'; for Freud, there might have been no 3rd archetype... but there was still the 'mis-'.

HOME (now definitely) AWAY FROM HOME

The plot of Clint Eastwood's "High Plains Drifter", in familiar J.R.R. Tolkien style, is driven by its backstory: a town has a lucrative mine and, in their attempts to avoid paying taxes, the townsfolk assassinate their 'sheriff-with-a-name' & bury him in a 'no-name-grave'. Freudastrologically: the "repulsive" townsfolk, living inside an idea of '11 freedom', assume that '10-government' can be overcome by simply taking one step 'forward'. As Freud tells us, however, the future is not 'free' (the "return of the repulsed" is a variant of the "return of the repressed") and, so, there is no reason to be surprised when the plot throws down a 'man-with-no-name' intending to make a name for himself; as he tells the only citizen of "Lago" who has some kind of grasp of the inevitable drop from '11-safety-in-numbers' to '4 individual-conscience', "it is what people know about themselves inside that makes them afraid".

There are, of course, countless movies that portray the selling of one's soul to the devil... but there are few movies that specify the devil as a character 'descending' from above (i.e. from the realm of the 'future-orientated' "supraego") who, upon his arrival, behaves as if he had 'risen' from below (i.e. from the realm of the instinctual 'past-orientated' "id-superego"). Therefore, "High Plains Drifter" isn't a bad film to see when the time comes to cook up images for a Moon that is natively placed in (and progressing through) the 'higher plains' of the zodiac-horoscope.

Like 'the-man-with-no-name', the Moon is a mixture of the good, bad & ugly; the 'good' part of the Moon is its perpetually anti-clockwise cycle through the zodiac horoscope (i.e. it plays down "regression"); the 'bad' part of the Moon is that it has a dark side that doubles up when it is "full" (i.e. the "id" is let loose); the 'ugly' part of the Moon is that, whenever it 'gestates' through '9-10-11-12', it is easily discomfited by being far from '4 home'. Thus, the challenge for a Moon in Sagittarius-Capricorn Aquarius-Pisces is to make their (respective) home(s)-away-from-home 'comfortable enough' to prevent their (respective) home(s)-away-from-home being a discomfort to the Moon. This is achieved via a Solar (i.e. synthetic) attitude to the "id-superego"...

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At the midpoint of the "Age of Pisces" (i.e. 11th-12thC), a new 'protest-ing' sect of Christians appeared in the south of Gaul (France). Although Plato can be counted as a key source-father of Christianity, the 1st millennium Christians were in no mood to include Plato's views on reincarnation... but this mood would eventually appear in the 2nd millennium 'protestants', the Cathars, who were more a personification of the pre-heroic Moon than of the straight-upward heroic Sun i.e. whereas the Solar spirit can be taken as a striver for permanent ascension, a waxing-waning Lunar 'soul' can be taken as a circumspect cyler. In this way, Easter Mo-(o)-nday becomes the day to celebrate the 'reincarnational attitude' i.e. the Christian with the self-knowledge that s/he can't transform his/her spirit in one incarnation submits to new left hemispheric 'lessons'... beginning with a '(re)-gestation' through '9-10-11-12'.

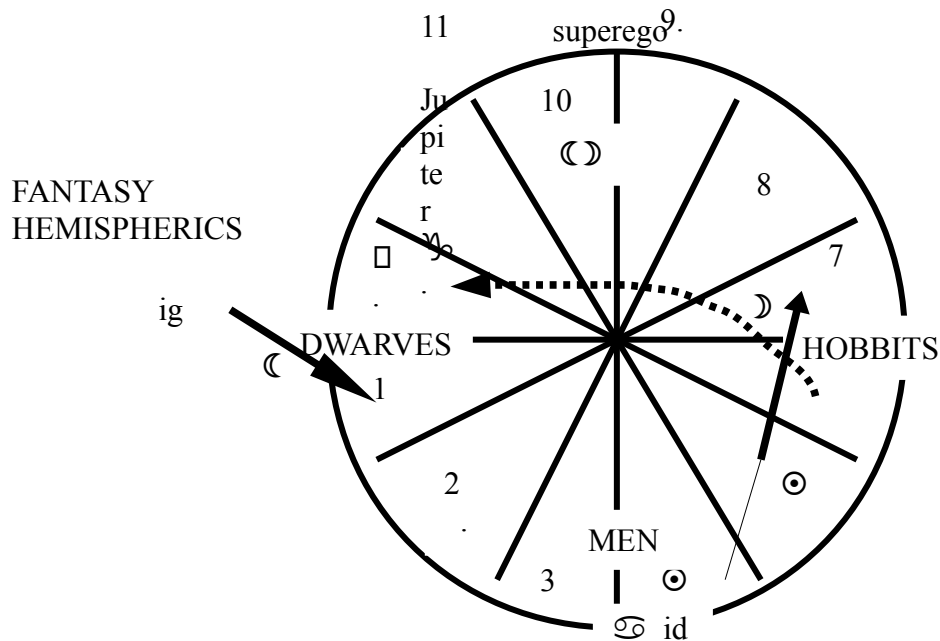
OK, so what is the ideal Cathar-istic attitude to '(re)-gestation'? A: foetus not matriarch. In other words, the Cathars took the view that world is evil and attempts to '10 control' (even only a small part of) the world is, at best, a stop-gap. In fact, the nasty-ness that appears after the stop-gap stops gapping tells us that stop-gaps are a

waste of time in the first place. In turn, Cathars would see the greatest of the virtues as “Temperance” (as Bilbo employed against the Trolls) because it is the most useful virtue when the individual is preparing for the upcoming “Devil”.

The irony about the Moon, therefore, is that it seems the least Cathar-ish... in requiring only 9 days to traverse the phylogenetic (♃-♅-♄-♃) 'gestation sequence', there is no real need for “Temperance” (compare: 9 years for Saturn). Still, as noted in 'Vol.1', astrology has long respected the symbolic connection between the day and the year and, in doing so, astrologers take notice of the day-for-a-year “progression” of (i) the planets & (ii) after they had begun to draw up horoscopes, the house cusps. With this sense of Lunar “Temperance” – the “progressed Moon” traverses '9-10-11-12' over 9yrs – we now have a clearer image for “letting a sleeping lunar dog lie”.

By now, all of FA's (at least, longstanding) readers will know that we stand in opposition to Jung's “regressive” view i.e. if 'development' is truly an anti-clockwise phenomenon, then the developmental way to enter the realm of the collective psyche is (i) through (what Jung calls) the “squalid” doors of endogamy-to-exogamy i.e. the 4th archetypal-8th archetypal “progressive” sweep & (ii) contained within the dry-ish 'boat' of the anti-clockwise cyclers: the Sun, (transformed) Mercury-Venus, and the Moon. (Pluto's “exceptional” quality will be discussed further in 'Vol.5').

As we had noted in 'Vol.4: pt.IV', a “Xmas in June” Cathar will see the value of the Moon running ahead of the Sun in Cancer-Leo-Virgo to its fullness (Moon) in Capricorn-Aquarius-Pisces. Like so...



... and, eventually, s/he will begin to wonder about the value of an “Easter in September-October” because this leads him/her to wonder about the “fullest” of the full 'gestational Moons' (i.e. in ♃). Before we do this, however, it might not be a bad move to think on the new Sun-Moon that occurs near the end of Taurus (wherefrom the Moon will be 'full' in ♃) so that we can re-consider the outset of “gestation”...

CANCER ON THE 9TH HOUSE CUSP

Many astrologers conceive of the 6th house as the locus wherein the individual “refines” his/her '(12-1)-2-3-4-5' ego development... enough so that s/he can speak of a '6 healthy ego'. In the spirit of such (lower) hemispheric 'summation', FA takes the 9th house as the locus wherein the individual has the chance to self-judge his/her '(3)-4-5-6-7-8' endogamy-into-exogamy development... enough so that s/he gets a glimpse of the '9 synoptic pattern' of his/her (i) transcendence or, as the case may be, (ii) '(9)-10-11-12-1-2' reincarnation (see 'Vol.4:Pt.V – Intro'). If reincarnation is the case, the 9th house is the place to intuit-think about “pregnant-matriarch vs. foetus” dyad...

Back at the (♋-♁-♃) 5th house, the individual, (hopefully) having discovered his/her “inner child”, will have generated 'artistic' images of the “Self”. Although we take a dim view of Jung's attitude to “regression” – take, for example, this note from his 1930 lecture “Some Aspects of Modern Psychotherapy”: “now, if you will bear in mind what we have just noted about the significance of the 'unconscious'; and if you will recall our discussion of the tendencies for regression, you will discover a further and cogent reason why the analysand should(!) have such a tendency and why s/he is justified(!) in having it. To be retrospective & introspective is a pathological mistake only when it stops short at futilities like incest and other squalid fantasies (Freud) or at feelings of inferiority (Adler+). Retrospection and introspection should be carried much further because, then, the patient will not only discover the true reason for his childhood longings but, going beyond himself into the realm of the collective psyche, he will enter first into the treasure house of collective ideas and, then, into creativity. In this way he will discover his identity (que?) with the whole of humanity, as it ever was, is, and ever shall be” – we do laud Jung's cautionary notes on the “inner child” i.e. “active imagination” (5th house) without a subsequent moral criticism (9th house) can be corrupted just as easily as other activities that take place in other houses. The 6th, 7th and 8th houses, therefore, need to be given their chance to say something about the ongoing moral development of the “inner child”. OK, but what has all this got to do with Cancer on the cusp of the 9th house?...

Christianity has given us the notion that there are two kinds of “gestation” (i) the post-fertilization phase (that, itself, can be subdivided into the egg's implantation in Capricorn, differentiation in Aquarius & hydration in Pisces) & (ii) the post-birth phase of the 'breasts- as-extra-uterine-uterus' (that, itself, can be subdivided into the infant's 'crucifixion' in Aries, the “projection” of his/her “bad-breast” in Taurus and subsequent intellectual awareness both breasts being on the same mother in Gemini; and, ultimately, the 'day-time gestation' of Cancer that leads to the Sun-(in-Leo)-day rebirth). Does this mean that Cancer on the cusp of the 9th house is a good placement for making connections between these two kinds of “gestation”?

The answer, as usual, is “yes... but”; the “but”, of course, being Leo's re-birth in the vicinity of the M.C. i.e. the psyche needs to confront the paradox of the 'heroic superego (supra-ego)' long before it gets the chance to cross the cusp of the 3rd house (in Capricorn) and be in a position to think to itself, “this time, it's personal” (if you, dear reader, have been around for a while, you might recall our stabs at Oliver Stone and his 'heroic superego'). To be sure, there will be astrologers who will refrain from

drawing any conclusions until they have located the natal placement of the 'ruler' of the 9th house cusp (e.g. Oliver's natal Moon is placed in Taurus/the 7th house) but this merely begs further questions about the developmental 'diversions' that are possible between (in the anti-clockwise context) these two widely separate locations. With this in mind, there is plenty of reason to re-narrow our 'drift' to the 'high plains'...

One obvious interpretation of the Crab on the 9th house cusp is: a tendency to 'cocoon' oneself inside one's own religious outlook. One can assume that this is what Jung assumed of Freud (... Freud, remember, began his spirit climb at 'damp squib' Pisces on the 5th house cusp and ended at the 'semi-damp-squib' of Cancer on the 9th house cusp) and, to be sure, when we remember that Freud never quite wrapped his philosophical head around the reduction-vs.-teleology dichotomy (never mind! most post-1939 scientists haven't either!!), we fall into alignment with Jung here. So...

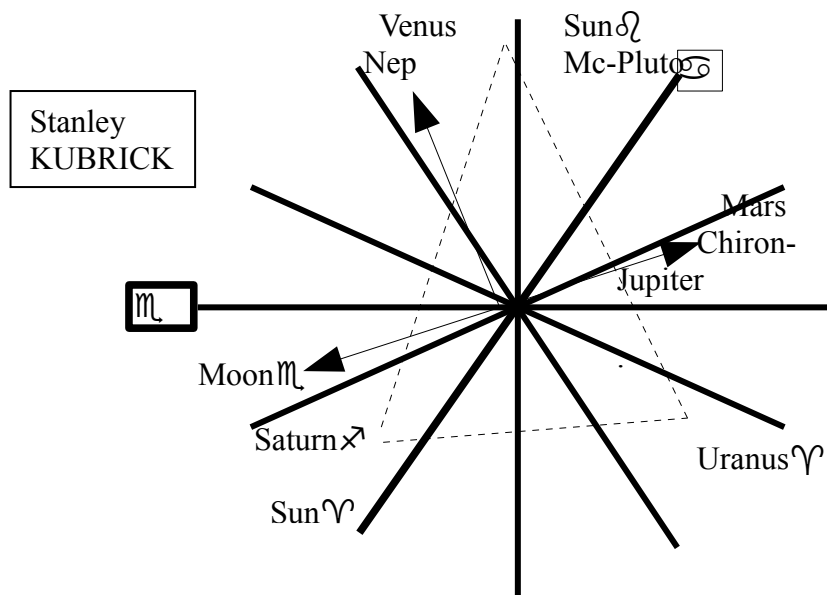
Perhaps the main problem with having Cancer on the cusp of the 9th house is its bias toward cyclic (rather than linear) time i.e. the 9th house is the locus where we are supposed to entertain questions such as "what happens after we die?" but, when '4' is involved, the answer "biological gestation wins out" may block out answers that are more transcendental. And, if the individual's underlying attitude is atheistic (i.e. Freud), his/her philosophical outlook will 'cocoon' itself within scientism-ic (i.e. anti-philosophical) ideas such as the dog-eat-dog "cycle of life" that, as noted throughout this website, is doomed by the 2nd law of thermodynamics.

If, dear reader, you have read through Jung's writings on Freud's psychology, you will already know that he saw Freud's limitations as a philosopher as the 'cause' of his psychotherapeutic 'failures' i.e. Freudian analysands would, typically, become "stuck" in the "transference" because, upon becoming conscious of their (respective) sexual-(sensual) "shadows", there was nowhere to go.... of course, this is what would happen to Freud himself as he spun his web of doom-'n'-gloom around "Civilization & Its Discontents". Nonetheless, the fact remains that Freud's therapeutic approach is straightforwardly anti-clockwise i.e. many 2nd-half-of-life Jungian analysands need to be drawn out of the '12 collective unconscious' and forward into their biological '4 cycles'. Although the post-menopausal analysand "resists" a therapeutic focus on '4' for very understandable reasons, s/he still needs to go 'through' '4' (not 'jump' from '3' to '5') because this helps to prevent the unhealthy 'jump' from '5' to '7' to '9'.

(In passing, we need to confess to our '12-9' i.e. both Jung and Freud have the philosophical wood on FA insofar as we have "neurotic" Pisces on the cusp of our 9th house... even if we like to defend ourselves by pointing out that our Sun in Pisces has the chance of Apollonian-ly 'healthifying' it).

OK, so what can be done about the individual who has Cancer on the cusp of his/her 9th house who has entered the 2nd half of his/her life? Do we become 'Jungian' and prod him/her with a bevy of religious questions? Or, is it more fruitful to "stick" to '4's Oedipus complex? Freud's answer, as everyone knows: "stick to the Oedipus complex (because it is the root of all religion anyway)", but Freudastrology's answer is in line with Freud-Jung synthesizers: "go through the Oedipus complex because it is always worth searching for the ascending Perseus complex". This was the subject of our 'Vol.1: Pt.6-Religion' (filtered through Erich Neumann's "Origin and History of Consciousness"). But, first, let's re-visit 'SK' and look at another Oedipus...

EXAMPLE 89A



There is, of course, one obvious variation on “a tendency to 'cocoon' oneself inside one's own religious outlook” (see prior page) i.e. 'cocooning', of itself, could be the religious outlook... as we have been outlining with respect to the Cathars. As you, dear reader, can work out with, (i) your ephemeris and (ii) the bare-bones horoscope outlined above, Stanley Kubrick was quiet during his Saturn-across-his-M.C. transit and “progressed (new) Moon” in Virgo. Indeed, by 1977 (in part, due to the troubles that had come in on the tails of 1971's “A Clockwork Orange”), Stanley would make an art-form out of 'self-cocooning'... in his St. Albans home. Despite this, a movie did emerge during Saturn's transit over his Cancer-cusped 9th house, W. M. Thackeray's “Barry Lyndon”. Miffed critics described it as “as exciting as watching paint dry”.

Any critic who was astrologically literate would have been far less dismissive, however... the '9 spiritual wasteland' that is 're-born' from a cynical attitude to '7-(8) marriage' is the nail that the plot of “Barry Lyndon” strikes squarely on its head. As the orator tells us, “for the qualities and energies that lead a man to achieve the first (opportunistic marriage into money) are often the very cause of his ruin in the latter case (sustaining the marriage into money)”. Moreover, and unsurprisingly, the story is full of 4th archetypal Oedipal twists 'rising' out of 8th house “shared resources”...

At the very beginning, we are told that Barry's (Ryan O'Neil) mother-bond is strong by virtue of his father having been killed by a “duellist” – as for Ridley Scott, Stanley's Moon is in Scorpio – over the disputed ownership of some horses (equines, remember, symbolize spiritual instincts that are yet to be spiritualized)... the absent father leads Barry into a psychological marriage with his mother. Appropriately, we see Barry's “first love”, “Nora” (Gay Hamilton) very much the 'reverse-engineered' version of his mother. The 'father substitute' duely appears in the form of a wealthy Englishman (Leonard Rossiter) who is aiming for the hand of cousin Nora. There is no need to be the world's greatest-ever psychoanalyst here to work out that events would, once again, lead to a duel and to that classic aphorism of psychoanalysis, “if

there is anything worse than Oedipal defeat, it is Oedipal victory”. The convolutions of the plot lead Barry to discover that there is naught between defeat and victory (he later finds out that his “first love” did, in any case, marry his 'father' despite the fact that, all the meanwhile, he himself had been on the run for his 'parricide') and, after the pointless death of a 'good-(step)-father', Barry determines that, never again, will he become the butt of another grand Oedipal 'joke'.

But, as Jung liked to say, “a man's life is characteristic of himself” i.e. after he manages to marry (for money to “Lady Lyndon”; Marisa Berenson) without needing any kind of overt Oedipal act (i.e. Lady Lyndon's husband dies of heart failure), fate still manages to embroil him in the Oedipal drama... Lady Lyndon's son is as bonded to his mother as Barry was/is to his. You won't need to be Charles Darwin to see that this fate could easily rattle pointlessly on for another half a dozen generations... until an impotent great-great-(etc.)-grandson finds himself in Vienna and visiting a doctor who has begun to gain a reputation.

At this point, dear reader, you might be thinking, “wait a minute! Thackeray might not have used the term “Oedipus complex”, but “Barry Lyndon” tells us that he had just as much insight into it as did Freud... and, with Thackeray's description being more palatable than Freud's, we could say that 19thC folk had a better chance than 20thC-21stC-ers to resolve their (respective) complexes”. (Longstanding readers will know of our forgiving attitude to those who lived prior to Freud). Yes, no doubt about it... this is a valid point. Nonetheless, we maintain that Freud had much more to say about the resolution of the Oedipus complex than did Thackeray... or, for that matter, did Stanley Kubrick...

Many of Stanley's films are about men who are dragged unceremoniously out of the “realm of the mothers”. Perhaps the most obvious examples are his (2) Saturn return films, “Paths of Glory” (1957) and “Full Metal Jacket” (1987; note that SK's natal Saturn resides in his 2nd house, 'down' from his Scorpio beachhead/ascendant). These films are genre-siblings (they are both war films), but they are polar opposites when we consider the portrayal of the sergeants i.e. in “Paths of Glory”, we see Kirk Douglas trying to defend his footsoldiers from the whims of “nasty old men”; but, in “Full Metal Jacket”, we see Lee R. Army de-humanizing his footsoldiers so that they will become 'better' (i.e. more robot-ic) soldiers. The world is, of course, strewn with exasperated fathers who send their sons off to the army because, like Barry Lyndon, strict discipline seems to be the only way to rip them from the Eden-maternal womb but “Full Metal Jacket” tells us that, at best, it half-works (“Private Pyle” = Timothy McVeigh; but “Private Joker” has some idea of “the Jungian thing, sir!”).

One of the interesting aspects of SK's horoscope is that his (waxing) Moon in Scorpio sits just in front of his Saturn in Sagittarius. This means that, wherever SK's transiting Saturn is found, his “progressed Moon” will be in the vicinity e.g. in 1975, SK's “progressed Moon” was also emerging out of the 8th house and, in this way, SK retained an ongoing chance to 'fill in' his Saturnian experience with something more 'personal' (without having to wait very long). By contrast, anyone born 2 weeks later (earlier) than SK would have to wait two decades before his/her “progressed Moon” gave him/her the chance to 'fill in' his/her Saturnian experience. Before we compare Saturn to the Moon, however, lets spend a bit more time with the 9th archetype...

(Ch.89) VOL.4 – INTERLUDE V: “PROGRESSIVE” TEMPERANCE

At the end of our 'Introduction Vol.4:Pt.5' (scroll back 4 pages), we suggested that, because a transcendence is still possible, the 9th house is more “pre-gestational” than “gestational”... but, because the 9th house is the best place to think–intuit about gestation, it is a hair-splitting distinction, especially when a 4th archetypal expression (Cancer, Moon, ☐) is involved. But, can a “subconscious” dynamic such as the Moon really bring about more (think-intuit) “consciousness” in the 9th house? FA's answer: “of-itself, no... but”; the “but”, of course, being the Moon's 'home-away-from-home' capacity to 'nurture' whatever thinking-intuiting 'seeds' that are found to be floating through the 9th house e.g. each year, the Sun 'seeds' the 9th house; each 12yrs, Jupiter 'seeds' the 9th house etc.. Meanwhile, individuals who don't have natal 4th archetypal influences in their (respective) 9th house(s) can get a sense of this indirect effect of the Moon on '9 consciousness' when, 2x-3x in life, the Moon “progresses” through the 9th house. During this progression, of course, the Sun will visit 2x-3x, Jupiter will have a one in four chance of visiting etc.. Even so, we can ask...

Why is the progression more informative than the transit? Answer (see prior notes): emotion is more likely to develop through to feeling when it is given a chance to linger (e.g. in an astrological house, for 2-3yrs). Despite this, the progressed Moon is less a symbol for emotional development and more a symbol for the establishment, over 28yrs (56yrs) of an emotional 'platform', over which a development may or may not take place. Keep in mind that non-developing phenomena (or, as Liz Greene says it, “opera houses and chickens”) have progressed Lunar placements, so the analyst is unable to assess what has been built upon the progressed 'platform' without a direct assessment of the conscious & unconscious contents of his/her analysand's psyche...

Of course, the big transference psychoanalytical \$64,000Q persists: how can the analyst be sure that his/her assessment of his/her analysand's emotional status is correct i.e. not encumbered with the analyst's “projections”? Answer: if the analyst 'gets emotional' when making his/her assessment, then s/he is “projecting”. There is no suggestion here that analysts who 'get emotional' should not be analysts... rather, analysts who make their assessments before they have integrated their “projections” should not be analysts. In short, the key quality of the good analyst is “Temperance” i.e. the-analyst-is-the-analyst and the analysand-is-the-analysand because the former knows that s/he knows (Plato's “double knowing”) about emotional “duration”.

But, how did astrologers come to the idea of (secondary) “progression” in the first place? No-one knows for sure, but our fantasy is that one of astrology's ancient fathers had heard about life-in-the-arctic (i.e. the place where days=years) and, as a result, he became curious about what this might mean to horoscopy. Having noticed that, for example, many marriages were occurring when the individual's progressed Suns were forming conjunctions to their progressed Venuses, he spread the news. As interesting as these (usually) once-in-a-lifetime transits are, however, the progression of the Moon is the only feature of the progressed chart that highlights the through-a-full-lifetime development – it cycles through this chart over 28yrs – and, in doing so, it allows the astrologer to 'nurture' thoughts about the Moon's intercycles... not only with Jupiter and Saturn but also with the Freudian view of ego-(sex) development.

Given the 9th archetypal theme of this 'Ch.89', we will, first of all compare the progression of the Moon with the transit of Jupiter and happily note that the former

is slower (i.e. more “Temperance”-inducing). At this point, longstanding readers will recall our notes on Jupiter's paradoxical influence on the psyche: yes, because 12yrs is long time, Jupiter is in tune with the value of an emotional “long journeys” ... but, Jupiter also has its racy side: by 'bridging' signs, houses & planets behind it to signs, houses and planets in front of it, it doesn't instill the “lingering” quality that helps to bring about “emotional processing” (the retrieval of “projections”). This is not to say that Jupiter can never symbolize the retrieval of projections but, like Mercury, it has a touch of idle curiosity that undercuts the “(this time it's) personal” dimension that is the basis of a lasting emotional maturity.

It is worth noting here that the “progressed” Moon's 28yr cycle and Jupiter's 12yr cycle bring about a 20yr intercycle that nicely symbolizes Jupiter's need to slow down in the face of emotional developmental issues.

Another key difference between the Moon's progression and Jupiter's transit is their divergent attitudes they have when occupying the left and right hemispheres: the left hemispheric Moon is relatively 'happy' about “the Fall” (i.e. it is “homeward bound”) whereas the left hemispheric Jupiter is easily annoyed with being 'hemmed in' for anything up to another 6yrs (i.e. the duration required for Jupiter to traverse the '10-4 axis'); meanwhile (see 'Vol.4:Pt.IV'), the right hemispheric Moon baulks at the upper hemispheric, home-away-from-home discomfort that is rushing toward it, whereas the right hemispheric Jupiter is optimistic that it can avoid '10-11-12'.

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All this leads to questions of astrological consultation: at what point during a consultation might the astrologer discuss the progressed Moon? My own experience of reading horoscopes has led me to stay with the natal horoscope on the 1st reading, unless the client (i) is very astrologically sophisticated, and/or (ii) obvious emotional-developmental issues arise during the reading... but I must admit that my experience is very much a function of my own Saturnian-Jupiterian horoscope (i.e. I have natal Sun, Saturn and Mercury stretched across my Sagittarian M.C.).

Despite my own chart being the shaper of my own experience, my discussion with other astrologers suggests to me that, in any case, Saturn & Jupiter receive the lion's share of attention because, (i) Saturnian “stuckness” seems to be the issue that forces an individual to seek astrological consultation, and (ii) the client likes to know something about how to make his/her life more (Jupiterianly) meaningful and easier e.g. I tend to complete my readings by noting the house(s) that Jupiter is influencing and encouraging the client to direct his/her opportunistic antennae in that direction.

I tend to approach 1st consultations in the same way that depth psychologists approach their first consultations i.e. rather than get into a hot and heavy discussion about the moral benefit of withdrawing “projections” (Lunar development), I prefer to take the 1st reading as my best chance to instil the idea of anti-clockwise continuity symbolizing the links from the past to the future. There is something about the house divisions that give the novice astrologer the dodgy idea that s/he can stumble into the 'wo/man-of-his/her-dreams' when, say, Jupiter transits his/her descendant-7th house irrespective of what has transpired in the lower hemisphere... a good way to disabuse an overly dissociative attitude to astrology is to appeal to the individual's sense of the synoptic big picture... something that is easy to do if s/he has a natal...

MOON IN SAGITTARIUS: Is Elrond a “puer aeternus”?

The plot of “The Hobbit” reads as a series of separations and re-unifications. It begins in early spring with Thorin and his 12 Dwarves separating from territories familiar and, anticipating autumn, they re-unite in an un-familiar Hobbit-hole ready for their grand quest. (For FA, this is symbolized by a new-Moon at the end of Pisces filling around to Libra). Upon failing, or so it seems, to recruit the Hobbit, Thorin & the Dwarves return to their spring-(morning)-time quest... but, after he reflects a bit, Bilbo resolves to leave home and catch up. (This could be symbolized by a full Moon in Libra waning around to the next new Moon at the end of Aries). Then, as another evening falls, Bilbo is separated from the Dwarves when he confronts a trio of Trolls. (This could be symbolized by the next full Moon in Scorpio). The Trolls are defeated and the spring-(morning)-time journey is re-instigated. (This could be symbolized by a full Moon in Scorpio waning around to the next new Moon at the end of Taurus).

Now, in order for these symbolic connections to continue, the next separation is between the Elves and the Dwarves i.e. unknowingly, the Elves 'save' the Dwarves from the Orcs and, then, the Dwarves take the full Moon in Sagittarius path through the mountains that surround Rivendell. The Elves & Dwarves re-unite at Rivendell, as symbolized by the next new Moon at the end of Gemini (i.e. the crescent Moon of the summer solstice) and the Dwarves become recipients of valuable '3 information'. Thus, we can say that plot now shines under the Sun's 'heliocentric' capacity to link '9' to '3'. Elrond can be taken as a Moon in Sagittarius character who, because he is more Lunar than he is Solar, can see why re-incarnating (waning) around to Gemini is a valuable item. If we were to criticize our own symbolic reasoning here, we would begin with the fact that Elrond, although “free in spirit”, seems rather id-less...

In the first of his “Two Essays on Analytic Psychology”, C.G. Jung makes the point that “freedom” means different things to different psychological outlooks. For the Freudian, “freedom” means “instinctual-sexual freedom”; for ego-psychologists such as Adler and Anna Freud, “freedom” means “ideational-political freedom”; for the Jungian (i.e. s/he who looks beyond sex & ideation), “freedom” means “spiritual freedom”. At first, the astrologer will see Sagittarius being linked to the 3rd, Jungian meaning of “freedom” but, if we recall Sagittarius' half-animal-half-human symbol – the centaur – we are reminded that Sagittarius is always at least half-interested in the (1st) Freudian meaning of “freedom” e.g. sex has something to do with religion.

And, so, when we turn to the very instinctual symbols that gather around the Moon (e.g. crabs, dogs), it isn't difficult to guess that the individual who has a Moon in Sagittarius will be even more interested (than, say, the individual who has Jupiter in Sagittarius) in the links between family-romances and religion. Rather less easy to guess is the “consciousness” that this individual brings to these links i.e. is the Moon more focused on satisfying its instinct or more focused on nurturing Solar, Venusian & Jupiterian transits into the Sagittarian sector? Although the answer is symbolized by the Moon's aspects, we still urge astrologers to link them to a full biography...

Back in our 'Ch.86' mini-essay on John Travolta, we suggested that the “puer aeternus” archetype can be linked to the Aquarius-Leo axis because '5 Leo' is linked to the “(royal) child” archetype. Although we couldn't describe the shift from Leo to Virgo as any kind of “fall”, the fact remains that 'eternal children' most often reveal themselves via their refusal to 'step up' to the plate of '6 work'. At the same time, we

suggested that the “puer aeternus” archetype links up to the Gemini-Sagittarius axis because, '10 responsibility' can be just as distasteful to '9' as '6 work' is to '5'. Those with a Moon in Sagittarius are more likely than the other 11/12ths to be puer-oid (i.e. not necessarily puer-ile) because '9 freedom' is made to be '4 comfortable'.

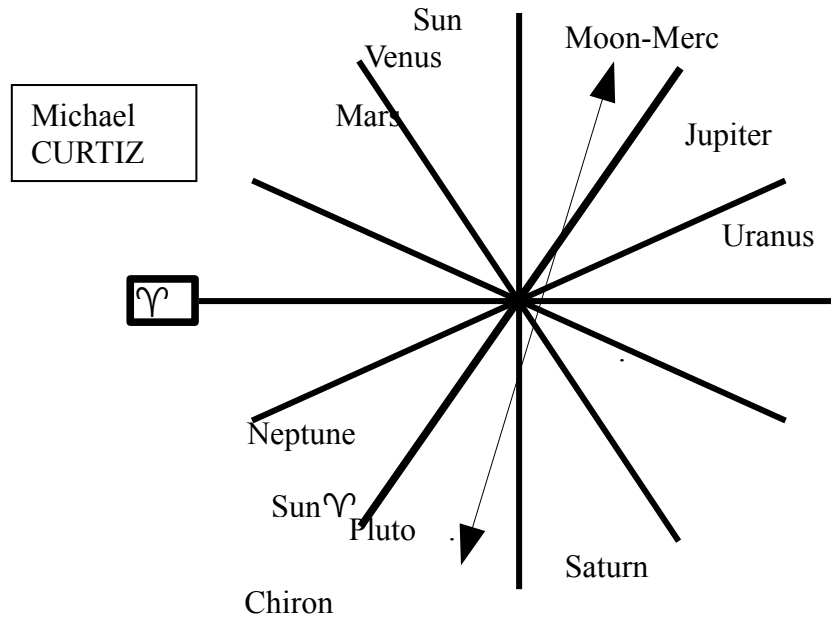
So, is it fair to see Elrond as an example of the “puer aeternus”? FA's answer, as you, dear reader, will have surely guessed, is in the affirmative. The problem with all individuals who have significant planets//angles in Sagittarius, as discussed, is the reluctance to engage the realm of Men. Marie-Louise von Franz does a excellent job of explaining how the Sagittarian (or, the Geminian who is in the habit of 'flying' up to Sagittarius; or, the Aquarian who can be said to be 'already up' whether a flier or not) is prone to pseudo-individuation i.e. although his/her intuition is used to 'create' the '3rd's that, in theory, are the basis of self-knowledge, these '3rd's are too immersed in the transcendental realm to be of much use in the day-in-day-outs of life. In short, it is easy to meditate on wisdom on a mountain-top but it may not be very applicable to the motivations of Men... let alone the motivations of wizards like Saroman.

To what extent, then, is it fair to for the astrologer to assume that a Moon (or, indeed, an ascendant or Sun) in Sagittarius individual 'is' a “puer aeternus” without drawing on any biographical information? FA's answer (the record is stuck); “yes... but”; in this case, “but” refers to the fact that Sagittarius has a right to 'believe' that it is “free” to 'transcend' the zodiac's wheel of incarnation and, thus, avoid any 'step across' to Capricorn. This 'right' is noted by Marie-Louise von Franz in her 'advice' to those who are (Jungian-ly) analysing the Sagittarian-(Geminian) 'type' i.e. there's no point trying to ground the Peter-(Peta)-Pans of the world without, first, rendering the world of “responsibility” palatable i.e. what is the point of emotional-exogamous development if it all ends up in dreary 9-to-5 jobs and mortgages in a Western world that, to a 98% degree, is absurd?

The answer seems obvious: find the 2% that isn't absurd... and, in light of the fact that Sagittarius likes 'finding' (i.e. a variation on 'long journeys'), this is a pretty good place to start. Then again, if his/her natal Moon has difficult aspects, the client may not have the “Temperance” to journey along the M. Scott Peck-ish “Roads Less Travelled”... and, so, this is where the astrolo-analyst does well to focus on the Lunar progression, wherein (i) much of the time, the progressed Moon's aspects are 'easier' than the natal Moon's aspects and, (ii) there is a sense that, at least for 11/12ths of the cycle, the world won't seem quite so absurd. If the analysand is in his/her 20's, I will point out to him/her that his/her Saturn return (age 29yrs) will coincide with his/her (second) Lunar progression into Capricorn i.e. now, at least, there will be a chance to find some “comfort and familiarity” in '10 responsibility’”.

The \$64,000Q, of course, remains: can a Lunar progression into Capricorn be 'strong enough' to over-ride a natal Moon in Sagittarius? An experienced astrologer will answer “no”. Although I don't have a statistically significant sample of Moon in Sagittarius clients, I am inclined to agree with astrologers who prefer to hold out for the Lunar progression into Aries-Taurus, wherein there is less cause for cynicism i.e. Aries is a sign of “nobility”; Taurus' 'ground' is more intrinsically comfortable than Capricorn's 'ground'. This means that the optimum 'window' for the psychoanalysis of the Moon in Sagittarius individual is around the age of 40. Rick Blain, maybe?...

EXAMPLE 89B



A good example of another kind of “Elf” is Humphrey Bogart's “Rick Blain” in Michael Curtiz' “Casablanca”. Rather than being a Sagittarian, however, we take the view that Rick is a Geminian who, after flying up the zodiac axis, 'dropped' back into (what Marie-Louise von Franz calls) “post-puer cynicism” i.e. one half of Rick's Twin-dom has become permanently separated from the second half. As illustrated in our zodiac-schema above, the director of “Casablanca”, Michael Curtiz, has a natal Chiron-Moon opposition stretched across the Gemini-Sagittarius axis. “Casablanca” was made in the early 40's, on the heels of the Saturn-Jupiter conjunction in Taurus. These two planets sailed into Gemini as the movie was made and distributed. Curtiz, as our longstanding readers can recall from our mini-essay on Errol Flynn, had been in Hollywood throughout the talkie era (the late 20's through the 30's) but the movie magic going on in “Casablanca” tells us that there might have been a bit of the “this time it is personal” about it. (Like Alfred Hitchcock, Curtiz had been directing in his native country – Hungary – for over a decade before moving to Hollywood in his late 30's... Rick, the owner of “Rick's Cafe Americain”, is 37yrs old).

“Casablanca” is not only one of the greatest films ever made (the A.F.I. ranks it third), it is also one of the great illustrations of Freud-vs.-Jung i.e. Freud's “family romance” translates so easily into Jung's “differentiation of the anima-animus” that it is hard to understand why these two depth psychologists were unable to reconcile. Those who have read through Jung's earlier writings will know that he took himself as the reconciler of the Freud-Adler split... but, neither Freud nor Adler agreed.

First, the Freudian “reduction”: the fact that Rick and Ilse (Ingrid Bergman) had a romance in Paris without Rick knowing that Ilse was married until the end of the unconscious affair tells us that this resembles the 'ig's newborn assumption that mother 'is' the world. Just as it was for Romeo and Juliet, neither Rick nor Ilse want to take their '1 masks' off... but, Rick's feeling of betrayal when it is time for 'father' to win 'mother' back (from her nursing phase) leads Rick into a struggle between '3

(narcissistic) depression' (see the first paragraph) and '4 (erotic) depressive position' i.e. the place where acceptance and subsequent psychological growth can occur). The interesting thing about 'father' in "Casablanca" is that he has become '3 split' into a number of father-(brother) figures, not only (i) Victor Lazlo (Paul Henreid), but also (ii) Major Strasser (Conrad Veidt), (iii) Captain Renault (Claude Rains)... and, even, (iv) Sam (Dooley Wilson) (v) Ugarte (Peter Lorre) (vi) Ferrari (Sydney Greenstreet). Rick, of course, starts off by taking the '3 cynical' position to all of them, "I stick my neck out for nobody". By the end of the film, however, Rick, now nearing the cusp of Cancer-into-Leo, (i) "passively identifies" with Victor (Rick accepts the hill-'o'-beans point that the upcoming 'Solar' father needs to live on) and (ii) Oedipally kills Major Strasser (Rick's "projected" superego). Before this '4-(up-down-from-10)-and-off-to-5 event', Rick threatens to kill off Captain Renault (his '3 cynical brother' who plays the mercurial role).

Second, the Jungian "(antithesis)-synthesis": Rick has no idea that he carries an undifferentiated female figure around in his unconscious (the anima) that, if he is to come to terms with his inner and outer worlds, he must differentiate. Whilever he adopts a '3 cynical' attitude (e.g. he can't even look at his girlfriend – who resembles Ilse-Ingrid Bergman – as he brushes her), he has no chance but, as the plot thickens, Rick begins to soften when Ilse points a gun at him... Rick walks up to the gun, "pull the trigger, you'll be doing me a favour" (i.e. the 'femme fatale' moment). By the end of the film, Rick begins to realize that Ilse is a "projection" of his endogamous union i.e. the 'inner marriage' needs to remain 'inner' and not be allowed to undermine his movement toward any exogamous 'outer' marriage e.g. when Rick does finally, after the end of WWII, find a girlfriend, the differentiation assures that the odds high that she won't resemble Ilse-Ingrid... and that the marriage will be a happy one (given, of course, that this future girlfriend has differentiated her animus).

OK, so onto the Freudastrological "meta-synthesis": the same-sex figure that Jung calls "the Shadow" is part-brother/part-father/part-son and, therefore, there is more scope for interpretations that can build on Freud's Oedipal basis (e.g. Perseus; King Arthur etc.) but, in any case, we still begin with Oedipus because, at some level, Rick 'truly' does want to get rid of Victor... it is only when Rick indulges his capacity for "displacement" of his emotions onto the Captain and the Major that he can 'free' up his "projection" of (his own) paternal re-newal onto Victor. With this 'freeing', it becomes possible to 'see' that opposite-sex figure that Jung calls "the anima" is part-a-ogamous-goddess/part endogamous-mother/part-daughter and, therefore, there is more scope for interpretations that build on Freud's Jocastal basis (e.g. Andromeda; Guinevere etc.) but, in any case, we still begin with Jocasta because men are suckers for "regression to the Sphinx" i.e. the intellectual cold trickery of a woman's animus. When this is realized, a man can master what seems to be misogyny because he 'sees' that what he has been really fighting is a masculine figure (not a feminine one).

If a man retrieves his Shadow-Anima-(Animus) "projection", he immediately discovers that what once seemed to be the Left Hand of the Self (i.e. Renault's abuse of power) quickly morphs into the Right Hand of the Self, "Louis, I think this is the beginning of a beautiful friendship". As the world's wisest hair-do model likes to tell us, "it won't happen overnight... but it will happen".

Chapter 90 – THE '4-10' PERI-ID

CANCER ON THE M.C. (again)

In an ideal world, the right hemisphere's 'carrot' (i.e. Jung's "individuation") would render the left hemisphere's 'stick' (i.e. Freud's "superego") obsolete. In other words, in an ideal world, everyone would, nightmarelessly, 'sleep/hibernate' through their (respective) M.C.s & 6hrs/3mnths later, they would 'wake/spring-time' without being haunted by memories of fear and control. In turn, the id ceases being a (semi)-source of neurosis and becomes nothing more than pre-ego. So much for idealism.

The best that can be hoped for in our (very) flawed world is to have all offices of responsibility occupied only by those who have both (i) natal Sun in the 10th house, and (ii) an understanding of how to avoid the Icarus syndrome i.e. an understanding of how the Sun can 'reach' down-around to the 5th house to, in turn, authenticate our understanding of the 'use by' date of the superego e.g. Christ.

This hope, however, leads us to new questions: can Leo on the M.C. avoid the Icarus syndrome as well as Sun in the 10th house? If so, does this mean that the royal partner of king-Leo (i.e. queen-Cancer) on the M.C. could also be a 'good' placement for those who would hold a '10 office'? If so, what attitude are we to take toward the M.C.'s rulers, Moon (sign) and Saturn (natural)? If our attitude is positive, are we to focus most on their natal placements, aspects or progressions/transits?

Last month (one lunar cycle ago), in our mini-essay on Kubrick's "Full Metal Jacket", we made the point that strict discipline only "half-works". One of the main reasons for this can be traced to Freud's discussion of masochism i.e. to some degree, we all 'get off' on being punished: Freud called this, "primary gain"... although your average neurotic complains & complains about his/her neurotic symptoms, s/he likes the fact that s/he is punishing him/herself for his/her Oedipal guilt (because she 'gets off' on being the sadist i.e. there is plenty consolation that s/he is doing the punishing not some/One else). At this point, the FA-er who has Cancer on his/her M.C. is sure to remind us that Cancer is one of the 'sadistic-erotic' (not 'masochistic-narcissistic') signs. To such reminding we reply: precisely, that it why we began this section noting that strict discipline only "half-works".

OK, so what about other half... the carrot (not the stick)? To what extent does the individual with a Crab-M.C. succumb to a "superego-id conflation" that leads to becoming too hard on the outside and too permissively soft on the inside? Answer: to the extent that the integrating '3rd' (i.e. the ego) has not been established. This means that the astrologer needs to look closely at how well the Crab-M.C.-er has embodied his/her right hemisphere... especially the houses either side of the descendant (recall, here, that the 6th and 7th houses are more focused on 'surviving the upcoming winter' than the more transcendently-orientated 8th and 9th houses). For example, if the '4-10-er' confesses to "projecting" a significant slab of his/her (♁, ♀ or ♃) descendant onto his/her partner but is yet not very interested retrieving it, this isn't a good omen for what might 'follow' when things move up to the M.C..

At this point, the more 'circumspect' FA-er might interject and point out that an M.C. that demonstrates too much 'carrot' will in any case be 'balanced out' by a Capricornian I.C. 'stick'. This is a fair point... yet, it still begs a further question that we have, in any case, already asked: to what extent does the Cancer M.C. individual

“project” ‘from’ his/her “inert identity” with his/her ‘mother image’ (or mama’s boy phantasy etc.) down to his/her I.C. and, again, show no interest in retrieving it?

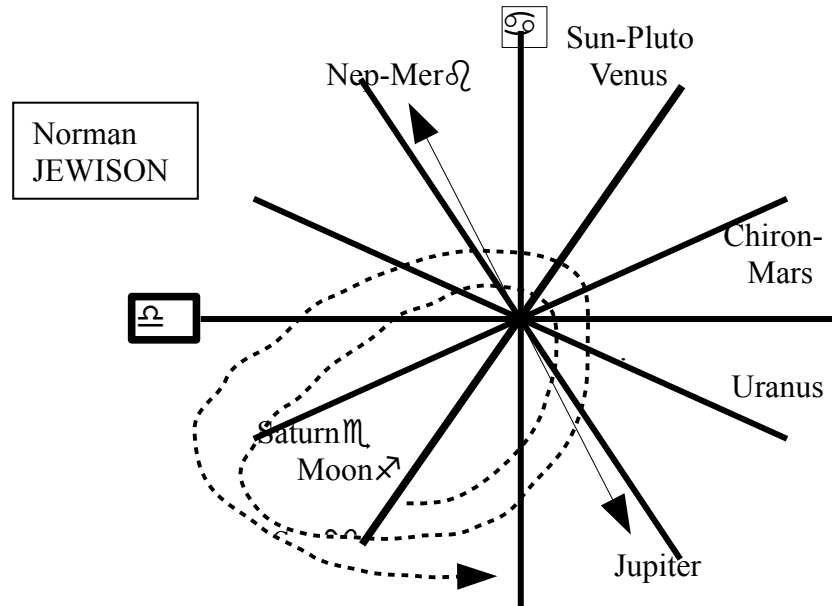
Now, dear reader, don’t get fooled here! Any individual (not only those with a Cancer M.C.) who fails to retrieve “projections” onto his/her I.C. will appear to be a ‘softie’ to the endogamous section of his/her constituency. One very obvious example of this is Israel i.e. ‘she’ defends her ‘left hemispheric’ citizens against ‘10-ish’ forces, whether aggressive or diplomatic, that would wish ‘her’ to ‘grow’ down-around from ‘her’ ascendant, through ‘her’ I.C., and up to ‘her’ descendant (e.g. up to a point, the U.N.)... but ‘her’ deafness to exogamy means that ‘she’, like any ego-less nation-state, can’t see any benefit looking ‘beyond’ the I.C. to (Aquarian) ‘5 sublimations’ (... you don’t need to be Einstein to know that all this ‘blindness’ is heading for some serious Saturn-Pluto hellfire over the next few years).

The intention (as noted in the paragraph above) to “defend a left hemispheric constituency” is ‘inflamed’ by the problem, outlined in ‘Ch.89’, of Cancer’s ‘daytime siesta (pregnancy)’ that re-awakens into the Leo’s-Virgo’s ‘busy afternoon (re-birth)’ i.e. the Crab M.C.-er moves across to his/her 30° of Leo and ‘wakes up in the middle of the night’. In turn, his/her ideas and ideals about heroism become ‘centred’ in his/her 11th (and/or 12th) house(s), meaning that the (easier?!) task of building a persona-mask-initiative can be compromised (... let alone the task of “passive identification” with the same sex parent that looms at the I.C.!). From the outside, this problem can be easy to spot (e.g. countless individuals have a Sarah Palin-esque, ‘global’ naivete) but it can be difficult to spot too (e.g. even non-political people have ‘11 ideals’).

To be sure, a Leo flavoured ‘post-mid-night’ snack of idealism doesn’t have to be a ‘bad’ thing... not the least because ‘5’ has the capacity to “sublimate” that which it touches (e.g. ‘10 tyranny’ could be ‘cooked’ with ‘11 democracy’ for a new political attitude to be ‘created’). This means that we can’t jump to conclusions until we have gained a sense of the individual’s overall horoscopic ‘direction’ i.e. clockwise or anti-clockwise? In other words, if the individual does manage to enact ‘5 sublimations’ in his/her gestational (i.e. collective) realm, we would still need to know how ‘incarnate-able’ (i.e. into the lower hemispheric tumult) these are before they can be equated to the ‘5 sublimations’ that are slated in the (Capricorn-or-Aquarian cusped) 5th house. And, so, once again, we find ourselves back at the equation that was presented at the head of this section... is the (right hemispheric) ego in a growing-flexible state?

Because of these subtle ‘waking-up-after-midnight-(but-before-dawn)’ issues, the question is raised about whether it might not be a ‘bad’ idea to ‘stay awake’ from 10.00PM (i.e. the 9th house cusp) all the way through 12.00AM (i.e. the M.C.) because this, at least, promotes the anti-clockwise sequence. This means that the Crab on the M.C. individual would (often with a Geminian ‘9 consciousness’) opt against ‘foetus’ (i.e. sleep) and accept the ‘matriarchal’ (i.e. waking) responsibility of ‘delivering’ the foetus-infant all the way to its sublimating child-dom. And, so, yes, it is a ‘good’ idea to consider the natal/progressed placements of the Moon (+ Mercury), the ‘rulers’ of these house cusps along with the full inventory of ego-developments. In turn, FA-ers who are not Crab on the M.C.-ers can draw on memories of the progressions of their (respective) Moons (+ Mercurys) through their (9th+)-10th house(s) but, whatever this case, they are useless if they remain ‘un-informed’ by their (respective) descendants.

EXAMPLE 90A



Norman Jewison, a Sun-M.C. in Cancer, was probably the best choice for the director of “Moonstruck” (1987). If there was an astrological reason for Norman not to have been the director, then it might be fact that his natal horoscope is without the Lunar phase that is exalted in “Moonstruck” i.e. the full Moon is that which “brings the woman to the man”. But, as evidenced in the chart above, Norman's natal Moon is full-ish (in Sagittarius), and his (2nd) Lunar progression would be only few degrees short of full-ness when “Moonstruck” was receiving a batch of Oscar nominations in early 1988... when Saturn was transiting his natal Moon. Not bad.

One of our original reasons for zooming in on the horoscopes of film directors was to help us to see the similarities and differences between '10' and '5' (e.g. Stanley Kubrick – see prior 'Ch.89' – is a Sun in Leo on the M.C.) i.e. if there is any form of '5 creativity' that necessarily defers to '10 delegation' then film directing would have to be it. Most film buffs like to read about the 'atmosphere(s)' on the sets of different directors... for example, Kubrick is known to have been rather autocratic and would not hesitate to fire anyone who opposed him. Norman, by contrast, had a reputation for being the 'softie'... which is why he was probably the best choice for “In the Heat of the Night” (1967, 20yrs earlier), a story about racial prejudice and its “reverse” in the era of Martin Luther King. The great acting in that film would have come out of Norman's relaxed creative 'atmosphere'. But, let's roll things forward again to...

“Moonstruck”, unsurprisingly, has something to say about the 'endogamy-to-exogamy' transition i.e. “Loretta” (Cher) is engaged to “Johnny” (Danny Aiello) but she winds up bedding Johnny's brother, “Ronny” (Nicolas Cage)... but, when it looks as if she is now confronted with a Venusian choice, mama-bound Johnny calls off the engagement i.e. 'Fate', making the choice for her, prevents Loretta from discovering the extent to which Ronny's rebellion against his mother is mere compensation. This is something that Loretta's mother, “Rose” (Olympia Dukakis), would want to know about her future son-in-law because her own loveless marriage has forced her to the

conclusion that it is best to marry someone you can 'see' i.e. if you are “in love”, you are, like Oedipus, 'blind'. No wonder that Loretta's grandfather (Feodor Chaliapin) has decided to stick to tending his dogs.

The issue of Fate is, arguably, a stronger theme than endogamy... Loretta is a widow and she has concluded that her husband died because she was (they were) not observant-enough of the religious dimensions of marriage e.g. she insists that Johnny gets down on a knee to propose and that they need to marry in a church etc.. Loretta “resists” Ronny's advance because not only is he altogether too pagan but also she is under the spell of her hardened '10 mother'. But, that's the point: 'outer observance' is no insurance against anything if can't be matched by 'inner observance'... and, so. Ronny taunts Loretta “... we are here to ruin ourselves; to love the wrong people and die; the storybooks are bullshit”.

There is nothing about this shift of emphasis toward Fate that diminishes our Freudian analysis of this triangle. Indeed, Freud was no less interested in the “slips” that people make when their (not really) conscious desires have not to come to terms with their sub-(un)-conscious desires. In “Moonstruck” we are given the insight that these “slips” are usually easier to spot in others rather than ourselves (“projection”) when (i) Loretta 'sees' that Ronny had unconsciously “slipped-ripped” his hand into a bread-slicer because, also unconsciously, he 'knew' that his fiance would not marry a one-handed man and, therefore, he could call off the engagement without having to consciously face his 'true' feelings & (ii) Ronny 'sees' that Loretta had unconsciously “slipped” into her marriage with a man who was not long for the world because, also unconsciously, she 'knew' that she didn't want to be married to him. In other words, things that appear to be blows of an ingrained, “genetic” Fate are, in fact, results of a non-ingrained, arrested developmental disconnect between conscious-unconscious.

This is not to say that there is no ingrained, “genetic” Fate within life. This is only to say that it isn't a bad idea to leave “God's mysterious ways” alone until after the conscious-unconscious connection has been explored. Indeed, Norman would go on to explore “God's mysterious ways” 7yrs on when, in “Only You”, he had Marisa Tomei galavanting about Europe trying to find her 'true love' as had been named on her Ouija board i.e. at the mercurial crossroads the only thing that Zeus' messenger, “Damon Bradley”, can do is ask a pertinent question... it remains for humans to find their answer. Or, as made clear in Norman's “The Cincinatti Kid”, the maturation of the intuition is signalled by “the wrong move made at the right time”.

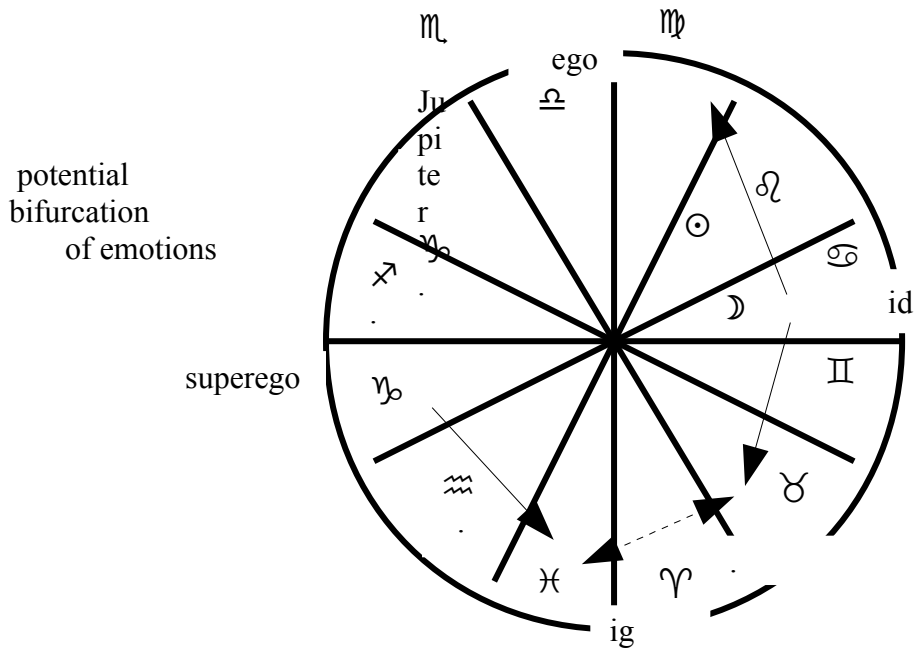
If we roll Norman's biography back half a cycle of Saturn (progressed Moon) from his “Moonstruck” success, we are not surprised to see him making two movies with religious themes. In many ways, however, “Fiddler on the Roof”, is not so much about Jewish patriarchs (matriarchs) working through the subtleties of, “yes, I know we are the chosen people but, once and a while, can't You choose someone else?” as it is about the eternal clash between tradition & innovation ('10 traditionalist' “Tevye” has to bow to '11 new ideas' heading straight for Siberia). One year on, and Norman was happy enough to take an innovative attitude to (at least for Jews) an innovation: Judas Escariot was never happy about the problems that spring out of populism, “♪♪ so if y/You are the Christ the great Jesus Christ, prove to me that y/You're no fool, walk across my swimming pool ♪♪”.

(Vol.4; Ch.90) – INTERLUDE: CARROT-TIME vs. STICK-TIME

When Freud started out as a psychotherapist, he was treating patients whom had been referred to him by other doctors. In this way, Freud was primarily focused on what was originally thought to be a physical ailment (by the referring doctor) but was, in the wake of a negative physical examination, thought to be a physical (set of) symptom(s) of a psychological ailment. In turn, Freud's patients weren't turning up to their sessions saying things such as, "I'm frightened, I'm angry, I'm confused, I'm distracted, I'm sad, I'm frustrated, I'm stressed, I'm numb.." (i.e. emotion or lack of emotion) but, instead, they would say things such as, "I have aches, I have dysuria, I have indigestion and "food allergies", I have asthma that is exacerbated by "stress", I have migraines, my vision fails me in odd situations, my arm goes numb, if there is something 'going around', I always seem to get it..."

It is now over a century later and, although (depth) psychologists do still have clients who come into therapy as a result of a 'mysterious' physical maladies, there is enough interest in psychology in the general public these days that (perhaps) most of the clients come to their sessions with their emotion on their minds. Most of the time, the psychotherapist is 'happy' about this 'advance' because this means that the client is hip to "psychosomatic medicine" i.e. the 'primary' event is the emotion... that may either (i) 'flow up' into the client's '8 feelings' or (ii) 'flow down(??)' into the '2 body' to 'cause' the 'secondary' symptom...

The reason that we added the "(?)" to the term 'flow down' is because this is somewhat misleading i.e. the zodiac tells us that '4 emotion' can 'flow up' into the '6' aspect of the body. This is why (see FA's "4 Corners of the Cosmos: Vol. I"), we have been encouraging our readers to be able to re-imagine the zodiac with various 'tilts'; for



By this, we are not implying that all bodily symptoms are a result of emotions 'falling back' from Cancer to Taurus nor that all bodily health is a result of emotions 'climbing up' from Cancer to Virgo... as Freud tells us, a symptom could be 'caused'

by Capricornian fear 'falling forward' through the confusions of Pisces and into the Taurean body. Rather, we tilt the zodiac to illustrate the 'stop-gap value' of Virgo i.e. if the analysand gets emotional but is yet to develop the capacity to deliver it over to feeling, a physical routine (e.g. '6 work, service') is an acceptable stop-gap because it 'adds' to '4''s interest in developing the emotional life with a 'carrot'.

* * * * *

If, dear reader, you are pedantic about interaction-ology (of course, if you are reading this, you probably are) you will have closely followed the transit of the Moon through your horoscope and noticed what happens in the few hours either side of the hard angles. Because this action is Mercurial (i.e. '3 information-gathering'), you are given the chance to think (if not about your feelings, then) about your emotions. This may lead you to align the Moon with what Freud called the "pre-conscious" i.e. there is a 'softness' as it 'flows up'... as opposed to the 'hard up' of transiting Saturn. Yet...

The '10-stick-4-carrot' idea comes into its own when we compare the cycles of Saturn and the progressed Moon i.e. the duration of the cycle in both cases is, give or take, about 28-29yrs. This means that, whatever aspect the Moon and Saturn have at birth, it will, more or less, be maintained throughout life. (Here, of course, we have a sharp contrast to the progressed Moon-Jupiter intercycle discussed in 'Ch.89').

Now, of course, we need to acknowledge here that transiting Saturn will form all possible aspects to the natal Moon and the progressed Moon will form all possible aspects to natal Saturn over each 29yrs cycle and, so, we won't get carried away with the image of an ass or a donkey leashed to a mill... but, then again, we don't shy from considering the difference between, say, a natal Saturn in Capricorn that is 'flanked' by (i) a natal Moon just ahead (e.g. in Pisces) or, (ii) a natal Moon just behind (e.g. in Scorpio) i.e. is it better to have the progressed Moon working as a kind of 'advanced guard' to Saturn (as it were, 'softening up' each sign before Saturn 'hardens' it a few years later)? or, as a kind of 'repairer' of Saturn (as it were, 'softening' the signs that Saturn had been 'hardening up' a few years before)? For a specific example, you can see that Norman Jewison has an 'advanced guard' type of natal Moon (in Sagittarius just ahead of Saturn in Scorpio)... that is further emphasized because it is (almost) a full natal Moon.

For FA, the answer to the questions posed in the prior paragraph depends on the attitude that the individual takes to his/her emotional life. If the individual takes a "Moonstruck-ish" observant attitude, we take the view that a Norman Jewison-ish 'advanced guard' (especially when it is emphasized by fullness) is well worth having. For another example, let's launch into another 'confession time'.... my horoscope has a very wide Saturn-to-Moon square (from Sagittarius to Pisces) and, so I have a 7yrs 'advanced guard-(softener)'. This means that my Moon won't be much help without a good 'emotional memory'. For a long time, I confess that I preferred to look ahead rather than behind (especially 7yrs) but it has improved enough in the last few years that I see the value of 7yrs of 'carrot-cultivation' before the 'stick' comes around.

I suppose that, on the other side of this ledger, I could complain about having to wait 22yrs before my Lunar progression rolls around to where Saturn happens to be transiting at the moment (i.e. Scorpio-near-the-9th-house-cusp) but you can't have things both ways. So I won't complain... at least, not 'officially'.

MOON IN CAPRICORN: Bilbo recalls his controversion

There are many 'raw', 'cookbooky' things that can be said about the Moon in Capricorn but, if you have read through the recent few chapters, you will know that they need to be taken with a grain of salt. For example, although it may appear as if a Lunar-Goat individual's emotional life has much more ebb than flow about it (e.g. s/he feels 'cold-wintery'), you will also know that, to be fully fair to him/her, you have to invest in the quality of the flow rather than the quantity of the ebb. The 'gushing' individual who, (arche)-typically, has a natal Moon in a spring-summer sign, has the (reciprocal) challenge of searching for quality in amongst all his/her quantity.

A big part of this qualitative assessment, of course, will be based on how well the individual has dealt with the Cancer-to-Sagittarius spiritual 'rise'... and, in turn, this will take the assessor to not only the placement of the Sun but also to that which the horoscope does not reveal... how full s/he has 'lived' his/her 'inner' biography.

Although we have to introduce a certain amount of temporal speculation, it is likely that the Hobbit's/Dwarves' journey through the Mountains of Moria coincided with the passage of the Sun through Cancer. Because Bilbo and Thorin (& the rest of the Dwarves) undergo a Castor/Pollux-like 'split' in this phase of the journey, we can make a second speculation i.e. Bilbo's sidetracking through Gollum's lair symbolizes the "reciprocal incest" of the Moon through the upper hemisphere (then to roll back around to its next new at the end of Cancer). And, so, instead of taking the view that the Gollum has a (full) Moon in Capricorn, we prefer to fantasize that Gollum's and Bilbo's combined chart displays a (full) Moon in Capricorn i.e. Bilbo gets the chance to "project" his "shadow" in a way that he can emote/feel it.

There are two distinctly '10-ish' episodes in the interaction between Bilbo and Gollum (i) Gollum's final riddle invokes the gloom-'n'-doom of autumn-to-winter '8-10' "the thing all things devours; birds, beasts, trees, flowers; gnaws iron, bites steel; grinds hard stones to meal; slays king, ruin town, and beats high mountain down" is 'chronos-time' and (ii) Bilbo is introduced to the advantages of being invisible... just as someone holding a '10-office' can hide any number of character flaws behind it...

But, as noted above, Bilbo's introduction is laced with Lunar emotion-feeling and, as a result, he is able to take the moral step of registering his "projections" onto Gollum i.e. the scene in which, due to his invisibility, he gets the chance to decapitate Gollum but, because of (as Tolkien writes it) "a sudden understanding, a pity mixed with horror welled up in Bilbo's heart", Bilbo jumps over & away from him instead. The understanding, of course, is the retrieval of projection, "perhaps I too would be as miserable as this creature had I lived in his permanent winter?"

As longstanding readers are aware, we link Freud's "primal scene" to Jung's "shadow" i.e. everyone "represses" their (respective) urge to do away with the same-sex opponent but, eventually, these urges "return" to us in a "projected" form i.e. we meet someone who wants to do away with us. Now, of course, many lives never reach the point (e.g. mid-life, as it is with Bilbo) of having to confront the moral dimension of "projections" but, if, dear reader, you are Platonic (Cathar-ic) enough to entertain the notions of reincarnation and karma (notions that should be within the reach of a Goat-Moon individual), you will know that the-sooner-the-better.

Whenever our attention turns to the "projection" psychodynamic, we remind ourselves to review one of the great books written about it, Marie Louise von Franz'

“Reflections of the Soul: Projection and Recollection in Jungian Psychology” (1978). In it, Marie-Louise explains why a “projection” can't be said to 'exist' until it is time to “re-collect” it (prior to this time, this psychological situation is better described as “identity”). In other words, when an “identity” no longer works favourably, the time has come to form a “(real) relationship”. As our longstanding readers know, we hold the view that dissolution of “identity” 'begins' at the I.C. (via a 1st person experience of the soul) and 'develops' up-around the right hemisphere. But, to what extent does it 'end' in the right hemisphere? Wouldn't unnecessary suffering be radically reduced if our '10 leaders' were properly informed by '4-5-6-7-8-9'?...

Because the Moon is (i) is a kind of emissary of Cancer/I.C. and (ii) cycles the zodiac-horoscope fairly rapidly, it is one of the most useful “re-collectors”. Arguably, the Moon's useful-ness doubles as it rolls (back) down the left hemispheric signs and houses because the “projecting” individual only has to eat his/her humble pie for two weeks i.e. the karmic load, 'received' at Capricorn, reaches its 'use by' date when the Moon returns to its '4 home' (compare, for example, to Saturn's 14yrs).

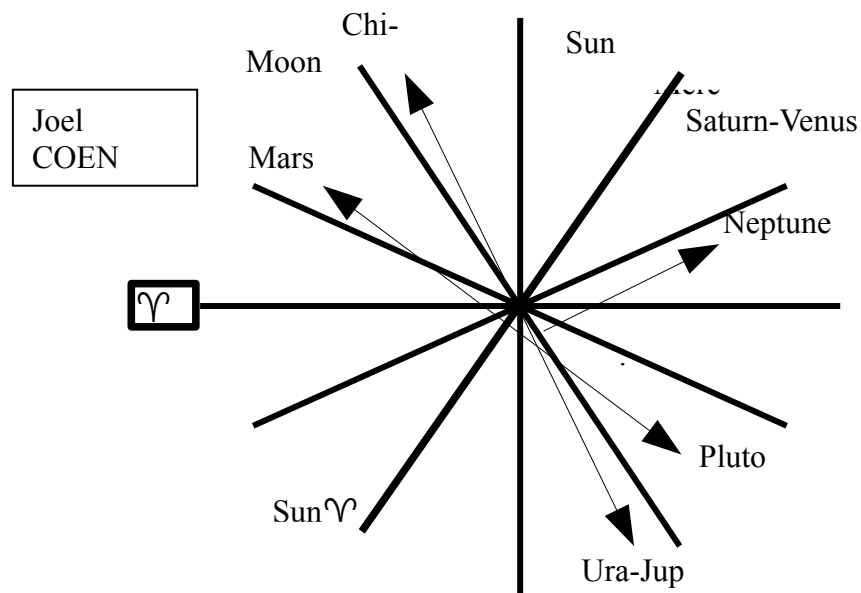
One of the most challenging tasks for the psychotherapist is to know the right time to 'mid-wife' a “projection retrieval”. Because a Moon in Capricorn-er tends to err on the side of caution, this may be a 'good' Moon placement for an analyst. Even the most poorly trained psychotherapist can spot “projection” (i.e. his/her analysand 'gets emotional') but the therapy may work better if the analyst waits for a couple of weeks before 'pressing' his/her analysand with it. Similarly, a Moon in Capricorn-er should make a 'good' spouse for the occupier of a public office i.e. s/he is well placed and timed to witness his/her spouse's emotions and, therefore, s/he is well placed and timed to reveal the concomitant “projections” to his/her spouse before s/he devises a way to bumble-stumbles into unnecessarily destructive tyranny.

The key to understanding for the “shadow” is that its “de-repression” (i.e. the 'raising' of it into consciousness) should lead the individual to see him/herself as just another flawed human, neither particularly better nor particularly worse than other flawed humans. (“Judge ye not...”). If, however, ego-developments have been so poor that the “individual shadow” has no boundary between it & the “collective shadow”, the individual feels him/herself as either God or the Devil or both.

For FA, Bilbo's ego is reasonably well developed but not developed-enough to “integrate” the “shadow” that he “retrieves” from Gollum i.e. instead of becoming a 'friend' of '12-11-(regressive)-10 Gollum', he jumps straight over him and as J.R.R.'s chapter heading explains, Bilbo jumps “out of the ('10') frying pan and into the ('1') fire”. Because this is the point at which Bilbo is re-united with the Dwarves, it seems that the Dwarves have, in the meantime, regressed from '4' back to '1'... but, for FA, the Dwarves are nearing (what is for them) an unfamiliar zone at the end of Cancer. In other words, the Dwarves are just about to enter untransformed Sun in Leo when the “eagles” come to save them from getting burned.

At the basic level of enjoying a story, I have to admit to groaning whenever a hero (or set of heroes) are saved at the last minute by something miraculous (“aw, it doesn't matter what kind of hole they are in, just send in the eagles!”) but, when we look at it psychologically – neither Bilbo nor the Dwarves are “grounded” enough to deal properly with evil – we see the point of J.R.R. taking such synoptic liberties.

EXAMPLE 90B



In the 3rd act of Joel's (1st) Saturn-return feature film, “Blood Simple”, “Roy” (John Getz), an Oedipal-'son' coming to the wrong conclusion that 'mother', “Abby” (Frances McDormand), has found yet another 'son' (i.e. Roy graduates from 'son' to cuckolded 'father'), chokes on his Freudian laugh. The genius of the Coen brothers – Joel shares writing credit with Ethan – is their capacity to cajole their audiences into the idea that they are watching a genre film (i.e. in this case, noir) but, then, tweak it in the direction of another genre (i.e. in this case, screwball comedy). Joel and Ethan may be cinema's greatest hybrid-genre film-makers (i.e. in this case, screwball noir).

In addition to mixing & matching genre, the Coens are known for populating their films with dream sequences. In “Blood Simple”, Abby might like to believe that she has left her husband behind but her dream suggests otherwise. In their 2nd movie (Ethan's 1987 Saturn return), “Raising Arizona” – another screwball noir (what's so funny about kidnapping?) – “H.I.” (Nicolas Cage) dreams of his looming apocalypse and his possible redemption.

Indeed, the whole plot of Joel's/Ethan's 3rd film, “Miller's Crossing”, revolves around a particular dream: “Tom” (Gabriel Byrne) repeatedly dreams about his hat blowing away from him in the wind. Based on “Blood Simple”, we can guess that J/E know enough Freud to know that a repeated dream means that the dream's 'issue' is in need of urgent understanding. So, what is the 'issue'? Answer: Tom, a ganglander, is about to get a chance to redeem his soul (i.e. if he spares the life of his 'girlfriend's' brother)... but, this act brings a trail of consequences that lead him to regret his 'loss of head'. But, does the hat always refer to reliance on the thinking function?...

So, once again, we have arrived at the Freud-Jung 'split': Freud's “reductive” approach to dream interpretation would see Tom's hat being a “sign” for one correct answer, whereas Jung's “synthetic” approach would see Tom's hat as a “symbol” for many possible answers. As 'creative' as Jung's approach is, it soon bumps up against the problem, as Jung himself admits, of interpreting dreams in a (small case 's') self-

servicing way. For example, a hat doesn't always refer to the thinking function e.g. the 'phallic' head being inserted into the 'fornix' of logic (note that "Verna"-Marcia Gay Harden, the despised girlfriend, messes with Tom's psyche and steals his hat)... a hat could refer to the intuitive function e.g. priests and shamans wear hats too.

In other words, the hat could symbolize thinking-intuiting being employed in a (not necessarily small 's') s/Self-servicing way i.e. before a symbologist decides what a particular symbol might mean, s/he needs to insert it into its context. In "Miller's Crossing", the hat is something that Tom is determined never to doff... meaning that it is a symbol for prideful "identification" with thinking-intuiting that is heading for a 'fall' whenever it comes up against a problem that needs to be solved by a feminine function i.e. yes, Tom has good 'reason' to shoot his girlfriend's brother, but this plot is not about 'reason'... it is about 'feeling'. As John Goodman's Devil says in "Barton Fink" "I know what it feels like when things get all balled up at the Head Office, so I help people out, I just wish someone would do as much for me".

Fast forward a decade or two and we come to a character who doesn't have to worry about redeeming his soul because he never had it in the first place (to lose) i.e. "Anton Chigurh" (Javier Bardem), rather than worry about how to play the various cards that he is dealt, decides that he will be the dealer i.e. God. In "No Country For Old Men", Joel-Ethan reveal how close their sensibilities are to Cormac McCarthy's "existentialist angst" world. "Sheriff Ed Bell" (Tommy Lee Jones) laments that he is over-matched by the various degrees of evil in the world... but, because the sheriff is unable to admit that "Anton" could be doing God's work (i.e. Charles Darwin might have discovered the 'law-of-the-jungle', but only an omnipotent omniscient God could "create" this law), his father accuses him of vanity...

It is interesting that no-one (except their mothers) would lament drug-dealers slaughtering each other... and, so, our sympathies go easily to "Llewelyn Moss" (Josh Brolin) when he stumbles onto the stray \$2,000,000. The trouble is, however, that our sympathy for anyone making a bee-line for the next volume of the "Darwin Awards" (i.e. those who remove themselves from the evolutionary tree before passing on their genes) does have its limits... as Sheriff Ed Bell says it, "he's seen the same things that I've seen and they sure have made an impression on me".

Indeed, because Llewelyn fails to take the deal that Anton offers him – he can save his wife by sacrificing himself – our sympathies now move from him over to his wife, "Carla" (Kelly MacDonal)... where, finally, we are taken out of the Darwinian realm and across to the difficult moral problem of collateral damage (although some will suggest that this problem is raised much earlier with Anton's 'air gun murders', our reply is that these are no different to the hundreds of fatal strokes that God deals out on a daily basis). Now, as a Devil's advocate, we could say that Carla was 'guilty' of an overly endogamous marriage but, for such a minor 'crime', we can do little but complain that execution is way too severe a punishment.

Then again, we can look to Joel's '4-8-10' emphasis and realize that, although we can never answer questions about whether the world should or should not be fair, we often have to consider the extent to which a particular individual has managed to 'live out' the main thing that s/he has specifically entered his/her body to 'live'. Take, for example, 'living out' the experience of being a mother's daughter.

Chapter 91 – THE '4-11 PERI-ID'

CANCER on the 11TH HOUSE CUSP

Freudastrology's own 'gestation' occurred in 2003-(early)-04. With not a little irony, we came to our decision about how to portray '(9)-10-11-12' 'gestation' during our 'gestation' i.e. we decided to rebel against the 'traditional' views of the 11th house – “friends, groups, hopes and wishes” – and, in turn, liberate our own eccentric view of the 11th house – “un-born, extra-human, reaction formational, raw-animus, supra-un-consciousness” (NB* 'un' is placed in the midst of the term “supra-un-conscious” because being “above consciousness” is “unconscious”). Of course, having drawn on the archetype of liberation to describe the archetype of liberation, we have to expect that 'traditional' astrologers will look to their 10th houses to counter-liberate us.

But, is there a counter-counter-liberator? Greek mythology fans say “yes; the 9th archetype”. Moreover, '9' offers the advantage of good contact to 'personal' levels of the synoptic life-cycle e.g. after she becomes '9 Zeus' queen, '4 Hera' has no plans to 'cut-off-her-nose-to-spite-her-face', probably because both '9' & '4' have had their chance to see what happened to '11 Ouranos' and '10 Chronos' when they refused to intuit the meaning of the 'antegrade vs retrograde' dichotomy i.e. if the individual enters his/her 11th house having established a solid, '5-6-7-8 centroverted' ego, s/he is more likely to hang onto his/her humanity in the face of any “regressive” antics that are 'spilling' back from his/her 1st & 12th houses. Indeed, s/he may even spend his/her time charting a path to his/her I.C. (in crazy democracy, this may amount to 98% of his/her time). And, with this preamble, we now ask pertinent 'Chapter 91' questions: to what extent might the individual who displays the Crab on his/her 11th house cusp become too comfortable staying put? and, if not, to what extent might s/he entertain 'f/Falling' all the way down-across to the '9-4-Zeus-Hera' zones of his/her horoscope (if Sagittarius on not on his/her I.C., it won't be far away)?

To the first question posed above, we could point out that, by its very nature, the 11th house/archetype is too generative of “sudden change” to allow the individual (with any sign/planet on/in the 11th house!) to get very comfortable. Such a point out, of course, leads us into the ongoing puzzle of '4' in the home-away-from-home upper hemisphere i.e. does '4' bring comfort to '(7-8)-9-10-11-12', or does '(7-8)-9-10-11-12' bring discomfort to '4'? The answer (and, yes, the record is stuck, again) needs to be reached on an individual-by-individual basis e.g. does s/he (i) indulge in unreflective, opinionated (as Jung would say, “everybody knows”) populisms or (ii) think through his/her ideas within a context of (if not developed, then) developing 4 epistemological functions? In other words, only after this 2nd question is answered is it worth looking at the problem of a water sign on the 11th house cusp. If an astrologer informs his/her client that s/he needs to become a “Truman” (see Peter Weir's “The Truman Show”) and 'navigate' his/her way to his/her ascendant through his/her 12th house, s/he may, instead, access Cancer's version of feeling and “regress” to his/her M.C. (noting that the early degrees of Cancer will be in the 10th house).

There is a sense in which Jung's psychology – the animus (& anima) – is more 'tuned in' to the 11th (& 12th) archetypes than Freud's psychology – the masculine ego ideal (& feminine ego ideal) – and, therefore, the astrological depth psychologist may do better as a 'Jungastrologer' when inspecting the 11th houses of his/her analysands.

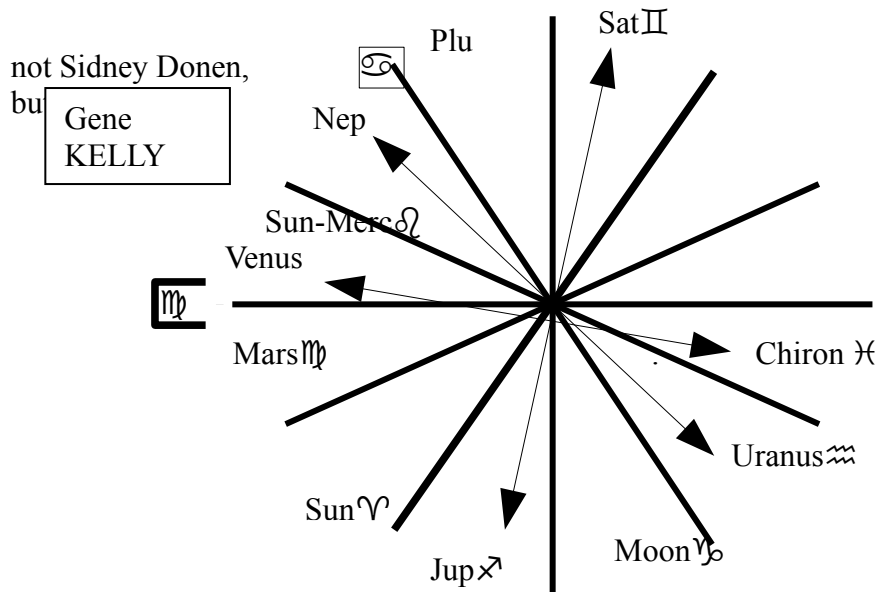
Still, because so little can be done in the face of rampant idealism, we are of the view that it doesn't really matter what psychological language is adopted. Can we hold to this indifference, however, when '11-(12)' is-(are) interacting with an 'erotic-sadistic' sign (and/or planet)? Might not a Cancer on the 11th house cusp individual be able to join a 'group' that is keen on '4 nurturing' the line where the collective stops and the individual begins? The answer, in one part, depends on how well the natal Moon and Sun are operating... and, in another part, depends on how well the Capricorn cusped 5th house can draw a (raw, if somewhat 4-feminized) "animus" down-into a far more 1st personal-creative realm...

This brings us to the very delicate issue of gender... an issue that, to my mind, Jung was far more "sexist" about than Freud. In other words, whereas Freud inched his way toward the importance of a female analysand's "pre-Oedipal attachment" to her mother (i.e. to her left hemispheric "matriarchate"), Jung was more interested in the tendency of a female analysand to leave her '11-1-3-5-7 thinking-intuiting' on the backburner of arrested-delayed development... to, in turn, place her in the diabolical hands of her (raw) '11 animus'. If this cuts deep (or better, high) enough, '11's extra-human power overcomes whatever feeling-sensing she had already mastered (men in her vicinity might be envying how easily she had done so), and a "possession" occurs that makes a lie of the idea that woman is the "fairer sex" (e.g. flagrantly depicted in Kurosawa's "Ran" & Shakespeare's "unsex me here"). Further, we could wonder to what extent Cancer on the 11th house cusp in a woman's chart might soften (or, even, 'cocoon') her raw animus in unfavourable ways.

Back in 'Ch.89', we had suggested that the "Puer Aeternus" archetype is best thought of as a 'trans-(meta)-archetype' i.e. the "eternal child" covers '3', '5', '9' and '11'. In her book, Marie-Louise von Franz (a Sun in Capricorn) does not give details on any "Puella Aeternus" but you don't have to be Jung to work out that there is not much between the "Puella" and the "animus hound"... Jung can't resist quoting one of these creatures, "unfortunately I am always right". Nor do you have to be Jung to work out how daunting it would for a psychotherapist (of any persuasion) to take on this degree of '11'. Still, we recall M. Scott Peck's, useful admission that it is difficult to assess, at first interview, who are the 'good' candidates for psychotherapy e.g. it is entirely possible that the issues raised in first meeting expose a "narcissistic wound" that seems too deep for a (healing) I.C. transference to occur... but, this wound could be disguising a deeper wound that, ironically, is healable.

And, so, in coming to the 'upside' of having Cancer on the 11th house cusp, we realize that the Crab's "staying put" (e.g. cocooning oneself inside an electorate) is at least better than having a more labile sign on this cusp that 'inspires' regression into the 10th house and taking on a position of authority without thinking-through what it 'means' to the evolution of the (collective or individual) soul. Then again, as much as "staying put" beats "regression", these two are both cocooning-enough to exacerbate any confusion that is waiting for the individual as s/he prepares to venture across the 12th house's 'ocean'. Some may argue that, if Leo has 'begun' prior to the last degrees of the 11th house, the ascendant & I.C. become easily reachable because the '12 boat' can be 'fired along'... still, the sheer unconsciousness of the 12th house (we will return to this issue in the next chapter) forces us against counting too many chickens.

EXAMPLE 91A



The image presented at the end of the prior section (i.e. “a fiery boat crossing the '12 ocean'”) is found not only Gene Kelly's horoscope (Sun in the 12th house) but also in Gene's breakout movie, “Anchors Aweigh” (1945; Saturn transiting Cancer), a story about semi-friends working through sibling-into-oedipal issues...

“Anchors Aweigh” was part of the 'jigging-in-Times-Square' elation that was seen after the victory of the Allies... of course, it didn't take very long for this 'mania' to drop down into the 'depression' (e.g. the sadness of WWII would be confronted in William Wyler's “The Best Years of our Lives” one year on) but there was something appropriate about Gene's gymnastic-man-alone dancing style superceding Fred and Ginger's gliding-romantic-duos... take, for example, Gene's rooftop-to-rooftop dance with Kathryn Grayson simply watching on from a balcony near the movie's end. For the FA-er, however, the 'boring bits' (i.e. the flimsy story that connects the songs and dances) aren't so 'boring' when psychological astrological connections are explored...

First up, we have the classic Star-Trekkie “U.S.S. Enterprise” beginning with the two sailors, “Joe” (Gene Kelly) and “Clarence” (Frank Sinatra), being honoured for Joe's heroic act of rescuing Clarence from drowning i.e. instead of Cain-Abel, we have Abel-Abel... perhaps because Joe's positive Virgo ascendant isn't threatened by Clarence's negative Gemini on the M.C.. This positive-negative polarity is seen in the following scene as we watch Joe now being “shadowed” by Clarence. When Clarence does finally catch up to Joe, we get further insight into this ± polarity when Clarence asks Joe for advice about how to pick up girls (i.e. Clarence's negativity with women is due to inert identity with his '10 matriarch'). Joe is too '1 desirous' to be bothered with Clarence's '10 fear' but events conspire to hold Joe to his shadow... until such a time that he can overcome his own regressive '1 desire' for a raw '12 anima', “Lola” (a woman that, “Letter-to-3-Wives” style, we never see). Although Oedipal dynamics appear to be missing from this movie, we do have the funny episode with the Joe and

Clarence making it clear to “Susan”'s (Kathryn Grayson) date, “Bertram”, that she is a floozie. Of course, with Joe gaining his ultimate Oedipal victory over both Joe & Bertram, we can say that Joe has set himself up for some difficult years ahead... but, we don't get to find out because there is no “Anchor Aweigh II; Laius Strikes Back”. Instead, “Anchors Aweigh II” had three brothers (not two)...

“♪♪ no psychoanalysis, he never knew what made him tick, he never paid it seems for telling his dreams, my prehistoric dick; jitters, jitters, he never had jitters, no repression he believed in self-expression, I love self-expression ♪♪” sings “Claire Huddeson” (Ann Miller), a sexually liberated woman (liberated, at least, for 1949) in Gene Kelly's “On the Town”. The dance that follows this song not only tells us about Gene's attempts to be different to father-Fred (even when located in the 12th house, a Sun in Leo strives for some kind of uniqueness) but it also forecasts the dancing style that would grow teeth after the advent of Elvis Presley.

It is appropriate, perhaps, that the ruler of Gene's I.C. in Sagittarius, Jupiter, was placed near the end of the house of the sibling, the 3rd house... after all, Fred had (i) a Saggittarius ascendant, and (ii) only a decade on Gene i.e. neither old enough to be his father figure nor young enough to be his brother figure. As for the 11th house's level of “friendship”, Gene would have to deal with confusing Neptune (that opposed natal Uranus in Aquarius in the 5th house) and, therefore, we can say that it is highly appropriate to all these interactions that the movies Gene choreographed-(directed) were often about 'semi-friends' working through 'sibling-into-oedipal' issues.

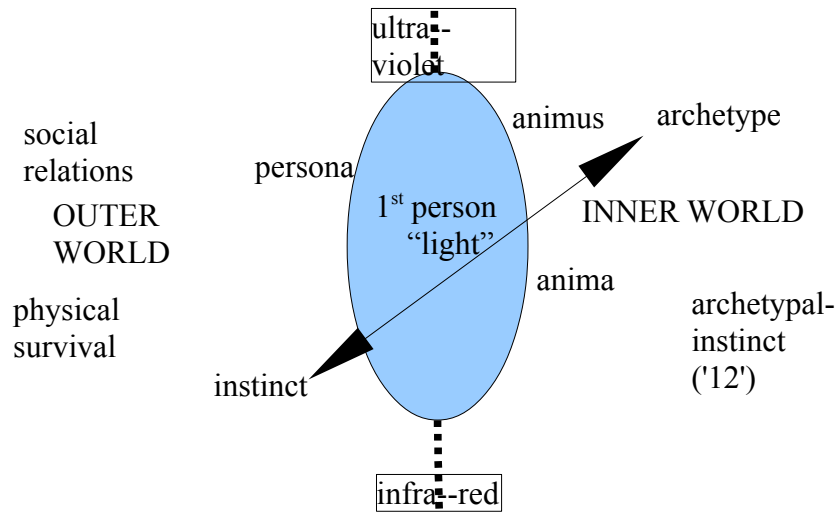
After being plucked from Broadway at his Saturn return age of 29yrs (1941), Gene would quickly discover that, despite shouldering much of the '10 responsibility' for the success or failure of the films he was choreographing, another 7 years would go by before he could put his name on them. The main case in point was the prequel to “On the Town”, “Anchor's Aweigh” (1945) i.e. its most enduring images are those in which we see Gene, having fallen back through the rabbit-hole (from '5-6 reality' and back to '11-12 cartoon-land'), dancing with a king mouse... a sequence that was no brainchild of the nominated director, George Sidney. Although not as raunchy as the abovementioned “Prehistoric Man” sequence, it did reveal Gene's background in sports (... as noted above, we see plenty of steps in this dance that would look 'right' in an Olympic Games), a sequence that would be topped only by the famous “Moses Supposes” hoofing with Donald O'Connor in “Singin' in the Rain” (1953). The irony of “Singin'” was that it made much less of a splash than did “Anchor's Aweigh” but, then again, Saturn was falling to the nadir i.e. by 'arranging' this lack of success, the deeper levels of Gene's psyche were now pulling him down and away from collective responsibility issues to 1st person responsibility issues. Indeed it wouldn't be until his looming 2nd Saturn return (1969) that Gene would receive collective recognitions for his directorial skills that lay above and beyond the call of choreography with “Hello, Dolly”... and, then, for the choreography itself, the task of recognition would pass to the hands of a younger Saturn generation whom, 29 years after “Anchor's Aweigh”, were flocking to see “That's Entertainment” (1974) when, once again, Saturn would have the chance to stir up Gene's 'semi-friends working through sibling-into-odeipal issues'. No prizes for guessing that John Travolta saw this one... and, in turn, stepped up to the plate of Fred's-Gene's legacy in the post sexual-revolution era.

(Ch.91:Vol.4) INTERLUDE – THE INNER MASK Pt.I

Freud's therapeutic successes with the “erotic” neuroses in the first decade or three of his career encouraged him to (if not devise therapies for, then) approach the “narcissistic” neuroses in the final decade or three of his career e.g. “On Narcissism” (1913). This approach was Freud's attempt to stake out the 'middle ground' between (his) neurotics and Jung's (they are all “narcissistic”) psychotics.

Jung was less interested in 'therapeutic success' than Freud... for Jung, it was more a case of observing the psychical products of the incurables and inferring from them what might lay underneath (not only Homo sapiens' “consciousness”, but also Homo sapiens' “sub-conscious”. As it turned out, Jung would concede that the word “underneath” was insufficient and that any collective psychologist worth his/her salt would opt for the alternative term: “surrounds” i.e. if s/he looks 'down' (beneath the “subconscious”), s/he observes “instincts”; if s/he looks 'up' (above “consciousness”), s/he observes “archetypes”.

This 'archetype-instinct' polarity resembles the electromagnetic spectrum i.e. one zone of psychosis lies 'underneath' infra-red; and a second zone of psychosis lies 'above' ultra-violet (sanity is the spectral mid-zone where the individual has 'I/Light' to 'see') but, as Jung's research gathered steam, he saw a need to expand to a double polarity, like so:



The solid, doubled-arrow, tilted line refers to the 'electromagnetic' dichotomy that Jung 'began' with but his investigations into the “(hidden) feminine side” of the man – his “anima”– revealed a dynamic within him that, if he had yet to 'fill out' his ego-development, would “confuse” attempts to distinguish between the “outer world instinct” and “inner world archetype” (hence, the label at the bottom-right corner is 'archetypal-instinct' e.g. “the empty idea of biology”). You don't have to be Einstein, dear reader, to know that, here, we are pointing to the 12th archetype (... and that we will pick up these thread in our next chapter). But, first...

Astrology has been characterized as an Aquarian pursuit i.e. ruled by Uranus and archetypically experience-able in the 11th house. This characterization, however, doesn't give enough credit to the 12th, 3rd & (as noted at the outset of this 'Ch:91') the 9th archetypes. In order to make 'human' sense, '11' needs to allow '12', '3' and '9' to

operate as reflective surfaces (so that '11' can 'see itself')... but, when this happens, a Freudastrologer would point out that this reflection is, in any case, too “narcissistic” to make fully 'human' sense. In other words, the individual needs to 'f/Fall' to '(4)-5' so that s/he can include the all-important diametric perspective on '11'.

How, then, are we to conceive the inter-cycle between the progressed Moon & Uranus? For example, can this 45±yr inter-cycle symbolize a development that helps to soften the animus? Can '4' damp down the “animosity” of the '11 animus'?

* * * * *

Because the “animus” is without the “anima”'s sense that 'instincts-are-near', it tends to be a lot less confusing... but, as we have discussed many times throughout this website, what '11' lacks in confusion it sure makes up for in trickiness e.g. fair is foul and foul is fair... the cleaner '11's air seems, the filthier it is. What is 'worse', all individuals are confronted by (more than) three expressions of '11': (i) the 11th house (ii) the Aquarian sector & (iii) Uranus (natal & transiting). We typed 'all individuals' because, although '11' would point a Jungian therapist toward a woman's “animus”, '11' is no less a feature of every man's horoscope... in other words, just because '11' is no 'loose cannon' in a man's psyche, it is still a 'troublesome cannon'. Indeed, wimpy men often become wimps because their (respective) “animas” have succumbed to the exasperating antics of their wives' (respective) “animi” i.e. she “fixates” on a specific detail because it is 'true', but this detail is 'irrelevant-(i.e. false)' to the point. So...

To answer the question of how much attention should we pay to the intercycle between Uranus and the progressed Moon, we ask the same question that we ask for all inter-cycles i.e. to what extent does attention to '11-4' ('x-x') lead to inattention to the problems of '11' and '4' that exist prior to any interaction? FA's answer: in light of (i) the Luciferian nature of '11', and (ii) the mutual exclusivity of the thinking and feeling functions, to a significant extent...

One of my favourite movie examples of '11' and '4' coming together to 'trick' the individual into inattention is David Lean's “Breaking the Sound Barrier” (1952). As historians of aviation are well aware, at about 750mph an aircraft begins to reach a kind of 'light speed' where the material inertia of the air molecules pushing back at the nose of the plane wins the day. To break through this “barrier”, planes and pilots have to take risks that are not really worthwhile (“does the world really need be able to go from London to New York in 2hrs?”)... and, as it turns out, one of the (doomed) pilots becomes the son-in-law of the cold-Promethean patriarch who happens to be a financier of this aeronautical risk-a-thon.

You probably haven't seen this movie, dear reader, but, from our plot outline, you shouldn't have much trouble guessing the the patriarch's daughter bears a child before her husband expires into the “barrier” and, then, spends a lot time lamenting the cold attitude her father has to (the sanctity of) human life. The daughter is 'right' about all this, of course, but we could also argue that she is too Lunar i.e. s/he hasn't noticed that her marriage is too psychologically endogamous for it to 'survive' in the outer world and, by focusing on her father, she is protecting herself against this kind of emotion-to-feeling insight. (We are, of course, recalling our 'Ch.79: Aquarius I.C.' notes on Atalanta and the myth of the troubled father-daughter). Her insight may be 45 years in the making. Or, to put it another way: the trick lasts for 45yrs.

MOON IN AQUARIUS

Go to the astrology section of your local 'mind-body-spirit' bookstore and you are sure to find a number of astrological 'cookbooks'. Some of these books are rather thin and, if they are ambitious enough to describe all of the variations of the 78 basic archetypal interactions, they are forced into thumbnailing. For example, the Moon in Aquarius individual tends to be “most comfortable when in the company of idealistic like minds”. There is nothing 'wrong', per se, with thumbnailing, but...

Go to the psychological astrology section (i.e. one small section of one shelf) of your local 'mind-body-spirit' bookstore and you may find a book (it will probably be written by Liz Greene) that questions whether or not a Moon in Aquarius individual (or, indeed, anyone... after all, the whole world gets 2½ days of Lunar-Water-bearing each month) needs to be on the lookout for those times when s/he is “too comfortable when in the company of like minds”.

Now move along a couple of sections to the depth psychology section. Because it is a 'mind-body-spirit' bookstore, you may not see many books by atheist-Sigmund but that doesn't matter too much because Freud was not as critical about idealism as was Jung. In the Jung section, you will likely find his book-for-the-uninitiated, “Man and his Symbols”... and, inside it, you can find a chapter by Marie-Louise von Franz about the development-of-the-animus. It tells of the woman's (±man's) need to take a critical attitude to the 'mind-spirit'... and, if this is personified and “projected” onto a man (a 'body'), she needs to be uber-critical, even more so if she is “in love”. When it comes to being “in love”, of course, even mild criticism is too hard... analysts have no choice but to concede that Cupid is a god and s/he isn't i.e. the analyst can do naught but wait out what is often described with the '11-ish' phrase, “idealized lust”.

Because the Moon is a feminine symbol, the woman with Moon in Aquarius is less likely to “project” it onto a 'bodily' man... but, if she has a son, the analyst needs to consider her possible “projections” of “idealism” onto him. Equally, the man with Moon in Aquarius may “project idealism” onto his mother (or onto a wife who plays the maternal role). Don't forget that any un-retrieved “projection” of “idealism” will be “doubly unconscious”; we use the adjective “doubly” because even when idealism is recognized within, it is “singly unconscious” i.e. the “supraconscious” loves to pull the trick that it is “conscious”... as noted throughout this chapter, it isn't.

This means that the withdrawal of a “projection” is only half the battle. Once the (raw) animus is internalized, it needs to be recognized as the 'inner' equivalent of the “persona” i.e. it is just a 'mask' that has nothing to do with ego-development and ego-transformation. But, when we recall that the Moon rolls around to Leo and back every month, we can say that, so long as the Moon in Aquarius individual can render him/herself “comfortable” with the '(2week) journey-down-and-away' from idealism every month, s/he is 'seeing' the fact that idealism is a 'mask' that is always trying to trick the psyche into believing that “progress = development”. (The world has taken no notice that Darwin, Kelvin and Freud 'proved' that “progress” is, in fact, nothing more than an interim phase of technological ease)...

This leads us to one of the more interesting features of the Moon in Aquarius i.e. emotions are a mixture of sensations and feelings and, therefore, when Aquarius comes along with its technological easifying of mankind's physical existence (i.e. not only microwave ovens but also serotonin-uptake inhibitors), we become easy targets

for the idea that the material treatment of (i) brains and/or (ii) physical symptoms is sufficient for the treatment of regressive, stagnant and/or spottily developed feelings. This erroneous idea is, of course, put to the test whenever Pluto is in the vicinity and, as your local 'mind-body-spirit' bookstore's ephemeris can tell you, Pluto will find its way into Aquarius (and any natal Moons) in about a decade's time.

As "The Hobbit" spills across into "The Desolation of Smaug", we see Thorin & Bilbo reconciled to each other's company. In terms of our Moon-Sun inter-cycling imagination, this is an expression of the Moon rolling 'back' (down) from Capricorn through ("out-of-the-frying-pan-into-the-fire") Aries and toward the next Sun-Moon conjunction in Cancer i.e. the left-hemisphere-based Dwarves have entered (at least, for Dwarves) the "queer lodgings" of the unfamiliar right-hemisphere. As the Moon, once again, waxes to its full-ness – this time in Aquarius – the Dwarves discover that their Hero questing Sun (now moving into Leo) is more Icarus than Appollo because they are captured by a rather malevolent Elvenking. Like Elrond, the Elvenking has a 'heliocentric' capacity to transmute a Sun in Aquarius into a Sun in Leo.

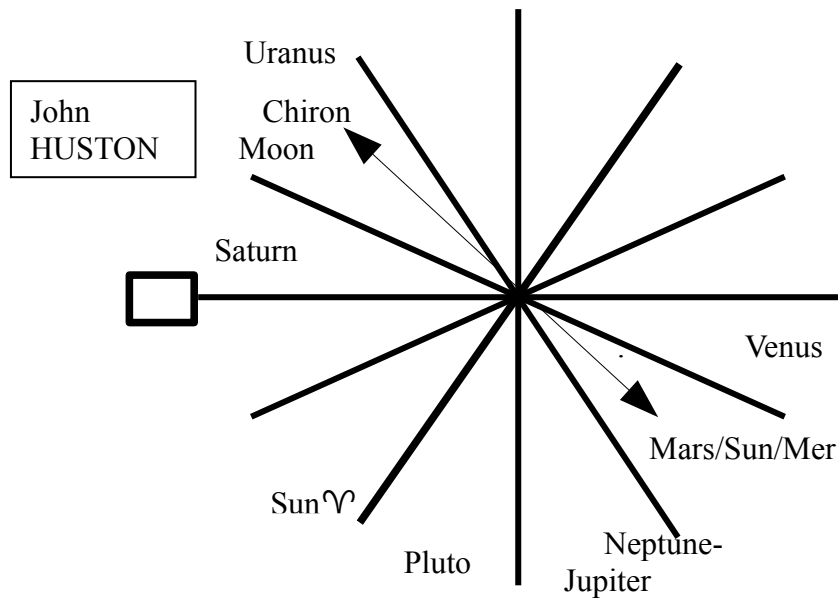
Meanwhile, over the next two weeks, Gandalf rides the Moon's transit all the way to geocentric Aquarius... wherein he enters a wintry mountainscape to meet up with "Radogast" (the crazy wizard; this stuff is not in the book) and, then, confront the evilmeister, Sauron, and his shabby train of Orcs (i.e. regressive Elves) including that old charmer, "Bolg".

The interesting bit in all this is that, when Legolas and Thuriel raise the issue of the evil that is gathering its geocentric strength on the other side of the zodiac, the Elvenking insists that distant war-mongering is not his problem. With this plot-twist, we hope that our longstanding readers are already in tune with our sympathy for the Elvenking i.e. a king's 'job' is to '5 sublimate' his regressive '4 endogamous' urges so that his kingdom can understand '8 exogamy' better... it is not a king's 'job' to be on the lookout for rampant 4th quadrant regression (it is '10's' 'job' to deliver the winter 'forward' into spring). Our sympathy, however, isn't very strong... if the Elvenking is to fulfill his role, he would need to have prominent Elvenqueen at his side but, unlike Loth Lorien, we don't see him matched. Indeed, the Elvenking is far more interested in putting the brakes on any attraction between Legolas and Thuriel than he does in finding a mate of his own.

The Elvenking's absence of queen is matched not only by Thorin's absence of queen but also Gandalf's lack of 'mother superior'. Perhaps this has something to do with Gandalf finding himself 'crucified' as he uses the waxing Moon to make his way into Aquarius. In other words, unlike Bilbo, Gandalf doesn't make the waning-lunar trip back to the end of Leo... as we shall see, Gandalf may have to wait for the Sun to roll around to Aquarius (in the same way that Christ waits for the Sun to roll around to Libra) before he gets the chance to re-join the Solar questers.

When it comes to Peter Jackson filmic depiction of Sauron, we find ourselves in complete agreement with his gender-less 'abstraction' (we do admit, however, that the voice of Sauron sounds more masculine than feminine). Whenever we counsel an individual who has a Moon in Aquarius, we try to impress on him/her that s/he is in the best position to 'nurture' the Sun in Aquarius hero. In turn, the Sun in Aquarius hero is in the best position to 'correct' the Uranus in Aquarius mad-man.

EXAMPLE 91B



In the prior Moon-in-Aquarius section, we linked Gandalf's decision to break from the lower hemispheric Solar questers to the Moon's waxing journey up into the wintry '11 mountains'. Of course, if “The Hobbit” had been filmed 30 years before it was, no-one would have been surprised if John Huston had been cast as Gandalf, let alone any astrologer who knew that John's natal Moon-Sun opposition straddled the Aquarius-Leo polarity.

Those who know something of Huston's biography won't be surprised that he was married five times... he was one of Hollywood's wildest directors who is credited with shifting production from local “lots” to far flung “locations” e.g. “The Treasure of the Sierra Madre”. (Check out Clint Eastwood's tribute just after John's passing, “White Hunter; Black Heart”). Those who look at the planetary pattern above won't be surprised by Huston's difficulty hanging onto wives either: with Pluto in Gemini, Neptune in Cancer & Mars-Sun-Mercury in Leo, John would have tended to 'jump' from the death of the '3 brother' over the '4 family' into '5 heroism'... in, probably, a not dissimilar way to “Sam Spade” (Humphrey Bogart) in not only Huston's 1st film but also one of his best, “The Maltese Falcon” (1941; Saturn now closing in on its 2nd waning square out of Taurus toward natal Pluto in Gemini)...

The film begins with Sam Spade's anima-possessed 'brother', “Miles Archer” (Jerome Cowan), being gunned down (as we find out at the film's end) by his femme fatale, “Brigid O'Shaughnessy” (Mary Astor). Sam comes out the hero because he is only semi-anima-possessed i.e. he also falls for Brigid but not so far that he takes his eyes off her “schoolgirl games”. In one of the more memorable speeches in films, we hear Sam's reasoning for turning Brigid over to the police, “listen, this won't do any good, you'll never understand me but I'll try once and then give it up; when a man's partner is killed, you are supposed to do something about it... it makes no difference what you had thought of him... he was your partner and you are are supposed to do

something about it; as it happens, we're in the detective business, well, if one of your organization gets killed it's bad business to let the killer get away with it; it's bad all around, bad for every detective everywhere... I have no earthly reason to think I can trust you and, if I do this and get away with it, you'll have something on me that you can use whenever you want... since I've got something on you, I couldn't be sure that you wouldn't put a hole in me someday; all those are on one side; it maybe that some of them are unimportant, I won't argue about that, but look at the number of them!; what have we got on the other side?; all we've got is maybe you love me and maybe I love you". In other words, unlike Miles, Sam was the more intuitive (i.e. synoptically aware) of the two brothers and, therefore, he was the one to survive the ruthlessness of the raw anima by seeing the "maybe" aspect of love.

One way to solve the problem of the femme fatale, of course, is to have a story without women... and this is just what we get 7years later (Saturn now out of Gemini and moving through Leo i.e. opposite the Moon-Chiron in Aquarius) when John was given the chance to direct his father in what became his greatest film, "The Treasure of the Sierra Madre" (1948). Humphrey Bogart is back on board but, this time, he is no hero... in the first few scenes we see gold-prospecter, "Frank Dobbs", being given a 'reason' to be embittered (i.e. Klein's paranoid-shizoid position) and, as events roll out, we see Frank morph into a full blown paranoid schizophrenic who suffers in the real world what had already happened to him in his psychological world i.e. "loss of head". "Howard" (Walter Huston) provides the 'Gandalf-ish' wisdom for those who don't know the difference between fool's (psychological) gold & true (psychological) Gold, "going it alone it the best way, but you've gotta' have a stomach for loneliness; some guys go nutty with it;... on the other hand, going it with a partner is dangerous, murder is always lurking about". Note, once again, John's Mars-Sun-Mercury in the sign of (psychological) Gold-prospecting, Leo. 14yrs on – Saturn now rolling around to the Moon-Chiron in Aquarius – John would look at the same problems from, as it were, 'the other side', when he cast Montgomery Clift as Sigmund Freud. Freud may not have had a Sun in Aquarius but, with their births being separated by 50yrs, they come together under the star of Chiron in Aquarius

It could be argued that John, like Gandalf and Howard, lived his life with not enough "love" to be credited as "wise"... but the fact remains that "love" is a 4-letter word. John was far too much of an athiest to have read St. John of the Cross' "Dark Night of the Soul" but, if he had, he may have known better why he was attracted to Flannery O'Connor's novel, "Wise Blood" (30yrs on; 1978), yet another story about an individual who is caught in Klein's paranoid-shizoid position but who, instead of losing his head, loses his vision in the manner of Oedipus. As hinted by the 'O' in the author's name, "Wise Blood" is a criticism of Protestantism from a Catholic point of view... and, in a sense, the success of the film comes out of John's athiesm i.e. "Hazel Motes" (Brad Dourif), is stuck in the 'no man's land' between the religious & athiest points of view trying to become a religious-athiest. Like St. John of the Cross, Hazel spots the "secret pride" that infects souls who take themselves as more "loving" than they actually are, but he is simply too ignorantly P.T.S.D.-ed to explain it. No matter, over his long, illustrious career, John explained why "love" is a four-letter word that, in the majority of cases, deserves to be gazumped by the five-letter word, "learn".

Chapter 92 – THE '4-12 PERI-ID'

CANCER on the 12TH HOUSE CUSP

The 'gestational' quadrant (i.e. '10-11-12'), in our view, the 'let-sleeping-dogs-lie' quadrant. If, dear reader, you find yourself waking up in the middle of the night (e.g. you have natal/transiting planets in the 4th quadrant), we hope that you can still make a bee-line for the 'infant-child-adolescent' quadrant (i.e. '4-5-6')... from where it is possible to be 'diametrically-objective' about 'gestation' e.g. you will understand the primary role that 'gestation' plays in all psychopathology. If, however, your natal chart has one of the 2nd quadrant signs on the cusp of a 4th quadrant house, there is a good chance that you will be “confused” by what we have just typed... perhaps, then, we need to go back to a few basics...

In 'Ch.91', we reviewed FA's rebellion against the 'traditional' view of the 11th house. If there is a Freudastrological rebellion to be had in the 12th house, it won't be so much against astrologers ('traditional' or otherwise) as it will be against Freud i.e. Freud could only go as 'deep' as the 8th house – the XX or XY genome (that, 6 houses later, emerges as 'phenome') – because he was not able to understand the 'noumome' that sits both 'above' & 'below' the material gestation of the genome. In other words, Freud refused to partake of the 'nominalism vs. realism' debate that begins in the 9th house and runs through to the 12th house. As 2,500+yrs of philosophy has made clear, this debate sinks from the 9th house into a kind of (deep) “unconscious” quicksand at the drop of a funny (pope) hat.

Longstanding readers will, by now, know why we stop short of describing the 12th house as the house of “unconsciousness” i.e. if an individual, from his/her 1st-12th house, “regressess” into a nonsensical, collectivistic, authoritarian pose ('11-10') and, then, declares it the 'correct' philosophy for everyone ('11-10'--'9'), we could now say that the 9th house has become the house of “unconsciousness”. By no means, of course, do we now declare that, via such a “regression”, the 12th house is rendered a house of “consciousness”... all we are declaring is that there are “more unconscious” things in the world than '12's 'empty (archetypal ideas of) instinct'.

The (arche)-typical stance that is taken up by a '12-ish' (i.e. planets in the 12th house, in Pisces or in aspect to Neptune) individual in the face of an analyst's urging for “consciousness” is: “so what's so great about being individualistically conscious? haven't you heard of the cliché, ignorance-is-bliss?” And, with this stance, we realize that Marie-Louise von Franz' explanations about how & (critically) when “identity” evolves into “projection” come into their own i.e. the analyst cannot begin to answer any ignorance=bliss questions until the 12th house planet has 'f/Fallen' into the house of “semi-consciousness”, the 3rd house. (The 3rd house, of course, is a helluva lot more “conscious” than anything 'found' in a 9th house-accessed-by-regression).

As an aside, dear reader, you may smile when I confess that, presently, I have an analysand with a remarkable (... err) 'gift' for the many variations of the “what's so great about consciousness?” 'defence'... her horoscope shows a natal Sun conjunct Neptune (in Sagittarius) in her 12th house and (yuk, yuk, yuk...) transiting Neptune is currently transiting her Pisces-cusped 3rd house. I haven't got a chance...

Still, the “consciousness” that begins in the 3rd house is, by definition, only the beginning... as things 'round up' to the 7th house, there will be other times to, as John

might have sung it, “give individual consciousness a chance”. For the individual with Cancer on his/her 12th house cusp, some level of reflection on the “family curse” may be possible as planets roll through the 3rd-4th-5th houses (through Scorpio-Sagittarius and, then, 'up' to Capricorn on the 'boundary-loving' 6th house). In other words, this '4-12-er' does best to deal with his/her lower hemispheric immediate family-of-origin as a way of processing the 'boundary-smashing', non-immediate ancestral line that is swirling about his/her 12th house.

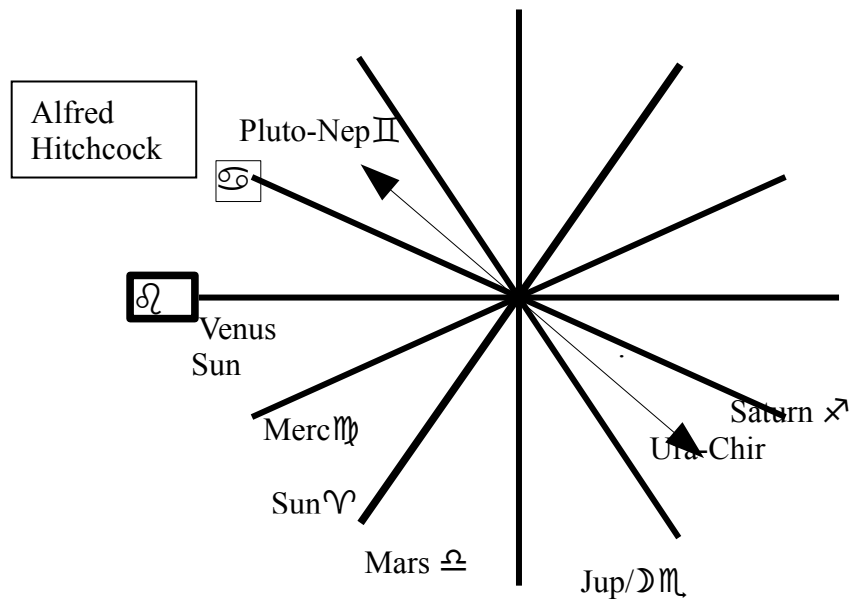
Again, dear reader, you might be smiling still as confess that I have no way of countering my analysand's 'defence' that she is a recipient of what could be the most unfair of all unfair phenomena-(noumena) i.e. “impersonal karma”. Life is, after all, inherently unfair i.e. because everyone has a 12th house, everyone has inherited some kind of immaterial ancestral 'gene' that, from an individualist's perspective is not at all deserved... and, when the Crab is straddling the cusp of the 12th house, it is fair to assume that the individual has a 'doubling up' of an 'unfair' family problem.

With our use of the word “problem”, however, an obvious question begs: does all impersonal karma have to be problematic? Answer: is “no... but” (there is always a but), it depends on how the individual experiences “hospitals, prisons, solitude and self-undoing”. If this '4-12-er' has Leo on the ascendant (most will), the odds are that s/he won't experience these things particularly well. Indeed, anyone who is genuinely trying to build a lower hemispheric ego won't be happy when the maladaptive, drag-back-down-in 12th house is 'active' by transit or progression... so, the best advice that can be given to the 1st-half-of-lifer (or, someone in the 2nd-half-of-life who has wasted the 1st-half-of-life) is to look forward to the transit across the ascendant... and, in the meantime take special notice of one's dreams.

Now, not for one minute do we take the view that a 'correct' interpretation of a dream constitutes an ego development. (When I was in psychoanalysis, my analyst warned me against turning into the Woody-Allen-ish analysand who was rocking up for his/her 19th year of analysis... he knew that if I got too worried about interpreting my dreams 'correctly', there would be no time left to 'live' what they were suggesting that I needed to live). One 'good' thing about the Crab being placed on the 12th house cusp is that its ruler, the Moon, rolls through the 12th house and, then, down-over the ascendant and through the lower hemisphere on a monthly basis... meaning that any Lunar dream can be 'lived' without much delay. For example, a dream dreamt when the Moon transits the 12th house can be written down in one's dream diary first thing in the morning and, a week later, as the Moon transits the 3rd house, the diarist could make an entry in his/her biographical diary (e.g. the details of what has happened in his/her outer, 1st quadrant 'survival') and, then, another week on, s/he could attempt to creatively unite what had been dreamt and subsequently 'lived'.

At first, the individual can't do this for him/herself because, as Jung explains, the novice abuses psychological insight to bolster his/her neurotic attitude (“so, that is what other people are like!”). In other words, s/he will interpret his/her dreams as “complements” (“compliments!”) to what s/he 'thinks' rather than interpret them as “corrections” to his/her conscious attitude. Even in those cases where his/her dreams are objectively true about “what other people are like!”, s/he would need to first 'get it' that his/her prior waking thoughts about “other people” had been wrong...

EXAMPLE 92A



For many movie buffs, Hitch is the greatest director of all time. It is hard for us to disagree... but, perhaps there are just too many mediocrities in his filmography to put him right at the summit (for every “Psycho”, “The Birds” or “Rear Window”, there is a “Torn Curtain”, “Topaz” or remake of “The Man Who Knew Too Much”). Although we have lion-ized the psychological value of a number of Hitch's movies in these pages, we have not considered the psychological value of Hitch's best movie i.e. “Vertigo” (some “best of” listings put this one right at the summit, in significant part due to its magnificent Bernard Herrmann score swirling all around the dialogue-less “pure cinema”... every bit as good as the music that, a decade later, would icon itself in SK's “2001: A Space Odyssey”). And, so, it would be remiss of us to bypass it...

We can't be sure about Freudians but there is a good chance that “Vertigo” is the greatest movie of all time for Jungians i.e. where else in cinema-land can you see a better depiction of Jung's “anima”? Agreed, we don't see any mermaid fish-tail on “Madeleine” (Kim Novak)... but we do see “Scottie” (Jimmy Stewart) fishing her out of San Francisco Bay. Agreed, we don't have Scottie falling in love at first sight... but we do see him making up for lost time when, having 'lost' her, he 'finds' her facsimile (i.e. brunette “Judy”; Kim Novak, again). Agreed, “Scottie” isn't as ridiculous as the intellectual professor in Marie-Louise' von Franz' favourite anima movie, “The Blue Angel” but, as we see in the early scene with Madeleine's 'husband', he is completely intellectual (i.e. skeptical) about being “possessed” by an “ancestral curse”...

Now, of course, it is not Madeleine who is “possessed” by anything (except for the gaining of a quick dollar)... it is Scottie who is “(anima-) possessed”. Madeleine's 'husband' chooses Scottie to be her 'rescuer' because he sees advantage in exploiting his “(traumatic) neurosis” – another one of “Vertigo”'s 12th archetypal themes – but he could just have well chosen him for his confirmed bachelorhood i.e. although not as overt as homosexuality and Don Juan-ism, confirmed bachelorhood is still one of the most compelling pieces of evidence of an unresolved mother-tie. Indeed, Scottie's

tie to the mother archetype is shown in his 'sisterly' relationship to ladies underwear designer, "Midge" (Barbara Bel Geddes), who, tellingly, catches Scottie when he falls from a ladder. A couple of decades earlier, Scottie and Midge had been engaged "for 3 weeks" i.e. the time it takes for the Moon to roll around from the descendant back to the I.C.... and for the Oedipal dilemma to rear its castrational head.

But, let's not get too Freudian, here. The key point about the "anima" is that She is much more than mother... She is a mish-mash of mother-wife-sister-daughter in need of serious differentiation. In this regard, we remind our readers that the raw "anima" of '12' has a secret link to '6's exogamous-maiden-ready-for-marriage... so it won't do to 'reduce' all mermaids to 'mother-only'. As Jung tells it, there is always something in the '12 anima' that 'guides' him away from his '10 mother' image to his beloved i.e. 'almost horizontal' Madeleine, in her way, is 'guiding' Scottie away from 'vertical-vertigo' Midge. That Midge is jealous of Madeleine is plenty evidence that, as a wife, Midge would become envious of Scottie's inner life i.e. the marriage would become a mother-son 'game' rather than become a "real relationship".

At this point, your local hardcore Jungian (if, of course, s/he has read this far in) will 'complain' that Midge would be a good wife for Scottie if he could muster the emotional maturity to withdraw his anima-projections (not only onto Madeleine but also onto any Judy who happens by during the marriage) i.e. by realizing that She is "nothing but" a personification of his feeling function, Scottie now has the necessary epistemological resource to relate properly to Midge... rather than throw his precious feelings away on a woman who wants only a quick dollar. This is fair enough, but the resolution of the anima complex is slow enough that, on many mornings, an 'honest' husband will be forced to inform the woman lying next to him that a Kim Novak-ish w/Woman appeared in the prior night's dream... her hair was in curls, then her hair was down to her waist, then her hair was up in a bun, then her hair was jet-Morticia black, then her hair was straight red on fire etc..

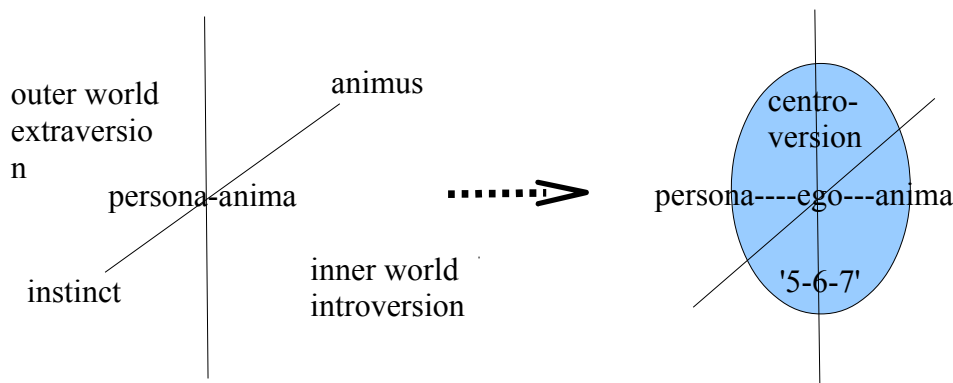
With the series of blondes that would populate his movies, we can guess that, sooner or later, Hitch's missus would have asked him about it. If Hitch's daughter is to be believed about the happiness of her parents' marriage, it seems that his replies were satisfying to her. As far as the horoscopic-sketch supplied above, it needs to be acknowledged that, like the U.S.A., there is a lot of uncertainty around Hitch's birth-time... but, it has to be said that Cancer on the 12th house cusp works well insofar as (i) the ruler of the 12th house cusp is conjunct Jupiter in the 4th house, (ii) during the time that Hitch directed his other great-anima film, "Rear Window", the progressed Moon was conjuncting the 4th house Moon-Jupiter in Scorpio (Grace Kelly, had Sun and ascendant in Scorpio) and (iii) Vertigo was filmed when the 12th house ruler was progressing over his 5th house Saturn-Uranus-Chiron... not to mention that this 1958 progression lined up with his 2nd Saturn return (as they would with the Saturn & the Moon only a sign apart at birth).

Hitch's Saturn+ in Sagittarius is, of course, revealed in "Vertigo"'s final scene i.e. Judy has a 'vision' of the woman-of-God, loses her balance (i.e. is psychologically traumatized) and falls vertiginously to her death. In "The Simpsons", this would be called a delivery to Hell's "ironic punishment division". Every dodgy advantage you try to steal in 'this life', you are sure to receive in spades in the next.

(Ch.92:Vol.4) INTERLUDE: THE INNER MASK Pt.II

In our (prior) 'Interlude VII', we had made the point that paradoxical nature of '11' feeds into its tendency for narcissistic 'short-circuiting' i.e. the archetype that allows us to 'see' archetypes is, itself, an archetype... and, so, '11' has a desire to look at itself. You don't have to (Piscean)-Einstein to know that '12', the yin to '11's yang, also has desires to look at its paradoxical self without worrying about what the other archetypes have to say about it. If '12' has an advantage over '11', it is that, when the time arrives to consider 'breaking' the 'short-circuit', its feminine 'water' can exert a 'gravitational pull', downward into the lower hemisphere. As Jung explains, whereas the (cold, raw) "animus" can whisk a woman 'up-out' of the world, the (coolish, raw) "anima" tends to be a Maya that seduces a man 'down-into' the flesh & blood world. There is a sense, therefore, in which '12' occupies the mid-zones of the 'archetype-to-instinct--electromagnetic spectrum' (we laid out Jung's electromagnetic metaphor in 'Ch.91:Interlude') i.e. a zone that seems close to the ego's 'visible light'. As a result, a man tends toward "confusion" as to where his "anima" stops and his ego starts.

The resolution of this '12 confusion' (also intimated in 'Ch.91:Interlude') can be schematized like so:



...as Jung explains, the analysand usually has little difficulty understanding his/her analyst's description of the "persona" (especially when the analysand dreams of clothes, front porches, public appearances etc.) and, so, the analysand does well to apply whatever s/he has easily learned about the outer world to his/her inner world.

For example, if a time-machine Jung had taken Rene Descartes into therapy, he would have said, "great, you have systematically doubted the outer world to come to the conclusion that you can't doubt your own inner existence! now, all you need to do is apply the same systematic doubt to your 'further-inner' world (i.e. this world is so far 'in' it is outer-the-other-side) because it will re-confirm your existence in more centroverted terms". You don't need to be Descartes to work out that Rene had used '3' to separate himself from '1' & '2'... nor to work out that Rene would need to have used ('4)-5-6-(7-8') to diametrically separate himself from '11' & '12'.

From this, dear reader, you may conclude that, if Jung had to take one side in the 2,500yrs-and-counting 'nominalism vs. realism' debate, it would be nominalism... and, to an extent, this is true i.e. he often wrote that psychologists do best by sticking to their phenomenological descriptions of inner processes, and leave noumenological (metaphysical) assertions alone. The trouble is, of course, that Jung's writings about

the collective unconscious are so voluminous that this volume alone becomes its own metaphysical assertion i.e. that the 'further inner' world beyond the ego is 'real'. This is why Jung went on to add that (see our frontispiece quote) an analytic psychologist shouldn't breathe a word of the collective unconscious or the "problem of opposites" before psychological adulthood is reached. Insofar as the progressed Moon orbits the horoscope 6x faster than the 'ruler' of the (raw) "anima", Neptune, an astrologer can agree with Jung that the 1st half of life does best with a 'nominalistic' attitude.

* * * * *

The progressed Moon-Neptune intercycle, like the Saturn-Neptune intercycle, is shorter than the progressed Moon-Uranus and Saturn-Uranus intercycle(s): about 32yrs. Of course, it won't be something that most astrologers will take notice of until their astrological software highlights it in their progressed horoscopes' aspect-arium. FA-ers are pretty much the same as 'most astrologers'... but, having been alerted, we remind ourselves that, somewhere within the 32yrs±, the progressed Moon will form a conjunction with Pluto. Indeed, we go so far to imagine the progressed Moon being 'born' out of Neptune and 'dying' into Pluto...

For most people born during the 20thC, Neptune holds a waxing-sextile aspect to Pluto (e.g. the Neptune-Scorpio generation is also the Pluto-Virgo generation;; the Neptune-Sagittarius generation is also the Pluto-Libra generation etc.). This holding is interesting insofar as the progressed Moon's partial cycle from Neptune-to-Pluto is close to that familiar duration of 29yrs, a time that often symbolizes maturation...

Perhaps, dear reader, you have already realized that we take the 8th archetype as a kind of "opposite" to the 12th archetype i.e. for the sake of a sound psychological development and maturation, '12' is the 'wiser' place to hold a nominalist attitude to the collective unconscious and, reciprocally, '8' is the 'wiser' place to hold to a realist attitude in the collective unconscious... and, of course, '4' offers the chance to take on the role of collective go-betweener. This means that '4' is as much an anima figure as is '12' and, indeed, '4' may be the more important anima figure insofar as individuation requires the gradual built up of a 'boundary' between the collective unconscious and (what is to become) the ego.

The \$64,000 question follows: once the ego has been built to the satisfaction of the "Self" (God), to what extent is it 'wiser' for the progressed Moon to take a realist (rather than a nominalist) attitude to '12'. The answer (best sought during the Lunar progression from Pluto to Neptune (or, from Scorpio to Pisces): to the extent that the Lunar progression across Pluto (or, through Scorpio) had not 'set up' transcendence. In other words, the 1st-half-of-life individual is rarely in any position to ask (let alone answer) the various spiritual questions that confront the 2nd-half-of-life individual. If the experience of '8' has not 'burnt off' enough 'sin' to allow the individual to escape the zodiacal round, then, at '10', s/he runs the risk of "projecting" his/her incomplete transformation onto the world i.e. s/he tries to "improve the world" (a compensation for failing to improve him/herself) when all '10' can ever do is "hold the world" until enough individuals have improved themselves to save (or, perhaps, damn) the world.

If the 2nd-half-of-lifer can take a realist attitude to '12', s/he may, in turn, 'get' the notion that God may not want to "improve the world"... all S/He may want from you is for you to say to yourself as you go from '12' to '1', "this time it is personal".

MOON IN PISCES: Bilbo's "passive identity" with Tauriel

It is, of course, easy to be pessimistic when the planet of the individual soul is "lost at sea" in the sign of the collective soul but the fact remains that the Moon isn't completely impotent... after all, the Moon has more influence over the ocean than the ocean has over the Moon. Indeed, if the natal Moon in Pisces individual has the nous to swim no further out than the breakers, there is a month-in-month-out chance that s/he could be "found on beach (at ebb-tide)".

Although the Moon has a big part to play in the plotlines of "The Hobbit", we did spend some time backing off from the "LOTR"-prequel because of its paucity of female characters (to match Galadriel, Arwen and Eowyn). Peter Jackson also seems to have been worried by this... and, so, we have "Tauriel", an Elf who has to come to terms with the fact that she isn't princess-enough to be proper marriage-material for the Elvenking's son, Legolas. Or, to put it in FA-speak, Tauriel isn't Lunar-enough to be granted endogamous union with the Legolas-Sun... and, therefore, she is forced to keep an eye open for exogamous possibilities. Or, to put it in terms of the plotlines of the Elvenking's '12 prison': "is this handsome Dwarf 'too exogamous' for me?"...

Early on in this 'Vol.4:Pt.4', we had drawn symbolic links from the full Moon (in Capricorn, in Aquarius) to the separation of Bilbo & Gandalf from the Dwarves. This pattern repeats for the next new Moon i.e. at the end of Leo that goes on to 'fill' in Pisces... Bilbo pops the Ring on his finger not only to defeat the spiders but also to invisibly enter the '6-12' catacombs of the Elvenking. Bilbo's "passive identity" with Tauriel is revealed when the Elvenking asks Tauriel-(Bilbo) to emerge from her-(his) invisibility. Because, as noted above, Tauriel isn't "Lunar enough", she can be seen as a kind of heliocentric Sun-Virgo maiden (compare to N'tiri, the maiden of "Avatar") who, as a consequence of her emergence, 'draws' the geocentric new Moon in Leo to its geocentric fullness in Pisces, wherein Bilbo can release the heliocentric '12 Dwarf-prisoners' and go about his '6 business' shelving them into wine barrels. They are all re-united after they wash their way down-around-(up) to the location of a re-newed battle between Elves & Orcs. Tauriel might not be allowed to mate with Legolas, but the Elvenking doesn't seem to object to them becoming a tag-team...

Longstanding readers will know that FA adds a 3rd sexuality to endogamy and exogamy i.e. a-ogamy. For obvious reasons, our preferred example for this '3rd' is the fish that lays unfertilized eggs (i.e. the mummy fish swims on never knowing who the ship-in-the-night daddy-fish is). In other words, a-ogamy might be 'sexual' insofar as it is (combining) meiotic instead of (splitting) mitotic but, because the mother 'splits' from her egg and never 'combines' with her mate, there is something 'asexual' about a-ogamy also. Before we puzzle over what it means when a-ogamous urges get mixed up with endogamous urges (i.e. '12-4' Moon in Pisces; Pisces on the I.C. etc.), let's go back to the 'split' between Freud and Breuer...

Freud thought that '4 sexuality' was "repressed" ('10' 'pressing down' on '4') not because '10' is disgusted by sex (it is '11' that is disgusted by messy biology), but because '10' sees civil stability threatened when the id is unleashed (if the id could be unfurled without this threat, horny-goat '10' would sing hallelujah). Breuer thought that '4 sexuality' wasn't so much "repressed" as it would 'sink' under its own weight into the unconscious... wherein it would upset the longer standing urge to reproduce in ways that bypass endogamy (i.e. if an a-ogamous mama-fish was "conscious", she

has every right to assume that, with so-many-fish-in-the-sea, exogamous fertilization is more likely to occur). Hence, “Anna O.” generated her symptoms (not because she was '10 frightened' or '11 disgusted', but) because she was '12 confused' about being sexually attracted to her parents (and parent-substitutes). In other words, for “Anna O.” to have been fully cured, she would have needed to understand her attraction to her parents as part of her broader journey from '12 a-ogamy' to '8 exogamy'.

Now, by all this, we aren't suggesting that “Anna O.”’s horoscope necessarily had a natal Moon in Pisces, but it is reasonable to assume that she was more a '12-4 sinker' than a Capricorn '10 press-downer'. Whatever the case was for Anna O., we take the view that the Moon in Pisces individual is fated to suffer sexual “confusion” until such time as s/he completes a course of Freudian psychotherapy. Longstanding readers know that it is confession time, again... as one longstanding reader opined to another longstanding reader “whatd'ya reckon? does that Freudastrology guy watch too many movies or what!!” (if we had the chance to interject, we would suggest that they see Coppola's “The Conversation” before reading our interjection, “do I?”).

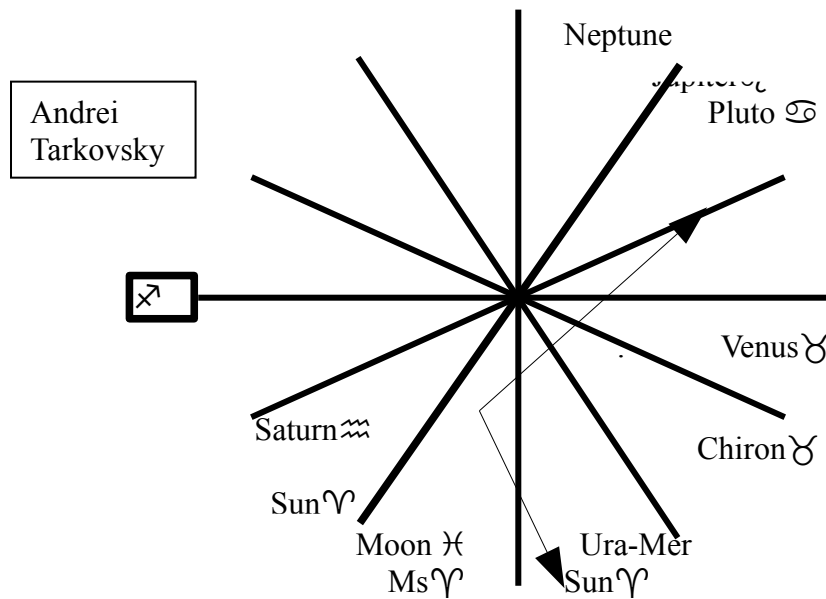
Now, at this point, not a few '12-4-ers' will 'complain' that we are (I'm) being too fundamentalistic-Freudian about this. Agreed, the Moon is but one expression of one archetype... and, to be sure, nothing fundamentalist could hold up in the face of a full assessment of all archetypes and all expressions that have something to do with reproduction (let alone, the full biographical assessment that allows us to resolve the “opera house and chicken” problem). The fact remains, however, that very few of us, Moon in Pisces or not, take any interest in the stuff between a-ogamy & endogamy...

The 'upside' of a Moon in Pisces, as noted at the outset of this mini-section, is that it 'flows' into Aries (and beyond) frequently and quickly... so, the individual has plenty of chances to re-assess his/her mother-tie. (For a comparison, we could look at Neptune in Pisces – they are being born at the moment – and realize that individuals who have this natal placement, although they don't suffer the “(a-ogamy-endogamy) conflation” of Moon in Pisces, will have to wait anything up to 14yrs to reach Aries... let alone the wait to reach Cancer-Leo). This 'upside', however, can also be seen as a 'downside' i.e. the Moon transits too quickly to 'register' in consciousness...

By now, dear reader, we hope that you have read enough 'Vol.4' to know that there are two 'counter-upside's': (i) the Moon may be “subconscious” but it does give the Sun a chance to become “more conscious” whenever it rolls (back)-around to the new Moon and (ii) the progressed Moon is, like Goldilocks & the three bears, a kind of happy medium between the transit speeds of of the Moon and its 'ruler', Neptune ... it takes a leisurely 14yrs to 'mature' through the lower hemisphere's signs (houses) i.e. the same duration of an 'ideal' emotion maturation that completes at puberty.

As I type these paragraphs, the mumbling background television is telling me that evolutionary biologists have discovered the (possible) beginning of combinatory sex (i.e. about 300,000,000 years ago, in seas somewhere near Scotland, a fish species has been discovered that may have been the first with the apparati – a phallus and a fornix – to fertilize eggs internally). Although, archetypally, we Freudastrologers take this as the beginning of the “emergence” of 'biological 8' up-out of 'biological 12', we can't be delirious until evolutionary biology discovers the 'son' fish that, irrespective of “all the other fish in the sea”, mates with 'mother' fish.

EXAMPLE 92B



Although both Freud and Jung had much to say about the development from endogamy to exogamy, it was Jung who came closest to formulating a-ogamy i.e. the “collective unconscious” is broadly a-ogamous (narrowly exogamous). Jung thought that the main object of psychoanalysis was to open the door between the “conscious” mind and the “personal unconscious” mind in a way that would not open the deeper doors that kept the “personal unconscious” apart from the “collective unconscious”. Of course, if the deeper doors were already open, the psychoanalyst's first task is to close these before opening the more superficial doors. Try and do this with cognitive behavioural therapy!! (rots o' ruck).

Jung liked to explain this in terms of “primitive psychology” i.e. the primitive who suffered a “loss of soul” was, in fact, suffering from repression of the “personal unconscious” (i.e. '10', 'pressing down' on '4', keeps the psyche locked in '1-2-3') but, because his/her deeper doors were likely open, releasing any “personal unconscious” content would see recovery (i.e. “return of soul”) swamped, in any case, by a state of “spiritual possession”. Because the word “spirit” is too general, your local Jungian is likely to replace it with “ancestors” and/or “ghosts”... or, in Andrei Tarkovsky's case, we might replace the word, “ghost” with “(raw) anima”.

Many film buffs take Tarkovsky's “Solaris” as the Soviet 'answer' to “2001: a Space Odyssey” but, given our current context, there is sense in which it is the Soviet 'answer' to “Vertigo”. To put it in another way, don't worry about contrivances such as a Soviet “Dave” on a Soviet space-station struggling with an alien “HAL”... worry only about a Russian, Jimmy Stewart-“Scottie” attempting to (... err) “relate” to his Russian anima, a “ghost” version of his deceased wife. She appears to have made her way from her earthly grave all the way out to the space-station.

We placed brackets around the word//term “relate” in order to give away the 'answer' to the mystery of planet, “Solaris” (every solar system has its 'Neptune') i.e. Solaris (or, at least, the beings that live on Solaris) has/have the ability to materialize

images of cosmonaut “Chris”’s non-relating “passive identity” with his “anima”. As, dear reader, you can see in the horoscope above, Andrei had the 'fortune' of having a natal (erotic) Venus (admittedly, in a narcissistic sign) pushing up against his (erotic) descendant i.e. a placement that would have been very helpful in any attempt to gain perspective on his natal (erotic) Moon (in a narcissistic sign) in a (narcissistic) house. Part of the reason Andrei attained this perspective was that the planet that has most to do with defending the individual against the collective unconscious – Saturn – had rolled from his natal Moon in Pisces around to his Gemini descendant over the years that he was preparing this movie. In other words, “Solaris” was Tarkovsky's attempt to close the doors between '12' and '4' (i.e. cure his psychosis)... even if it has to come at the cost of a “(re)-loss of soul”.

We can claim that Saturn played a significant part in the making of “Solaris” because, 29 years after Tarkovsky's interpretation, cinema-goers were given a chance to compare it to Steven Soderbergh's version of Stanislaw Lem's novel. For example, it is clear that Tarkovsky was more interested in the nuclear family than Soderbergh because the former ended his film with cosmonaut Chris being reconciled (at least in his imagination) with his father and the latter ended his with Chris being reconciled (at least in his imagination) with his wife. This is further emphasised by Tarkovsky's explicit references to (4th archetypal) conscience... it is Chris' mortal Castor brother, “Gibarian”, who informs Chris from his grave that his conscience will be tested and, as you, dear reader, can see from the horoscope above, Andrei's 4th archetypal Moon is in the sibling's house and hot on heels not only of his I.C. but also of his Aries Sun in his (4th archetypal) 4th house. In short, brothers and fathers loom large in Andrei's psyche to the degree that the differentiation of his self-destructive anima would have to take 2nd place.

Although Soderbergh's emphasis on the undifferentiated anima might appear to redress Tarkovsky's gender imbalance, there is also a sense in which this redress is wasted i.e. Chris fails to understand the heroic task of allowing the imaginary spouse to recede into outer space so that he can take on the earthly task of getting to know a 'new' woman whom, unlike his suicidal ex-spouse, wants to be 'in the world'...

Longstanding readers are aware that we see 'conscience' – feeling urges to do the 'right' thing in the face of instincts to do the 'wrong' thing – beginning at the I.C. i.e. instead of killing father or colluding with father's infantilism, the son “(passively) identifies” with father in such a way that the son can accept the developmental tasks that lay ahead (as symbolized by the 5th & 6th houses)... that, in turn, allow the son to get a wife-mummy-that-isn't-already-taken. Of course, by the time the son conquers the tasks set by the 5th and 6th houses, he will have come to see the difference between wives & mothers (let alone sisters & daughters) and, in turn, his conscience now has a chance to see the extent (in addition to his 'get-rid-of-father' stuff) to which he has been turning imaginary wives into imaginary mothers. As the son sees these extents, he begins to see that what was once 'conscience' (e.g. “I'm very keen to make love to this woman but my analyst has warned me against it”) to 'love' (e.g. “how strange! I was, at one point, keen to make love to this woman but now I'm not... irrespective of what my analysts says!”). If Andrei had gone on to make “Solaris II”, he might have realized that it had something to do with love.

Interlude 4E: '3-5 CONTINUITY' Pt.I

THE HOUSE OF THE 'CONCRETE (EVERYDAY-LIFE) MIND'

In 1901, Freud published “The Psychopathology of Everyday Life”... it was to become a key counter-argument against the increasing number of critics who argued that Freud was a “pan-sexualist”. (Indeed, 15yrs on, when Freud decided to bring all the psychoanalytic concepts into one overview – “Introductory Lectures” – he would begin with 3 lectures on the subject of his 1901-book, “parapraxes”). In other words, the proverbial “Freudian slip” would, very often, have nothing at all to do with sex... for example, the case of the chair-person who declared at the beginning of a meeting, “I declare this meeting closed”.

There is no need to stick to the sphere of Homo sapiens to observe behaviours that reveal “being in two minds about something” (Freud's “ambivalences”). All you need to do is buy some fish-'n'-chips and go to the seaside... it won't be long before a seagull appears i.e. one part of its mind is urging it to eat the fish, another part of its mind is urging it to avoid being eaten by the fish-eater. While watching the bird, it is easy to get a sense of it 'flipping', every few seconds, back-'n'-forth between fear and desire. Imagine the kuffuffle if the world's sexiest seagull flew in hungry!?

The central issue for Freud in respect of “slips” or “accidents” (his “bungled actions”), however, was that “ambivalence” isn't always temporally sequential i.e. a wo/man, unlike a seagull, has a memory that persists through time and slips 'under' the “(semi)-conscious”, back-'n'-forth, present tense. In short, as you try to 'balance' two sides of a (hunt-run) argument, your preoccupation can lead you to 'miss' the 3rd argument (mate) that sneaks in unnoticed, especially if there are a few “regressions” and “reaction formations” against it. 'Traditional' astrologers don't call the 3rd house “the house of accidents” for nothing. Then again...

* * * * *

When a 'traditional' astrologer inspects a client's 3rd house (& the sign on the cusp; + natal/transiting/progressed planets), s/he is, in a preliminary sense, 'tapping' his/her own 3rd house: with his/her un-repressed (Freud's “pre-conscious”) “concrete mind”, a 'traditional' astrologer recalls the 3rd house's links: siblings, short journeys, information, communication, accidents & (... err) the left-brain, pedantic, reductive, “concrete” mind. Indeed, the 3rd house's link to “concrete-(ism)” makes sense insofar as it follows directly on from (and, of course, the earlier degrees of the sign on the 3rd house cusp will be in) the prior 2nd house of “material body, resources & values”.

The 3rd house 'thinks back' not only to the “earth” of the 2nd house but also to the “(compensated) earth” of the 10th house. But what can we say about the 'thinking forward' capacity of the 3rd house to the 6th house and then to the 10th house? Freud's insights into sexual development tells us that it is more difficult for the airy houses to 'think forward' into-across water (e.g. the 4th house) than to 'think back' to earth e.g. 'flying over' the 4th house to the 6th house brings psychosomatic malfunction because, as Jung would describe it, the feeling function hasn't been adequately acknowledged on the way through the “balancing of the functions”.

Yes, dear reader, this is far from Freud's '3-down-to-4' ideas, (i) the phantasy of castration 'causes' the little boy to identify with his father and (ii) the recognition of having been castrated 'causes' the little girl to phantasize a phallic reparation via

her “(erotic) object” father; but the point that we wish to make in this 'Interlude 4A' is that these views are not mutually exclusive. Indeed, by the time that all Freudians have compiled a list of the variations of the “castration theme”, it wouldn't surprise a feeling Buddhist if the compiled number turned out to be 10,000.

There were at least two reasons that Freud was slow to formulate the “phallic phase” of sexual development (between “oral-anal” and “oedipal-latent”) (i) his own experience of being a sib was too son-father-ly (his brother was much older than he) and (ii) his own experience was also Abel-Cain gender neutral (no chance of looking at brother-sister incest; a-la “Gladiator”). Indeed, Freud confessed that, without the input of female protege analysts (e.g. Karen Horney; Helene Deutsch, Melanie Klein, Alix Strachey), he may not have reached a workable understanding of the little girl's “pre-Oedipal attachment” i.e. the '1st love' of the little girl's life (i.e. mother) is more ferocious than even the little boys': when the little girl discovers that her mother has “betrayed” (i.e. castrated) her, she is shattered; the little girl sprints into her father's arms not so much because he is endogamously-sexually attractive but because she is “on the rebound”. This explains why many unhappily married women relate to their husbands not as they had once (still) relate(d) to fathers... but as they had once (still) relate(d) to mothers.

What has all this got to do with the 3rd house of the sibling? Answer: mother's betrayal is 'prepared for' with thoughts about betraying siblings. In other words, the good-breast//bad-breast ambivalences that are-(were) sensed in the 2nd house become ambivalences of thought in the 3rd house e.g. losing the “phallus” is as much a mental “screen” for the recent loss of nipple-(&//or placenta) as it is a “reminder” of gender inequality. Indeed, 'asexual' competitiveness is a “projection” from the '1 ascendant' onto the (androgynous) '3 sib' who can be seen as an aspect of mama's 'bad breast'.

Now, if we recall the intentions of parents to prohibit their sons (and, to some extent, their daughters) from narcissistic phallic-isms (e.g. auto-erotic masturbation), we realize that Ridley Scott's film throws up the query: by trying to re-cast his sister into an “erotic” object, can we say that Commodus is surmounting his “narcissism”? Answer: we cannot because Commodus sees her as an extension of himself i.e. she is, at best, a “(semi)-self object”. Indeed, in “Star Wars”, we can say that Luke is taking Leia in the same “(semi)-self object”, (semi)-masturbatory way... and, to 'cure' Luke of his unconsciousness of this, Darth Vader '(semi)-castrates' his hands.

As noted earlier, we could only agree with Darth Vader's prohibitive action if it could be supported by proper understanding of the narcissism of Freud's “phallic phase” in both the prohibited & the prohibitor. Darth Vader doesn't understand this phase because, being the narcissistic mama's boy, Darth is unable to understand the difference between the “phallic” & the “genital” phases. Meanwhile, in “Gladiator”, Commodus pre-emptively “castrates” his father from being prohibitive in any sense.

To understand the “genital phase” (i.e. the 6th house of “earthy sublimation”), the individual needs to understand the house that (... err) under-stands the 6th house i.e. the 4th house (that, like the 6th house, sits in the “erotic” right hemisphere). As we survey the 12 signs on the cusp of the 3rd house, however, we remind ourselves that it always retains its 50-50 chance of 'delivering' the individual-as-one-half-of-a-sibling-pair from his/her “(semi)-narcissism” to his/her “(semi)-erotism”.

LEO on the 3RD HOUSE CUSP (a '3-5 interaction')

When discussing the Sun in Gemini (another '3-5 interaction'), we noted that the Sun adds centroversion to extraverted Gemini... and, therefore, the Sun provides a chance for the Sun in Gemini individual to (diametrically) 'journey' to the opposite sign, Sagittarius, wherein s/he can "access" the introverted (i.e. archetypal-religious) realm. Nonetheless, if this Sun in Gemini individual journeys to Sagittarius with too much 'Icarus-ish' ease, s/he may 'keep going' to, thereby, undervalue the meaning of the Capricorn-Aquarius-Pisces 'pregnancy'. Now, in translating this problem to Leo on the cusp of the 3rd house, we realize that the over-facile 'diametric leap' remains a key issue... but, in this case, the 'keep going' problem (i.e. transcendence) tends to be replaced by the Aquarius (on the 9th house cusp) problem of "identification" with the "ego ideal". In short, there is often an insufficient understanding &/or experience of Virgo's, Libra's and Scorpio's role centroversion... and, soon enough, the '3-5-er' has become over-intuitive e.g. 10,000 ('10 of wands') un-grounded, irrelevant hunches.

Nonetheless, the fact remains that the Leo's capacity to 'integrate' affords the 3rd house a chance to 'sum up' the events of the '10-11-12-1-2-' 'fall' in an integrative way. For example, we would expect the Leo on the 3rd house cusp individual to have an easier time 'thinking back' upon the M.C.-mother's (or 'mother's boy') tri-phasic change, through '12 Sea mother-dom' and '1 phallic-nipple-mother-dom', (down) to the '2 Kleinian double-breasted mother'. If, indeed, s/he is able to 'think back' easily, s/he may then be able to 'think-mother-forward' into the (often, ♀-cusped) 4th house that, in turn, will put his/her mother into a more "positive (transference)" light... this allows for an 'easy/easier' negotiation of the Oedipus complex.

VIRGO on the 3RD HOUSE CUSP (a '3-6 interaction')

In our "Pisces on the 9th house cusp" mini-essay, we made the point that being "confused" in the "house of the abstract mind" is a 'good' thing because the '9-12-er' won't mind 'falling' away from abstractions and "get a 1st personal life" in his/her 1st person "concrete mind"... whereupon s/he gains access to satisfying '3-6 clarity' from an analysis of "10,000" interesting Virgoan details. Yet...

By now, FA's longstanding readers will know that, when the Freudastrologer looks at the cusp that is straddled by the Maiden, s/he first needs to contemplate the extent to which Scorpio plucks the individual out of this house i.e. s/he first needs to contemplate the extent to which the individual 'misses' out on the Libran experience. In the case of this '3-6 interaction', therefore, we worry about the 'Jungian' leap that misses the vertical axis (see 'Prelude: Vol.4': where, in addition, we note that this is a problem that haunts FA itself). Therefore, the individual with Virgo on the 3rd house cusp (i) is more likely to under-value his/her Oedipus complex &, (ii) risks becoming the '8 cynic' in a most uncynical 5th house of "joy, hobbies, romance, children".

All this, of course, could raise the behemoth, "clockwising the horoscope" i.e. "backing up" into (nounal) houses that aren't well attuned to the (adjectival) nature of 30° of Leo and its need for 'transformation'. In other words, the general problem of extraversion/introversion-vs.-centroversion grows ever-sharpening fangs as each successive I.C. 'pushes' the Leo sector further (back) 'up' into the left hemisphere & makes it into an immature 'Page of Wands'... as it is in the case of...

LIBRA ON THE 3RD HOUSE CUSP (a '3-7 interaction')

If one of the main problems with Virgo on the 3rd house cusp is 'missing out' on the Libran experience (see previous section), then we need to consider the extent that this could occur across the 3rd house too i.e. an individual with Virgo in near/on the 1st and/or 2nd house cusps may not fully communicate with his/her (inner ±outer) sibling prior to being plucked out of his/her mask-soma and, then, plonked straight onto his/her vertical axis (see 'Vol.4:Ch.76'). So, perhaps the question becomes: how does the '3-7 individual' (or, for that matter, anyone) make sure s/he gets everything out of his/her Libran sector before dealing with his/her Scorpio sector?

Wherever Libra happens to be located in the horoscopic round, it seems that the best way to get the most out of it is to 'employ' Leo's synoptic capacity i.e. the 5th sign could, in theory, advise the (6th &) 8th sign(s) that there are worthwhile things to be gained in the 7th sign. These worthwhile things, of course, usually have something to do with 'patriarchal consciousness'. The trouble that haunts Libra when it sits on the left hemispheric 3rd house is that it is too easy to take (empty) ideas of patriarchy for their (1st personal) reality... a problem that is often trace-able to mono-maniacal Aries bringing too much philosophical 'one-track-intuiting' into the 9th house.

Over the course of these volumes, we have repeatedly voiced our disapproval of scientists who disregard what philosophers have to say about science's limits. And, so, although '3-7' suits the individual who intends to become a scientist (i.e. having a 'balanced' attitude to concretics), the question of whether or not she becomes a good "Plato-respecting" scientist depends mostly on what happens after his/her 3rd house.

SCORPIO on the 3RD HOUSE CUSP (a '3-8 interaction')

We can imagine some individuals with this placement 'wishing' that they had been born an hour or two earlier (i.e. Scorpio straddling the I.C.) because this helps to limit the breadth of lower hemispheric water. In this '3-8', however, the individual finds him/herself struggling with watery "endings" from the end of his/her 2nd house all the way down--around to the end of his/her 4th house. Although Pisces on the cusp of the 3rd house deserves to be seen as the epitome of 'confused thinking', the linking of '2 material' to '3 material thought' by the sign that exalts "immaterial values" has its own brand of (intense) thinking riddles-wrapped-in-enigmas.

Because of the constant threat of 'death to the mind' that comes with the '3-8 interaction', it follows that there is a tendency here to employ that 'last ditch mental action' that some will call "cynicism" but most will call "lying". Although dishonesty never produces anything "good", it is not helpful to dump all lies into one basket of "badness" i.e. "white lies" are not as damnable as "black lies"... the latter, as pointed out at the end of 'Vol.3', are those which extend from the 3rd house all the way 'back' to a position of 10th house responsibility. Conversely, if the '3-8 individual' "lies" (or, at least, "withholds the truth") in order to 'stay alive' into his/her 2nd quadrant, s/he will, in any case, be carrying him/herself forward into the mentally healthier realms of "discretion". By the time s/he gets to his/her 7th house, your local Freudastrologer would be hoping that s/he is now in a position to form his/her partnerships primarily based on trust... the critical quality to have on board when confronting the 8th house and, then, the new set of Taurean philosophical questions beyond the 8th house.

SAGITTARIUS on the 3RD HOUSE CUSP (a '3-9 interaction')

The “mutable” (3-6-9-12) signs & houses have the capacity to 'sum up' (or, in the case of the 3rd house, 'sum down') the hemisphere that 'feeds into' them. We have seen, for example, the 6th house's 'summation' capacity for ego-(sexual) development. The trouble with the 3rd house's 'sum down' capacity is that the left hemisphere (that is being 'summed') is full of 'dark' forces... that are, of course, the source of the great majority of the individual's “taboo thinking”. So, when moralizing Sagittarius lands on the 3rd house cusp and the individual doesn't mind the odd self-judgements, there is bound to be plenty of 'mental tension'... a-la '9 of Swords'.

The answer to this problem is, ironically, '3-9' i.e. by looking at Homo sapiens in the '9 broadest' possible terms, the individual is able to see that the largest chunk of 'his/her' taboo thinking isn't 'his/her's' after all... it is collective stuff that has built up/'down' over (not only 1-200,000yrs of human evolution but also) millions of years of mammalian evolution. In other words, it is 'human nature' to think sadistically (& narcissistically) about the world and there is no reason to beat oneself up over it.

The \$64,000Qs in all this are (i) how do I keep thought and action apart? and (ii) if I succeed with '(i)', how do I transform my thoughts so that I can live 'up' to the ideals of religion? Answering these questions requires a 180° turnaround i.e. instead of 'thinking back' upon 'human nature', the individual employs Sagittarius' synoptic capacity to 'think forward' into the realm of (individual) psychology. The inability to move away from evolutionary science was discussed in our mini-essay on 'Capricorn on the I.C.' scientist, Stephen Jay Gould (see 'Chapter 78').

CAPRICORN on the 3RD HOUSE CUSP (a '3-10 interaction')

And, so, we arrive at the sign that straddled Freud's 3rd house cusp. Although Freud saw “repression” as the “corner-stone” of psychoanalysis, we FA-ers feel that Freud wasn't as ambivalent about it as he could have been i.e. he didn't talk enough about the “good fear baby” that guards against recklessness. For example, the Goat on the 3rd house cusp could provide some useful discipline to the immature thinking function that, in turn, helps the individual's other three functions find '(re)-birth' in the 2nd quadrant. (Aries is often on the cusp of the 6th house).

For every “good” thing we can say about Capricorn, however, we can always say one or two “bad” things. The main problem with Capricorn anywhere in the left hemisphere is that the sense of time 'leaving' (i.e. the superego's “use by date”) often fails to register. The problem of “repression”, therefore, isn't that it exists... rather, it is that it 'interacts' with other psychodynamics that push it into tyranny. In terms of the fear-recklessness issue raised in our previous paragraph, we can now see that the problem with Capricorn straddling the 3rd house cusp is that it “represses” without a sense of 'when' the repressed material needs to be “retrieved”. If insight into 'use by dating' is absent, there can be no “integration”.

Often, therefore, this '3-10' 'crucifies' itself with the irony of beginning with a keen sense of 'going beyond' the mask (i.e. a Scorpio ascendant) but quickly coming up against '10's doom-'n'-gloom in both directions (i.e. '12' back to the the '10 M.C.' and Capricorn on the 3rd house cusp trying to look beyond eternal Pisces in/near the 5th house). In other words, there are worse things than “repression” e.g. “fixation”.

AQUARIUS on the 3RD HOUSE CUSP (a '3-11 interaction')

As explained in FA's 'Vol.1', 'science', a sensing-thinking phenomenon, can be linked to Capricorn-Aquarius, Taurus-Gemini & Virgo-Libra. The 'basic' impulse to 'be scientific', in accordance with FA's view of '1-2-3-4' = extra-version, comes out of the Taurus-Gemini (2nd-to-3rd-house) arc. If '5 Leo' is able to, integratively, draw this '2-into-3-ness' into itself, a new basis has been made and, therefore, Leo can 'deliver' science 'up to' its Virgo-Libra spiritual 'home'. If, alternatively, '(10)-11 Aquarius' is able to draw this '2-into-3-ness' back up to itself, science becomes the de-humanizing accomplice to God-knows-what collectivistic nonsense.

The individual with Aquarius straddling his/her the 3rd house cusp will have a '1st person mind' that, having access to the "fast logical" (supra)-archetypal realm, is often noticed to be 'intelligent'... the trouble being, of course, that 'intelligence' is not "consciousness". This means that everything depends on whether or not the '3-11-er' employs his/her 'intelligence' to register this difference. A successful register requires him/her to be 'drawn forward', in the first instance by the 5th house (it can 'deliver' a somewhat Luciferian scientific impulse into Taurus-Gemini on/near the descendant) and, in the second instance, by Leo on the cusp of the 9th house (it can look closely at the differences between intelligence and "consciousness").

All this may require a good 'Greek' understanding of Sagittarius (on/near the ascendant) i.e. rather than Zeus simply waiting for the chance to overthrow Chronos (Capricorn on/near the 2nd house cusp), Zeus could advise his father to use Ouranos' testicles as 'vines' to reach/tap the descendant.

PISCES on the 3RD HOUSE CUSP (a '3-12 interaction')

When looking at '10 Capricorn/Saturn' through the lower hemisphere we put forward our "bookends (of fear)" imagery to give a sense of the ascendant (\pm nearby houses) finding themselves 'wedged' in a '10-ish' vice. Similarly, when looking at '12 Pisces/Neptune' in the houses below the ascendant we concoct an image of an 'island' isolated by a 'water-vice' i.e. the 12th house 'above' and the Piscean arc 'below'. Take, for example, C.G. Jung's Aquarius ascendant (made 'rockier' via the added presence of natal Saturn) being flanked by water. As the ig-(ego) tries to reach (?Aries) on the I.C., it needs to fit its 'boat' with a few mod-cons... as the land-lover police chief finds out soon enough, "we need a bigger boat".

Unfortunately, for many individuals with the Fishes straddling their 3rd house cusp(s), the Sagittarius sector – the sector that could have 'advised' father Capricorn to use grandfather's testicles as 'vines' to reach/tap the 2nd quadrant (see prior mini-essay) – is submerged in the 12th house... to, thereby, emphasize the "Jaws-problem" noted above. When sharks are swimming on both sides of the 'ig', there is a tendency to get stuck the 1st quadrant and "project" the 2nd quadrant in a 'ghostly' way... and, then, 'hallucinate' that one is a child-adult (instead of a foetus-infant).

Freud thought that dreams were, in essence, "wish-fulfilments". The process of realizing that dreams are, in essence, gratuitous begins in the 3rd house e.g. when the dreamer, now awake, can think about 'desires-into-satisfactions' in a 'reductive' way. Pisces on the cusp of the 3rd house, of course, undercuts 'reductive' thinking & (day &) night dreams are often interpreted in an anti-Freudian, self-serving way.

ARIES on the 3rd HOUSE CUSP (a '3-1 interaction')

In order to (“consciously”) acknowledge his/her emotional “ambivalences” in respect of his/her “family romance”, the individual may need to prepare him/herself by acknowledging his/her intellectual “ambivalences”. The individual with the Ram on his/her 3rd house cusp will have trouble with this preparation... it won't come as a surprise to his/her analyst that s/he had (a) sibling(s) with whom s/he was constantly competing. If, in addition, Pisces is on the 2nd house cusp (i.e. “sloppy boundaries” & subsequent “loss” of material possessions... to siblings etc.), the individual has all the more reason to compete with others who, in his/her view, take unfair advantage. The psychoanalyst might 'prefer' to focus on the 4th house, but the Ram straddling the 3rd house cusp in an analysand will quickly remind him/her how easily it is to get drawn 'back' into a sibling spat.

As noted in our introduction, Freud would eventually recognize that this kind of 'draw-back' can assist the analysis of the “pre-Oedipal-(Electra) attachments” to the mother... Freud lamented that many female analysands would use their analytic (4th house) attachments to the male analyst (e.g. Freud) as a 'haven'. One of the ways in which the Freudastrologer would tackle (attack-le?) this problem is to employ the transit of Mars through the 3rd house (recall, here, that Mars would be the 'ruler' of the 3rd house) because it could 'deliver' some of the 'matriarchal-sibling' anger down into the analytic “alembic”. Because most analyses last for more than 2yrs, there will be at least one opportunity to do so.

TAURUS on the 3rd HOUSE CUSP (a '3-2 interaction')

Although the mini-rotation from Aries to Taurus is, in one sense, an 'advance' from angry, (potentially) destructive Mars to harmonious, constructive Venus, there is still that 'red rag' sense in which the 'advance' from Ram to Bull is anything but a barrel of feel-good homilies (... longstanding readers will recall our 'Vol.1' essays on “nasty Aphrodite”). This 'red rag' is, of course, emphasized in the 3rd house because, being the house that 'thinks back on' material things, it will want to take advantage of the early degrees of Taurus that, with the latter degrees of Aries, are 'sharing' the 2nd house stage. This means that everything depends on whether the Bull on the cusp of the 2nd house individual can intellectually differentiate instinct from emotion. You don't have to be Einstein to work out that Freud's perspective is 'key' (... confession time again, dear reader). If this differentiation is made, then...

A world that had once been viewed as a myriad (mire?) of duality 'opens out' into a world full of quaternia e.g. clockwise, this '3-2-er' sees the 'good-breast//bad-breast' duality and, anti-clockwise, s/he sees the 'parental couple'. A little bit like a toreador's clowns, the 'red rags' are now impinging on the Bull from '2 x 2' compass points and, if not turned into (peaceful) 'blue rags', the clowns are able to enter into a philosophical conversation about how to define terms such as “psychology”. If the individual can find a way to reach/tap his/her Scorpio on the 9th house cusp without too much “regression”, s/he will be able to see how “psychology” interacts with that other 'semi-feeling' phenomenon, “religion”. The best way to do this, of course, is to follow the yearly transit of Venus through the right hemisphere of the horoscope. If natal Venus is placed in the left hemisphere, the individual needs to take due care.

GEMINI on the 3rd HOUSE CUSP (a '3-3 interaction')

The 'doubling up' of '3' is epitomized in the phrase “compared to what?” i.e. Plato might be able to talk about (capital 'T') Truth but, when it comes to the lower case version, we are talking about a riddle wrapped up in an enigma submerged in a labyrinth covered over by a cloud of... The '3-3 notion' of two siblings playing tricks on two 'shadow siblings' is funnily (or, at least, clever-ly) played out in John Landis' “Trading Places”. Here, the older “Duke” brothers (Ralph Bellamy & Don Ameche) are, in a way, occupying the '9-9' (Sagittarius on the 9th house cusp) position insofar as they are (bored) 'bookies' of the (Wall St.) 'race-track' who brighten up their day with philosophical whimsies ('nature vs. nurture') and the younger Wall St. 'trader' brothers (Dan Ackroyd & Eddie Murphy) occupy the '3-3' (Gemini on the 3rd house cusp) position insofar as they use the 'truth' that the 'true value' of a pork belly will never be attained in the wildly emotional environment of horse-racing. What would have happened if Alan Greenspan and Ronald Reagan had taken this seriously?

Freud's answer to this problem was to 'fast forward' to the 4th house cusp i.e. he realized that the content of what the analysand was saying would not be of much value without a tandem consideration of his/her emotional investment... it wasn't so much a case of whether or not the individual was being 'truthful' as it was a case of the analysand defending him/herself against the opposite of what she is saying (that, of course, like a pebble washing around in his/her cerebrospinal fluid, is the 'a/cause' of his/her emotionality). The '3-3 individual' has the capacity to change his/her mind about something before s/he is 'tricked' into doing so by outside 'events'.

CANCER on the 3RD HOUSE CUSP (a '3-4 interaction')

OK, so there is no intellectual small 't' 'truth' (note '3-3' above)... what about a small 't' 'emotional truth'? Or, as the individual with Cancer on the cusp of his/her 3rd house might ask: does Cancer help to 'ground' the 3rd house or does the 3rd house serve to 'unground' Cancer? The answer probably depends on who is answering; for example 'a Scorpio' would likely suggest, “until the two answers can be “integrated” to create a 3rd possibility, the 3rd house will continue to 'unground' Cancer... meaning that the best course of action is to proceed ASAP to (♁? on) the I.C.”

For those who like to meditate on the tarot images, we would nominate (A.E. Waite's/Pamela Colman Smith's) “7 of cups”... although the developing 'emoter' has managed to negotiate “1-2-3-4-5-6 of cups”, his/her feeling function isn't yet clear of the 'ungrounded-ness' problem. To put it in another way, although this individual is able to “think about feeling” and “feel about thinking” in ways that others can't, the interpreter of the horoscope would still need to survey how well the other 2 functions are faring before assuming that everything is healthy i.e. there is nothing about '3-4' (when taken in isolation) that tells us if the '3-4-er' is able to intuitively 'see' through to the 'other side' of his/her endogamous impulses. Indeed, if Aries 30° is submerged in the 12th house, s/he may not even have the 'get up and go' find out whereto his/her 'get up and go' got up and went.

Because this 'Vol.4' is 'based' in the 4th archetype, we will be returning to this interaction in 'Ch.95' in the next section. Before doing so, however, it is right that we first look at Cancer on the cusp of the 1st and 2nd houses and, before, that...

IF FREUD HAD A SISTER...

In the first section of this 'Interlude 4E', we reminded our readers that Freud was slow to formulate ideas about female sexual development & the “phallic” phase, in part because his closest older sibling was a brother (and Capricorn on the cusp of Freud's 3rd house). Indeed, this is where the Jungian analysts see Freud's inability to cut to the chase of the '3-5 connection' i.e. in order to 'clarify' where the '7 husband' starts & the '3-brother-4-father-5-son' stops, a woman needs not only to develop her '6-boundary' (we will discuss this further in Vol.5) but also to 'clarify' '3', '4' & '5'.

In these final sections of our interludes, we have been referencing film-serials, such as “Shrek” & “Indiana Jones”, in order to make a para-Freudian point. Rather than a film-serial, per se, let's run through the series of “women's pictures” made by the U.K.'s greatest director (after Hitchcock and Chaplin), David Lean. From 1955 to 1984 (note the Saturnian duration!!), David made 6 films, 4 of which were intimately involved in “female sexual developments” that, arguably, are easier to interpret from the Freudian side of the Freud-Jung ledger...

The most sledgehammer-ish title for a film about the differentiation of '3', '4' & '5' would surely be “Late-Spring-into-mid-Summer”. David came pretty close i.e. his 1955 film was titled “Summertime”. The heroine, “Jane” (Katherine Hepburn) is an aging spinster holidaying in Venice with '5 romance' rolling around somewhere in the back (and front) of her mind. The interesting thing about '5' is that it symbolizes both “romance” & the “(inner) child”... in order to clear confusion about this, it isn't a bad idea to deal with a '3 little brother' in Gemini's late spring before running into the feelings & intuitions of Cancer's-Leo's summer. And, in good archetypal fashion, the narrative throws up a Venetian street-kid, “Mauro” (Gaetano Autiero), who tries to trick his 'big sister' out of her holiday budget. In other words, Jane's “Self” offers up the chance to learn about masculine deceit so that, when it becomes more critical, one or two zodiac-signs//horoscopic-houses up ahead, she can deal with it better than she would have without her sibling-ish 'dry run'.

By this, however, we aren't saying that Jane's latin-lover, “Renato” (Rosanno Brazzi), is someone Jane should have avoided. He is simply the “screen” for the next layer of her Oedipal understanding. Before succumbing to Renato's charm, Jane has to overcome her “reaction formation” against her id... when she notices another pair of sneaky lovers, she is horrified i.e. her “inert identity” with the matriarchal aspect of her mother-(image) is getting the better of her but Renato convinces Jane that it is better to learn with the carrot, not the stick. We can guess that this 'learning' goes on for a month or so.

OK, yes, in an ideal world, Jane should have been able to live her '5-romance' out in her imagination (i.e. by sublimating her emotion and by not jumping into bed with Renato) but she is still a heroine because her “Self”-intuition was at least telling her that things would not be so rosy if she were to stay in Venice into autumn-winter: it is probable that she saw a synchronicity when Renato could not retrieve the flower that fell into the canal and realized that her 'inner marriage' needed more '6 work'.

After “Summertime”, Lean took a giant leap away from female sexuality and toward the madness (“the madness!!”) of matriarchal single-mindedness in “Bridge on the River Kwai”. Indeed, Lean's greatest success (and one of the greatest films of all time) “Lawrence of Arabia” didn't have a woman in it!! But, this diversion would

not last... 10yrs after “Summertime”, Lean put himself back in the Oedipal ring with his film-ization of Pasternak's “Dr. Zhivago” (1965) wherein, once again, movie fans would have to work out for themselves whether the adulterers, “Dr. Zhivago” (Omar Sharif) and “Lara” (Julie Christie) were heroes or villains. Here, we can at least look at some of the Freudian details...

Shock value drops to about absolute zero when, at the beginning of the movie, we see Lara describing her revolution-obsessed fiance, “Pasha” (Tom Courtenay), as a “brother” when the authorities are about to arrest him. Pasha resents Lara for her mis-description of their relationship... but later events confirm that their liaison is of the '3 sibling' more than the '7 partnership' variety. Shock value continues to bubble along near absolute zero when we note Lara's jump into bed with her mother's lover, “Viktor” (Rod Steiger), but the moral irony here is that '4 Viktor' draws Lara closer to '7' than '3 Pascha'. When Lara resolves to marry Pasha, a Freudastrologer would join Viktor and warn that “regression” is not the best thing for Lara's soul.

Aw, dear reader, do we really have to describe what happens next? If, by now, you haven't guessed that Zhivago represents a better alternative to both Pascha and Victor (i.e. because '5' is closer to '7'), then you really do need to go back to the start of Freudastrology. Shock value continues to sit at zip when we see Zhivago marrying his adoptive 'sister', “Tonya” (Geraldine Chaplin) whom, herself, is “unconsciously” bonded to her father, “Alexander” (Ralph Richardson). The problem with Lara and Zhivago (and, of course, post-1917 Russia) is that no-one cares about the meaning of '5 sublimation'... as the revolutionary declares, “dubious poets hugging their private lives” are “the (counter-revolutionary) front”.

Forward a half-cycle of Saturn from “Summertime”, we arrive at a film that could be called “Autumn-time” i.e. “Ryan's Daughter” (1970). For some reason, the critics thought that this film was a load of rubbish but, from FA's point of view, it is yet another good illustration of the dynamics of female sexuality. The key difference here is, rather than an individual woman, “Rose”'s (Sarah Miles) castrating mother is a regressive '12 collective' i.e. the jump-to-conclusion townfolk cut off Rose's hair (a variation of “upper castration”). Rose is sequentially betrayed by individuals who are not individualized (i) a '3 brother', “Michael” (John Mills) and (ii) her '4 father', “Thomas Ryan” (Leo McKern)... but Rose is saved by individuals who are 'spiritual enough' to see beyond collective psychology (i) “Father Collins” (Trevor Howard) & (ii) her '7 husband', “Charles” (Robert Mitchum) who accepts that Rose was in need of “burning out” her '5 romance/inner child' imaginings. The uncertainty of the end of the film is, from FA's point of view, a great illustration of the mystery of '6 work'.

Forward yet another half-cycle of Saturn from “Ryan's Daughter”, we arrive at a film that could be called “Hysteria-time” i.e. “Passage to India”. Lean obviously intended to look at how useless the U.K.'s superego was in the face of India's id when there is no understanding of sexual development. Indeed, this film may be one of the most cogent arguments for “pan-sexualism” (i.e. the charge that had been thrown by Jung and others at Freud) being 'right, after all'... the U.K.'s colonial mis-adventures were a litaney of “projections” of its sexual-developmental incompetence. “Godbole” (Alec Guinness) sees only too well the 'lie-back-and-think-of-England' waste of effort, “my philosophy is: you can do what you like but the outcome will be the same”.

From DYNAMIC ID to TOPOGRAPHIC ID

In Christopher Nolan's "Inception", the '4 family man', "Cobb" (Leonardo di Caprio), rather than become 'him-5-self' (and get a 'real-6-job'), decides to become a regressive '3 thief' i.e. with his futuristic 'mutual-dream' technology, he steals secrets from the sub-conscious psyches of corporate heavyweights. This anti-developmental attitude to dreaming angers the Fates... and, so, they seduce Cobb into (not the theft, but) the insertion of a secret (i.e. "inception") into the sub-conscious psyche of (not a corporate heavyweight, but) his wife, "Mal" (Marion Cotillard). In order to "incept" his wife, Cobb realized that he would have to drop further back into the unconscious from the '4 family' all the way to the '12 collective unconscious' i.e. he now by-passes the corporate '3 sibling' layer, the '2 luxurious hotel' layer and the '1 winter fortress' layer. In this layer, Mal is made to believe so wholeheartedly in the (Buddhistic) idea of 'immaterial eternity = reality' that she is 'happy' to destroy her body. And, so that she can force her husband to follow her, she frames her suicide as murder-by-spouse. Cobb's anti-clockwise penance is to help a corporate heavyweight, "Fischer" (Cillian Murphy), to 'get past' his dying '4-I.C.-father' and become 'him-5-self'. Although the movie ends with Cobb returning to his '4-I.C.-home', it is reasonable to assume that, as the credits are rolling, his is resolving to follow in Fischer's footsteps.

A big part of the reason that Cobb can make his return journey from '12', up through '1' (a winter fortress; as Prince sings it "sometimes it snows in April"), '2' (a plush hotel of sensual satisfactions) and '3' (corporate "short journeying"= a taxicab in a big city) is that he is assisted by "Ariadne" (Ellen Page). As any Jungian will tell you, the anima is a dual figure i.e. for every femme fatale '4-back-to-12 anima', there is a redemptive '12-forward-to-4 anima' who is aware of the dangers of 'raw 12' that "incepted Mal" has become. Ariadne symbolizes the Moon's anti-clockwise return to Cancer i.e. Moon in Aries; Moon in Taurus, Moon in Gemini & Moon in Cancer. She 'lights up' the path for a Sun that is ready to journey through spring... or for a Solar h/Hero who is getting ready to negotiate h/His crucifixion...

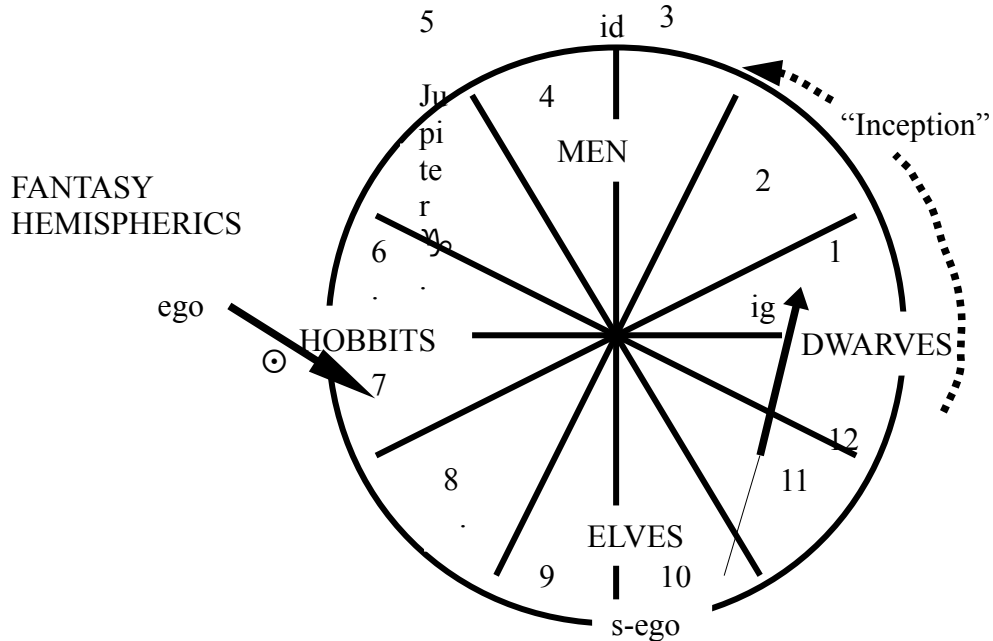
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In our introduction to 'Vol.4-Pt.IV', we pointed out that Easter Sunday is the Sunday that follows on from the first full Moon that occurs after the spring equinox. This means that, between the new (late-Pisces/early-Aries) Moon and Easter Sunday, there is a Sunday with a waxing Moon in Aries... as all devoted Christians are aware, this Sun-day-before-Good-Friday is "Palm Sunday", the day that Christ (or, at least, h/His "a/Anima") returns to Jerusalem. The intuitive (i.e. not concretistic) Christian, hopefully, will entertain the Palm Sunday's palms as a metaphor for JC's "Ariadne's thread" through the labyrinth of Jerusalem.

If there is anything triumphant about Christ's return to the concretist-ic idea about where the "centre of the world" is located, it is that the "c/Centre" is far less a place than it is a time. To translate this into epistemology, the "c/Centre" is far less a sensation than it is a feeling. Although, in theory, Neptune could 'pull' the individual from his/her '10 sensation' down to '12 feeling', developmentologists won't be happy about its Maenad-ish the lack of discrimination wherein the baby, almost literally, is thrown out with the muddied bathwater. By contrast, the developmentologist will be

happier when the Moon, transiting the Taurus-to-Gemini-to-Cancer arc, affords the psyche a chance to sense-feel that (... err) sensing & feeling are, as yet, too conflated even to throw out the bath-water. We use the word “chance” (instead of “necessity”) because, as 6.00 news reminds us day in decade out, the Western world is “fixed” on its concretic-sensed (i.e. not temporally-felt; inner) Jersusalem. And, so...

This is now the (... errr) 'place' to turn things upside-down...



... it is (... err) 'time' to consider it in its upside down variation because (i) we have reached the narrative point in “The Hobbit” at which the Dwarves must 'f/Fall' through a snaky set of rapids to reach a wintry lake i.e. symbolically, FA links the 8th archetype to you-can't-step-into-the-same-river-twice, thermodynamic time-line, the 12th archetype to eternal lakes-(ocean) and the 4th archetype (under the 'heliocentric' influence of the 10th archetype) to the psychological cyclic-time harbour that permits the construction of a “Lake Town”, and (ii) it is easier to imagine thermodynamic '8 time' as a 'f/Faller' when '8' is positioned where we normally see '2'.

In other words, we are heading toward the idea that, when 'happy 4-sans-10' is out of reach, the choice becomes (i) die into '8' or '12' or (ii) stay alive in 'unhappy 10-dominating-4' and hope that the citizens of wintry “Lake Town” might, sometime in the future, get the chance to return to summery “Dale” (or a '5 town' just like it).

Narratively, of course, we are heading toward the new-(crescent)-Moon at the end of Sagittarius... whereafter the Moon waxes its way around to its fullness in mid-Cancer (the Sun, in the meantime, will have rolled around to mid-Capricorn). In the same way as the new-(crescent)-Moon at the end of Gemini marked the beginning of Bilbo's separation from the Dwarves (toward his solitary confrontation with Gollum in '10'), so the new-(crescent)-Moon at the end of Sagittarius marks the beginning of Bilbo's separation from the Dwarves (toward his solitary confrontation with dragon-Smaug in '(10)-11-12-1-2-3-4'). Before that, however, let's review...

Chapter 93 – THE '4-1 PERI-ID'

CANCER ON THE ASCENDANT (again)

As longstanding readers are well aware, this is not the first time that we have focused on this '4-1 interaction'. If there is a distinguishing feature of this particular focus, then it would have to be the additional context provided by the “chart ruling” Moon. For example, to what extent can this '4-1-er' follow his/her Moon's 14day(yr) transit//progression down into his/her lower hemisphere and, in doing so, turn away from any temptation to follow the Moon's (repeating) 14hrs “regressive”, over-facile, path back up-into his/her left hemisphere and back-up-over the “self-ish” angle that it rules (we'll be looking closer at this regression in our upcoming 'Interlude Pt.IX')? The answer requires us to look at Jung's terms, “self”, “s/Self” and “Self”.

In order to avoid being deemed “too religious” and/or “confusingly mystical”, C.G. Jung decided to introduce the term “Self” into his writings. This change simply threw him from the frying pan of “God” into the fire of the “s/S” i.e. how are Jung's readers to interpret the (small-case) “self”? FA's answer: the “self” is neither “God” nor “ego”... it is the “persona/lity”, the “mask”, (Fordham's) “primary integrate” & (Freudastrology's) “ig”. In other words, whereas the Self is both (i) the horoscope as a whole ((ia) the ego is the right hemisphere of the whole horoscope) and (ii) the sum of all possible horoscopes, the self is (at least) (i) the 1st archetypal “ig” and (at most) (ii) the left hemisphere of the whole horoscope. This answer allows us to see '1 Adam' as '1 self', '1 God' as 'God', '1 Christ' as 's/Self', '(10-11-12-1-2-3)-4-5 Christ' as 'ego' and '1-2-3-4-5-6-7-8-9-10-11-12 Christ' as 'Self'. These formulae 'explain' why Christ is the redeemer of Adam.

And, so, when Cancer straddles the ascendant, we see a “complex opposite”... (i) zodiac: Cancer is 'closer' to Leo-Christ than it is to Aries-Adam, & (ii) horoscope: the 1st house is 'closer' to '1 Adam' than it is to '5 Christ'. In other words, it isn't easy to deal with the 'telescoping' that occurs when there is a significant zodiac-horoscope phase-shift... but, given that everyone, whatever his/her ascending sign, needs to find his/her humanity – s/he is born out of (what Alfred Adler dubbed) “godlikeness” and (what FA dubs) the “11-1 & 12-2 connections”, we see the individual with Cancer on his/her ascendant doing better to imagine him/her 's'elf as spiritually empty Adam & Eve rather than as spiritually full Christ & Mary. In short, for spiritual development to take place, the un-developed position of Adam-Eve provides the necessary 'room': as “Tsa'hik”, the “wise woman (archetype)” of “Avatar”, explains it to “Jake Sully”, “it is impossible to fill a cup that it already full”.

At this point, the Crab rising individual might 'complain', “yes, but, if I focus on Adam-(Eve), won't I be at risk of a regression to Aries-Taurus on/near the M.C.?” And, yes, this is a fair point... and, therefore, before this '4-1-er' gets too mixed up in any mythology, s/he may first need to reflect on the abstraction e.g. Jung's “2 Essays on Analytic Psychology”. (As your local Jungian will be keen to tell you, the first job on the Freud-Jung reconciliation agenda is the expansion of Freud's superego-id-ego 'triangle' out to a mask/persona-superego-ego-id 'square')...

If, dear reader, you have read Jung's 2nd essay, you will surely have drawn the same conclusion as we have i.e. the key Hamlet-ian 'choice' of the mid-life crisis goes like this: to regress or not to regress? The wacky part of Jung's description is that he

bi-sects regression (i.e. “regressive restoration of the persona” & “identification with the collective unconscious”) immediately after telling us that the “persona” is, in any case, a 'slice' from the collective unconscious... and, so, a reader (e.g. FA) is forced to conclude that there is only one regression with two destinations i.e. the 1st house and the 12th house. (We will consider what Jung might have dubbed “useful regression” – from the 8th house cusp to the 2nd quadrant – in our final volume, 'Vol.5').

In noting earlier that the individual with Cancer straddling his/her ascendant tends to 'f/Fall' all the way to his/her 4th house (i.e. to fulfil his/her 'family-orientated worldview'), it can be deduced that a typical picture of a “useless” mid-life crisis will be the regression from one's '4 family' to a '1 search' for a new '4 family' (... err, you know, the 40yrs old family man goes out and gets a fast car and the girlfriend whom, at least on the surface – e.g. she is younger – doesn't remind him of his mother-wife), only to find out that it is same ol' same ol'... and, so, in 14 hours (repeated day in day out) of dodgy reflection, s/he looks for another way out of his/her bind i.e. not only to a '12 religious conversion' but also to...

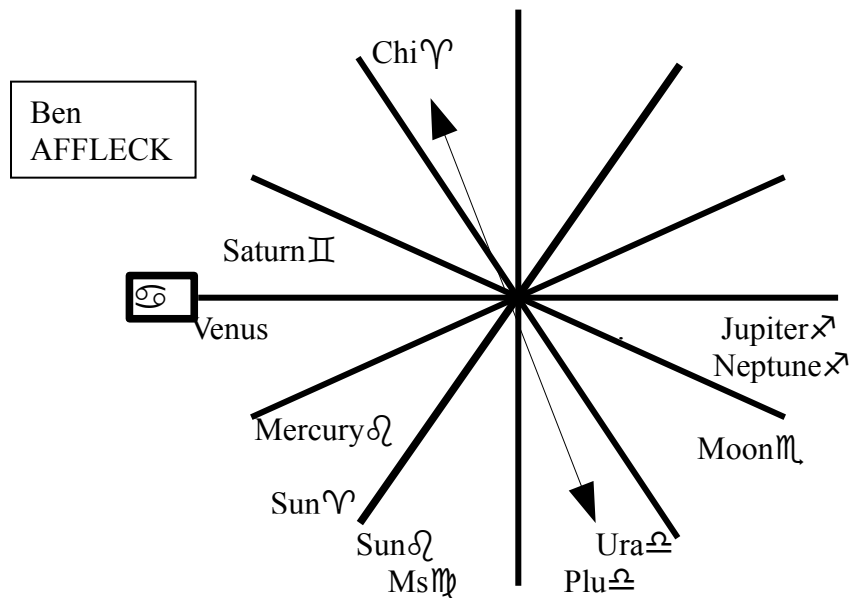
... what Jung calls “identification with the collective unconscious” (we FA-ers prefer “a recoil into passive identity”). It has two possible outcomes (i) the individual is happy to allow “the Master” to do his/her thinking for him/her (i.e. the 11th housed cult member or 'democrat') or, (ii) the individual fancies him/herself as “the Master” who thinks for the cult or 'democracy' (i.e. the 10th housed tyrant or 'elected leader'). And, so, we arrive at the Aries-Taurus near/on the M.C. issue raised at the beginning of this section and, in turn, bump into the question of whether the Cancer ascendant individual is, after all, better to “identify” with Christ-Mary... here, at least, s/he has a chance of being re-directed toward his/her lower hemisphere.

And, so, when Jung describes the “regressive restoration of the persona”, the Freudastrologer reads the “limited progressive imagination in the persona” i.e. after itemising, (i) the psychotic (i.e. “s/he is overwhelmed by the collective unconscious”) + (ii) the credulous (i.e. “s/he becomes the eccentric with a taste for prophecy”) Jung goes onto describe, (iii) the rejector (i.e. s/he can only intuit another pointless 'f/Fall' back to the 4th house “doing the inferior work of a small child”).

It is the task of (not only the psychoanalyst, but also) the analytic psychologist to point out to his/her analysand the value of the 'diametric objective' perspectives to the analysand's 11th & 12th houses that occurs when the analysand semi-develops into his/her 5th and 6th houses. This is especially the case for individuals who have Cancer straddling their respective ascendants because, by occupying his/her 5th & 6th houses, the analysand has given him/herself access to Scorpio-Sagittarius... to put it in terms that Ben Affleck would 'get', give him/herself access beyond “the Town”.

Indeed, given that the sign on his/her I.C. (♄, ♀, ♋) brings forth the issue of exogamy (admittedly in an endogamous horoscopic zone), the individual with '4-1' at his/her 'east' is well positioned to understand his/her analyst's descriptions of what is involved in the shift from (psychological) endogamy to (psychological) exogamy. It is only after this understanding has been 'lived out' by the analysand that s/he can then (... err) 'cross' his/her M.C. and enter his/her 11th and 12th houses from his/her 'right side' in both the literal and figurative senses. In the meantime, we might well ask: to what extent is a successful film director likely to achieve this?...

EXAMPLE 93A



At the beginning of Ben's first directorial effort, "Gone Baby Gone", we hear Casey Affleck (Ben's brother plays private detective, "Patrick") voiceovering, "their bodies wrapped around their souls; their neighbourhood wrapped around them". It is strange for someone who has Cancer on the ascendant to leave "family" out of the soul-body-family-community sequence but, then again, Ben's 4th house does have the uninviting natal placements of Uranus-Pluto-(stirred up by opposing)-Chiron. To his credit, however, the story that Ben is telling takes an unflinching ride into the bowels of one extremely uninviting family...

Although Ben made "Gone Baby Gone" as Saturn was dropping through his 1st quadrant, there is a strong philosophical dimension to this film that speaks of his progressed chart ruler rolling up through his 3rd quadrant (and toward his M.C.) i.e. to what extent does the state have the right to intervene in the care of children? After seeing this film, dear reader, we recommend that you read a few accounts of training analysts who, as a part of their training, have to observe a mother and child bonding (or, as the case maybe, not bonding) in the first year or two of life. In these accounts, you are likely to read references to the difficulties of the counter-transference i.e. the urge to get involved in the parenting rather than to simply observe what is going on. 'Getting-involved-in-the-parenting' (i.e. "grandparenting") is sure to be a significant temptation for the (training) analyst with a strong 4th archetypal influence in his/her horoscope... the Moon is not the world's greatest boundary-maker and the (training) analyst is tempted to justify his/her involvement by suggesting that s/he is practising "preventative psychotherapy" i.e. preventing the need for the baby, 30-40years later, entering into his/her own psychotherapeutic labyrinth.

All the same, (training) analysts are discouraged from indulging any counter-transference because, even if 'getting involved' does help, the analyst will be blinding him/herself to the newborn's "de-integration-re-integration" (Kleinian-Fordhamian) process and, in turn, whatever (dubious) "preventative psychotherapeutic" gain s/he

believes s/he has made, it will be outweighed by the losses that occur as s/he goes out into psychotherapeutic practice. As your local bacteriologist would say it, “you can't learn anything if you're breathing on your own agar plate”. Or, as your local mystic would say it, “this baby incarnated with this mother for reasons that are beyond the interests of the state and any 'responsibility' it has to protect its citizens; anyone who believes that s/he knows what a particular baby 'must' have is playing God”. This is the position that Patrick holds throughout the film... but, as Ben tells us with his last shot, Patrick is fated to 'keep thinking' about it.

Three years on (i.e. Saturn now rolling into his 4th house), Ben proved that his first directorial effort was no fluke... with “The Town”, the movie-goer is, once more, dropped into (not one but) three extremely uninviting families. The first is “Doug”'s (Ben Affleck) biological family; his father, “Stephen” (Chris Cooper), is just another link in the Charlestown chain of bankrobbers; earlier, his substance-abusing mother had gone down the goodbye-cruel-cruel-world path. Because of the faults of the first family, Doug is forced into the den of the second adopted, psychologically incestuous family, wherein he indulges erstwhile sexual liaisons with his 'sister', “Krista” (Blake Lively), and tries to manage the ultra-sociopathic madness of his 'brother', “James” (Jeremy Renner). Doug's third family is the abstract, Irish-mafia 'family', ruthlessly run by “Fergus” (Pete Postlethwaite) who organizes Doug's and James' bank heists, one of which turns out to be “transformative” for Doug... because, through it, Doug meets a girl who has had a happier-exogamous upbringing “Claire” (Rebecca Hall). You don't need to have be Freud to work out that Ben's interest in expanding out to a trinity of families has something to do with the natal trinity of 'difficult' planetary archetypes in his 4th and 10th houses.

As strange as this comparison sounds, the plot of “The Town” resembles that of your bog-standard when-harry-met-sally rom.com i.e. the love relationship starts out in 'opposition' but, in the end, a creative 'union' occurs... and some kind of real or abstract child is 'conceived'. The difference between Rob Reiner and Ben Affleck is that, instead of laughs, we get gut-wrenching tension as Doug realizes that his love for Claire is exactly the thing that endangers her. In other words, Doug realizes that he needs to sacrifice his carnal love for Claire and “transform” it into spiritual love; as the final line explains, “no matter how much you change, you still have to pay the price for the things you've done; so I've got a long road but I know I'll see you again, this side or the other”.

Because Jung wrote a good deal about “transformation”, it is easy to fall into the assumption that it is not a part of the Freudian attitude to the psyche. This is not true, however, because Freud had realized before Jung that analysts need to undergo their own 'pre-training' analysis prior to (or, at least, coincident with) their 'training' analysis. This 'pre-training' is meant to reveal to those who would like to be analysts that they need to do more than practice what they preach i.e. they need to practise it with an 'onion skinning' attitude to their own counter-transference. Unlike hypnosis, psychoanalysis is a one-on-one process wherein the analyst peels off the 'husk-shells' of his/her analysand's complexes... but, in doing so, s/he discovers that s/he is peeling off yet another 'para-central' layer of his/her own complexes. If the analysand thinks that his/her analyst is unchanging, she has every right to say, “aw...-go f' yourself”.

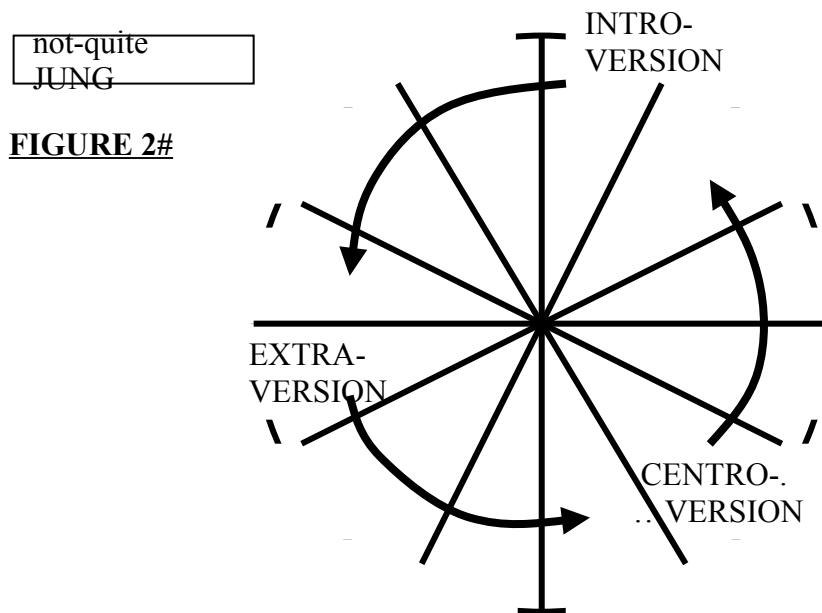
(Ch.93;Vol.4) INTERLUDE IX: INFANCY RE-VISITED: Pt.I

In a few articles hence (in early 2016), we will be taking a detailed look at the links between the 7th (5th, 6th, 8th) archetype(s) and the 3rd of Freud's psychological trinity, the “ego”. Our 'detailed look' will lead us to the 7th archetype's planetary expression, Venus (the 'ruler' of Libra), and, necessarily, to the apparent confusion of Venus also 'ruling' 2nd archetypal Taurus. Such 'apparent confusion', of course, doesn't apply to the Moon (it 'rules' only Cancer) and, on this account, we can see the Moon assisting the journey through the lower hemisphere in ways that Venus may falter.

Venusians might object, here, and insist, “whereas the Moon needs the Sun to access the masculinity of ego-dom, Venus doesn't need any other planetary symbol to access the masculinity of ego-dom... and, so, the very fact that Venus 'double rules' is the reason why Venus is the epitome of mutual understanding between the masculine & feminine psyche and, in turn, the epitome of 'real relationship'”. Fair enough, so...

Because the Moon 'rules' the sign that is found half-way between Pisces-Aries & Libra-Scorpio, it makes sense to see it as the engine of “semi-real relationship” i.e. the Moon might not be as 'objective' as Venus (or, after rebirth, as Pluto), but it does have something 'better' to offer than does 'subjective' Mars (or, Neptune), especially when psyche is 'turning out' from the introverted (Piscean) realm to the extraverted (Arien) realm. So, before we discuss the Moon in Aries, we have this interlude as our mini-essay on what can be gained as the Moon sits on the (spring) equinoctial point...

To do this, we need to review Erich Neumann's 'triangulation' of Jung's views about typology...



FA's longstanding readers already know that we take C.G. Jung's typology to be incomplete. For example, Jung tried to tell us that Alfred Adler was the necessary “opposite” of Sigmund Freud i.e. Adler's introversion led him to focus on the subject (“narcissism”); Freud's extraversion led him to focus on the object (“erotism”)... but this only served to obscure the fact that '1-2-3 extraversion' is “narcissistic”. And, so, to be truly “erotic”, both types need to fill out their (respective) anti-clockwise paths

to “centroversion” i.e. they need to forge an alchemical 'deal' with their unconscious contra-type and, as Jung explains it (this time, correctly), “create a 3rd”. Because the 4th archetype is the archetype that 'delivers' the individual from his/her extraversion across-up to his/her centroversion, we get a sense of the '4 Moon' coming into its own when it is in the extraverted signs (♃, ♄, ♀, ♁).

Then again, there is a hitch: (from our 'Vol.4:Pt.4', it can be recalled that) the 'egg' is discarded in 'menstruating' Aries-Taurus... so, we return to a question asked in 'Ch. 85': does the Moon, like Saturn, have a 'use-by' date? (Longstanding readers will recall, here, that Saturn has the capacity to form a makeshift boundary between the personal & collective... so that individual 'comets' are able to make their way 'in' from the outer reaches of the Solar System and whisk their way down-around Mars, Earth, Venus, Mercury-(Moon) without being smashed by Neptune and Uranus; this means that, although Saturn is at its most valuable in the 4th quadrant, it may yet be valuable near the asteroid belt of the 1st quadrant... but begins to be seriously 'out of date' when developments reach into the Moon-Sun 'ruled' 2nd quadrant).

The 'logical' answer to the Lunar 'use-by' question would be a 'mirror image' of the Saturnian 'use-by' i.e. the Moon has a capacity to form a makeshift boundary between the extraverted & centroverted realms... so that individual 'comets' can see the difference between them before they make their way 'out' from the inner reaches of the Solar System (Sun) past Mercury, Venus, Mars and the Plutonic asteroid belt; this means that, although the Moon is at its most valuable in the 2nd quadrant, it still has a semi-valuable role in the 3rd quadrant... but is 'out of date' when developments reach into the (Jupiter)-Saturn 'ruled' 4th quadrant. (This is the same 'logic' that led to the question: does the Moon make the 4th quadrant more comfortable; or, does the 4th quadrant discomfort the Moon?).

(As a sidebar, we can 'square' our 'logic' down-up-to the horizon i.e. (i) Venus can form a makeshift boundary between the centroverted & introverted realms... so that Jupiter has its opportunity to 'pontificate' why this species of boundary is worth having in the first place, meaning that Venus is most valuable in the 3rd quadrant but not without value in the 4th quadrant; despite 'ruling' Taurus, Venus is a little bit too interested in physical beauty in the 1st quadrant to be very useful; (ii) Mars can form a makeshift boundary between the introverted & extraverted realms.... so that death doesn't gazump life as things head into, pass through and come out of '4'; this means that Mars is useful in the 1st and 2nd quadrants but is gazumped by Pluto in the 3rd).

And, so, the question becomes: what about a Moon placed in (transiting &/or progressing through) the 1st quadrant? Answer: although it seems 'out of date' in the sense of an unfertilized egg now being discarded, a '1-2-3 Moon' is able to employ its extraversion to 'connect' it forward to the upcoming '4-5 Moon'. If, dear reader, you have a natal Moon that is 'beyond' '1-2-3-(4)', you still need to be aware that you will have one, two or three (9yr-duration) progressions of your Moon through these signs (and/or through the equivalent houses).

The Moon in the first 4 signs (natal/progressed) is especially helpful when the Sun ventures into a “night (winter) sea journey” through Libra-Scorpio-Sagittarius-Capricorn-Aquarius-Pisces, as depicted from the middle stages of Tolkien-Jackson's “the Desolation of Smaug”...

MOON IN ARIES: (noble) Tauriel's "passive identity" with Bilbo

Throughout our employ of "The Hobbit" to expand on the sign placements of the Moon, we have always begun with a sense of the new Moon that would have been experienced 2+weeks prior i.e. for the full (i.e. relatively "conscious") Moon in Aries, we begin with a sense of a new (i.e. "unconsciously" 'hidden' by the Sunshine) Moon near the end of Virgo. If, dear reader, you have good recall of our essays from 'Vol.4: Pt.4', you will also recall our fantasy that Bilbo's birthchart also reveals a new Moon near the end of Virgo. In other words, the narrative (and the Sun-traveller Dwarves) has now 'caught up' to Bilbo's 'beginning point'.

Then again, as noted in our prior 'Moon in Pisces' mini-essay, Bilbo is always separating from the Dwarves and, as he does so, the story points us to the separation of the waning Moon from the Sun... and its eventual 'full-ness' on the other (left) side of the zodiac. Bilbo's quest to escape the '(6)-12 prison' is matched by Tauriel's quest to escape her endogamy-exogamy conundrum that the Elvenking, Legolas & Kili has placed at her feet. Indeed, Tauriel's absorption in her conundrum is the likely reason that she is "unconscious" of her a-ogamous "passive identity" with Bilbo. In fact, she only becomes aware of Bilbo's existence when he is '6 shelving' the Dwarves... at this point, Tauriel, insofar as she '1 desires' some feminine action, can be seen as a Moon in Aries character... and, in the same way that Aries 'emerges' from Pisces, Tauriel is faced with task of rolling around to Virgo-Libra so that she can re-capture Bilbo and the Dwarves (if she is able to do so, she could gain diametric-objective perspective on the nature of Aries-out-from-Pisces). It follows, therefore, that Tauriel needs to chase Bilbo back around to the (next) new Moon at the end of Libra... where the 'Chironic' Dwarf, Kili, is wounded in the thigh by a poisoned arrow.

A 'basic' interpretation of Moon in Aries will sound something like, "comfort and familiarity with initiative; nurturing of any qualities that lead to nobility & fair fighting". In other words, this would not be a bad placement for the psychotherapist who focused on "anger management". And, this is the quality that we see mythically portrayed by Tauriel i.e. yes, Tauriel "gets angry" when she discovers that she is not up to her prison-guard standards... but no "so angry" that she throws out her angry baby with her destructive bathwater...

In other words, "anger management" is not about eliminating anger... rather, it is about finding out which part of the "anger complex" is serving the development of the individual and which part is not. From my own experience in this field, I have discovered that it usually takes many psychotherapeutic sessions to determine where the baby's skin stops and the bathwater begins. Indeed, the word "analysis" tends to be a perfect fit for anger management insofar as the various 'triggers' for anger need to be separated out of the complex and inspected one by one. Obviously, this process of separation can, of itself, lead an analysand to "get angry" with his/her analyst but, in most cases, this is beneficial because it gives the analysand a chance to experience a relationship that can "survive" anger.

The reason that a relationship needs to survive anger is that it may take more than a few angry scenes before the partakers are in a position to reflect on the bigger issue of (both physical and psychological) boundaries. Longstanding readers already know of our view that (physical and psychological) boundary building occurs over 5 or 6 phases... ('12-1'), '1-2', '2-3', '3-4', '4-5' & '5-6'. If we place this in Moon in Aries

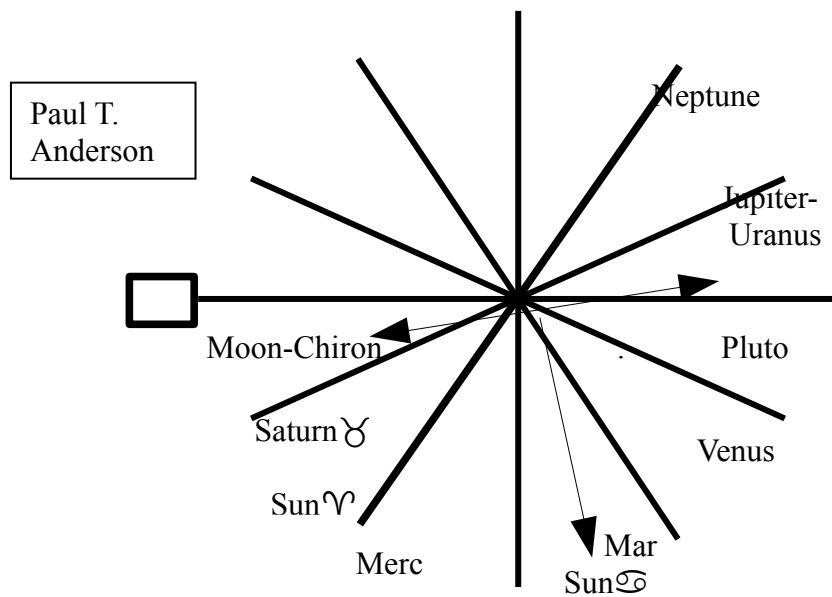
terms (i.e. the Moon transits from Aries to Virgo over about 11 days), we can see why an analyst with a Moon in Aries might praise his/her analysands for their expression of anger in one session and, then, shift gears two weeks later i.e. calm things down to leave open the chance for a critical (non-praising) analysis of the angry episode.

Of course, when the Moon has rolled around to Libra, the analyst can return to the issues of two weeks prior and explore the extent to which these are 'screening' what had happened much earlier in life. The Moon in Aries individual is more likely to use his/her emotions to create and/or shore up his/her physical boundaries than to create and/or shore up his/her psychological boundaries. Although astrologers would see this a 'natural' to the Moon in Aries, a Freudastrologer would remain alert to the possibility of the analysand using physical boundaries as "compensations" for poorly developed psychological boundaries. In other words, just as the 1st house is a kind of 'pressurized' version of the un-bounded 12th house, so is Aries a kind of 'pressurized' version of un-bounded Pisces. It is only when the Moon reaches Taurus (see 'Ch.94') that we get a sense of 'natural' physical boundary that can take a relaxed attitude to the 'inner' psychological nuances of upcoming Gemini-Cancer-Leo-Virgo.

At this point, some readers may complain that we are narrowing our account of psychological boundaries too far and the abovementioned '12-1-2-3-4-5-6' process will be 'naturally' enacted by the transit of the Moon without any need to worrywart during the analytic hour. Our answer (... err, the-record-is-stuck again) comes out of our prior reasonings regarding the 'ig/persona/self' i.e. the 1st archetype tends to take up the slack of arrested development and begins to over-rate itself as a Sun... it is the 'default' archetype for all undeveloped spirit. '1' takes itself as a filler of the Sun-less vacuum. Irrespective of where the transiting Moon might be in its transit/progressed cycle, the natal position is where the psyche will retreat when mis-developments lead to dis-comforts. In short, a Moon in Aries can mis-take itself to be a Sun in Leo.

When we consider any of the '1-4' interactions (e.g. Aries on the I.C.; Cancer on the ascendant), we eventually come up against the question of whether we can call '1 desire' an "emotion". If so, we would then have to put on our pedant's hat and call '1-4 desireful emotion' as '1-4 desireful double emotion'. This is part of that category of pedantry that notices that, on the one hand, the Moon's 'water' factor works as an 'auxiliary' to Aries 'fire' factor but that, on the other hand, the Moon's 'water' factor works as an 'extinguisher' of Aries 'fire' factor. For us at least, Aries can be taken to be an emotional sign insofar as it intuitively continues out of '12' and towards '4'... as Jung says it, "sensation establishes that something exists; thinking tells me what it is; feeling tells me its value; intuition tells me whereto it is heading". In other words, because the Moon in Aries is heading toward Cancer, there is a sense of 'doubling' in this Moon that permits us to see it as (almost) emotional as the Moon in Cancer. The distinguishing feature of the Moon in Aries is that it offers the early spring-time Sun a chance to be nurtured whenever it finds itself strung out on a 'cross' that is asking it to look ahead all the way to Leo and beyond. By contrast, the Moon in Cancer has to wait for the Sun to 'f/Fall' down to it (i.e. at the summer solstice) before it gets the chance to nurture the hero's journey. When I am analysing someone with a Moon in Aries, I look to 'smooth out' any 'bumps' that reside in Taurus'-Gemini's 60° arc, so that it can emote better about "whereto it is heading". This might be the case for...

EXAMPLE 93B



Stanley Kubrick died in the same year that Paul Thomas Anderson was going through his (1st; 1999) Saturn return. One sign of a new directorial star receiving the baton of an old directorial star is, perhaps, the 'sharing' of actors (e.g. Tom Cruise in "Magnolia" & "Eyes Wide Shut"); another sign of a baton change is a shared theme (e.g. "the sins of the flesh" in "Boogie Nights" & "Eyes Wide Shut"). The main thing that has thrown up the image of a baton change in us, however, is Stanley's & Paul's shared attitude to pace i.e. uber-leisurely (e.g. "The Shining" & "The Master").

Let's begin, in any case, with the "sins of the flesh": whereas Kubrick's "Eyes Wide Shut" was a meditation on the sexual mis-development within marriage, Paul's "Boogie Nights" was a meditation on sexual mis-development outside marriage... or, at least, sexual mis-developments outside of a sexually arrested 'marriage' i.e. "Jack Horner" (Burt Reynolds), a director of pornographic movies who dreams of making a straight movie (... like, say "Boogie Nights"), is no longer sexually interested in his 'wife', "Amber Waves" (Julianne Moore). The 'cosmic joke' that Paul appears to be putting under the microscope is that, when sex becomes a 9-to-5-job, it soon loses all its charm and, as if to annoy the Dickens out of Freud, the Oedipus complex loses all its potency i.e. "Dirk Diggler" (Mark Wahlberg) comes up against zero resistance as he goes about making a porn scene with Amber. Jack Horner's asexual 'spirit' could be said to have 'p-re-incarnated' as "Daniel Plainview" (Daniel Day Lewis) in Paul's masterpiece, "There Will Be Blood".

Actually, "Boogie Nights" was made a couple of years prior to Paul's Taurean Saturn return... it comes more under the heading of Saturn's transit through P.T.A.'s Moon-Chiron in Aries (squaring his Sun-Mars in Cancer). In other words, there was a wounded parental relationship image in Paul's psyche that was ready to be (... err) laid out on the table. An additional difference between "Eyes Wide Shut" & "Boogie Nights" is that the sexual context was surreal in the former and commonplace in the

latter... I suppose you could say that Stanley's view of sex was more 'Jungian', Paul's view of sex more 'Freudian'. And, because Jung was not so interested in sex anyway, we could say that Paul's film is the more useful in an educational sense, especially as it does such a good job of depicting sex-(sense, actually) as a mis-taken substitute for feeling i.e. Dirk's home life is devoid of feeling but his non-solution is to jump from a frying-pan-impotent father into a fire-impotent father... and, of course, from a frying pan non-feeling mother to the fire of mock-feeling Amber.

The “sins of the fathers” might have been hinted at in “Boogie Nights”, but it gets a full hearing in “Magnolia”. Here, Paul seems to be channelling Robert Altman as he weaves three different 'bad father' stories around each other: (i) “Earl” (Jason Robards), an 'absent father', is so absent that he abandons his dying wife to the care of his 14yr-old son, “Frank” (Tom Cruise)... who, in reply (not only to this event but also to his lifelong inner image of wounded parenthood) is to become a motivational speaker, (ii) “Jimmy” (Philip Baker Hall), doesn't know what to do with “repressed” memories of incest... but, if he had been graced with a feeling development, he might have let it carry him to an analyst and, subsequently, to a better relationship with his wife “Rose” (Melinda Dillon) and daughter “Claudia” (Melora Walters), (iii) “Rick” (Michael Bowen), who would be described by Alfred Adler as the “masculine protest father”, wants his son, “Stanley” (Jeremy Blackman), to redeem him so, presumably, he won't have to do the hard work of redeeming himself.

Although we have been referring to Paul's Moon-Chiron-Sun-Mars complex, we have yet note that this square configuration involves Uranus in Libra to generate a T-square configuration. We refer to this now because, 15yrs after “Boogie Nights”, Paul re-teamed with Philip Seymour Hoffman to create “The Master”, another story about sinful fathering. Although some had suggested that “The Master” was a thinly veiled biography of L. Ron Hubbard, Paul didn't need to defend this charge because all cult leaders are so similar that they could be called “archetypal”. One reason that we can't go so far as call the title character of the “The Master”, “11th archetypal”, is because his book is titled “The Cause” i.e. 'cause' (no less than 'effect') is much more 10th archetypal than 11th archetypal. In other words, the most accurate description of “The Master” is '11-10 regressive'. When he informs a doubter that he is not putting his followers into hypnosis but, rather, that he is awakening them, a Freudastrologer would immediately expand his/her description to '12-11-10 regressive' and, then, s/he would look for reflections in the ephemeris... in 2012, '10 (causal) Saturn' was rolling around to Paul's natal 'acausal' Uranus.

Rather than promoting hope for the “integration” of causality and acausality, “The Master” despairs at the “conflation” of causality and acausality. And, in terms of Paul's transiting Saturn, we get a sense of “Dirk Diggler-in-reverse” i.e. “Freddie Quell” (Joaquin Phoenix; “the pupil”) retreats from the post WWII, P.T.S.D.-ed, '1-2-3-4 world' into the clutches of a '(2-1)-12-11-10', feeling-less mama, “Peggy Dodd” (Amy Adams) and an impotent mama's '11 boy', “Lancaster Dodd” (Philip Seymour Hoffman), who is better described as a maternal uncle than as any kind of father. In the same way that Stanley's “Eyes Wide Shut” can be seen as a 30yrs 'answer' to his “Lolita”, we look forward to what Paul comes up with in 2027. One thing is for sure: he will have another 15yrs of the world's unnecessary suffering on which to draw.

Chapter 94 – THE '4-2 PERI-ID'

CANCER ON THE 2ND HOUSE CUSP

Psychological astrologers who can handle crude equations won't be especially fazed by '1-7 horizontal axis' = Jungian: '10-4 vertical axis' = Freudian. You need do no more, dear reader, than re-read our 'Ch.93' essay, "Cancer on the Ascendant", to realize the, if crude, truth of these equations.

OK, so what about the 2nd-8th house axis? more 'Jungian' or more 'Freudian'? The 'geometric' answer would be "more Jungian" but, if, dear reader, you have been following FA for more than a few essays, you will know that, provided Melanie Klein is referenced, the 2nd house end of the '2-8 diameter' is "more Freudian" insofar as it is (i) feminine & (ii) fleshy. Or, the 1st house's Jungian "not-especially-'sexual' libido" might be aiming at the 5th house but, at the 2nd house, it 'trips over' Freud's question: where does 'sense' end and 'sex' begin? If it is not answered, the 8th house will do the answering (e.g. it burns off "instinct" to reveal instinct's "skeleton"). Then, in the 9th house, it becomes clear why Jung talked of an "instinct-archetype spectrum".

For Freud, "instinct" was an important term because it was heavily mixed up in his key concept, "unconscious". As a consequence of this mix up, it has never been easy to define "instinct", even if "a complex reflex that promotes biological survival" would satisfy many. We insert the word "complex" because we don't think of simple foetal reflexes (e.g. the kicks that the expecting mother experiences in her abdomen) as "instinctual"... because there is no straightforward 'survival factor' in them.

Although we can't say that the newborn (i.e. 1st house) baby is "conscious" of his/her instincts, we can say that s/he "experiences" them in a different way to which the foetus "experiences" its reflexes. The difference between the newborn experience and the 'teething' (i.e. 2nd house) experience is that they are now paired... we are now in the '2nd' house, after all. In other words, the newborn generates a body-image that depth psychologists call a "self-object" but the 3-8months-old baby finds him/herself needing to deal with the fact that his/her "self-objects" & "real objects" don't always match up e.g. if there are difficult planets between the ascendant and the cusp of the 3rd house, there will be extra "instincts" to annihilate "real objects" such as the "bad breast". Alternatively (or simultaneously), there will be "instincts" to tap Homo sapiens' evolutionary heritage – "neoteny" – and generate "regressive" phantasies that carry things back up into the "pre-breast", un-problematic pre-duality womb.

As discussed in earlier essays, however, the depth psychological fraternity has "split" (as siblings tend to do!!) over the issue of the 'un-problematic pre-duality' i.e. the Kleinians see the 6mnths(+) baby undergoing a limited regression to the 1st house wherein s/he can undergo a re-integration; the now-unfashionable Neumannians see the 6mnths(+) baby undergoing a regression into the 12th house wherein s/he doesn't have to worry about the re-integration issue. And, as also discussed in earlier essays, FA takes the 'split' in the depth psychology of infancy as a "complementary" (rather than "oppositional") 'sib-split'... with the Neumann-ians being the 'feminine-sister'.

Now, at this point, dear reader, we hope that you are recalling FA's horoscope and reflecting on the fact that we have a natal Moon in Cancer on the cusp of the 2nd house and a natal Saturn in (the earlier degrees) Cancer in the 1st house. In turn, you will note how soaked we are by pre-conscious 'splits' (e.g. Saturnian "compensatory"

vs. Lunar “complementary”) even before we confront the question of whether we are better 'explained' by the Kleinian or the Neumannian 'model'. If there is anything to be liked about FA's 2nd house cusp, it is that our Moon might not care so much about any regressive '(dis!)-solution' because, in any case, our natal in Jupiter the 3rd house (in Virgo) is rather more attractive than Saturn in the 1st house i.e. Jupiter (although it is in an earth sign) can operate as a “good enough re-integrator” of de-integrations that have occurred near the cusp of the 2nd house... until the paternal principles of the right hemisphere have a chance to 'heat up' i.e. as the song lyric goes, “until the real thing comes along”. As the house of “resources”, we can say, therefore, that we don't want (or need) make a million bucks... all we want (need) to do is find enough money to 'reach/tap' our descendant because, by then, our 6th house routines will have given us the confidence that there is no chance of winter starvation. (Agreed, websites may not have much 2nd house 'physical body' about them... but, they do have an 'abstract body' in need of some kind of 'abstract diet').

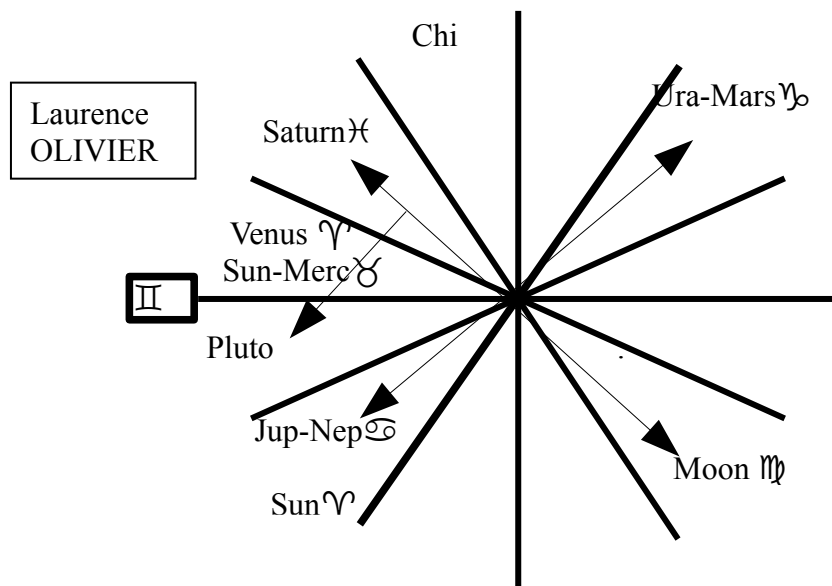
No doubt, dear reader, you are taking our 'self-interpretation' with a grain of salt and, in doing so, assuming-until-proven-otherwise that we are succumbing to an argument of self-serving convenience. Our only defence at this stage is that this essay is, at least, being posted with our progressed Moon (now in our progressed 7th house) rolling, from an opposition to our natal Saturn, up toward our (progressed) 8th house cusp i.e. we currently have more diametric-objectivity about this aspect of ourselves. Our overall position about 'self-interpretation' is that it is a safe thing to do whenever it is directed to 'making room' for something new to be learned.

Irrespective of FA's own projections onto this '2-4 interaction', it is 'true' that the 1st quadrant of the zodiac 'suffers' from the counter-intuitive relative positioning of Taurus-Gemini-Cancer-Leo i.e. intuitively, Leo's 'spirit' should sit 'above' Taurus' 'flesh' but, if anything, '2' is above '5' (& '5' is definitely 'below' '6'). In other words, the individual with Cancer on the cusp of his/her 2nd house is exposed, at a very early stage of development, to the fact that simple dyads (such as “spirit-flesh”) are meant to break up into quaternions before they can be properly re-integrated. In turn, s/he will, hopefully, advance on Jung's view that the '3rd thing' will be enough to pave the transcendental path i.e. reach the '4th thing' and, then, go for the quintessence.

Because many individuals with Cancer on their respective 2nd house cusps have Virgo on their respective I.C.'s, they are more likely to 'get' the nuances of their respective emotional states i.e. because emotion is a mixture of sensation and feeling, it is certainly no hindrance to have an earth-sensing house with an emotional quality followed by an emotional-feeling house with a sensing quality. But, when does nuance spill over into sensation being over-fettered to feeling (i.e. over-emotionality)?

All this takes us back to our opening paragraph in this mini-essay: is the cusp of the 2nd house more 'Freudian' or more 'Jungian'? Because sensation is at its 'best' when it is horizontal (i.e. scientifically-morally neutral), we would have to say “more Freudian”. The vertical issue of moral differentiation doesn't begin until the cusp of the 3rd house... the house in which thinking separates from perception. Cancer on the 2nd house cusp (i.e. Gemini's 30° will be located in the 12th &/or 1st houses), therefore, may have a role to play in “moral confusion”. One stage-film director who mastered the art of portraying moral confusion was...

EXAMPLE 94A



The (arguably) greatest actor of all time was, at the very least, one of the best directors of all time. Fans of the stage will insist that there is no comparison between the '3 dimensional' performance and the measly '2 dimensions' we get on the screen, but would you prefer to see Olivier's screen "Hamlet" (1948) or some average actor's stage "Hamlet"? This question is, of course, empty... just as empty as: would you like to have a different horoscope to the one you have? If, in his life, Olivier had taken on the challenge of astrology, he would likely have said to himself, "to be what my chart wants me to be or not to be what my chart wants me to be... that is the question".

Although Laurence didn't have the combo that we mentioned a paragraph or two prior (i.e. '4-2' 2nd house followed by '6-4' I.C.), he did, in any case, have a Moon in Virgo (in the 5th house) that was connected to the 2nd house by virtue of it being (i) the 2nd house cusp 'ruler' & (ii) square to the planet that was feeding down to the 2nd house cusp, Pluto (+ Saturn in Pisces makes a T-square). In light of his Sun-Mercury conjunction in Taurus in his 12th house feeding down to his (Plutonically) intensified (chameleon)-Gemini mask, we do get the sense that Laurence's chart is 'saying' that acting may be as much a 'fate' as it is a 'choice'. Even if he became a bank manager, we can assume that he would have made an 'act' of it.

As much as acting is about (as Jung had described it) "cutting slices from the collective unconscious loaf and fashioning a persona out of them", Laurence's chart fits the '12-to-1' bill... but, given that the actor also needs to look in the mirror to see how well this process is 'beaching' on his/her physical soma, there is also a sense that the '1-to-2' (narcissistically generated) exteroceptive sensations have an important-enough (... err) 'role' to play that acting could be seen as a '12-1-2' phenomenon.

This widening from '12-1' to '12-1-2' doesn't present us with any problems in respect of Olivier's horoscope because his 2nd house features archetypes that 'widen' one's attitude (i.e. Jupiter and Neptune). But, the more he invests in this narcissistic 'widening', the more he suffers a 'narrowing' against the 8th house-opposing planets,

Uranus and Mars in Capricorn, and, in turn, the more troubles he would brew in his married life. One of the greatest portrayers of “animus possession” (note that “Gone with the Wind” is a synonym for “animus possession”), Vivien Leigh, was just about the perfect “personification” of Laurence's 8th house.

Let's pull back from these 3rd quadrant concerns, and look again at the 'drop' from the 1st house into the 2nd house. At the most basic level, it is a difficult transition because the '1 fire' of the 1st house is, in the functional sense, opposed to the '2 earth' of the 2nd house... however, because the 1st house is the 'earthiest' of the 'fiery' houses and the 2nd house is the 'fieriest' of the 'earth' houses, this 'basic level' is not so basic after all (i.e. compared to the shifts from the 5th/9th houses to the 6th/10th houses). But, the 'supra-basic level' leads us to a new level of functional opposition i.e. an air-(fire) ascendant feeding down to a water-(earth) 2nd house cusp. In turn, we ask: how easy is it for someone with a 'thinking' attitude to the world (Gemini on the ascendant) to deal with his 'feeling' attitude to his exteroceptive mirror? Answer: Jupiter makes it easier but Neptune cancels out Jupiter's benefit to a degree that Laurence's feeling function was still his most maladapted function. (And, as noted above, this goes on to make the 8th house stuff even more 'difficult').

As noted at various points in these volumes, Freud's likened the development of the psyche to the advancing marine core i.e. after establishing a beach-head in the 1st house, the core knew that it couldn't charge to quickly to 'Berlin' until a few extra depots are established in 'east France'... take, for an example, the tarot's '2 of wands' castle. In this sense, one gets the (... err) 'feeling' that Laurence tended to bypass his 2nd house and leave it under-supplied – in their rush to reach their (respective) banks of 3rd housed information, Gemini ascendant individuals have trouble “stopping and smelling the roses” – and, so, upon reaching his 4th house, he is too reliant on what he had established in his 1st and 3rd houses...

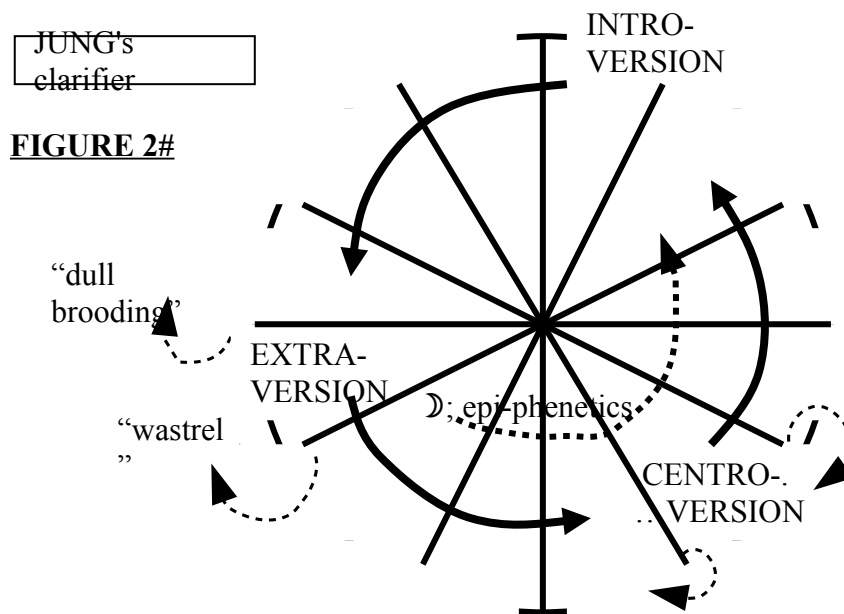
The irony of all this, of course, is that these reliances 'assisted' Laurence as he went about “identifying” with Hamlet's plight... Laurence claimed that he didn't like “method acting” but our guess is that he was a “subliminal method actor”. Although Hamlet was filmed a couple of years after the Saturn-Pluto conjunction of the 1940's (that 'fell' into his 4th house), it is fair to assume that Olivier had been thinking about how to 'attack' on his 'personal Berlin' for quite a few of the WWII years.

As important as the 4th house's Oedipus-Hamlet dyad is, it is but only the first (of 6) steps through the 'spiritualizations' of the right hemisphere. Whatever insights Laurence gained from his intense study of Hamlet, they might not have helped him a great deal as Saturn ran across his descendant. Indeed, Laurence's biographers have made note of the fact that, in the late 50's, the cracks in his marriage to Vivien Leigh were beginning to show. (Curiously, we don't see much of this in Simon Curtis', “My Week with Marilyn”, the 2011 film about the making of Laurence's “The Prince and the Showgirl”... but we do get plenty of sharp irony i.e. a movie-star-intent-on-being-an-actress coming up against an actor-intent-on-being-a-movie-star). If, dear reader, you want to get a feel for Saturn running into the 8th house and, soon after, bumping into Uranus-Mars (conjunct in Capricorn), you might want to see Laurence's movie version of his stage “Entertainer”. Olivier's acting could be “the (despised) method”, after all, There are reasons other than a lack of talent to stick to your day job.

(Ch.94: Vol.4) INTERLUDE X: EPI-PHENETICS

In our prior 'Interlude IX', we made the point that the Moon's 'use by' date is better conceived as a 'use-within-xx-days-of-opening' date i.e. the Moon in, say, Aries as much about the next intra-ovarian egg as it is about the egg being discharged. The main task of the 1st quadrant Moon is to 'keep the seal unbroken' until this 'next egg' reaches the (2nd, or better) 3rd quadrant, where it finds its fallopian legs. The 'energy' of the 1st quadrant Moon, therefore, is 'meant' to “rattle the (ovarian) cage” without escaping it. But, what about the Moon's energy in the pre-menstrual infant-child?...

One of the funnier jokes in Robert Zemeckis' “Back to the Future” is Marty's (Michael J. Fox) barb at his destined-to-be-imprisoned cousin hanging on the bars of his playpen “better get used to those bars, kid!”. This joke explains the infant psyche as neatly as the movie-as-a-whole explains the ambivalences of the Oedipus complex. In order see how the physical symbolism of the Moon spills over to the psychological symbolism of the Moon as it 'rattles the 1st quadrant's (ovarian) cage', it is worth our while to make a couple of additions to our Jung/Neumann-ian overview...



This 'dodeca-mandala' has been titled “Jung's clarifier” because, in his essay, “On Psychic Energy” (1928), Jung emphasized that “regression” was not to be taken as synonym for “introversion”: a regression that stops short of “dull brooding” in an introverted '12 prison/hospital' leads to the attitude of the extraverted “wastrel”, e.g. “Yosarian” (Alan Arkin) in Mike Nichols'/Joseph Heller's “Catch 22”. (Actually, it is possible to be part “wastrel” & part “dull brooder” i.e. “Jonathan” (Jack Nicholson) in Mike Nichols'/ Jules Feiffer's “Carnal Knowledge”).

The recoiling arrows in the right hemisphere could be seen as subtler versions of the “dull brooder” (e.g. “Hamlet”; see prior essay) and “wastrel” (e.g. Campbell's “reluctant post-atonement hero”) i.e. extraverted '(1-2-3)-4 brooding' is possible too.

As interesting as these clarifications are, the main idea that Jung was pushing forward in his theoretical excursions into “psychical energy” was that we can't know for sure what “it-is-in-itself” and, therefore, we can only have points of view about it.

Specifically, if we draw back to an abstracted view of “libido”, we would need to see it less qualitatively (e.g. sex, hunger, defense) and more quantitatively (e.g. “tension” between two poles creates a generic potential energy that is without a predetermined pathway i.e. it can be “re-canalized”). Astrologically, quantitative psychical energy is an expression of (i) the fiery houses, the 1st, 5th & 9th & (ii) the planets; irrespective of whether they are fiery (i.e. Sun, Mars & Jupiter) or allude to another element (e.g. ♃-water), they are quantitative insofar as they 'energize' the fire houses as they transit them. As, however, a planet rolls into the 2nd house, we leave Jung behind and return to the Freudian qualitative view of psychical energy i.e. “libido” is better viewed as a sensual-sexual '2 feeding' “conflation” in need of more '5/6' “integration”.

Jung suggested that his concept of “libido” was more 'advanced' than Freud's but, in light of the anti-clockwise fact that Taurus is the 'advance' of Aries, it follows that Freud's view is the more 'advanced' (in passing, let's note that Freud's Moon in Gemini is more 'advanced' than Jung's Moon in Taurus), at least until we reach Leo. This criticism of Jung is the basis upon which we have criticized Michael Fordham's over-masculinized view of the infant's “primary integrate” i.e. for Freudastrologers, the feminine aspect of infancy is 'there also' but, as indicated above, but it is 'sealed' within a kind of 'infantile ovary' until it appears in the ('fallopian') Oedipal complex in the 3rd to 5th year of life (after 30+ cycles of the Moon through the 1st quadrant). As indicated in the mandala on the prior page, this differentiation of the “libido” can be dubbed “epiphenetics” i.e. it connects the '2 phenotype', through implantation in the '4 family', up into the '8 genotype' in the same way that “epigenetics” connects the '8 genotype', through '10 implantation', down to the '2 phenotype'.

It needs to be noted, however, that our criticism of Michael Fordham isn't an attempt to discard his view. Indeed, the idea of a “primary integrate” undergoing its “de-integration” in the 2nd house makes very good astrological sense i.e. 2 hours after “re-integratively” feeding at the breast, the infant begins to “de-integrate” in his/her sensually aware 2nd house... and this is the time frame of the ascendant's passage into the 2nd house. Although, in the same time frame, the cusp of the 12th house transits to the ascendant, this cusp is 'too feminine' to outweigh the ascendant's focus. However, when the cusp of the 11th house transits to the ascendant 2 hours further along again, the 'masculinity factor' allows for the “re-integration”. (Appropriately, during those dark days when mothers were advised to feed their newborns by the clock instead of by demand, the figure of 4hrs was chosen). The next “re-integration” 4 hours further along might be seen as more “integrative” because, this time, it is the transiting cusp of the 9th house that reaches the ascendant (as 'double fire') but we don't rush to this conclusion because the first “re-integration” is just as fired up by the transiting cusp of the fiery 5th house 'rising' to its 'auxiliary opposition' to the ascendant.

After the infant is weaned (often early in his/her 2nd year when mother's genes begin to tell her that she needs to reproduce more than once and she needs to realign her hormonal system toward a new pregnancy), the transit of the ascendant over the cusp of the “(mentally) de-integrative” 3rd house takes on a new meaning i.e. the time has come to puzzle over the fact that unpleasant “de-integration” has the consolation of stimulating a 'rise' into the mind... and, because the ascendant is involved, there is a hope that “re-integration” can occur without becoming a “dull brooding wastrel”.

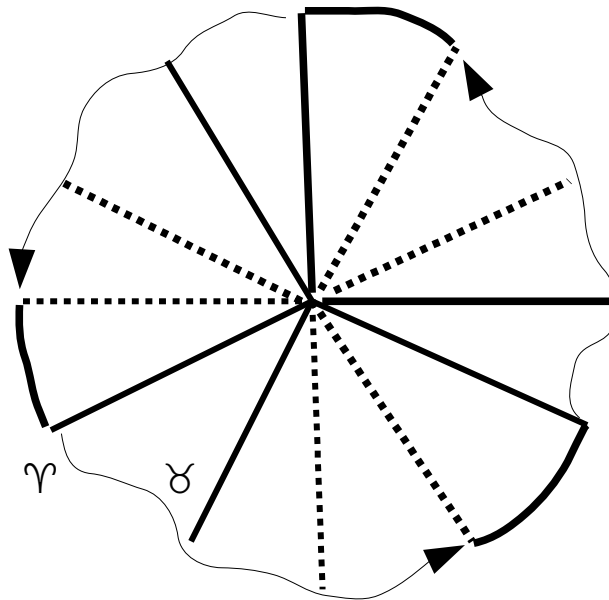
MOON IN TAURUS: Legolas' divided loyalties

When biologists think about neurology at its most basic level, they tend to see a sensory system going on to “inform” a motor system i.e. the newborn baby receives sensations of mother (seeing, hearing, touching, smelling her) and, then, intending to feed from (taste) mother, s/he employs them to guide subsequent motion: sensation = primary; motor = secondary. From astrology's point of view, of course, this is wrong-way-around: fire-motor(Aries) = primary; earth-sensory(Taurus) = secondary. Thus, astrology 'corrects' biology thus: archetypal images (i.e. “self-objects”) 'motor' from Aries and collide with 'perceptions' (i.e. “real objects”) sensed in Taurus.

Although the Elvenking is against any mating of Tauriel & Legolas, he has no reason to resist these two becoming 'business-partners-in-battle'... as, in fact, they do at the Elf-controlled dam that has come under an Orc attack (i.e. the next Sun-Moon conjunction at the end of Libra). After warding off the Orc threat, Tauriel is ready to pick up where she had left off and chase the Solar-adventuring Dwarves down the '8 river', but Legolas insists that they take their Orc prisoner back to the Elf castle and leave the adventurers to themselves. This separation of Legolas and Tauriel from the Dwarves could be seen as a reflection of the Moon's waxing journey from the end-of-Libra new Moon around to the Aquarius-Leo axis... and, then, to full-ness in Taurus.

Although, in “The Lord of the Rings”, we see Legolas in his very adventurous mode, we get a rather staid Legolas in “The Hobbit” who doesn't complain when the Elvenking orders no-one to leave or enter the castle. In other words, we have a sense of gender inversion... whereas Tauriel has a touch of a 'masculine-Aries' Moon about her, Legolas has a touch of a 'feminine-Taurus' Moon about him. To put it in another way... Aries and Taurus might be adjacent on the zodiac's wheel, but their 'geometric intimacy' tends to be undercut by their fire-earth opposition. Another way to exhibit this opposition is...

WAVE-
PARTICLE



In our view, the 'wave' (or, as Jung would say it, the “quantitative”) aspect of the zodiac-mandala is its circular perimeter, and the 'particle' (or, as Jung would say it, the “qualitative”) aspect of the zodiac-mandala is its 6-slices-generating-12-pieces-

of-pie. In other words, there is a sense that, although Taurus is 'in front' of Aries, the Ram's raw energy leads it to do no more than 'nibble the crust' as it charges around to Leo... as if 'leaving Taurus behind' to eat the filling (with the Lion and the Archer doing the same in relation to the Maiden and the Goat).

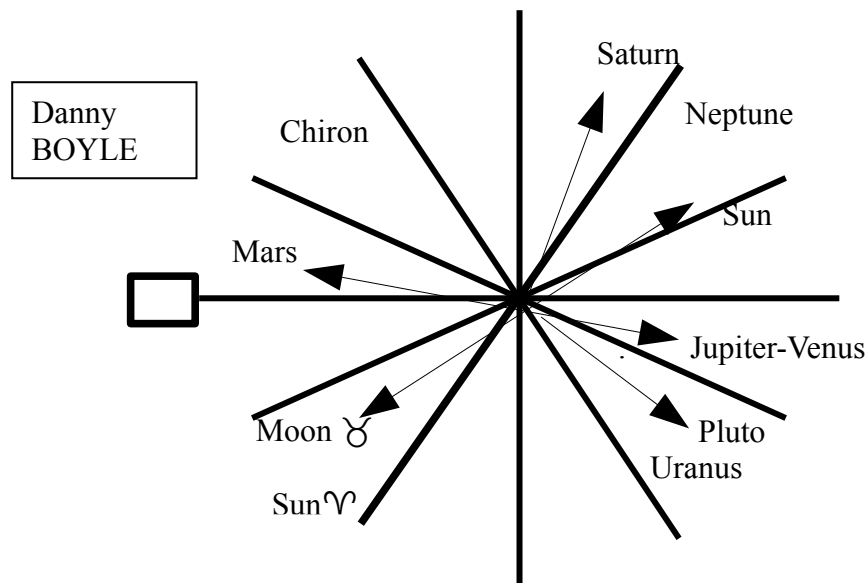
Indeed, this 'perimeter-vs.-sector tension' between '1' & '2' permits Kleinians to coin their strange psychodynamic, "projective identification". The reason that we re-introduce the Kleinian term is that the Moon is the most 'resonant' planet in light of the week-in-week-out conduct of psychoanalysis i.e. whereas 'physical' digestion is 'synchronous' with the cycling ascendant (3-4 meals & visits to the loo per 24 hours), 'emotional digestion' is 'synchronous' with the cycling Moon (weekly psychoanalytic 'feed' and the analysand venting his/her spleen every month or so). When a Kleinian analyst points out the conflated "projection-identification" to his/her analysand, s/he does so knowing full well that a month may pass before s/he can 'digest' it.

So, although it might seem that we see Legolas being an un-heroic stick in the mud (actually, he takes off after Tauriel anyway i.e. around to the next new Moon at the end of Scorpio), we see value in extra emotional exploration of 'perceptions' that is symbolized by the Moon in-(=not-really-looking-beyond) Taurus i.e. Legolas takes off after Tauriel because of other astrological placements e.g. Sun in Sagittarius. The primary 'purpose' of Taurus is to tilt the Kleinian "good-breast//bad-breast" ratio to 51-49% i.e. to make the world worth taking on. If the '1 self' senses a 49-51% world, it has trouble making its way to Gemini... wherein the "talking cure" has a chance of taking hold. If the Moon is in Taurus, there is a better chance that the individual can see the value not only of the senses but also of talking about how sensory experiences can be the recipient of the feeling-emotional puzzles that sit between 'impersonal 12' and 'personal 4'.

Although psychoanalysis aims for Virgo (i.e. psychosomatic health is based on the successful construction of psychological boundaries), there's still much to be said for the Taurean 'preconstruction' i.e. the physical boundary of Taurus is a 'template' for the psychological boundary of Cancer-Virgo. This is a corollary to FA's 'Prelude: Vol.4' perspective of the '7 analyst' dropping back to the '1 analysand's' 4th house so that the "family romance" can be remembered-not-re-lived i.e. the '6 analyst' 'meets' the '12 analysand' in the analysand's 2nd (& 3rd) signs/house(s) so that the analyst can acknowledge the 'purpose' of Taurus to draw the individual down from '10-11-12-1'.

In Biblical terms, of course, all this is leading us to the 'role' that Eve and the (thermodynamic) snake play so that Adam is not tempted to regress back into the 4th quadrant. The 1st quadrant is never about "good" overcoming "evil"... it can only be about the "lesser evil" ("conflation" of sensuality-sexuality) overcoming the "greater evil" ("regression" into '11-10 vacuous moralizing' & the greatest trick the devil ever pulled i.e. if the "unconscious" doesn't exist, '12', '4' and '8' have no chance of being differentiated). Thus history records, over the decades and centuries, a debate about what Eden's snake 'means'. The snake is only "evil" insofar as it seems to pull things no further down than to '3-4' (falling short of '5'). With the advent of 'centroversion' (i.e. Christianity), however, the snake's sadistic-narcissistic evil is relativized because it now symbolizes Homo sapiens' capacity to now see why "(regressive) introversion" is the epitome of "sinister". In turn, the only script alteration you need to make in...

EXAMPLE 94B



...John Hodge's/Danny Boyle's opening speech of “Trainspotting” is, “choose centro-verted life, choose a '6 job', '7 choose' a career, choose a family of destination, choose a f-ing big '3 television', choose washing machines, cars, compact disc players and electric tin openers, choose '6 good health' low cholesterol and dental insurance, choose '2 fixed interest mortgage repayments', choose a '4 starter home'... but, think about the difference between extraversion and centroversion or you'll wind up not '7 choosing' who you are on a Sunday morning, '8 fated' to sit on your couch, watching mind-numbing spirit-crushing game shows stuffing f-ing junk food into your mouth, not '7 choosing' rotting away at the end of it all pissing your last in a miserable home nothing more than an embarrassment to the selfish f-ed up brats that you've spawned to replace yourselves... no!... '7 choose' your future, choose centroverted life!!”.

With “Shallow Grave” (1994) & “Trainspotting” (1996) rolling in on the heels of “Reservoir Dogs” (1991) & “Pulp Fiction” (1994), Danny was always going to face the veiled criticism of being “U.K.'s Tarantino”... at least until he made a movie with characters who weren't mean, crazy or both (he finally managed to do so with 2004's “Millions”, 2007's “Sunshine” and, triumphantly, 2008's “Slumdog Millionaire”). All the same, Danny's movies with mean-crazy characters are far more a complement & far less an imitation of Quentin's. So let's go back to “Trainspotting”...

“Renton” (Ewan McGregor) tells us that you don't need reasons when you've got heroin. Sooner or later, however, something “bad enough” happens that a heroin addict does begin to look for reasons to “choose life”... but, as Freud makes clear, the reasoner will exhaust all the convenient (i.e. useless) reasons before s/he is willing to confront the 'core' emotional-spiritual (+ body! see below) reasons.

If, dear reader, you are holding the view that core reason for heroin addiction is to avoid unpleasant emotions, we can only agree with you up to a point... the point being the astrological fact that the '2 body' comes before the '4 emotional life' i.e. the core reason is to avoid unpleasant sensations. In other words, although it is true that

unpleasant emotions flow 'into' the body to create symptoms that are symbolic of the emotions (e.g. the individual who can't 'digest' his/her emotion suffers from nausea), the fact remains that an addict's body also generates unpleasant sensations that then 'draw' emotional symbolisms (back) into it.

For this reason, when treating individuals with drug addictions, my first lines of inquiry focus on the '2 body' aspect. I assume that therapists who, like Danny, are blessed with a Moon in Taurus would agree that the difference between the naturally occurring endorphins and the artificial variation is that the former make their way to the receptors in some kind of Venusian balance with lactic acid. All sports(women) are well acquainted with the 'ambivalent' perception of pleasure and pain abutting and the subsequent sense of one's 'self' being attuned to the 'real world'. By contrast, the 'non-ambivalent' (i.e. one-sided) experience of pleasure throws the psyche clear both of the 'self' and of the 'real world' (astrologically, back into the 4th quadrant). Danny has the 'fortune' of a Mars in Pisces that has no anti-clockwise 'reason' not to 'f/Fall' to his Taurean Moon... except during 1995-6 (when "Trainspotting" was being made) when Saturn, in Aries, had wedged itself between them. This may be one of the main motivators for Danny's to make a (jet) black comedy of the drug-addict culture.

When, (possibly) ultimately, the drug addicted individual begins to realize the value of ambivalent sensation (chemists & biologists concur with alchemists & depth psychologists that there is a '+' and a '-' to all worldly things), s/he is able to take the next step i.e. explore his/her emotional/feeling ambivalences. Indeed, s/he now has an opportunity to see that physical ambivalences and emotional ambivalences do well to be pulled apart into a 'crucifix' (rather than, as they were in infancy, superimposed), because this is how both – especially emotion – develop... something that is absent in all of the characters in Danny's (Saturn-transit-Moon-in-Taurus) film...

"The Beach" (2000) was deservedly criticized for its derivative plotting – "Dr. No" meets "Apocalypse Now" – but it still appeals to FA insofar as its "Dr. No" is not a mama's boy... but a boy's mama (Tilda Swinton's "Sal") i.e. a matriarchy bereft of gender confusions. Unlike the 'commune' of "Trainspotting", the 'commune' of "The (Thailand) Beach" have some respect for the '2 body' – the communers aren't nearly as smashed as the punters in Bangkok – it is another question entirely whether there is enough respect for '2' and '4' to be 'crucified'. As "Richard" (Leo DiCaprio) shows us, '2' will get (Saturnian-ly) 'stuck' in '2' when '3 honesty' is absent. The trouble for Richard is that he can't see the point of being honest until he understands that "Sal" (i.e. '10') and "Francoise" (Virginie Ledoyen; i.e. '4') are both aspects of mother that need to be remembered rather than relived... and, given that most beaches are bereft of psychoanalysts, his chances for understanding 'left hemisphericism' are completely in the lap of his intuitive function.

The intuitive function is the 'synopsizer' of the psyche. Sometimes it is able to jump to the conclusion and envision "destiny"... but, mostly, it only jumps forward a few days or months to remind the psyche that 'getting stuck' in '2-3-4 infancy' is not the goal of life. Game show hosts might join up with professors of philosophy to insist that there is no such thing as the intuition but you only have to talk to anyone with a degree in literature to know that heroes show themselves by their capacity to extract the 'meaning' of (i) cheating, (ii) luck, (iii) genius and/or (iv) what is written.

Chapter 95 – THE '4-3 PERI-ID'

CANCER ON THE 3RD HOUSE CUSP

Although no-one is certain of what a baby experiences in the first few months of life (Melanie Klein's analyses were with older infants), the circumstantial evidence impresses depth psychologists enough to assume that the <6mth (1st house) infant is “unconscious” of his/her '2 body'. In other words, the newborn “projects” his/her 2nd house as much as an arrested-development teenager “projects” his/her 7th house. It is also assumed that the newborn uses his/her '1 intuitive' capacity to, as Melanie Klein would say it, “annihilate” any intimation of the body as a “bad breast”. Between 4 & 8 months of life, however, “annihilation” tapers off into “expulsion” i.e. the newborn begins to accept that s/he does, after all, 'own' a soma and, therefore, it is no longer a “good (breast)” phantasy to “annihilate” it. In fact, s/he now has a chance to spot the silver lining of his/her 'ownership' cloud e.g. s/he can phantasize his/her 'soma' as an instrument of 'creation' (e.g. urine, faeces, squeals). All is good provided that mother is “good enough” to clean the mess... no longer is the “bad breast” quite so “bad”.

As the infant moves through his/her 2nd year of life, another consolation looms on his/her horizon i.e. although his/her “bad breast” is still “not good”, s/he now has the capacity to accrue “good information” about the “bad breast”. In other words, a “terrible twos” temper tantrum is less about the “bad breast” per se and more about “bad information” about the “bad breast” i.e. mother is not good enough to clean up the mental mess e.g. (proto)-thoughts that a sibling might be on the way...

In our 'Prelude: Vol.4', we put forward the view that, even though the analyst sees him/herself as a personification of the analysand's as-yet-un-retrieved '7 world', there is a sense in which analyst & analysand 'meet' in the analysand's 4th house (i.e. the locus in which, hopefully, the analysand can remember-rather-than-relive his/her “family romance”). Before s/he 'arrives' at his/her 4th house, of course, the analysand may 'stop off' at his/her 3rd house and 'relive' (not 'remember') his/her mentalization by indulging in devil's-advocate-sibling 'mind-tennis' matches. As a result, s/he gives him/herself a way to avoid emotions that s/he prefers not to emote about the “primal scene”. If there is an interaction that symbolizes a smudging of this dynamic, it is the Crab on the 3rd house cusp i.e. parent-to-family emotion is 'already there' to a degree that is likely to put the brakes on any intellectual escapism.

At first, therefore, we might see the 3rd house Crab as a “good” interaction to have in one's horoscope... but, of course, as we have explained in the similar scenario of 'Ch.83: Gemini on the I.C.', the super-imposition of water & air has brings up the problem of “opposite functions” tending to “conflate” (not “integrate”) the sibling & parental dynamic. In other words, everything depends on whether the analysand can accept the basic “equation” of depth psychology: more emotion = more “projection”. If not, the analyst can assume that the “erotism” of the sign (♋) has failed to impact upon the “narcissism” of the house (3rd), probably because there are yet-to-be-healed wounds further (back) up the left hemisphere that are preventing (what should be) a natural intellectual interest in the 1st person interaction of thinking and feeling.

Although the (often: ♉, ♀) ascendant deserves to be the first left hemispheric locus inspected when astrological thoughts turn to a “narcissistic wound” that could prevent development into the 3rd house, there will also be a sense in which Capricorn

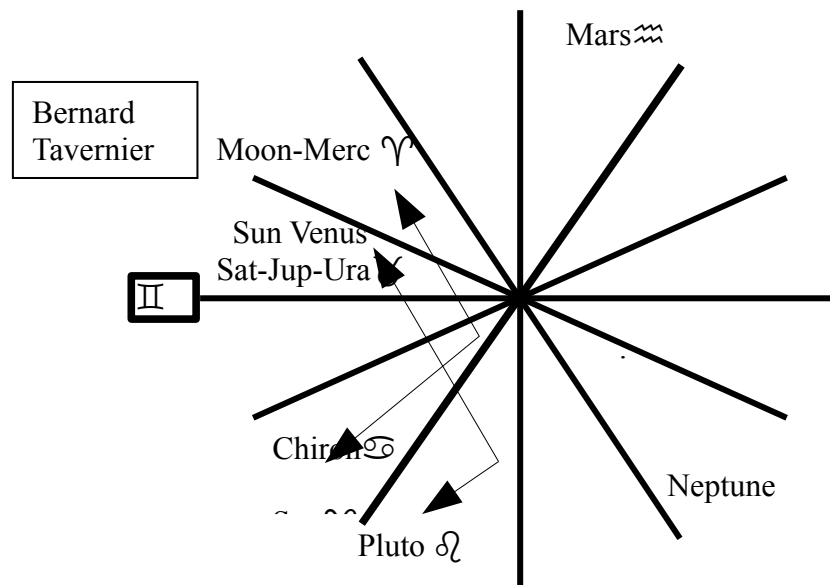
on the 9th house cusp can “(diametrically) repress” the developmental 'entry' into the 3rd house and, therefore, healing the ascendant's “narcissistic wound” might not lead to the analysand 'thinking-for-him/herself'. (Jung called this an “animus possession” i.e. cleaving to inherited collective opinions without questioning whether they help or hinder the analysand's own individual predicament). In this case, the analyst may be forced into the abovementioned 'devil's advocacy' role and, in turn, s/he counters the analysand's philosophical objections to depth psychology by arguing philosophically in favour of depth psychology i.e. a long-long-long way from an analyst's day-in-day-out, meat and potatoes questioning e.g. “can you put your feelings and emotions into words? can you reflect on this process to see how survival instincts are 'feeding' into your emotions & feelings? for example, could you be using your anger as a cover for your fear & sadness? when you are able to see your emotions “analysed”, will you be able to see why their aims often tend toward 'displacement'?”

Now, at this point, dear reader, you may be thinking, “wait on! the analysand is forking out his/her hard earned money for his/her treatment!! why on earth would s/he argue the point about the plausibility of analysis?” Freud's answer was that this treatment is very like dentistry-sans-anaesthetic i.e. an analysand might be suffering from a miserable toothache but when the analyst-dentist grabs his/her tooth with the forceps, the analysand will reflexively push him/her away. Since Freud, a good deal of analytic literature has hand-wrung itself about the issue of the analysand playing on the analyst's “counter-transference” by talking about issues that are not particularly painful in order that s/he can avoid the core-painful issue... and, unsurprisingly, s/he doesn't recover. (This, by the way, is the reason why statistical research suggests that psychotherapy doesn't work i.e. only psychotherapists who have no insight into their “counter-transference” issues would consider it worthwhile to take part in statistical surveys to establish whether or not what they are doing badly is worthwhile).

The 11/12ths of the population who don't have the Crab on their respective 3rd house cusps only have to wait (a maximum of) 28 days to get a first hand experience of what the other 1/12th experiences over a lifetime. The trouble is, of course, that the fleeting quality of the Moon's transit brings a sense of frustration to the thinker that the astrologer would initially associate with the dragging quality of a Saturn transit. The happy medium between the transiting Moon & Saturn, as longstanding readers are by now aware, is the progressed Moon... OK, you may be Saturnianly frustrated as you wait (up to) 28yrs but once the waiting is over, you have a good 2-3 months to absorb heaps of 'emotion information'. In taking myself as an example, I know that I didn't take much advantage of my first progression to my 3rd house cusp... I was only 6yrs old and I recall that my focus on 'physical information' had the effect of holding the 'emotion information' down in (what Freud called) the “preconscious”. 30yrs on, however, things had changed... I was now thinking about psychotherapy and the fact that I was soon to enter it. At that stage, however, my anticipations were, as usual for an astrologer, 'Jungian' i.e. I read through “Psychological Types” and wondered how I was going to “integrate” my feeling function with my thinking function...

As autobiographical history would have it, however, my intention to 'bounce' forward from my 3rd house over to my “integrative” 5th house came to a shuddering halt... I would have to think more about “family romances”. Not unlike...

EXAMPLE 95A



Although he had been making films for over 10yrs (e.g. “The Watchmaker of St. Paul: 1973), Bernard came to trans-French attention with his 1986 meditation on the trials and tribulations of American jazz musicians... “Round Midnight” is a kind of 'archetypal biography' i.e. rather than delve into the details of, say, the life of Bud Powell, Bernard's broad-impressionist-brushstroking (of the psychology) of the jazz musician helped to draw the audience into the creative process in ways in which, say, Clint Eastwood's less archetypal “Bird” didn't quite manage. Indeed, Bernard wants his audience to “identify” with his 'doubled outsider' i.e. “Francis” (Francois Cluzet, France's Dustin Hoffman) hasn't enough money to gain entry to the club that houses the 'singled outsiders' i.e. ex-pat American jazzers felt themselves to be 'outsiders' in their country of birth but 'insiders' in their adopted country, France.

This situation leads the narrative to some interesting contradictions. In order for Francis to befriend saxophonist “Dale Turner” (Bernard's joke on Tenor; Dexter Gordon) he needs to buy Dale a drink... but, later on, Francis spends a lot of his time trying to keep Dale clean. And, in order to move to a house that could accommodate Dale, Francois asks his estranged wife, “Sylvie” (Christine Pascal), for the dosh that he hadn't been prepared to spend on her when they were together. In short, Francis & Dale are peas in the 4th quadrant's pod... on a seaside day trip, Dale philosophizes to Francis, “you have your heart and soul inside of you; babies inside their mothers; fish are out there in the water; but the world is inside of nothing”.

Longstanding readers of FA, by now, really shouldn't have any trouble seeing these sentiments reflected in Bernard's (and, very probably, Dexter Gordon's) birth charts i.e. although Bernard sympathizes with the those who don't want to deal with the harshness of the world, his Mars in Aquarius feeding from the 9th house across to his M.C. allows him to be 'harsh enough' to take on the leadership role and carry the arduous process of film-making to its (repeated) conclusion(s). In the final scenes, we see Francis willing to take on a knife-wielding drug-dealer because he too wants Dale

to reach some kind of artistic 'completion' when he returns to NYC and, so, he finds the 'policeman-ish' determination to stare down the threat of castration. Either way, Francis is not able to stare down the hustling, jazz club manager "Goodley" (Martin Scorsese... still 'channelling' the furious cuckold from "Taxi Driver") and knows that his matriarchal role in Dale's life has a use-by date.

If, dear reader, you are strongly Cancerian (and you've seen the film), you are likely to have given up on Dale long before Francis manages to because Francis does, after all, have family that he should be paying more attention to... via a conversation over the phone, we see Francis "projecting" his disinterest in fathering his daughter, "Berangere" (Gabrielle Haker), onto his estranged wife. If, dear reader, you are able to put your Cancerian-ess to one side, you might be able to see Bernard's Sagittarius on-the-descendant perspective (i.e. what FA dubs "the analyst's readiness"), and cast your eyes back down to Bernard's 3rd house cusp in Cancer – it is under the pump of Chiron and Pluto – and, then, wonder if Francis-(Bernard) might not be able to deal with his "family romance" issues until he first deals with his sibling issues...

It is curious that the psychiatrist of "Round Midnight" (Benoit Regent) looks as if he could easily be Francis' brother. Either way, he is an individual with (as your local Freudian would say it) a strong "counter-transference" to Dale (i.e. he is tearful as he listens to Dale's various recollections). In the horoscope, this smacks of Chiron, the "wounded healer", straddling Bernard's 3rd house cusp i.e. the psychiatrist has a "narcissistic wound" that he can't heal... but, at least, he is in the position of healing the "narcissistic wounds" of his siblings-patients. (We will return to the problems of "counter-transference" in respect of the Moon and Chiron in the next section).

Now, of course, with 3rd archetypal things being 3rd archetypal, we can equally make the claim that Dale is the "wounded healer" who, although he is unable to heal his own "narcissistic wound", is able to heal others' (even psychiatrists') "narcissistic wounds" .i.e. Dale's recollections are healing insofar as they trigger the psychiatrist's (as your local Freudian would say it) "abreaction". But this brings up the question of how valuable "abreaction" is. In Jung's view "abreaction" (e.g. catharsis) constitutes about 1/4th of any treatment i.e. "abreaction" is certainly better than "repression" & "dissociation" but, without following it through with "elucidation", "education" and "transformation", "abreaction" may be wasted. For example, Bernard's psychiatrist could have tried to foster a "counter-counter-transference" i.e. he could have noticed his emotional reaction and searched for a second emotional reaction to his emotional reaction... yes, it is 'correct' to be sad about "impersonal karma" but there is a point at which it is worth placing some sort of (3rd house) thinking structure beyond it; for example, he could have asked Dale a question that Charlie Parker had asked himself "what do think about your drug use (i.e. your avoidance of emotion)? do you think it makes you a better musician?". If, in response, Dale resolved to draw on his share of 3rd archetypal devil's advocacy, he could have informed the psychiatrist that, without his thirst for liquor, he would never have met Francis.

The "talking cure" is more than talking about emotional experiences until the emotions 'wear off'. It is also about interpreting one's emotional experience as if it is part of the dream-life i.e. not only do we need to recall biographical traumas, we also need to recall any biographical predispositions that see mountains in molehills.

(Ch.95: Vol.4) INTERLUDE XI: FREUD'S II-☽ vs. JUNG'S 3rd HOUSE-☽

There are many 'esoteric astrologers' who hold the view that birth position of the Moon in this incarnation = the birth position of the Sun in a past incarnation e.g. the individual is able to make a happy home-away-from-home because s/he is still in contact with a (Solar) 'talent' that was developed in a (relevant) past life. This is very easy to take for FA because it fits with the diametric opposition of '10' and '4' i.e. '10' symbolizes the individual's unhappy non-home-away-from-non-home because this is precisely where s/he remained undeveloped in a (karmically relevant) past life.

Despite this sense of the Moon as '+' and Saturn as '-', we have, nonetheless, taken the additional view that the Moon still has its negative aspect i.e. maybe it isn't such a bad thing that the left hemispheric Moon has a discomfort factor because this could help the individual to keep 'f/Falling' all the way to his/her 4th house... wherein s/he can forge some Freudian understanding. Agreed, the Moon isn't as "regressive" as, say, Neptune, but, if the individual has a 'difficult' 4th house picture, s/he may use a natal left hemispheric Moon to 'hold-back-up' in a gestational-infantile attitude.

Lunar assessment begins to swing back towards the '+ve' when we turn to the Moon's dynamism... recall our notes about the 'emotional digestion' that occurs over the week between psychoanalytic sessions (e.g. a session when the Moon transits over the ascendant can be further 'digested' when, one week later, the Moon 'homes in' on the 4th house). Then again, we temper this '+ve' with another '-ve': the Moon transits so quickly that it may 'skim' in places that may be better dealt with by 'diving' (here, of course, we are alluding the value of 'tardier' Venus... and the epitome of tardiness, Pluto, often taking 3-5yrs to pass over a cusp, is sure to 'dive' at some point).

At this point, dear reader, you may be wondering why we are re-emphasizing our ambivalences around the Moon... we are doing so because it is a good basis upon which to re-examine the Freud-Jung ambivalence regards the analyst's "projection" onto his/her analysand...

Freud thought that the "counter-transference" (i.e. the analyst's "projection" onto his/her analysand... remembering that the degree of a "projection" is indicated by its emotion and not by its intellectual content) was a sign that the analyst was yet to achieve "inner mother-hood" and, therefore, s/he needs to go back into a training analysis. Jung couldn't align himself with Freud here... his essay "The Psychology of the Transference" explains his position i.e. the analyst is bound to become emotional about his/her analysands... and, in fact, an analyst's emotionality may have the effect of stirring the emotionality of the analysand in a way that 'draws' the latter out from his/her "narcissism" to his/her "erotism". In Jung's mind, as the analyst, once again, goes about 'undermining' his/her own left hemispheric "narcissism" (so that s/he can 'release' his/her own right hemispheric "erotism" e.g. the Sun is, yet again, 'f/Falling' through his/her left hemisphere), s/he will 'rattle the cages' of his/her analysands and they will find themselves agreeing with Jung, "yes, we are in the soup too".

In more other words, we are back at the ranch of wherefrom Freud and Jung began their respective career paths... Freud began with "neurotics" who were willing to engage in 'relationships' (even if, unbeknownst to them, they were mired in 'semi-relationship' dynamics e.g. '4 passive identification') whereas Jung began with those who were "borderline" (or frankly "psychotic") and, therefore, were in need of some kind of emotional investment on the part of the analyst (even if this meant creating a

number of “counter-transferences”) for non-pharmacological improvement to occur. If, dear reader, you have a good recall of Freud's & Jung's birth charts, you may see the astrological parallels i.e. Freud's Moon in Gemini in the 8th house suits “erotism” much more than Jung's Moon in Taurus in the “narcissistic” 3rd house.

One reason why one might favour Freud's view of the “counter-transference” is that Jung always failed to differentiate between Freud as the analyst and Freud as the analyst's analyst i.e. toward the analysand who had no intention of becoming an analyst him/herself, Freud was not dogmatic (not “superego-ic”) and he only offered his explanations of the patient's symptoms to the patient... he expected to be rejected by the analysand because this was the analysand 're-living' his/her original rejection (i.e. his/her “infantile repression”) and, therefore, there was no point being dogmatic toward this situation because it would only feed the pathological “re-living”. In turn, “temperance” becomes the primary 'analytic attitude'. By the same 'logic' a training analyst would need to be dogmatically intemperant to those who were not capable of the primary 'analytic attitude', but this seems to be the point where a Jungian would enter the fray and suggest, “if the training analyst finds him/herself receiving would-be intemperant trainees over and over again, could this be a synchronicity?”...

As in all divergence between Freud & Jung, we FA-ers go for the fertile '3rd': if the analyst can't (i) 'guide' his/her “counter-projections” to a place where they can be easily self-interpreted, we agree with Freud i.e. s/he needs more training analysis; if, however, the analyst can (ii) 'guide' his/her “counter-projections” to a place where they can be interpreted in a “self-mothering” way, we agree with Jung; (iii) the fertile '3rd' may well involve Chiron (see our prior mini-essay on Bernard Tavernier) rather than the Moon i.e. the analysand may wind up being more healed than the analyst!

For the Freudastrologer, of course, a big part of the self-interpretation will be wrapped up in the dynamic that reflects emotion and, therefore, “projection” i.e. the Moon. By & large, we give ourselves a minimum of 3 weeks before we accept that we can't feed self-interpretation over to the analysand and, therefore, we accept further training analysis... it takes 3 weeks for the Moon to transit from the M.C. (i.e. from a new 'karmic challenge' to develop, as Liz Greene says it, “the mother that one is”) to the angle of the 'mental ego', the descendant (i.e. the point at which it is now possible to begin assessing how well we met the karmic challenge... concluding 1 week further along when, once again, the Moon transits the M.C.).

Now, let's not forget that, as the analyst is rolling through his/her 3 weeks, the analysand is doing this too (if over different angles) i.e. the analyst's “outer mother” takes care of his/her analysand's “inner infant” (until such a time that the analysand can do this for him/herself), meaning that analysis is about 'healing' '4'. Then again, the fact that analysands go to the physical, financial and emotional trouble to deliver themselves to the couch 3x/week means that the analysand's “inner mother” must be in some kind of working order. (This is another expression of the fact that analysis is 'meant' for the moderately ill “neurotic” who can form erotic relationships and isn't 'meant' for the very ill “psychotic” who is attached to the narcissistic unconscious &-or supra-conscious). We can't go too far here: given that analysts set '10 boundaries', we can't say that psychoanalysis is 100% '4 Lunar'... there is '10 mother stick' aspect that needs to be healed in tandem with the '4 mother carrot': 50:50 or 25:75?

MOON IN GEMINI: Tauriel's "inner mother" vs. "outer mother"

In his "Psychology of the Transference", C. G. Jung draws a parallel between the "royal incest" (i.e. the Sun-Moon conjunction) and "brother-sister incest" via his reference to the "marriage quaternio" of the fairy tale "Prince Darila Govorila". We take notice of Jung's reference, here, because, as it is in "The Hobbit", this fairy tale also involves a Ring that, when it is placed on one's finger, has the effect of throwing the wearer down into the "collective (i.e. more than his/her personal) unconscious"...

Once upon an archetypal time, a witch gave a magic ring to a prince... but the ring will only work if the prince marries none but the maiden upon whose finger this ring fits. The maiden happens to be the prince's sister. Still wanting the magic power, he asks his sister for her hand in marriage. Realizing the sinful nature of the request, the princess accepts the advice of some passing beggars, "make 4 dolls and put them in the 4 corners of the bedroom; when you have done so (they are the "4 functions of consciousness"), they will burst into song upon hearing the prince summon you to his bed". Their song makes the earth under the bed open up and swallow the princess...

With this drop (into the "unconscious"), the princess has fallen into the realm of the Great Witch, "Baba Yaga", but the princess manages to hide from her because of the wiles of Baba's rebellious daughter. Eventually, however, Baba does seize them both and readies them for cooking in her oven... but the two girls, who could pass for twins, are able to overthrow the negative Earth Mother, and re-ascend to the domain of the prince. Upon their return (into "consciousness"), the pair resolve to keep their identities hidden, but the prince devises to discover his sister by feigning his death in the time-honoured Juliet manner. Upon her tears, the prince discovers who his sister is... but, by now, he is ready to see if the ring fits on Baba Yaga's daughter. It does, of course, and so the prince marries her and finds a suitable spouse for the princess.

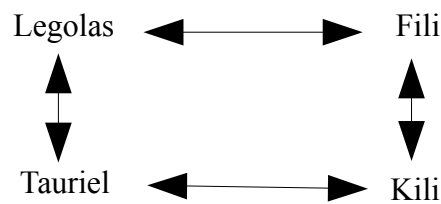
The Moon in Gemini (Freud's natal placement) fascinates insofar as it resides between the two maternal-feminine signs, Taurus and Cancer. Although Taurus isn't straightforwardly link-able to "the unconscious", we can say that a "regression" from Gemini to Taurus does, in the dynamic sense, suggest some "unconsciousness"... and, after all, whenever we focus on the Moon, we focus on dynamics. The image of Baba Yaga's earth-oven suggests to us a fiery planet placed in Taurus e.g. the Sun (Freud's natal placement!)... and, so, we are glad that Freud was interested in the competition between he and his brother for his mother's affections (Freud's biographers are sure to remind us, here, that Freud's step-brother was, in any event, almost old enough to be his father).

If a Moon in Gemini individual's Sun is in one of the right hemispheric signs, we can breathe a little easier in the face of "regressive" impulses but, as the fairy tale tells us, the threat of sibling incest is surmounted only when a "quaternion" has been materialized i.e. a Moon in Gemini is still a Moon that is better off 'rattling the cage' of the ovary than 'out there' in the fallopian tube. (As we have suggested in our mini-essays on the Moon in the 1st and 4th quadrant signs, it is always better to focus upon the transit of, rather than the natal placement of, the Moon).

The abovementioned "magic power" of the ring is a reference to the "power" of the intuitive function that can do "no good" until a quintessence is available upon which it can reside i.e. the 2 'sisters' are reluctant to reveal their respective identities having returned to '5 consciousness' because they aren't sure whether the prince can

imagine having a different bride (as the fairy tale resolves, however, there is none of that 'it-is-you-or-no-one' crap). In other words, the Moon in Gemini individual may do better to keep his/her eggs in his/her ovaries until the dynamic has made it all the way to Leo-Virgo (i.e. where we started our Lunar discussions: 'Ch.85').

Meanwhile, back at “The Hobbit” ranch, we have arrived at the scene where Legolas catches up to Tauriel at the mouth of the river (i.e. where Bard had taken on his Hobbit-Dwarf cargo). Zodiacally, the Moon has rolled around and back up to the Sun at the end of Scorpio... ready for its re-descent to fullness in Gemini. In the same way that we saw the “Rivendell” 'stop off' in heliocentric terms (i.e. the Moon full in Sagittarius; the Sun in Gemini) so do we now see the “Lake Town” 'stop off' (i.e. the Moon full in Gemini; the Sun in Sagittarius). Although events in “Lake Town” bring forth a sibling “quaternion”, it doesn't line up to the sibling “quaternion” of “Prince Darila Gorovila” because the former is unbalanced i.e. 3 men to 1 woman as follows

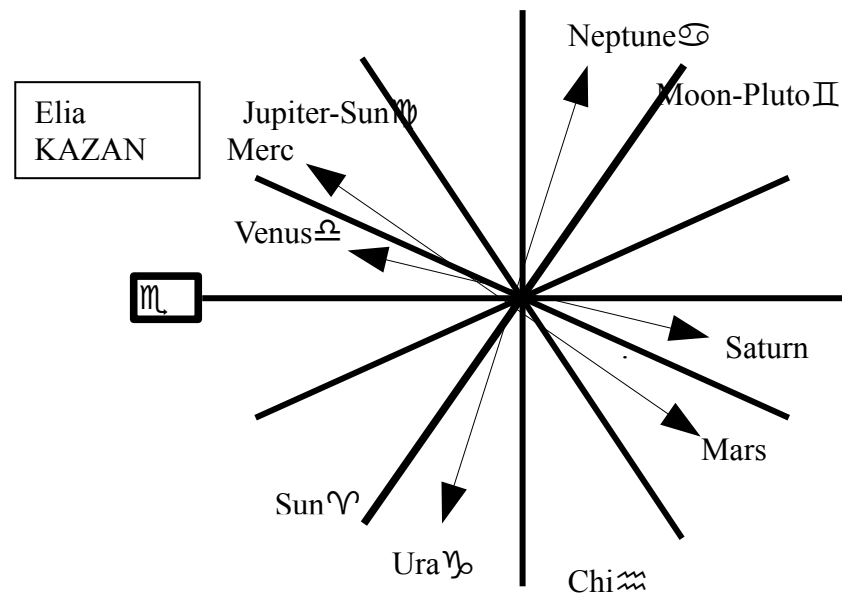


In other words, if Fili had been a girl, there would have been some chance for a “marriage quaternion” to form but, after Fili dies, there is a certain synoptic sense in which Kili's fate needs to be sealed too i.e. exogamy can only work in 4-functional “consciousness”... Tauriel, still too attached to her maternal side, needs to find a way to differentiate her anima – her mother-sister-daughter-wife complex – so that, later, she can do the same for her animus – her father-brother-son-husband “conflation”.

As Freud-Jung scholars are all aware, Jung criticized Freud for what seemed to be an inability to see incest in a creative light. But it was Jung who failed to notice that his attitude to Freud was, if not uncreative, unfair i.e. Jung took every chance to disparage Freud's term for “creative incest” i.e. “sublimation”. Freud's intention for his analysands to grow beyond their (respective) incest phantasies was just as strong as was Jung's. Indeed, Freud's sublimation looks at how to 'grow-through' personal incest phantasies, whereas Jung's creative incest may succumb to 'jumping-past' the personal level of incest phantasy down into a collective zeitgeist (see 'Example 95B').

The zeitgeist? In Jung's view the globalization process has stretched the rope between endogamy and exogamy to breaking point i.e. whereas the primitive groups were small enough to make most of their marriages “cross-cousin” (i.e. the midpoint between endogamy and exogamy), there aren't enough midpoint marriages today to help the globalized folk take any interest (except for “reaction formational” ones) in what resides on the 'other side' of exogamy. Freud reckoned that spotting one's own psychological endogamy is healing enough to prevent its destructive “displacement” onto one's nation, nation's enemy etc. Jung wanted to go one better... his analysands would employ their (respective) endogamous urges to “individuate”. Freudastrology, however,, viewing the zodiac-(horoscope) in the anti-clockwise way that it does, finds it hard to back away from the following cliché: first things first.

EXAMPLE 95B



From an astrological perspective, it is 'right' that the “(Stanislavski) method” of acting was established in Broadway and Hollywood by a (stage)-film director who had Freud's ascendant (♊) and Moon sign (♇). If there is a difference between “the method” and psychoanalysis it was that the former is a diffuse combo of 'remembering-and-reliving' whereas the latter is directly aimed at 'remembering-in-order-that-one-does-not-have-to-relive'. This difference would have presented some tricky problems for Marlon Brando's analyst when, after every day working on “Terry Molloy” from “On the Waterfront”, he turned up for his 4.00pm appointment.

Elia Kazan would not meet Brando until after the former had his first flushes of success... in 1947 (Saturn culminating in Ω), Kazan won Oscars for “Gentleman's Agreement” and, around the same time, he set up the “Actors' Studio” in New York. By the time Saturn had made its way across Kazan's Jupiter-Sun conjunction (in ♊) Kazan and Brando had become '(11th house-ish) brothers' looking to do another film about '(3rd house-ish) biological brothers'... and, with Saturn making its way down to Elia's ascendant, they found a story about corruption in a worker's union...

Indeed, “On the Waterfront” was just as much a story about the classic myth that is linked to Gemini – the “lost sibling” – not the least because we see it 'doubled' out to a quaternion i.e. not only does Terry lose his brother, but Terry's love interest, “Edie” (Eva Marie Saint) loses hers. In the psychological sense, therefore, Terry and Edie can be seen as looking to redeem the lost sibling as much as they are looking for the exogamous mate. In his “Origin and History of Consciousness”, Erich Neumann makes the point that brother-sister incest has the 'advantage' of being more 'human' than son-mother or father-daughter incest, because children view their parents more as 'forces of nature' (i.e. as 'gods') than 'humans'. The 'advantage'? A: brother-sister (psychological) 'human' incest is less “inflating” to the instincts and, therefore, it has a better chance for 'healing' (i.e. the maturation from instinct-to-emotion-to-feeling). This situation is, of course, reflected in the sexual 'laws' of most civilization: a child

accused of initiating sexual contact with another child is not subject to the severity of punishment that is bestowed on adult initiators. Despite civilization's leniency, depth psychologists still have the task of explaining to any clients who have a psychological leaning toward sibling-intimacy that "losing the sibling" may be a necessary prequel to "finding a mate". So...

Rolling back a couple of years from Terry and Edie, we now losing the sibling can occur at just about the same time that the hero marries his exogamous mate... in "Viva Zapata", we watch "Emilio Zapata" (Marlon Brando, again) looking down on his brother, "Euphemio" (Anthony Quinn), from his wedding chamber balcony with the dim realization that his brother is being (regressively) lost to not only infantilism but also to (a-ogamous) gestationalism. In the depiction of Kazan's horoscope above, dear reader, you will notice that Kazan's 3rd- (9th) house(s) displays the Uranian 'pole' of the Uranus-Neptune opposition... showing why Elia was always going to be drawn to stories of brothers being dragged not only into each other's fates/destinies but also into something bigger than themselves.

Indeed, there is no need to focus on Elia's attractions to plotlines... he himself would be drawn into his own story that was bigger than himself i.e. he was directing during Hollywood's witch-hunt era and the McCarthy-ites discovered that, a decade or so before "Viva Zapata", he had attended some communist meetings... in order to remain in work, he "named names" and, until the advent of Roman Polanski, Kazan would remain the most controversial director in Hollywood. In the metaphoric terms of "Viva Zapata", Elia had decided to console himself as 'Hollywood's white horse'.

Elia's relationship with John Steinbeck was brotherly enough for both to take on the big kahuna of sibling-stories, Cain & Abel. Rather than update this tale in the Biblical-simplistic sense, Steinbeck-Kazan mixed it up enough for their audience not to know what was going to happen next... in "East of Eden", we find that Cain is not quite Cain and Abel is not quite Abel i.e. Cain has enough of Abel in him to be called "Caleb" (James Dean), and Abel has enough Cain in him to be called "Aaron" (Dick Davalos). So, even though Caleb snaps at his father, "I am not my brother's keeper", we can't say that he kills his brother... we can only say that he introduces his brother to his self-destructive tendencies by throwing him at his (whore-madonna)-mother's, "Kate's" (Jo Van Fleet's), feet.

It is also interesting that "Adam" (Raymond Massey) is under the impression that Kate had fled the family to the East (e.g. Chicago) but, in fact, she went West to Monterey. In other words, Adam was bumbling along under the assumption that was bringing his sons up in a more Eden-like realm than Kate was living in... but, in fact, Adam and his sons were "East of Eden-Monterey" (as per the image of Cal freezing on the roof of a train). In more other words, Adam's hometown can be aligned to the 4th archetype and Kate's whorehouse can be aligned to the 4th quadrant (after all, she is its matriarch). The "good" thing about "Abra" (Julie Harris), is that she is a more 'human' individual than mother-Kate... it is Abra's 'fate' to be Cal's "soror mystica", equally important to Cal's realizations as Edie is to Terry's. In the metaphoric terms of Hollywood, we could say the Abra and Edie are "streetcars" with the horse-power to carry their (respective) brother-passengers down-away from "fear", past "desire" and around to "realizations" of why it is better to be '7 Venusian-ly' "desired".

Chapter 96 – THE '4-4 PERI-ID'

CANCER ON THE I.C. (again)

If there was a contest for 'most-nebulous-question-that-could-be-asked-of-an-astrologer', one of the finalists would surely be: whereabouts in the horoscope might one look for God? Longstanding readers know the yawn-answer: God is symbolized by not only the whole horoscope but all possible horoscopes (and, for that matter, all possible zodiacs i.e. those that form in all the other solar systems of the universe).

Rather less nebulous is the question: whereabouts in the horoscope might one look for the soul? Before the astrologer rushes to answer this one, s/he would need to know how the asker defines the word "soul"... but, if the asker was educated through one of the branches of Christianity, s/he will likely define the soul in 'personal' terms (rather than, say, Buddhist 'impersonal-collective' terms) and, in turn, the astrologer will point the soul-seeker to expressions of the 4th archetype.

The individual with Cancer on his/her I.C. (or, anyone with a '4 double up' in his/her chart e.g. Moon in Cancer) has the advantage of a 'soul-image' that is easy to interpret (+very easy if s/he has a natal Moon in Cancer on the I.C.!). Note, however, that we have typed "easy to interpret" rather than "easy to live" i.e. because the soul is 'concentrated' for 2 days or so every month – when the Moon transits the I.C. – we can say this species of '4-4-er' would do well to self-interpret the state of his/her soul during this time... if s/he were not to do so, the process of making something "easy to interpret" into something that is "easy to live" is (... err) not easy.

Whatever difficulty there is, much of it has to do with the individual's age i.e. s/he has a biological and a psychological age. If these two ages are the same, it can be said that 'self-interpretations' of the soul become critical at that time in life when the soul becomes more important than the body (i.e. at+beyond midlife) but, if these two are not the same (i.e. there has been an emotional-developmental arrest), we have no choice but to leave body-souls equation alone and re-direct our attention to Kleinian & Freudian issues such as "passive identification" with the father & his anima.

Although we risk another bout of the 'stuck record syndrome', it is worth our while to remind our readers that we don't get too (... errr) 'stuck' on gender regards the vertical axis i.e. because the I.C. merely symbolizes the beginning of father, there is never any surprise if it turns out that the mother seems to 'fit' one or both poles of the vertical axis. Indeed, when 'feminine' Cancer is on the I.C., the surprise factor is even less. Irrespective of what sign is found on the I.C., Freudastrologers begin their examination of the I.C. with generic thoughts about 'parents' rather than 'father' or 'mother'... meaning that 'castration' 'spills down' from an equally gender-less M.C..

Of course, when Cancer is on the I.C., Capricorn will be on the M.C., and, in turn, we expect a strong 'castration' factor i.e. having successfully castrated the sign just ahead (i.e. Aquarius), Capricorn has no reason to surrender its sickle and, so, it finds itself 'spilling down' the vertical axis & impacting the "family romance" in the time-honoured Freudian way. Longstanding readers will know that, although Erich Neumann's "The Origin & History of Consciousness" is one of FA's essential reads, we take issue with Erich's rejection of Freud's "gorilla father" i.e. depth psychology needs to integrate Freud and Jung rather than side with one or other... and when we see that (at first) 95+% of Americans 'approved' of Dubya's 'causal stick' attitude to

solving the world's problems, we realize how unlikely it is to find analysand who had a 'soul-ful-acausal carrot' father (indeed, we take Neumann's rejection of Freud as a hypocritical 'causal stick' action against Freud.... the world that Neumann imagined was an idealized world bereft of mama's boys).

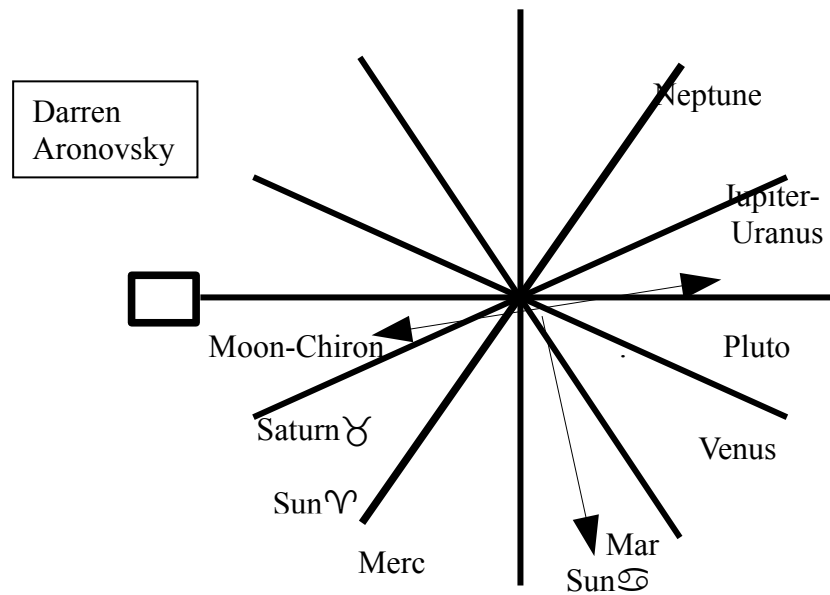
Whatever attitude the analysand's father (or mother) had once taken towards the analysand, it is the job of the analyst to tilt the scales back from 95:5 to 45:55. At this point, dear reader, you might be wondering why we don't want the scales tipped all the way back to 5:95... but, if the analyst goes too far towards the 'acausal carrot' end of the spectrum, there may be too much '3-to-5 jumping' (recall our prior essays that look to pare back Fordham-ian 'masculinity'). In other words, the analyst needs to re-create enough "negative transference" to permit an analysis of it. (Readers who have a Crab-Goat vertical axis need to read Freud's "Dora" prior to Neumann).

At the end of the day, however (pun intended), the analyst, whether Freudian or Jungian, will try to make the most of the "positive transference" because any kind of "transference" is better than ("narcissistic-autistic") "non-transference". In other words, the analyst needs to 'draw' the analysand down-out of his/her left hemisphere by offering an alternative that has a chance of competing against the ultra-seductive "collective un-(supra)-conscious"... but, then again, what chance will any alternative have against the womb? Unfortunately, for every "Charlie Babbit" (see "Rainman") the world tries to compete with there is sure to be a Charlie Manson... and, 40yrs on, imprisoned Charlie is still holding court in for a bevy of 'womb-visitors', & Dubya is doing his 'after-dinner lecture circuit'. This is why the analyst needs put his/her own salvation at risk by "regressing" from his/her descendant to his/her I.C. (s/he will be saved, of course, if s/he simultaneously rolls over his/her M.C.) and to the "positive ± negative transference-countertransference bond" that Jung dubbed "the soup".

Yep, dear reader, it is time for my next confession: I began my own analysis in 1996 with my progressed Moon was conjuncting my (progressed) I.C. in Cancer. The fact that my progressed descendant was, at this time, in Libra lacked relevance... try as I might, I was unable to generate any Libran phantasy of marriage to my analyst. I didn't want to marry anyone... except, perhaps, to an "anima" figure that very few astrologers would deem Libran or Cancerian. It looked as if I would have to discard my own marriage phantasy if I was to see my (the?) 4th house as a 'basis' from which I (one?) could understand the difference between "regression" from the 1st quadrant back into the 4th quadrant and "progression" from the 1st quadrant forward-into the 2nd quadrant. You, dear reader, may have scoured Jung's opus more than I but, in it, I have yet to find a clear answer to the auto-erotism vs. self-love dyad.

The answer, of course, is that all incestuous sexuality (e.g. (i) with one's s/Self (ii) with one's mother (iii) with a mother substitute), however "progressive", needs to be "sublimated" A.S.A.P. If there is such a thing as a 'masturbation window' regards the Moon's "auto-erotic" progression, it goes something like "if you want to copy the Greek gods, you can do so no further than the Moon's progression into Leo... when it becomes time to Luke Skywalker yourself & spiritualize your inner-incest". In other words, the middle phases of "individuation" are the phases where sexuality needs be "sublimated". If, dear reader, you are female, you may want to know how this might translate across the gender gap. To do so, it won't hurt to consider a film by...

EXAMPLE 96A



Darren claims that his 2010 film, “Black Swan”, is a 'yin' to the 'yang' film he made a couple of years earlier, “The Wrestler” i.e. both genders have to confront the issue of physical limitation and the psychological “wall of denial” that the individual who makes his/her living via physical expression has to build up against it. Although it is impossible to disagree, the former movie has as much to say about female sexual development as it has about the short careers of ballerinas...

Indeed, if, in 2010, someone had said that 2011's Oscar for “best actress” will go to an actress who performs cunnilingus on herself (... as in the mouldy-oldy joke, “why do dogs lick their balls?”), s/he might have got laughed out of town... but, with the magic of CGI, we witness what could be called “individuating auto-erotic incest” as, arguably, artfully as could be imagined. “Nina” (Natalie Portman) does not want to marry anyone but herself i.e. the inner “white-virginal swan” to the inner “black-lustful swan”... and, as the thrust of “Swan Lake”'s narrative demands, she can only get what she wants through her own Romeo-Juliet-like death.

At this point, longstanding readers may recall our notes on bird symbolism in Tim Burton's “Edward Scissorhands” and, in turn, will already know the intricacies of Nina's bird-dom... her repressed mother, “Erica” (Barbara Hershey), through her own absence of self-development, 'casts the spell' of de-humanization on Nina i.e. she is thrown back from her '4 family romance' into 'raw 3 Gemini' and becomes a swan now in need of the human love of a prince to be (re-humanized) redeemed. But, Nina is so far gone into her psychosis that any prince in the vicinity could do no more than partner up with a 'sibling'. Bad things are made worse by Nina's taunting 'substitute father-(choreographer)', “Thomas” (Victor Cassell), who wants to rush Nina back to humanity so that she might 'succeed'... and, more importantly, make him look good.

Now, of course, your local psychoanalyst would be horrified by Thomas' ways of 'sex educating' Nina but one thing Thomas does know is that Nina has to learn the difference between seducing and being seduced i.e. if Nina had, during her formative

years of late infancy, witnessed her mother and father courting (if not every evening, then through a significant percentage of them), she would likely have been 'inspired' to copy her mother's methods of seduction. Her father would then have to face up to his task of 'letting his daughter down easy' i.e. if the father was mature, he wouldn't damage his daughter by humiliating her endogamous urges. Rather, he would gently insist that, after she grows up, she will use these (presently misdirected) 'skills' to get an (exogamous) 'daddy' all for herself.

In other words, Thomas not only invades and damages Nina's boundaries, he humiliates her to no good purpose. Although the psychoanalyst needs (like Thomas!) to confront his/her analysand with his/her endogamous instincts, s/he does so in ways that allows his/her analysand to be 'let down' easy. So to speak, the analyst is dealing with a 'swan' that, first up, needs to be re-humanized before 'it' can learn 'its' "birds and the bees" lessons. If the analysand gets 'stuck' in '3 Gemini's' "auto-narcissism", it isn't a bad idea to entice him/her toward '5 creative Leo' (e.g. encouraging him/her to experience the "sublimating" potential of ballet) but, if '4' is 'rushed through', the analysand may simply regress to '3' and bounce between virginity and lust, without really knowing that there is a 'human' midpoint between them.

In his "Answer to Job", Jung tells us that a woman's development needs to be directed towards wholeness. If, alternatively, a woman makes the mistake of striving for perfection, little time passes before she succumbs to the madness of her "animus" and begins to make life-denying choices. Her "animus possession" leads her to adopt a "fake spirituality" that, as Jung tells us, is characterized by not being able to stand up to even the most kindergarten levels of moral criticism e.g. Hillary's, "hey, Iraq!! are you talkin' to me?".

Indeed, moral criticism would be Darren's very next port of call... in 2014, he presented us with very expansive take on "Noah". (We don't know about your Bible, dear reader, but there are no "watchers//rock monsters" in ours). The overall thrust of the narrative sees "the Creator" coming to the conclusion that He had bestowed a little too much neoteny on his "creature-man" and, therefore, He had better start the process all over again. Noah (Russell Crowe) has the task of allowing God to pick up where he had left off. The one chance he gives Homo sapiens is for Noah to "choose" (or not "choose") to expand things from '4' to '8' i.e. the initial "family romance" has Adam-Eve-Cain-Abel/Seth whereas Noah's re-initializing "family romance" reveals a 1x father, 1x mother, 3x sons, 1x adopted daughter & 2x grand-daughters. Now, of course, this '8' won't be able to bring about physical exogamy (unless the proverbial prodigal son manages to find a woman from another ark) but, at least, there is a gist of exogamy by virtue of the expanded number.

As you can see on the prior page, dear reader, Darren's 1st quadrant isn't very inviting (e.g. Moon-Chiron conjunction in the 1st house, Saturn in the 2nd house). One thing I definitely don't do when interpreting an uninviting 1st quadrant is inform the client, "you are cut off from your feelings"... this is neither helpful nor true. The true approach to a client's feelings is to look at the degree to which they have been cut off from the client's emotions. Whenever I push a client to make the distinction between his/her feelings and his/her emotions, I usually find myself going talking about Noah and Babel, realizing all the while that, at best, I can only be a fake Cathar...

(Ch.96: Vol.4) INTERLUDE XII: BEYOND INFANCY

In an early scene of Alan Parker's "Angel Heart", "Lou Cyphre" (Robert De Niro) eats an egg as he glares at "Harold Angel" (Mickey Rourke). The egg is a good symbol for the individual soul because it connects the "flesh" (i.e. the ovary/chicken) to the "spirit" (i.e. the sperm/dove). The Moon is at its 'most connective' as it transits the 2nd quadrant. In other words. (out-of-♀, through) Cancer-Leo-Virgo (up to ♄) is a kind of "fallopian tube" wherein the individual has a chance to 'experience' his/her own soul... and, perhaps, begin to understand its purpose. One-sided 'causalists' (e.g. politicians, scientists, poorly educated religious devotees) couldn't care less about the 'acausal' purpose of the soul and, to the extent that their soul-eyes are diverted from this purpose (especially in the first half of their lives), they can be forgiven by (if not God, then by) authentic Christians, because they would probably not recognize their own (respective) souls even if they tripped over them. But, as Lucifer likes to remind us, the egg-timer is always ticking...

Over the course of these 'Vol.4:Pt.6' interludes, we have focused on the Moon as an (i) egg (ii) infant and (iii) emotional-digesting mother... as it were, these are the three 'layers' of Lunar archetypal human experience. Because '(iii)'s relationship to '(ii)' is mixed up in neoteny – the character that separates Homo sapiens out from its 'hominid group' – '4-(5)-6-(7)-8 psychoanalysis' would, sooner or later, appear on the heels of '10-(11)-12-(1)-2 hypnotherapy'. We would only include '(3)' in our 'formula' for hypnotherapy if its 'talking' was instigated with anti-psychoanalytic "regressive" intent... as it is in "regressive" religions. Like Freud, we can't agree with Jung's view that, having been re-connected to the archetypal realm, it is OK for the analysand to return to whatever religion s/he may have lapsed from. Such a return would be akin to deciding that hypnotherapy was 'better' than psychoanalysis. It isn't.

C.G. Jung reminds us that the Catholic Church's insistence that one's faith in God is far more important than an experience of God derives from its sound instinct that the (respective) egos of most Christians would not, in any case, be able to handle a direct encounter without, subsequently, being hurled into destructive inflation. The Church 'consoles' its faithful with liturgy and ritual. Jung thought that the intention to 'protect' the individual ego from the (raw) Spirit would only ever be as good as its capacity to 'protect' itself... and, by 1000AD, it had used its capacity up i.e. the popes had become as corrupt as any 9thC or 10thC "Jim & Tammy Faye Bakker" you might have found cavorting about the European countryside.

In the minds of the 12thC Cathars, the Catholic Church-men had thrown their soul-baby out with their Spiritual bathwater i.e. the average ego might not be able to handle a direct experience of God but things would be very much worse for any kind of ego (ig, actually) if it was 'protected' from a direct experience of the soul. Because the Catholic Church ignored (and, then, persecuted) the Cathars, it 'proved' itself to be not only soul-less but also intuitive-less in respect of looming Protestantism that it was 'setting up'. The trouble with Protestantism, of course, is that it too was focused on the Spirit (e.g. the Bible) at the expense of the soul (e.g. the Marys) and would be as useless an answer to Catholicism as hypnotherapy is to psychoanalysis. 500Yrs of Protestant-Catholic bickering has been a whole lot of nothing.

The Cathars, like Plato, held an 'East-meets-West' attitude i.e. although they sympathised with the Buddhist's collectivistic soul (i.e. impersonal karma) they were

too Western not to Christianize it by carrying their re-incarnational images forward to the individual soul... and, as FA's longstanding readers are aware, we focus on the 4th house as the location of individual's 'direct' soul experience i.e. "conscience"... the psychodynamic that alerts the individual to his/her own hypocrisy and, if this alert is strong enough, leads him/her to change (±save!!) his/her life (±soul!!) accordingly.

At this point, some readers will, no doubt, complain, "wait on, what about the Moon?" Answer: my experience of the individual and his/her relationship to his/her "conscience" has led me to see the Moon (if it isn't in the 4th house or, to some extent, in Cancer) as a 'cage rattler' (recall, here, our recent interludes). In other words, the individual's Moon does put him/her in touch with his/her "conscience" but it does so in a way that may only make him/her pause. If we were to use a metaphor to explain our position, we would choose optometry i.e. the Moon near the ascendant is so close to the 'eyes' that they strain to maintain their 'binocularity' and, under this strain, it goes 'out of focus'; the Moon near the descendant is so far away from the 'eyes' that they have trouble seeing it 'in focus' without a 'telescopic lens'... the 'telescopic lens', of course, is the development of one's 'inner life' that begins (if not in one's 3rd house, then) in one's 4th house. This development is precluded in individuals who are deeply wounded in the "narcissistic" (left) hemisphere e.g. Pope Benedict XVI.

OK, so what about the inverse: if an individual's horoscope reveals a Moon in his/her 4th house (or, to some extent, Cancer) can we say that s/he has the capacity to 'get over' his/her "narcissistic wound"? Answer: not to the extent that we are able to deem him/her "evil" if s/he doesn't i.e. in the same way that a 4yrs old infant can't be expected to rank his/her soul above his/her body, so can't we expect a 34yrs old adult to rank his/her soul enough above his/her body that s/he is then able to look critically at his/her narcissism... and, in this day and age, it is easy for a 34yrs old individual to slip-slide to 54yrs "in denial" about the whole issue of "narcissism"...

In other words, we can only go so far as to say that the individual with a natal 4th house (or Cancerian) Moon is "at moral risk"... but, whenever s/he remains 'stuck' inside his/her left hemisphere (i.e. his/her right hemisphere remains "projected" onto suitable "hooks"), his/her "moral risk" is reduced accordingly. One obvious example is the 2016 world's most powerful man... his progressed Moon crossed his progressed I.C. when he was about 30yrs old and, during his tenure, it rolled through (the upper reaches) of his left hemisphere 'out of focus' and through a "narcissistic wound" that is as wide as the Grand Canyon i.e. his Jupiter-Saturn in Capricorn in the 12th house is chock-a-block with "impersonal karma" and his Chiron in the 1st house (opposing Pluto in the 7th house) has him worrying so much about his image that any questions about the meaning 2nd half of life (e.g. 3rd & 6th Commandments) can go to hell. We'll have to see what happens when his progressed Moon, for the second time, crosses his I.C. at around age 60 to get a line on how much of a "Johnny Favourite" he is.

Freudastrology has Jungian theorist, Michael Fordham, to thank for his bold assertion, "infants don't have inner lives" i.e. to the extent that "primary integrates" of infants do "look within", they will notice nothing more than raw archetypal forces that are no less outer than the "good-bad breasts" to which they attach. Although the Moon 'f/Falls' from the ascendant to the I.C. every month, it doesn't necessarily 'en-soul' the 1st quadrant. Hope, however, 'rises' with...

MOON IN CANCER: Bilbo not-quite-Mary

It is, of course, a historical fact that the full Moon in Libra has symbolic links to Christ's Death & Resurrection. It is anything but historical fact (indeed, it is mere Freudastrological fantasy) that Christ's birth chart reveals a full Moon in Cancer. If, dear reader, you are able to go along with our fantasy, you will probably have a good idea whereto this mini-section is heading i.e. Bilbo's separation from the 13 Dwarves and his descent through Erebor parallels the two weeks prior to the birth of Christ... the semi-Lunation when the Virgin, on behalf of Her soon-to-be-born-s/Son, 'soaked in' the archetypal realm and 'delivered' it to the 2nd quadrant in such a way that Her s/Son would have the necessary maternal connection to see that crucifixion was more beginning than end. Further, when Christ's natal Moon progressed (back) to the new Moon in Capricorn, h/He would have been able to draw on his m/Mother's pre-natal experience as h/He looked forward to h/His first Lunar 'f/Fall' through to its fullness in Leo-inclining-to-Libra (i.e. from ages 15-to-30).

Although we don't read it in Tolkien's "The Hobbit", it appeals to FA-ers that Peter Jackson inserted the 'Gandalf-being-crucified' scene just after Bilbo begins his descent i.e. movie-audiences (not Bilbo) get a sense of Christ's Solar progression into Aquarius when h/He is crucified. After the Gandalf insertion, the movie cuts back to Bilbo having dropped into Smaug's lair... if, dear reader, you see 'waves', rather than 'piles', of coins, you will agree with us that there is a touch of Pisces about the lair. As for Smaug himself, we sense a kind of 'Pisces-under-pressure' i.e. fiery Aries. We can assume that the kind of fire that Smaug can unleash is the kind of fire that can carry things 'further down' to Taurus... wherein the energy and matter is available to cook up an "Arkenstone". Appropriately, Bilbo keeps his Gemini-'information' to himself when Thorin asks him whether he has found the Arkenstone (i.e. the Dwarf-ish Ring of Power) because, knowing (like Christ) that 'beginnings' are 'better' when they are 'crucified-around' to the right hemisphere, Bilbo needs to be discrete.

Of course, dear reader, we are asking you to compare the two paragraphs we have just written... anticipating that you, like us, see that, although Bilbo bears some resemblance to the Virgin, he isn't Mary-ish enough to inspire Thorin to get the most out of his 'f/Fall' to Aries and//or beyond it. (Or, if you prefer, Thorin isn't Christ-ish enough to be inspired by Bilbo i.e. Thorin can't imagine that there is anything worth persuing beyond the material inticements of Taurus). Despite this caveat, this Lunar journey is still, as one of the Dwarves points out, a courageous one...

There are at least two types of courage (fearlessness), (i) "dissociative" i.e. the individual is so cut off from his/her emotional self that his/her courage (fearlessness) is indiscriminate... a state of psyche that has nothing developmental about it ('good', arguably, for suicide bombers or sufferers of terminal cancer, but 'bad' for everyone else) (ii) "relative" i.e. the individual keeps his/her fear close enough to consciousness that s/he can use it as information. Bilbo's knows that courage-type '(ii)' is needed if he is to make it all the way down to Cancer. As we noted above, those who run away from their emotions are cutting away one half of their 'information bank', and Bilbo needs his emotion-information to register Thorin's motivations (even more, perhaps, than he needs it to register Smaug's).

Can we say, therefore, that the individual with a Moon in Cancer has the gift of understanding psychological motivation? If you have been an astrologer for some

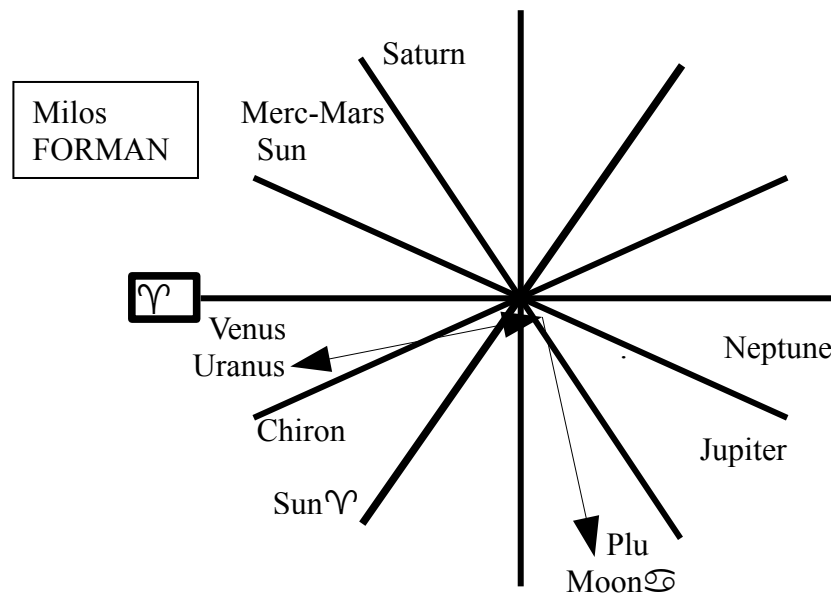
time, dear reader, it is likely that you will be more inclined to apply this to the Moon in Scorpio... but, in the same way that Gemini is able to 'switch' between intellectual standpoints, so can Cancer do the same for emotional standpoints (Moon in Scorpio tends toward reaching emotional 'conclusions' that, in turn, limits interest in subtler motivations at the periphery of an emotion) so, when the Moon is in Cancer, there is an interest in both the 'use' of fear and the 'use by date' of fear... or, to put it in terms that we have now presented, this species of '4-4-er' has a capacity to 'switch' between the various 'emotional standpoints' of fear. Do this well enough and you will begin to notice other emotions that might be entangled in a 'fear complex', and, given enough time, you can pull them clear enough to 'use' their information just as judiciously.

Although we don't wish, here, to re-hash our the Sun in Capricorn vs. Saturn in Capricorn debate, it is worth reminding our readers that the former has a 'talent' with fear i.e. like the Moon in Cancer, the Sun in Capricorn also takes an interest in the 'use' of "relative" fear. And, so, we can see why a Moon in Cancer would also see the point of rolling forward to Leo to provide a 'book-end' for the Sun's progression-transit into Aquarius i.e. so that it can combine a 'talent' for understanding fear with a newfound 'talent' for understanding "dissociation" (i.e. Sun in Aquarius vs Uranus in Aquarius). This re-hashing, of course, carries us to the 3rd part of the trilogy, "The Battle of the Five Armies", wherein we watch Bilbo going back-'n'-forth between the various factions trying to make the most of his ever-broadening stores of 'emotional information'... but, as we discover in the penultimate scenes, as gallant as Bilbo is, he isn't able to prevent the carnage. And, let's not get too cute, 2,000yrs of world history has shown that Christ couldn't prevent the carnage either.

In his essay, "Problems of Modern Psychotherapy" (you can find this is in the same volume that houses "The Psychology of the Transference"), Jung explains why "confession" is not successful enough to be the last word in psychotherapy... it needs to be combined with (Freudian) "elucidation", (Adlerian) "education" and (Jungian) "transformation". Despite this, with the Sun now transiting from Pisces back around to Aries, Bilbo looks to make his "confession" (i.e. he writes about his adventure with the idea that someone in the Baggins' clan will, one day, read it). As Jung tells us, the great value of "confession" is that secrets work as a 'poison' in the psyche that go on to form an 'abscess' that needs to be lanced. Freud's "elucidation" is required after a "confession" because the individual's unconscious secrets (i.e. emotional information kept from him/herself) is more 'poisonous' than the individual's conscious secret (i.e. emotional information kept from others). For Jung, this "elucidation" is well able to bring about new psychological problems (i.e. over-attachment to (i) the analyst or (ii) the analysand's own unconscious) and, therefore, "transformation" is needed... we'll look at this closer in "Vol.4: Conclusion" & "4 Corners of the Cosmos: Vol.5".

Bilbo is in touch with his emotion-feeling ('inner') life well enough that he can get along without heading off to therapy 3x/week. Nonetheless, at the end of his huge adventure, he continues to harbour a part-conscious//part-unconscious secret. Bilbo may have come to an understanding of how the Moon (in combination with the Sun) is adept at setting a 'use by' date for fear (Saturn)... but, in all the mayhem, he seems to have not given deep enough thought to another emotion that, like fear, deserves its "analysis" i.e. '1 desire'. And, so, J.R.R. would decide to keep writing...

EXAMPLE 96B



OK, so let's go back to the beginning of our Moon cycle and to Ridley Scott's "The Duellists" i.e. to the tarot card, "The Moon", and ask: to what extent could the clairvoyant have become a psychoanalyst and suggested to her 'querent', "well done; you are very near the end of the major arcana, you are ready to supercede Saturnian fear with the journey of the soul; this challenge however, requires you to look closely at the degree to which superceding your fear makes you proud in a way that renders you blind to desires that remain un-transformed".

These are the kinds of questions that are always worth asking those who have escaped from fear-mongering totalitarian states. Delivering oneself from communist fearfulness to capitalist desire is, to put it in "Hobbit-ian" terms, like going from the frying pan into the fire. In Milos' version of "One Flew Over the Cuckoo's Nest", we see "Randle McMurphy" (Jack Nicholson) not troubled by the fear that is engulfing his co-inmates, but we can still wonder about a "dissociation" from his desire. To the extent that he failed to understand this part of himself, we FA-ers, we're afraid, find ourselves siding with "Nurse Mildred Ratched" (Louise Fletcher) i.e. by not 'getting' the surgical symbol for "dissociation" (i.e. lobotomy), McMurphy 'gets' the concrete non-symbol. Given that there isn't a "One Flew Over the Cuckoo's Nest II", we have no idea if "Chief" (Will Sampson) 'gets' what McMurphy didn't. The Hollywood-ites didn't seem to care... Milos' critique of fear-communism romped its way past movies that criticized desire-capitalism ("Jaws" and "Barry Lyndon") to scoop Oscar's pool for 1975, as if to wash the wounds that paranoid-schizoid position-ed Capitalism had wrought in South East Asia over the prior decade.

Although most psychologists see Nurse Ratched as the villain-ess of the piece, we FA-ers only see her as misguided i.e. the individual who should have been guiding her, "Dr Spivey" (Dean R. Brooks), is the villain. Appropriately, this head doctor is a man because the underlying issue of both fear & desire is the lack of paternity i.e. we

never see Dr. Spivey at the group therapy sessions... indeed, all we see is his accurate (but misleading-all-the-same) comment, “the funny thing about him (McMurphy) is that the person to whom he is closest is the person that he dislikes the most; and that is you, Mildred”. It isn't Nurse Ratched's fault that she hasn't the foggiest idea about psychological development... it is the responsibility of the doctors to explain to Nurse Ratched that the kind of group therapy that she is running only serves to exacerbate the fear and, in turn, “dissociate” a fearful psyche from any desire that percolates in its wings... waiting, like a coiled snake, for a chance to burst into an institutionalized, unprepared “(pseudo)-consciousness”. McMurphy would have been much better off attacking Dr. Spivey's throat after Nurse Ratched proves to he and the audience that she hasn't a clue about the development from '10' past '1' around to '4-5-6-7-8'.

Turning to Milos' zodiac placements, we spot a Mercury-Mars-Sun collection in Aquarius and a Uranus-square-Pluto that are bound to impinge on his Cancerian Moon to the point that he is unlikely to look like the epitome of soulfulness to casual observers. Indeed, it would likely take quite a while before this Moon was 'visible' to a psychologically minded acquaintance. All the same, that most-concretic of planets, Saturn, was, in 1975 running over Milos' natal Moon and around to its opposition to its natal placement... and, so we can at least see part of the reason why Milos wanted to make such a “psychological” movie in his midlife crisis years. Even so...

After making a movie musical that should have been directed by Ken Russell, “Hair” (it would have worked much better as “Tommy-ish” rock-opera), Milos went back to the mental asylum... wherein “Salieri” (F. Murray Abraham) explains God's “mysterious ways” of enacting His punishment i.e. God has 'cursed' Salieri by giving him the 'talent' to see 'genius'... he laments that he would have avoided insanity if he had the tin ear of the Emperor. All Salieri can do after telling his tale to a priest, is to absolve the abject mediocrity that surrounds him. It is already absolved because it is unable to recognize genius. Only those with a refined aesthetic are damned.

Milos tells us that the reason that so many brilliant directors have come from behind the Iron Curtain is because the intense censorship forced them into inventive use of allegory and symbolism. One of his best cases in point is the movie he made as the U.S. was stepping up its “police action” in Vietnam-Cambodia-Laos, “Loves of a Blonde”... in this case, not so much about communism's fear-factor as about its lack of a decent 'marriage mythology' (Marx was interested in food, clothing and shelter; not about reproduction). All poor “Andula” (Hanna Brejchova) can do is draw from the animal kingdom for her myth i.e. somewhere between most animal species living solitary lives (mating for a month or so each year) and exceptions such as wild geese (mating for life), your local communist twenty-something must find out whereabouts on this spectrum s/he lives. Given her options – an unreliable local Brando-wannabe, a married park ranger, a soldier-way-too-old-for-her and a womanizing professional pianist (“Milda”; Vladimir Pucholt) – no-one can really blame Andula as she chooses the latter. The trouble is, however, that Andula's prospective OCD-ish mother-in-law is running her show with just as much relish as, a decade on, Nurse Ratched will run her's... what can a mother-in-law do at the end of yet another 6-month marriage and a child with only one parent upon whom the whole weight of the “family romance” is thrown? To what myth can she turn?

Volume 4: Conclusion – THE MERCURY DANCE

FROM ASTRONOMY TO ASTROLOGY (and, from ♀ to ♂)

Many sci-fi fans like the quaint idea that, on the other side of the Sun (hidden behind), there is a 'parallel' Earth. This idea helps remind astrologers of heliocentric Earth signs e.g. the individual with, say, a natal geocentric Sun in Taurus could cross the zodiac diameter to the 'parallel' & access (Sun/Earth in) Scorpio. While crossing, s/he may notice Mercury's own version of 'crossing' the Sun i.e. from side-to-side. In turn, s/he may see a Mercury-Sun-(Earth) 'cross' morphing into a dynamic 'dance'...

In his sci-fi thriller, “Sunshine”, Danny Boyle reminds would-be astronomers of the (physical) size discrepancy between the Sun and Mercury. As visually splendid as his scene is, however, there are other ways of comparing astronomical size besides the 3D visual e.g. if we 2D-imagine the 'orbital area', we see Mercury 'carving out' a greater amount of (2D)-space than the (surface of the) Sun. Indeed, when we expand out to Jupiter, the amount of (2D)-space that is now 'carved out' by planetary orbits makes the Sun look as tiny as 3D Mercury does to the 3D Sun. Perhaps, dear reader, you are now thinking that our 'astro-geometry' isn't very meaningful... but, we have, at least, re-instigated Mercury's key 'message': irreducible duality.

More meaningful, arguably, is the cosmological fact presented in 'Interlude(s) 4B-(C/D)' i.e. planetary matter (e.g. Mercury's mercury, carbon, gold...) was created in supernova explosions that occurred prior to the formation of our Sun. In the same way, intuitive astrologers have long taken an individual soul as 'waiting' in the space between the ancestral solar systems (i.e. supernovas) and this solar system and, when its waiting is over, it 'hop-scotches' through the orbits that had been created by these older-than-Sun bodies (in the 'carve-out' sense noted above, they are also larger than the Sun). Moreover, when an individual soul drops past Saturn, it also needs to make sense of the possibility that it is 're-incarnating' with a 'karmic' debt.

The individual soul, not unlike a comet or asteroid, can be said to 'crash-land' on the Earth-Moon dyad. Yet this same soul remains 'fettered' until it manages to, (i) re-instigate another 'hop-scotch' (over Venus) to the Sun and, then (ii) 'use' Mercury as a 'sling' to pull it around the Sun... from where it is able to 'hop' back-past Venus-Mars-Jupiter. To sum up: “Gemini's Mercury” is the 'soul drawer', enticing the soul to think on what might be involved in 'Sun-hugging'; “Virgo's Mercury” is the 'soul-hurler'. In turn, “Gemini's Mercury”, standing back from the right hemisphere, can think about “transformation” in an uninvolved, objective, forward-looking way but, to become a “transformee”, “Gemini's Mercury” has to hook up with its sib “Virgo's Mercury”. This might seem weird, but Hollywood, once again, comes to FA's aid...

In Robert Zemeckis' “Cast Away”, all the early scenes are devoted to the title character, “Jack” (Tom Hanks) before he is 'cast' 'away'... the very first shot reveals one of the most straightforward all 3rd archetypal images, the cross-roads, that happen to lead to a 'wings-inspired' crafts-woman (i.e. she is more Virgo than Gemini). Jack himself is employed in a very 3rd archetypal world – he's a Fed-Ex 'efficiency' expert – and he is romancing a bird-like woman, “Kelly” (Helen Hunt) whom he hopes will become his “soror mystica”. The trouble is that Jack is a bit too caught 'up' in the 9th archetypal realm of (over)-concretic “long journeys”, where he isn't quite so at home and, so, a “trickster-ish” god sees to it that (i) his aeroplane crashes into the ocean &

(ii) his hurling escape raft is washed up on a deserted island. Still, Jack has a symbol of attachment to his “soror” (his pocket watch)... he isn't able to detach himself from it until after he is rescued. Indeed, Jack tells a friend that the losses ('castrations') of the island were endurable because he had been able to sustain his imaginary contact with his (what Jung called the) “anima”. Just as important was Jack's attachment to his brother-god-volley-ball, “Wilson”, another imaginary contact that he would need to lose while skirting the belly of the whale. Jack had realized that 'creating fire' had something to do with 'synchronous chatter' with a (Mercury-ish) god that could help him to 'think about' (i) 'air' and (ii) 'splits' in the wood that may lead to 'fire'.

Also, near the end of the story, we see that, earlier on, Jack had been engaged in some 'life-vs.-death', back-'n'-forth, mountain-top chit-chat with Mercury-Wilson about a 3rd god i.e. the god of 'is-this-worth-all-the-reincarnating-trouble?', Saturn.

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To conclude 'Volume 4', we will pave the way to 'Volume 5' i.e. we will look at how Gemini is, in one sense, 'superseded' by Virgo via their shared 'ruler', Mercury. Even when Mercury is transiting an upper hemispheric sign, it is never far from the Sun... indeed, it broadens the Sun's 'talent' via the way it connects the “Sign sign” to the signs on either side. For example, the Sun in Sagittarius individual can 'connect' Scorpio to Capricorn via Mercury (... longstanding readers know that we also apply this action to Jupiter but the giant of our solar system doesn't especially 'care' where the Sun is placed). In short, it may only be a matter of emphasis where we find natal Mercury e.g. if a natal Sun is in Sagittarius, ('Sun hugger') Mercury will be found in either Scorpio, Sagittarius or Capricorn... but, at some point in the peri-natal phase, it will have made an impact in the other two signs anyway.

Despite this broadening of Solar 'influence', we can't unreservedly claim that this broadening is 'good' i.e. Mercury, being a 'Sun hugger' (not a 'Moon hugger'), is prone to “trick” the individual into devaluing the soul (against the spirit) and, in the same way as the Sun, Mercury can be 'too masculine' i.e. until, at least, we 'embody' Mercury as the ruler of Virgo. Having 'embodied' Virgo, we are now in a good place to understand feminine Pluto. Virgo-Mercury's key 'message' = gender duality.

To put this in terms of Mercury's 'dance': (i) Mercury running “anterograde-ahead” of the Sun is a message to 'keep intuiting'; (ii) Mercury running “retrograde-ahead” of the Sun is a message to 'keep sensing'; (iii) Mercury running “retrograde-behind” the Sun is a message to 'keep thinking' and, more importantly, (iv) Mercury running “anterograde-behind” the Sun is a message (if not to 'keep feeling', then) to 'keep thinking-about-feeling'... especially if Mercury is transiting (progressing) from Virgo, through Libra, in the throes of 'catching up' to a Sun transiting (progressing) through Scorpio. This may not happen every year, even though Mercury does this 4-step around the Sun 3x/year (note, here, that we have re-discovered $4 \times 3 = 12$).

In '4 Corners: Vol.5' (2016) we will be overviewing Venus with the same 'Sun-hugger' metaphor but, those who know their astronomy know that Venus' 'Sun-hug' lacks the intimacy of Mercury's 'Sun-hug'. Before doing so, therefore, it is worth our while to review Mercury's (12) ways of making sure that we 'keep thinking'. Most of the time, Mercury achieves this by 'tricking' us and, in doing so, making it clear that we have, once again, reached a premature conclusion.

MERCURY IN SAGITTARIUS: a '9-3 interaction'

In our Sun in Sagittarius mini-essay ('Vol.4: Interlude 4A'), we had made the point that there is a certain 'talent' for Sagittarius-Gemini "integration". One could argue, therefore, that an addition of Mercury in Sagittarius comes as a bit of a waste for the Archer Sun individual (e.g. s/he would be better off with Mercury in Scorpio or Capricorn). For the Sun in Scorpio or Sun in Capricorn individual, however, this placement of Mercury could help him/her to 'bridge' Scorpio to Capricorn... but, of course, this kind of (from-death-to-karma) 'bridge' is never going to be the happiest of assistants. Much comes (har, har) 'down', therefore, to whether this 'high-minded' Mercury can envisage a worthwhile 'f/Fall' i.e. over the next 6 months with the Sun. (Yes, folks, confession time again... when Pluto transited across my natal Mercury in 2005, I resolved to 'expand' Freudastrology by not discussing the descendant until I had discussed the M.C.-ascendant-I.C.).

Whereas the individual will experience 2 or 3 progressed new moons over the course of his/her life, s/he usually has only 1 (maybe 2) Sun-Mercury progression(s). The individual with Mercury in Sagittarius might consider the direction from which Mercury reaches the Sun... if Mercury is retrograde, it is worth noting that Mercury is, as it were, 'sneaking-around-behind' the Sun and, therefore, s/he does well to take special care with religious dogma during the year or so when these two planets are within a degree or two. For Gemini on the 9th house cusp, this is care is permanent.

MERCURY IN CAPRICORN: a '3-10 interaction'

Most individuals who have natal Mercury in Capricorn will have natal Sun in Capricorn also. In other words, this group of '10-3-/10-5-ers' have a relatively even-handed attitude to Sagittarius and Aquarius. The fact remains, however, that the '9-10-11 sequence' is water-less. Thus, the onus falls back on the Sun Goat's 'talent' for traversing the zodiac diameter... whereupon Cancer can be 'contacted' in a way that acknowledges the light/dark impermanence of the Moon. (The individual with natal Sun in Sagittarius may, therefore, have to wait for its "progression" into Capricorn).

Meanwhile, the individual who has natal Sun in Aquarius and natal Mercury in Capricorn (especially if the natal Moon is also 'troubled' by difficult aspects) will have to face up to a subtle 'feeling problem' i.e. before his/her Sun "progresses" into Pisces, s/he will need to find ways to 'keep thinking'... not only about 'thinking' and 'feeling' but also 'sensing' and 'intuiting'. Indeed, in our view, this is one of the most diabolical interactions for anyone who is prone to premature conclusions. (Yes, dear reader, confession time again... this one can be found in my "progressed" chart and, yes, I try to 'keep thinking' about what this Mercury is 'thinking').

Although we have already discussed Gemini on the M.C. (i.e. another '10-3') at some length, it might be worth a paragraph to note the stark differences between the (Waite/Colman-Smith) tarot images, "the Tower" and "the Moon"... the former features a single tower & the latter features two towers. Therefore, we ask: why not draw both images as double-towers? Answer: the latter image symbolizes the phase of 'reflection' upon the former i.e. if the individual can 'reach' his/her Sagittarius on the I.C. without losing touch with his/her "anima", s/he is now able to see the duality of his/her Gemini M.C. = a "Tower (of Babel-ish)", tricky 'thinking' authority.

MERCURY IN AQUARIUS: a '3-11 interaction'

It is difficult to imagine that Mercury's effect on Aquarius would be anything less than 'good'... after all, the first step to be taken in relieving 30° of Water-bearing of its “fixed” attitude to 'thinking' (i.e. 'opinions') is to find a way to 'keep thinking'. Yes, most individuals who have Mercury in Aquarius will also have Sun in Aquarius but, given that the Sun also 'resonates' a “fixed” archetype ('5'), Mercury still could be more likely to loosen up any 'final solutions'.

The \$64,000Q that we must eventually ask is: to what extent might Mercury in Aquarius promote 'anti-clockwise keep thinking' over 'clockwise keep thinking'? The answer arrives when we explore the individual's political beliefs... if s/he thinks that civilization can be improved without having to worry about how to improve the individual, we realize that s/he is 'thinking-clockwisely'. If s/he does manage to turn his/her thinking around, we are then faced with the task of trying to help him/her to 'keep thinking' about the upcoming sign that 'channels' the “collective unconscious”. You only have to read a chapter or two of Jung's opus to see how tricky this can be.

Gemini on the 11th house cusp has the effect of '1st personalizing' '11-3' only if the individual with this interaction in his/her natal horoscope is able to see the other 11 houses (or, at least, houses 1-through-10) as a set of 'pre-requisite' experiences for the act of group membership. In other words, his/her 'anti-clockwise thinking' needs to 'keep thinking' at least as far as (around to) the 5th and 6th houses.

MERCURY IN PISCES: a '3-12 interaction'

In our mini-essay on Sun in Pisces, we had noted that “conflation” is often a significant problem unless the individual has an 'airy' emphasis in other horoscopic locations. In terms of this discussion, therefore, we might prefer that the individual with natal Sun in Pisces has natal Mercury in Aquarius... but, if so, we immediately come up against the extent to which this promotes the sterile “Greek” regression i.e. Chaos-Ouranos-Chronos. This same sense of uncertainty applies to the Sun in Aries with Mercury in Pisces i.e. the lack of 'grounding' (by, say, Taurus), can bring about an overdose of wacky “conflations”... and, ultimately, an over-compensated attitude to earth-sensation. Not recommended.

As with all things mercurial, there will always be another side i.e. we can also wonder the extent to which Mercury is 'always wearing' scuba gear and, therefore, it is always able to see the collective unconscious in a way that is 'reportable' to a land-lubber. We will return to this issue at the end of this discussion... because this is what FA itself (our 'chart ruler', Mercury, is in Pisces) is pretending to do.

Because the 12th house is more 'personal' than the 12th sign, the appearance of Gemini on the 12th house cusp 'narrows' the individual's 'scuba-dive' down to his/her ancestral line. Clever mercurial types, however, will be quick to remind us that these lines are (almost) exponential e.g. go back 13 generations and you'll be talking about 2^{13} (= about 10,000) people. However 'clear' the deep-sea waters and the goggles that the deep sea diver is using are, it is never clear where the personal unconscious stops and the collective unconscious starts. As depicted in James Cameron's “The Abyss”, there is a sense in which the 'hydraulic pressure' of the collective unconscious has no trouble overwhelming the 'hydraulic pressure' in the individual psyche.

MERCURY IN ARIES: a '3-1 interaction'

The problem that haunts us with Mercury in Pisces (i.e. the lack of a 'ground' that assists the mercurial process of differentiation) is still with us as we move along to Mercury in Aries but, in those cases where the individual has natal Sun in Taurus, the problem is subtler e.g. because Aries is a fire sign, Aries-Mercury is likely to have enough imagination to access Taurus and, from there, through Demeter-Persephone mythology, access Virgo. If the individual has natal Sun in Aries, this access may not occur until the Sun "progresses" into Taurus i.e. prior to his/her 30th birthday; if s/he has natal Sun in Pisces, this access will be a longer time coming.

The points made in the paragraph immediately above also apply to other '1-3 interactions'. The individual with Gemini on his/her ascendant (see 'Vol.3') seems to have the advantage over Mercury in Aries insofar as his/her Virgo sector will be less than 90° away (often on the I.C.). Despite this, we still encourage this individual (as FA encourages its own Gemini-ascendant 'self') to 'think about' how to be patient with his/her sensation function because an 'air-fire' interaction can fall into the trap of discounting the "concrete facts", such as those that roll 'forward' out of '2'. Such encouragement will surprise many of our longstanding readers because, throughout our opus (e.g. the 2nd Commandment), we have shown our distaste for "concretism". This surprise can be answered with accurate definition of the terms, "concrete facts" and "concretism" i.e. the former leaves open the opportunity to interpret that which is taken in by the senses (e.g. an 'event'; a 'symptom') in the same way that a psychoanalyst interprets a dream... very often as a 'sign' that something ego-developmental has become "arrested".

MERCURY IN TAURUS: a '3-2 interaction'

Longstanding readers will know of FA's puzzlement with the archetypal level of the numbers '2' and '3' i.e. the 3rd sign, Gemini, is symbolized by Twins. This kind of paradox may not worry the individual who has natal Sun in Gemini and Mercury in Taurus... s/he will be able to use his/her Mercury to 'feed' his/her Sun. We use the term 'feed' happily here because the basic issue of 'Taurus-Gemini' continuity is how to nourish the soma. Alternatively, if the individual has the combination of natal Sun in Aries and natal Mercury in Taurus, s/he may, unfortunately, be more interested in nourishing the spirit... we use the word "unfortunately" because 'spirit' is a difficult thing to understand at the best of times (let alone when one's stomach is empty).

One of the most 'gut-wrenching' scenes in cinema is the desperate narcissism on display in the ship's-hull scenes in Steven Spielberg's "Amistad". Have you, dear ('first world') reader, ever tried to fast and keep awake for 24hrs? (Out of biological interest, I did this once... my initial 18hrs were facilitated by my pre-occupation with daily activities, but the my final 6hrs were, errr..., 'memorable' enough to never want to repeat them). If you have, dear reader, you'll be more likely to forgive the war-like behaviour amongst ('third world') 'slaves' of nation-states. The spiritual maturation problem of Homo sapiens can't be dealt with in a food-insecure world. In this sense, we can say that Gemini on the cusp of the 2nd house could be 'smarter' than Mercury in Taurus in 'getting' how the 2nd archetype 'feeds down' to the 3rd archetype

MERCURY IN GEMINI: a '3-3 interaction'

The sequence of Mercury in Taurus-Gemini-Cancer-Leo-Virgo-Libra may be the 'preferred' placements of Mercury i.e. the ego-formation sequence ('2-3-4-5-6-7') needs to 'keep thinking' more than does the ego-death-&-renewal sequence ('8-9-10-11-12-1'). If, dear reader, you have read the introductory section of this 'Conclusion: Vol.4', you will know that we have also reached the point where Mercury can 'begin' to think (if not think further) on the difference between the Geminian “transformer” and the Virgoan “transformee”...

A big part of this thinking will, hopefully, gravitate to Jung's view of intuition as “perception of the unconscious” i.e. although '3-3 interactions' could not be called “intuitive”, both Mercury & Gemini (& the 3rd house!!) are capable of making quick return perceptive journeys into the unconscious. And, so, we FA-ers don't agree with Jung's definition... although we would fall into agreement with Jung if his definition of the intuition was “perception of whereto the unconscious is pointing”. This means that Mercury in Gemini is adept at compiling inventories of the 'current' contents of the unconscious – archetypically expressed as 'immediately-seeing-the-other-side-of-an-argument' – but not so adept at knowing how the two sides of an argument could be resolved. Similarly, Mercury in Gemini (Gemini on the 3rd house cusp) may know when there is falsity about (e.g. one-sided answers touted as 'Truth') but may have to refer to 'future pointing' functions to work out how much of a falsity is delusion and how much is deceit.

MERCURY IN CANCER: a '3-4 interaction'

Now that we are returning to the right hemisphere, can we now breathe a few sighs of relief and see ourselves as much less likely to be Mercury-tricked? Answer: yes... but (there's always a but) Mercury in Cancer (and Leo) is 'strung out' between Gemini & Virgo i.e. it is halfway between “transformer” & “transformee”. Jungians will, at this point, expect us to apply our “yes... but” against Jung (who had a 'strung out natal Mercury in ♊) but not before we recognize that Jung's Mercury was more 'advanced' than Freud's (who had natal Mercury in ♉)...

For FA, Freud's Mercury has something to say about his initial “Project for a Scientific Psychology” i.e. it took decades before Freud would accept the notion of an “unconscious” that resided resolutely 'above' neuro-chemistry... whereas, during this time, Jung would not only see a “personal unconscious” that was, at best, semi-brain but also that under the “personal unconscious” lay the “collective unconscious”. The reason that Jung could 'see' the deeper layer however, was not so much a function of his Mercury in Cancer as one of his Mercury on the 6th house cusp i.e. every year, the July Sun would light up the cusp of his 12th house.

Like Gemini on the I.C., Mercury in Cancer accesses its '3-into-4' curiosity to explore the myriad ways an Oedipus complex could “displace” and “compensate” on the way 'up' into the conscious psyche but, as Jung's example shows, interest in what is coming 'up' can still be gazumped by (as Robert Zemeckis might say it) “What lies Beneath” what comes 'up'. In this way, we can claim that Mercury has played a part in the Babel-izing of depth psychology. It is, after all, archetypally 'correct' that the 3rd archetype is the prime suspect in all Babels.

MERCURY IN LEO: a '3-5 interaction'

This section picks up the issues that we had raised for Mercury in Cancer i.e. Mercury's change-up from a Geminian “Sun hugging transformer” to a Virgoan “soul hurling transformee”. (Back) in Gemini, Mercury was focused upon itemizing opposites without worrying too much about how they might alchemically combine to bring about the '3rd' (or quintessential '5th')... but, now, in Leo, Mercury has a chance to join in on the Sun's playfulness. But, does this simply make Mercury's 'trickiness' even more treacherous i.e. not only does it 'flip' it does so 'creatively'? Answer: yes... but (there always is a but), if the Sun is placed in Virgo, Mercury will be gravitating toward an earthy arc of the zodiac that may make it think thrice about the 'purpose' of its 'flipping' in a way that is more involved in overall development into adulthood rather than “just for fun”; the obvious example is Jung i.e. he had a progressed Sun in Virgo during the years that he was with Freud.

Further (in almost all of the natal horoscopes that have been drawn for him), Jung had Gemini on the cusp of his 5th house... it is virtually impossible to imagine a more appropriate interaction to describe Jung's attitude to his “inner child”. In this sense, we can also be happy that he had Jupiter in Libra in his 8th house because this would have helped this “inner child” to see that the zodiac had more transformation to be had in the 3rd (i.e. “inner adult”) quadrant. This help comes out in Jung's view about “active imagination” needing some kind of ethical framework i.e. as helpful as 'flipping' (the passive experience of) dreaming into (the active experience of) playing is to the psyche, this activity needs to acknowledge the 'karma' that could be created if it is applied to the (not Platonic but common) “real world”...

MERCURY IN VIRGO: a '3-6 interaction'

I had to laugh recently when the Vatican decided to caution teenagers against their escalating interest in “Harry Potter”... a pope praying for world peace is about as magical as anything you might read/see at “Hogwarts”. If a pope were to pray for the world to get better without waving a magic wand, he would need first to pray for an understanding of why wars take place. The reason he can't/won't to do so is because one of the main instigators of wars is populism... something he can't/won't eliminate from his own bag of magic tricks.

J.K. Rowling is aware as any child psychologist out there that children are as difficult to wean from “magical thinking” as infants are from the breast. If the child has not been given the 'space' to explore his/her '5 creativity' (archetypally, between the ages of 4/5 to 10/11), s/he may enter his/her teen years with a bit too much Harry Potter-type compensation... and, perhaps, one day, will aim to be a pope who spends all day waving his magic wand at the world's problems.

It will all turn out OK, however, if the teen reads through enough of the book to realize that “there are good wizards and bad wizards” i.e. there are those who see the archetypal realm in the same way that oil companies see oil fields... a realm to be tapped to maximize profits. For Mercury in Virgo (or Gemini on the 6th house cusp), much depends on how fully the Cancer-Leo arc (or 4th/5th houses) has been 'lived'. If the “inner teen” is waving a magic wand at his/her problems, we ask him/her to pour the water of “Temperance” over the 'bottom' card of the tarot's major arcana.

MERCURY IN LIBRA: a '3-7 interaction'

It doesn't happen every year but it is not infrequent that Mercury 'lingers' in Libra i.e. when the Sun is in Virgo, anterograde Mercury may soon enter Libra, as it were, 'ahead' of the Sun; when the Sun tracks into Libra, (now) retrograde Mercury remains in Libra, soon falling 'behind' the Sun; then, as the Sun tracks into Scorpio, (soon to be) anterograde Mercury remains in Libra for a couple more weeks. This is a way in which Mercury can consolidate its experience of Leo (& Virgo) and, in turn, deepen its 'diametric objective' understanding of Aquarius (& Pisces)...

Agreed, Mercury transiting Aquarius (& Pisces) will provide 'objectivity' that is not available when, say, Uranus (& Neptune) are transiting this troubling 60° (this happened recently), but if Mercury has recent access to the 1st person-information of '1-2-3-4-5-6', its 'objectivity' becomes encased in an 'intra-human' context. Although it would be easy for us to see '3-7' as a “dissociative” interaction (i.e. something to be gloomy about) we back away from the negative psychodynamic implications and see '3-7' as a 'desirable' interaction. Indeed, we affirm our positive views by referencing the Greek hero, Perseus (one of FA's favourite heroes)... via a combination of Hermes' helmet of invisibility and Athene's shield of reflection, Perseus was able to defeat the Medusa and head off to even greater challenges. By itself, '3-7' won't guarantee that you can keep your head, but it certainly increases your chances.

MERCURY IN SCORPIO: a '3-8 interaction'

Mythology tells us that Hermes-Mercury has the capacity to bounce back-'n'-forth between the conscious and unconscious realms. In turn, an astrologer who likes his/her mythology will see Mercury in Scorpio (or, indeed, in Pisces and Cancer) as a description of wherefrom Mercury-Hermes embarks. This means that the individual with Mercury in Scorpio makes the most out of this placement with a watch-'n'-wait attitude... instead of having to endure an abduction (e.g. when Pluto-Hades bursts out of the unconscious) the '3-8-er' can accrue information about and perhaps learn why Pluto-Hades chooses abduction as his *modus operandi* when Mercury jumps up as if a salmon on the way to the source of the river.

The downside to all this is the same downside that applies to all placements of Mercury i.e. the danger of taking the map for the territory. Ultimately, we all need to know how the unconscious operates from its inside, if for no other reason than to see its different 'layers' that were identified by Jung. In other words, there is a tendency for Mercury in Scorpio to 'jump past' the Cancerian subconscious and, therefore, to undervalue “family romances”. If you, dear reader, have read through our 'Mercury in Cancer' section, you will already realize that our present caution regards Mercury in Scorpio is the inverse of our caution regards Mercury in Cancer.

One way to soften Mercury's tendency to 'jump over' layers is to 'integrate' it into the Moon-Sun cycle that has taken up so much of our attention in “4 Corners of the Cosmos: Vol.4” i.e. when, each month, the Moon mates with (conjuncts) the Sun, astrologers know that, within a day or two (prior or later), the Moon also mates with (conjuncts) Mercury. So, when the Moon mates with Mercury in Scorpio, it will only be 10 days until the Moon is 'answering' Scorpio from Pisces and, then, 20 days until the Moon is 'answering' Scorpio from Cancer...

CONCLUSION for VOL.4: RECIPROCAL (EARTH-MOON) INCEST

When the first microbiologists looked down their microscopes and discovered the basic units of life (i.e. cells) they would not have been shocked to see that isolated life units were mostly spherical... after all, the meso-macro-world that they could see without a microscope was spherical also e.g. Earth-Sun-Moon. When microbiologists began to see the hint of 'diameters' during cell-division, they would, once again, have not been shocked... after all, the meso-macro-world was full of straight lines e.g. light casts a 'sharp line' shadow; night occurs because sunlight doesn't bend etc..

Even before microbiologists were able to witness the entry of a ('straight-ish') sperm into a ('round-ish') ovum, it is likely that intuitive microbiologists would have already imagined it by virtue of an extrapolation of the ('straight-ish') penis making its way into the ('round-ish') vagina. The (admittedly, very) few microbiologists who could approach astrology's 'complex intuition' would probably have wondered if the zodiac's circular 'cell' was 'fertilized' by $1 \times 2 \times 3 (=6)$ different straight-ish 'fathers'.

In Ridley Scott's "Exodus: Gods & Kings", we see a good depiction of the two directions in which Homo sapiens' religious 'Y genes' would make themselves known to 'micro-theologians'... from matriarchal 'X civilization', Homo sapiens' patriarchal impulse 'split' into (i) tribal-(national) monotheism, and (ii) imperialistic polytheism. Astrologers are happy with this split because, in addition to seeing an "Age of Aries" limping out of an "Age of Taurus", the diametric feature of the zodiac suggests some expression of the opposite sign i.e. in the 2nd half of the "Age of Taurus", there would have been some Scorpio death-&-rebirth elements (check out the Minotaur sequence in Fellini's "Satyricon"); in the 2nd half of the "Age of Aries" – when monotheism got going – it would 'play out' against a background of Greek-Libran polytheism (check out the earlier "son of Mercury & Venus" sequence in "Satyricon"... 120+ minutes of "seething id"; for FA, this is the 'most Freudian' film ever made).

The 1st half of the "Age of Pisces" was viewed by the Cathars as a hypocritical attempt to resolve the 'split' depicted in the above paragraph. The hypocrisy became visible halfway through this '1st half' when Islam emerged as a "projective hook" for the Christian "projection". The Cathars may not have used astrological terminology, but they did realize that Pisces needed to be 'registered by' something Virgo-an if the hypocrisy was to be diametrically-objectively 'noticed'...

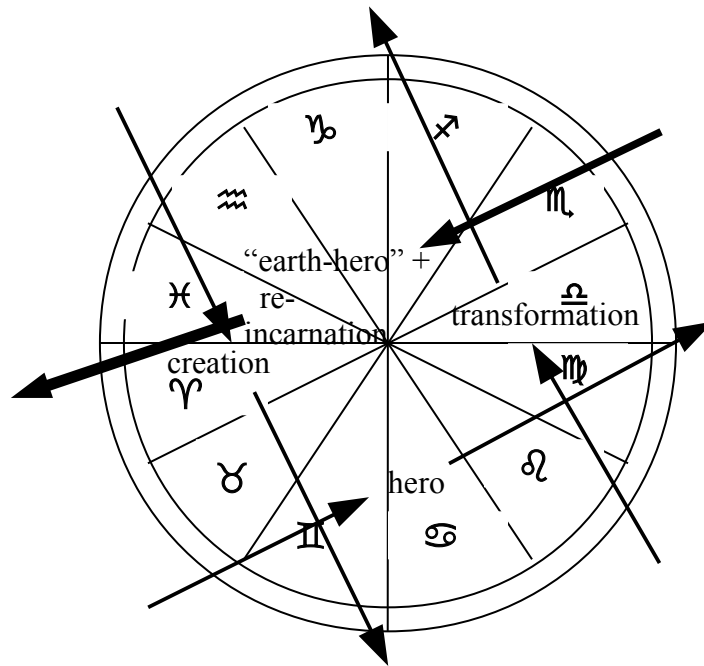
St. Paul had the luxury of not having to puzzle over why God complicated the monotheistic brew in the middle of the 1st millennium. Similarly, the Cathars did not need to puzzle over why God was happy to leave the geocentric-heliocentric question aside until the middle of the 2nd millennium i.e. the fact that Christ was also an Earth (+ Moon) in Cancer w/Who was crucified when the Earth (+ Moon) was in Libra is a puzzle for 3rd millenniumals to solve...

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If, dear reader, you have followed our arguments through this 'Vol.4', there is no need for you to keep reading. If, however, you are an occasional browser, we take this chance to remind you (and ourselves) that the Sun placement in a chart runs the risk of getting 'too hot' (i.e. the "Icarus Syndrome"). The Moon has a 'cooling' effect on the fiery Sun but, when the Moon is new, the effect is limited. Although the Moon is a bit werewolf crazy when it is full, it is, nonetheless, a 'light' that shines on 'Moon to-Earth incest' i.e. from the Sun's point of view, the Moon 'mates' ('conjuncts') with

the Earth at full Moon (and it will seem to be totally 'consumed' by the Earth during a Lunar eclipse). The symbolic meaning of Easter's full Moon? A: Christ consents to death because h/He realized the need to demonstrate how to 'cool down' (across -up) to the archetype of '7 reflective; 7 real-relationship' (Adam & Eve could only 'f/Fall' down to the archetype of '3 irreducible duality; 3 split-consciousness').

OK, so what about every other full Moon in spring and summer? A: these are subtler chances for individuals to 'crucify' their own 'hotness' and look 'forward-on' to thr next new Moon. As we do so, we are giving ourselves the chance to 'cool down' after the incestuous events of the prior new Moon. Freudastrology sees this as action by the (re-incarnating)-reciprocal-Earth hero, schematizable as...



As noted in the text, the most straightforward expression of the 'earth-hero's reciprocal-(matriarchal) incest is the “night sea journey” that the Moon embarks on after its creative-maternal-incest new-Moon in Leo i.e. a full-(Earth)-Moon in Pisces should conjure up images of Jonah, Moby Dick, “Jaws” etc.. This is the journey that Christ did not take... noting that Christ's Resurrection-to-Ascension period lasted 40 days i.e. it was completed long before the Moon-Sun conjunction in Leo.

If there was something that Christ did leave behind, it was h/His b/Blood. The quester who can understand the differences between anterograde matriarchal incest (“its only a model!”) and retrograde matriarchal incest (“your father was a hamster and your mother smells of elderberries!!”) is drinking from the Grail. Longstanding readers know our view that <2% of humanity are doing so... indeed, as historians of Catharism can remind you, Moon-(Earth) 'night sea journeyers' were outnumbered by >50-to-1 during the sieges of the Inquisition. What, then, is the percentage of men who, in addition to understanding the different forms of incest, have 'embodied' and 'transformed' the creative forms? If it is >144,000, I would be very surprised.

