

VOLUME 5

Parts 5 & 6

contents overview...

PART 5: 'META-(pre)-EGO' – 'infantile Venus'

Chapter 113: the '7-1 interaction' e.g. Venus in Aries

That Abraham sacrificed a Ram (instead of Isaac) during the “Age of Aries” points to the 'logic' of monotheism beginning in '1''s “Age”. Some argue that Christ was the only Jewish prophet w/Who 'got' the Sun but it may have been the case that Solar meaning was not a big issue until the spring equinox slipped back into winter; to what extent might Venus in Aries promote creation-vs.-destruction “balances”?

Chapter 114: the '7-2 interaction' e.g. Venus in Taurus

Because the Sun & the Moon (i) rule only one sign & (ii) are perpetually anti-clockwise, they are easy to 'get' in the wake of an example e.g. Easter Sunday's full Moon. Because Venus (i) rules two signs (ii) has a retrograde phase each year & (iii) 'punishes' Psyche in subtler ways than God 'punishes' Christ, interpreting Venus in a horoscope can be subtle too. Is Venus 'better off' in Taurus or in Libra?

Chapter 115: the '7-3 interaction' e.g. Venus in Gemini

If the analysand leaves his/her therapy because of “negative transferences” to his/her analyst (e.g. the analyst is deemed too superego-ic), the unconscious “positive transference” has been insufficiently analyzed. If s/he leaves his/her therapy because of “positive transferences” to his/her analyst (e.g. she heals quickly), the unconscious “negative transference” has been insufficiently analyzed. Just ask Venus in Gemini.

Chapter 116: the '7-4 interaction' e.g. Venus in Cancer

Venus ruling two signs has its challenges (e.g. is it more at home in Taurus or Libra?) but it has the upside of diluting elemental opposition (e.g. the earth-Taurean Venus is 'auxiliary' in watery Cancer; the air-Libran Venus is 'auxiliary' in fiery

Leo). Although Venus' exogamous impulse can be diluted by Cancer, creative incest is the best remedy for uncreative “identities/identifications” in the 4th quadrant.

Interlude 5E: Pluto – the planetary conduit of the Milky Way's “centre”

If the Sun can help the individual to establish his/her “centre” (FA dubs '5' as the beginning of the 'centroverting' 120° arc) in a conscious way, then Pluto can help the individual to establish his/her “centre” in an unconscious way. The big trouble is, however, that Pluto won't feel anything like a helper, especially when it is active. It is only after the completion of '8 death/re-birth' that the individual feels helped.

PART 6: THE 'META-EGO' – '(child-adult) transformational Venus'

Chapter 117: the '7-5 interaction' e.g. Venus in Leo

Fiery Leo might not be particularly 'rational' but, as noted in our prior intro, Leo is still able to bring out the 'rational' Libran side of Venus. In a similar way that Aphrodite in Aquarius can balance an unbalanced situation (e.g. 'fathered' from the loins of '11', placenta-ed by '12' and, then, born into '1'), to what extent might Venus in Leo balance an unbalanced (i.e. too rapid) 'transcendence' past '6' & '7'?

Chapter 118: the '7-6 interaction' e.g. Venus in Virgo

Christ was 'allowed' to jump (from Leo) through Sagittarius and avoid a new incarnation because h/He was, after all, God. We humans, however, need to obtain a full experience of Virgo, Libra and Scorpio to avoid unnecessary suffering in the next life i.e. we need to obtain a four-cornered understanding of “centroversion”. In 2017 Venus will conjunct Mars in Virgo... this happens, on average, every 12 years.

Chapter 119: the '7-7 interaction' e.g. Venus in Libra

Longstanding readers are aware of our preference for the (apocryphal?) idea that Libra is a recent inclusion of the zodiac because it symbolizes the chancy nature of (geniune) patriarchy. Although Venus in Libra points to a facility for establishing a patriarchy, we may need to discover a new planet (“Athene”?) before we can fully separate the men from (what Erich Neumann calls) the “narcissistic flower boys”.

Chapter 120: the '7-8 interaction' e.g. Venus in Scorpio

Because Venus is either (i) 'home' or (ii) 'heading home' when it is in Taurus, Libra or the signs prior to Taurus or Libra, there is something of being past the 'use by' date (or, if you are a sci-fi fanatic, the “Limbo” underground rail station in “The Matrix”) when Venus is in Scorpio. Trying to strike a balance between death and re-birth sounds a bit silly to me. “Temperance” comes before “The Devil” for a reason.

Conclusion

Although we have dissected the “precession of equinoxes” at various points in these volumes, we conclude by arguing that this 26,000yrs cycle may be more helpful to the individual who, well along his/her road of “individuation”, aims to drive along the collective 'high'-way. We, at least, make the argument that Jung and Freud could have used the puzzle of “Ages” to help “re-integrate” their mutual “de-integration”.

(Vol.5) **PART V: THE META-(PRE)-EGO II – 'infantile' Venus**

From MASOCHISM & NARCISSISM to SADISM & EROTISM

For the FA-er, the zodiac-horoscope's "eastern ('10-11-12-1-2-3')"
hemisphere is the 'narcissistic' hemisphere; also, the shift across the spring-equinox-
ascendant is the shift from–(to) 'narcissistic masochism' to–(from) 'narcissistic
sadism'. This shift has links to the philosophy of time, an issue raised in the
following films...

In George Roy Hill's (Kurt Vonnegut's) "Slaughterhouse Five", the un-heroic
hero, "Billy Pilgrim" (Michael Sacks), has become "unstuck in time". In turn, he can
visit "Tralfamadore" and, later, his own death... and return from them so that he
can teach his daughter and son-in-law that "on Tralfamadore, you learn that the
world is just a collection of moments all strung together in beautiful random order...
if we are going to survive it is up to us to concentrate on the good moments & ignore
the bad". In short, Billy preaches for a "closed universe" (i.e. the future is set)
according to the lawful, large-scale, Einsteinian, '11-12' equations that tell us that
space = time. It is a philosophy of time that invokes Buddhism and, therefore, we
aren't surprised to find that Billy is a pacifist trying to ignore "Slaughterhouse
(WW) '1-2-3/-4' V" so that he can focus on '12 Tralfamadore', a '12 womb' shielded
from the cyanide of reality and furnished with all of mummy's umbilical-mammary
comforts. Meanwhile...

In Doug Liman's "Edge of Tomorrow", mother is anything but comforting.
In order to defeat another remorseless alien power-mother. Hollywood's new
Sigourney Weaver, "Full Metal Bitch Rita" (Emily Blunt), in the spirit of Aphrodite-
Eros, sends her 'son', "(soul) Cage" (Tom Cruise) into a series of "open universes"
(i.e. the future is not set) according to the paradoxical, small-scale, Heisenberg-ian,
'1-2-3' principle that admits the possibility that acts of (free) 'will' can change the
future. As the story unfolds, however, Rita begins to morph into Psyche insofar as
she accompanies Cage on his earthly journey and, 'romantically', winds up
confessing her middle name...

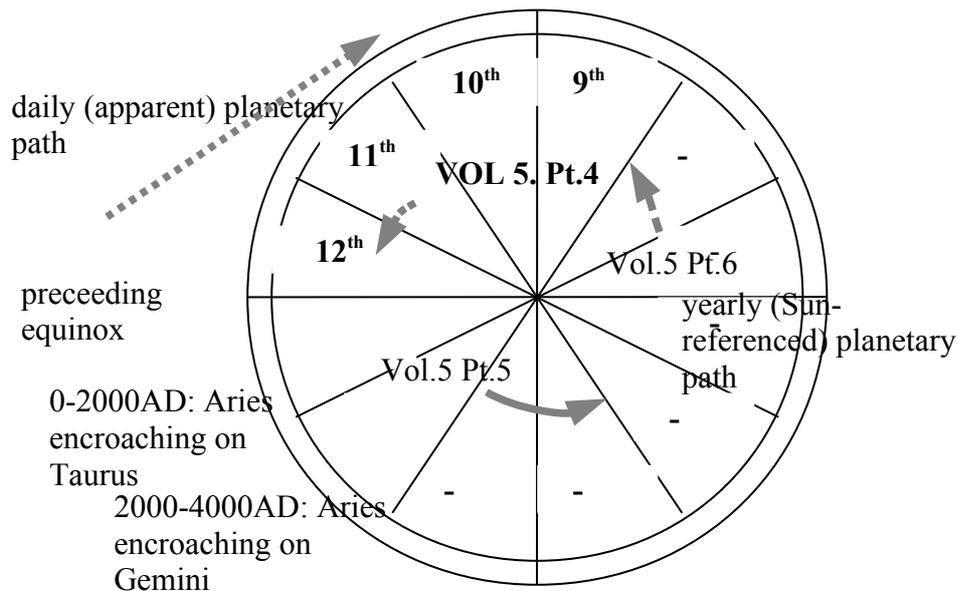
More conventionally 'Venus-romantic', of course, is the film that was made at
the 1993 halfway-point between the above two. In Harold Ramis' "Groundhog Day",
the un-heroic hero, "Phil Connors" (Bill Murray), suffering a narcissistic
personality disorder, has to re-live the same '11-12' "closed universe" day until he
can '1-2-3-4-5' "open" it with '5-6-7-8 love' as an act of (free) '5 will' (as M. Scott
Peck writes it, not with umbilical "feeling"). In short, '12' needs to be entered anti-
clockwisely, from '7' rather than clockwisely, from '2'. Everything Venusian has
dichotomy built in, so...

* * * * *

When astronomers and astrologers think about the "precession of equinoxes"
they are also thinking about the "encroachments of Aries" e.g. as the "Age of Pisces"
indicates the clockwising of the spring equinox from Aries into the sign of the Fishes,
it also (as it were, "subconsciously") indicates the anti-clockwising of (tropical) Aries
into (constellational) Taurus. Just as matter and anti-matter (i.e. matter that is
found on the other side of the universe) could be called anti-matter and matter on

the other side of the universe, so could astronomers & astrologers re-name the “Age of Pisces” the “Age of Taurus” if they preferred “encroachment” to “precession”.

If we were to extend this re-orientation into the upcoming “Age of Aquarius”, we could also, if we were 'Aries-encroachment' inclined, think about it as an “Age of Gemini”. If, however, we recall that both Aquarius and Gemini are ('narcissistic') air signs, FA's distinction appears, at first, to be not worth making. But, if we also recall that Gemini has a big hand in the hero's journey from 'narcissistic' Taurus to 'erotic' Libra (despite the fact that, of itself, Gemini is 'narcissistic'), we begin to understand why FA's distinction is worth making, especially when our attention is turning to the transit of Venus through (Aries)-Taurus-Gemini-Cancer-(Leo-Libra).



A closely related issue to “the precession of equinoxes” is (what FA dubs) “the precession of planets” that occurs through the horoscope i.e. as the ascendant carves its anti-clockwise path through the horoscope–zodiac every day, we face the fact that the planets (& the Sun/Moon) are simultaneously clockwising through the horoscope anti-clockwising through the zodiac. For Freudastrology, this calls up the distinction between (what we dub) the “24-hour psyche vs. the year psyche” e.g. a large fraction of humanity, out of necessity, can only care about “just getting through the day”. We admit this necessity, but for those who have the foresight to depth psychologize...

One of the wiser aspects of “Groundhog Day”'s psychology is the time needed to get to know Venus-ian compatibility with another human being... an aspect that is even more obvious in Andie McDowell's other famous rom.com “Four Weddings and a Funeral” (across four seasons). At the first wedding, the lovers achieve union in the clockwising–horoscopic Venus duration of (less than) a day... but it is not until Venus has anti-clockwised through the zodiac that the lovers are able to realize their deeper compatibility (not so deep, however, that cynics can't see trouble ahead). As M. Scott Peck writes it, romantic love is a “trick” that is generated by the genes (that produce oxytocin) to make sure that lovers hang around for a few menstrual cycles

so that, in turn, pregnant mothers can be supported... until, say, the 'village matriarchs' (or, the “nanny state”) take over the raising of the child. However...

As we shall emphasize in upcoming articles, genuine (not pseudo-) patriarchy requires a “transformation” of Venus as it departs its (Piscean)-Taurean 'narcissism' and enters its Libran-(Scorpic) right hemispheric 'erotism' (see 'Vol.5:Pt.VI').

Chapter 113 – THE '7-1 INTERACTION'

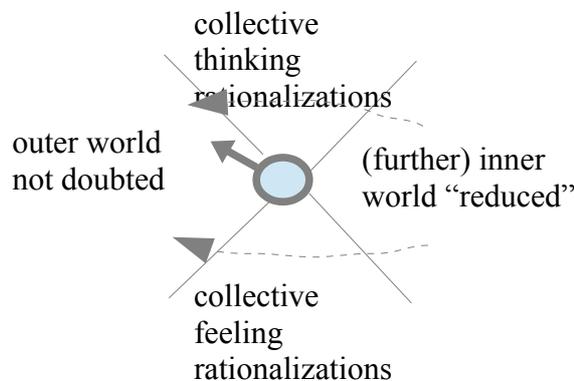
♀ REFLECTIONS: Pt.5 – '1' & THE OUTER-(outward) “SPIRIT”

Before we discuss some specific '7-1 interactions' such as Libra straddling the ascendant (scroll down), it is worth our readers' while to, in a general way, '♀reflect' on the 1st archetype; and the 'flip' from '12 intro-(con)-version' to '1 extraversion'...

As it was/is for '10', the traditional astrological perspective sees '1' (especially Mars) in negative terms e.g. selfish desire, anger, war. Psychological astrologers such as Liz Greene & Howard Sasportas have been able to “neutralize” this “negative” in their book, “The Inner Planets”, wherein we can read that '1-Mars' can be employed as a stepping stone on the way to authentic individuation. Of itself, '1' is a symbol for mere initiative... it is only when '1' enters into its interactions with another archetype (especially '10', '11' & '(8)–12'), that it begins to look toward “(Luke, don't give into) the Dark Side”. Whichever '1' is able to fix its gaze anti-clockwisely toward '5' – Mars, after all, cycles the Sun and not Saturn-Uranus-Neptune-Pluto – it will be able to use '2' & '3-(4)' as stepping stones and not get bogged down in its 'narcissistic sadism'.

From the philosophical perspective, God is the only One Who can be satisfied with '1'. If, by contrast, a human tried to conquer (±annihilate) the '2 antithesis', the '3 synthesis' and/or the '4 pre-quintessence', s/he would be trying to “play God” and, in turn, s/he would be inviting punishment. For example, the human who insists that “everything is free will” is inviting punishment for “hubris” until s/he can gain some insight into “fate (=necessity)”, “chance” and “destiny” i.e. “teleological” integration (i.e. 1-2-3-4 → 5) is more 'human' than is “reductive” integration (i.e. 4-3-2→ 1) and, in turn, it can take a '5 creative' attitude to the 4 corners of epistemology...

For those who aren't happy with our use of the word “God”, the obvious port of philosophical call is the father of “systematic doubt”, Rene Descartes. He featured in our familiar diagram of 'Chapters 109-112' but, here, we need to re-draw it thus...



... in other words, because “systematic doubt” is a denizen of '3 thinking', we can't, as yet, draw in a 1st personal, pre-egoic 'space' within which a Cartesian might converse with his/her demon. Instead, '1' inspires a human to “reduce” the '(further) inner' world so that s/he can, as philosophers say it, be “positivist” towards the outer world. It is worth noting, however, that the '(further) inner' world is able to leak into the outer world via collective thinking/feeling “rationalizations”.

From the biologist's/evolutionist's perspective, '1' relates to the “hunt” corner of the “hunt–run–mate” triangle. As the fiery corner of this triangle, the FA-er needs to extend this relation into the definition of life i.e. prior to '2 metabolism', life would need to have a sense of '1 self–recognition' so that it won't eat its own tail. Of course, if there is no sense of '1' needing to develop to “quintessential” '5', the organism may be inclined to eat not only other members of its species but also other members of its own family (beginning with '10-11-12-1-2 mother', then '3 siblings, then '4 father')...

This brings us to what FA takes to be the most critical biological fact of *Homo sapiens*: we are “premature apes” (foetal chimps look like newborn humans). This is what biologists dub “neoteny” i.e. we need our mothers to look after us as if we were still in the womb. What *Homo sapiens* gains on the swings of having the larger brain, it loses on the roundabouts of its newborn dependency... but not so much that it loses more than it gains; that's how evolution works. In astrological words, whether or not we spot '1' interacting with other archetypes in a horoscope, human evolution has, in any case, created a generic '1-(10)-11/12 overlap(=interaction)' in all horoscopes...

This understanding is behind the (... errr) evolution of depth psychology. For Freud, the '1/oral-2/anal-3/phallic' phases were played down & the '4/Oedipal' phase was played up. For Klein, the generic '(10)/11/12-1 interaction' led to a redescription of Freud's “oral phase” (i.e. the phallic-nipple-breast-mother that the baby seeks for both self–recognition and metabolic sustenance) as the “paranoid–schizoid position” and, in turn, it was played up. In other words, before dealing with the “erotic” issues around the '4 family romance', the analyst might have to do some work on the '1-2-3 narcissism' that would figuratively 'eat' (rather than 'relate' to) its family. You don't, of course, have to be Einstein-Klein to know that this isn't easy. How many Kleinians does it take to change a '1 light bulb'?

Now, although both Freud and Klein were hinting at 'gestational psychology', the fact remains that it belongs more to the Jungian perspective. For Freudastrology, of course, post-Jungians such as Erich Neumann and Michael Fordham have played a critical role in the path to a Freud-Jung “integration” that, in turn, has allowed FA to develop from '9-10-11-12 Jung' to '1-2-3-4 Freud' e.g. Neumann's “centroversion” ('5-6-7-8') has provided the “diametric position”, from which we are able to describe the overlapping of '11-12 introversion' & '1-2 extraversion'. (In 'Ch.115' we will look at '9 introversion''s diametric view of '3 extraversion'). One day, we hope to find out the truth about which is more analytically difficult... trying to tell the analysand that s/he is 'gestational' or trying to tell the analysand that s/he is 'infantile'? A: whatever the case, the psychoanalyst needs to find a way to help the analysand tell him/herself that s/he is both. Freud called it “midwifery”. Meanwhile...

From our '7 diametric' vantage point, we notice that, paradoxically, '1' brings up a duality i.e. if '0' is given status as a “number”, then '1' is the second “number”!! This duality may not have been a big deal during the “Age of Aries”, from 2,000BCE to 1BCE, but, as we saw over the kufuffle around 2000CE vs. 2001CE, the beginning of the 1st millennium 'created' this “numerological” debate. (Recall, here, our earlier discussion re: the “Age of 0-Pisces” could just as well have been called the “Age of 2-Taurus”). This debate has traction in depth psychology insofar as any desire in '1' to be “spiritual” also brings up a duality: (i) 'rising back' (“regressing”) from '2', or (ii) jumping over '2' into '3' (from where a jump to '9' could be enacted). This “rejection of the Feminine” may, one day, be called the “Pope Benedict Syndrome”.

LIBRA ON THE ASCENDANT (again)

Having discussed this version of the '7-1 interaction' in our 'Vol.3' (you might add that we tacitly discussed this '7-1 interaction' in our 'Vol.5' essay on Aries on the descendant), it may be redundant of us to do so again. Because, however, the concept of the Freudastrological 'ig' is novel and difficult to digest (especially for devotees of Freud who don't care to expand his superego-ego-id trinity), we have every reason to return to the paradoxes that appear when the sign of the (thinking) ego straddles the cusp of the intuitive 'ig'. So...

Although the 'ig' has some derogatory connotations, it is sill possible to view it as a goal worth 'achieving'. For example, Van Helsing's 'achievement' is his exposure of Dracula to the morning-ascendantal sunlight. And, when we recount our view that the basic-zodiacal 'heroic' achievement is the journey from Aries to Libra, we realize that there is something 'Van Helsing-ish' about Libra on the ascendant. The sucking of blood draws a Freudian parallel to the sucking of milk... Dracula needs to feed off another's bood-spirit because he is unable to procure his own; the newborn baby has to feed off its mother because it has no way to procure its own. Self-recognition is not something that is automatic in Homo sapiens as it is for other organisms...

For asexual organisms (e.g. bacteria reproduce via mitotic, 1-2-4-8... cloning), the 1st archetype instills a straightforward sense of self-recognition (i.e. after cloning, the split bacteria don't eat each other). For 'simpler' sexual organisms (e.g. some fish fertilize eggs without a sexual intercourse or a womb), the 1st archetype can still instil self-recognition without too much fuss. For the 'not-so simple' sexual organisms (e.g. cats and dogs, birds and bees), the 1st archetype threatens to lose its '1-ish' status (i.e. an offspring's self-recognition, prior to being weaned, may need to subordinate itself to 2nd place... mother's '1 self-recognition' serves survival more than her offspring's); For, say, 'complex' sexual organisms (e.g. Homo sapiens), the abovementioned loss of '1-ish' status is now more than a threat... indeed, there is a sense that, because 'birth' is the outcome of '7 marriage', '8 sexual intercourse' and '9-10-11-12 gestation', '1' is more '7-ish' than it is '1-ish'! OK, maybe this sense is going too far, but a reader who has Libra on his/her ascendant is likely to 'get' what we are driving at here...

Longstanding readers may recall our explanation as to why “4 Corners of the Cosmos” presents the 10th house-superego ('Vol.2') prior to the 1st house-self ('Vol.3')

i.e. the Narcissus myth tells us that a mother can prevent her child from gaining even the most basic level of self-recognition (upon seeing his reflection in a pool, Narcissus believes that it is someone else) and, so, when astrological clients 'complain' that they don't "bracket" the world according to the signs on their (respective) ascendants, we don't go immediately assuming that their birth-times are wrong... rather, we wonder the extent to which they could be operating out of their (respective) 4th quadrants. To this, no doubt, some readers may 'counter-complain', "why, then, not roll back to the 7th house-ego and make that 'Vol.2'? After all, when, say, the Libra-on-the-ascendant individual waits for his/her Aries-ish partner to provide the get-up-and-go, is this not a case of a Libra-ascendant operating from his/her (if "projected") 3rd quadrant?"

To this counter-complaint, the FA-er would reply: not necessarily, if the Libra on-the-ascendant individual equivocates for a while before assenting to his/her Aries ascendant partner's get up and go, we would have to say that s/he is operating out of his/her ascendant after all. Even if this '7-1-er' is not aware his/her '7 equivocations', we could still assume that s/he is operating out of at least the earlier degrees of Libra i.e. that part of the Scales that are sitting 'behind' (in the anti-clockwise sense, 'prior to') the ascendant and, therefore, the part that operates "unconsciously".

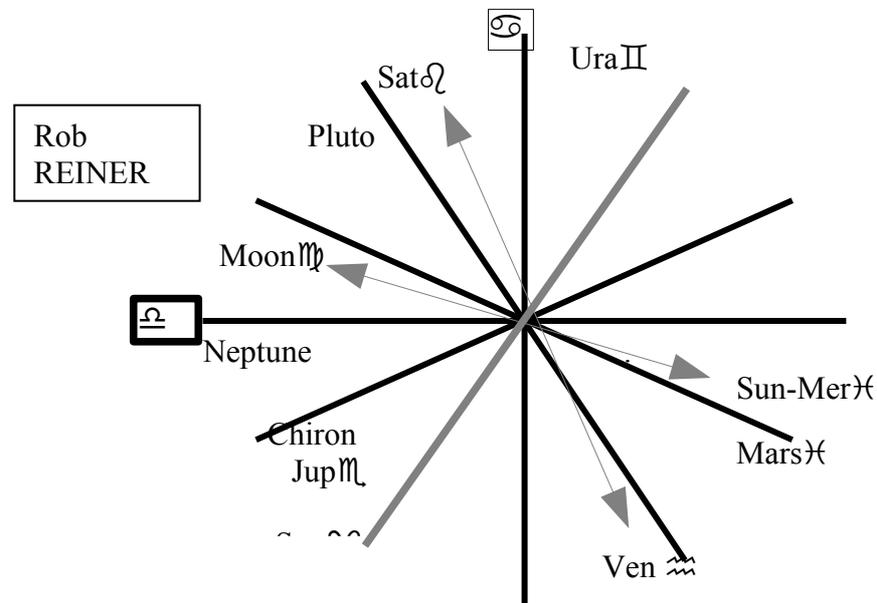
In my own experience of Libran ascendant analysands, however, I have yet to encounter a '7-1-er' who was unaware of his/her fence-sitter outlook. As noted in our Aries-on-the-descendant discussion, I use the 1st archetypal libido that is "projected" onto me to carry things in an anti-clockwise direction... at least as far as the 3rd house (most often, Sagittarius on the cusp), wherein I intend to clarify the words and terms that s/he is using to explain his/her inner life. My intention is worthwhile because, as noted in that prior essay, the individual with Libra on his/her ascendant would have experienced his/her '4 father/family-romance' in a '♁-♃-♎-remote' way that could have been so remote that s/he doesn't see any point in reviewing it and, as experience has clarified for me, the best way to 'advance' this '7-1-er's' '1 fence-sitter' attitude is to draw things into the (♁-philosophy attuned?) 3rd house and focus on the meaning of particular words... after all, this is the "talking cure".

It makes sense, of course, that the opportune time for agreements (or, at least, agreements to disagree) about how to mutually define words/terms is when the chart ruler, Venus, is dropping from the ascendant down through the 3rd house... and, to be '7 fair', we realize that it is not '7 fair' to insist that the individual who is "identified" with his/her '7 ig' is "a narcissist" i.e. from the zodiacal point of view, Libra is one of the "erotic" signs. Then again, no analyst would ever accuse even an Aries-ascendant analysand of being "a narcissist"... analysis is never about applying labels or making diagnoses; it is always about finding out what the "narcissistic" aspects of the psyche do (what the "erotic" aspects of the psyche do) when they are in a particular context. Given the right contextual "trigger", anyone of us would become "mad as hell..." (or, at least, "mad as Sarah Palin"; in earlier essays, we explained that animus-possessed Sarah operates mostly out of her 11th house).

At this point, it is worth noting that this essay is being written in the mid-(20) teenies i.e. in the mid-decade that features Saturn in Sagittarius ready to charge into Capricorn, where it will form a conjunction with Pluto already transiting

Capricorn. For the individual with Libra on the ascendant, this means that the relationship with the (sibling)-father/family-of-origin-romance deserves some attention, irrespective of where in the horoscope we see chart-ruling Venus or the Sun. The trouble with Libra on the ascendant, however, is that there is always a '1 desire' to be fair-minded about that which can never be fair. (Unless, of course, the individual takes the view that we '7 choose' our parents when our souls are floating about in the pleroma... and, in this sense, we '7 choose' the way that our parents will treat us during the seemingly fated infant-developmental phase of dependency on them). Indeed, the philosophical turns that avail themselves in (at the least, near) the 3rd house might lead this '7-1-er' to go easy on his/her parents and generate a picture that is not "true". (So, hopefully, dear would-be Freudastrologer, you can now see why it's worth agreeing on how to define the words "fair" and "true" during that autumnal time when Venus and the Sun are rolling through your analysand's 3rd house). If the analysand has the good fortune of a natal Venus in the lower hemisphere, it is '7 fair' to assume that s/he will be willing to investigate the paradoxes of a 'remote' father/family-of-origin. Our case in point...

EXAMPLE 113A



With natal Saturn in the 10th house (e.g. Hitler, Napoleon), it would be easy to assume that the director of the finest (if you will) "mockumentary" ever made, "This is Spinal Tap" (1984), would have a reputation as a megaphone tyrant. To assume so, however, we would also need to confirm that Rob's motivation for directing had spilt out of his relationship with his mother. But, upon noticing (i) what Rob's actors have to say about him and (ii) that Saturn would transit his I.C. when he was directing his most notable movies, we get the sense that Rob's motivation to direct has spilt out of his relationship with his father. This is especially unsurprising when we note that his father, Carl Reiner, was a film director. (Perhaps we do get a sniff of Rob's Saturn in the 10th house with his 1990 adaptation of "Misery", a movie that

echoes Hitchcock's 1960 "Psycho"; and, with the mother-wife of cancer suffering "Carter" in his Saturn return movie, "The Bucket List"). Rob's directing career began with Saturn heading towards his I.C.... "This is Spinal Tap" was made with Saturn rolling through his 2nd house (and rolling across natal Jupiter) and with hedonistic, instinctual, heavy-metal drummers spontaneously combusting all over the place.

Before transiting his (Joseph Campbell-ian, "father atonement") I.C., Saturn, of course, would spend a couple of years transiting his 'sibling almost-atonement' 3rd house. We have not typed 'full-atonement' with regard to the sibling because the airy nature of the 3rd house is 'de-integrative', whereas atonement's 'at-one-ment' invokes 'integration'. Longstanding readers will recall, however, that the atonement with the I.C.-father is less an 'integration' and more a 'passive identification' that emphasizes the fact that the hero is still in "Act II" i.e. the hero's atonement with father is a kind of 'boat' inside which he 'sails' the 4th house (e.g. the tarot deck's "6 of Swords") and, therefore, can complete his liberation from "the Mothers, the Mothers". Before that, however, the hero needs to learn about other versions of attachment to "the Mothers the Mothers" through his sibling attachments... and, you don't have to be Einstein to work out that Rob's 'boyhood friends' of his Saturn-transiting-3rd-house-Sagittarius-on-the-cusp movie, "Stand By Me" (1987), were "screens" for the "projection" of his sibling archetype. Rob's running together of friendship and siblingship has a certain inevitability about it when we note that Saturn's pass through the 3rd house included an opposition to Uranus in Gemini (in his 9th house)... and, in this sense, we could say that "Stand By Me" "goes up to '11' (and, in spinal-tap-talk, is one louder)".

Rob's Saturn transit the I.C. film is also his most (this time it's) personal film. "When Harry Met Sally..." (1989) had come out of his discussions with Nora Ephron about the dating problems of divorced 30-somethings... Rob had spent 10yrs in what Melanie Klein might have called the "paranoid schizoid dating position" (i.e. half of the psyche wanting to be hitched and the other half of the psyche hating the fact that half of the psyche wants to be hitched... and, therefore, the psyche subliminally picks the kind of potential partner who, as Meg Ryan's "Sally Allbright" confesses to Billy Crystal's "Harry Burns", would "pull a hair out my head to floss his teeth"). Rather than confessing to psychoanalysts – as, by that time, had become de rigeur in Woody Allen's romantic NYC comedies – Harry & Sally confess their respective "depressive dating positions" to each other. The basic conceit of the plot is: forget what Plato had to say, men are too sexual to accept Platonic relationships with women... except when a man has been dumped by (whom he believes to be) the love of his life. Harry is also able to do a bit of self-analysis... he informs Sally "that's the good part of depression, you get your rest" i.e. the "depressive position" is the place where the soul is ready to learn something. Rob confesses that he too learned something as Saturn transited his I.C.... he would learn enough to meet his second wife during the making of the film.

As with all basic conceits, little time passes before it morphs into the dramatic irony: Plato makes his comeback because the fact of Harry and Sally becoming each other's surrogate-parent-analyst leads to sexual reluctance. Somewhere in the upper reaches of his unconscious, Harry knows that Sally is the '4 maternal' solution to his

'10 matriarchal' problem but it is a solution that sets up the problem of how to reach the '8 exogamous' solution to the the '4 endogamous' problem. This, of course, would be the plot-generator of “When Harry Met Sally II = When Harry Left Sally...”. Rob didn't make this for the obvious reason that it would have been a box-office flop but, if he did, we would have seen Harry returning to his home town and to some kind of confrontation/atonement with his father...

Indeed, 'confrontation/atonement-with-father' is the central theme of “A Few Good Men” (1992; Saturn to its midlife Saturn-opposite-Saturn & into the 5th house) where we find “Daniel Kafee” (Tom Cruise), a lazy lawyer with a reputation for plea bargaining, given a case that the military heirarchy is trying to bury, and a good way to bury a case is with a plea bargain. Although Daniel's lawyer-father had died seven years earlier, he is still very much alive in Daniel's psyche because his father was also a plea bargainer... as an FA-er would say it, Daniel's “passive identification” with his father had set up the problem of how to develop up beyond '4' (if not to '8 exogamy', then) to '7 justice'. In other words, an “identification” with the father can become so strong that a son can delude himself that he has mastered manhood when, in fact, he is the epitome of the “puer aeternus” archetype. Daniel snarls at '10 matriarch', “Lt. Galloway” (Demi Moore), “spare me all your psychobabble bullshit!!”. Learning the hard way what Freud dubbed “overdetermination”.

VENUS IN ARIES

If, dear reader, paradoxes are distasteful to you, you are unlikely to enjoy our characterization of Venus as a symbol for the desire to be desired. You will, however, be able to taste our characterization of Venus in Aries as symbolizing the desire to be desired because, now, '1 desire' is part of the image. And, if you are Jungian enough, you won't want to “resolve” this (or, in fact, any) paradox because paradoxes are not for “resolving”... instead, paradoxes are teleological 'engines' that deliver the psyche to it non-paradoxical goal: self-knowledge.

And, yes, dear reader, it's confession time again... on this occasion, however, it is for FA (not for editor-moi): FA has Venus in Aries. Although I am typing this essay in 2016, I am aware that it is to be published in May 2017... the time when FA will be desiring to be (har, har) desired!! Longstanding readers know that our Ram Venus is placed in our 10th house... and, anyone who is close to his/her ephemeris will attest to our Venusian 'synchronicities' i.e. on the 11/5/2017, our chart ruler will conjunct our natal Venus; and on the 3/6/2017, this Venus will have its once-per-year Venus return in concert with a once-per-(human)-lifetime conjunction of transiting Uranus. These transits symbolize an '11 rebellion' of our '7-1-10 status' desire-to-be-desired.

The problem with Uranus transits, of course, is that, although they blow a lot of (winds of) change through the '11 air', they bring the kind of change that is rather too divorced from the temperant, organic growth that is central to depth psychology. This is a significant part of why “depth astrology” is, itself, a paradox and why, with not a little justification, a significant fraction of psychotherapists caution against the use of astrology. The fact remains, however, that Uranus has been transiting through Aries for half a decade now and, in this time, (i) it has been 'heated up' by

the Ram's fiery desirousness, & (ii) formed some kind of aspect to all the planets in all the other signs (\pm other houses) i.e. the advantage of conjunctions is that, by virtue of them not involving other signs (\pm other houses), they are easier to interpret. The best approach to Uranus, of course, is not to be too Saturnian (i.e. Chronos' castration of his father leads to the release of sterile Furies) and, as a result, 'make room' in one's psyche for some level of change... even if the change can't be "integrated" presently (or, indeed, over the human $80\pm$ yrs lifespan). This is not going to be easy to do because Saturn is retrograding through our Venusian degree (although this collision is "soft" by virtue of the trine- 120° aspect). As we have been arguing over the recent sequence of essays, the best way to '7 mediate' Uranus and Saturn is to ride the transit of Venus through the lower hemisphere and remember (rather than re-live) yet one more facet of one's childhood. For FA this Venus transit will take us through to 2017's winter solstice, by which time Saturn will have moved clear. During May 2017, however, we will return our focus to the Aphrodite/Psyche=God-the-Father/Christ parallel...

Thus far, we have emphasized our view that $>98\%$ of humanity have a wrong idea about spirituality i.e. the intent, by the $>98\%$, to be "close to God" does nothing more than put blinkers over the nature of this "closeness"... they would be far better off being "far from God" rather than "identified with God". Indeed, the only way to see the difference between being "identified with God" and having "a relationship to God" is to spend some time 'triangulating' them from "far from God" corner and, in doing so, begin to realize that hypocrisy is its barometer. In this sense, it is no stretch to see Psyche as someone who is "identified with Aphrodite" and, therefore, needs to be ejected from her Garden-of-Eden unconscious marriage and get a sense of what it is like to be "far from Aphrodite". The trouble is, however, that Psyche does not care to build a relationship to Her... as noted in 'Ch.112', Psyche prefers to drown.

Aphrodite cares, however... having been pulled, by Pan, from '12' across to '6' (Psyche takes on her '6-ish' task of sorting through her mountain of seeds), Psyche is then advised to jump from '1' across to '7' i.e. in order to obtain fleece from angry '1 Rams', she is told to bide her time until nightfall... when they are no longer angry. In other words, by jumping across the horoscope's diameter Psyche gets a sense of what she needs to build within (i.e. her ego) so that she can master her emotions and, then, have a happy marriage.

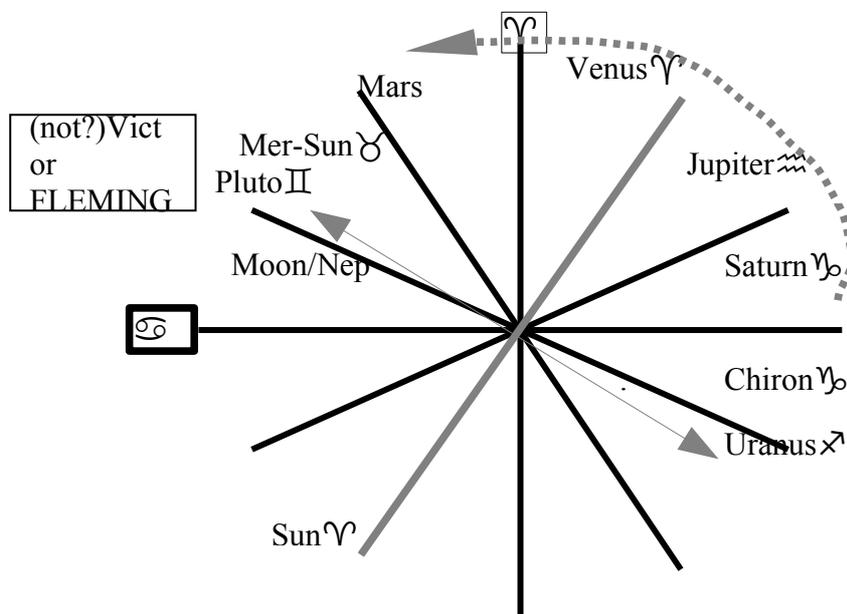
The obvious difference between Psyche's story and the transit of Venus is that the former's journey of "Temperance" lasts one morning & afternoon, and the latter journey lasts one spring & summer. (Or, as your sophisticated FA-er would prefer to describe it, Psyche's journey is ontogenetic, Venus' journey is phylogenetic). Because we all have to come to some kind of terms with both the house system and the zodiac system – symbolized by our respective "progressed" (day=year) horoscopes – it may not matter a great deal that the myth and the transit are different. In this regard, we have cited our own 10th house Venus in Aries needing to develop 'beyond' our Libran 4th house all the way to our Sagittarian 7th house... Venus is the "natural ruler" of the 7th house, irrespective of what sign is on the descendant.

Again, we extend our developmental arc 'beyond' 180° because Homo sapiens reaches Aries with gestational 'baggage' i.e. as your local alchemist-astrologer is

sure to remind you, '10 Saturn' is the base metal and, as Jung's insight reminds us all, the “shadow” is the first psychical (Psychical) task... and, although “shadows are longest at dawn”, they wouldn't exist at all if they didn't 'gestate'. The 'natal' horoscope tells a post '8' (gestational-epigenetic) story and, so, the individual who has natal Venus in Aries needs to take account of any planet that has rolled 'down' from Capricorn and 'bumped into' his/her natal Venus and, in turn, inflamed any “shadow” that happens to be attached to it (as, for example, we did here with respect to transiting Uranus).

Although we are yet to discuss Venus in Scorpio (see 'Ch.120'), we can, at this stage, note that it links to Venus in Aries insofar as Aries and Scorpio are both ruled, in traditional (pre-Pluto/1931) astrology, by Mars. This link gives us a second reason to have “Temperance” when our Ram Venus succumbs to 1st archetypal, extraverted impulsiveness i.e. rather than waiting until the beginning of evening-autumn, Psyche could wait for mid-evening-autumn (i.e. for '8 Scorpio//8th house') wherein she might see what Aries and Scorpio are 'bookending'... the “gassy planet”, “introverted” and (mostly) narcissistic-masochistic '9-10-11-12'. When Venus in Scorpio gazes back, by “quincunx”, to Venus in Aries, there is an opportunity to see the upsides of Aries and Scorpio i.e. they are 'buffer zones' against the craziness that is always threatening to spew out of the 4th quadrant. If Aries and/or Scorpio are bolstered by the presence of natal (or transiting) Venus, the 'buffer zone' is bolstered too. So, when Venus in Aries is being accused of uber-vanity, the accused can always retort with, “you know, there are lot worse things”. Even when Venus is retrograde, this '7-1-er' knows that, if s/he lives long enough, Venus will eventually “progress” to (the 1st of its 'homes') Taurus. By then, the 'buffer' might have done a good job, as it seems to have done for...

EXAMPLE 113B



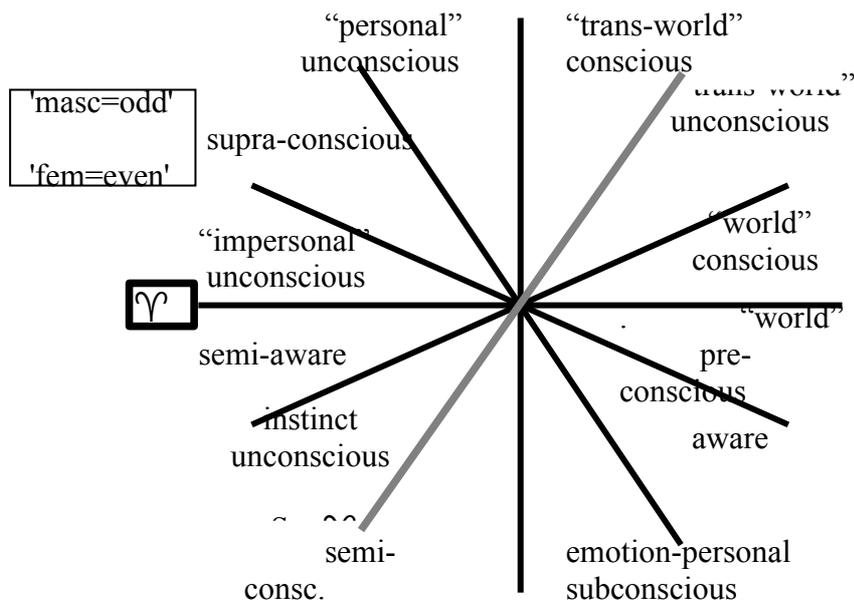
If, dear reader, you check the credits for the movie version of the “most

read” novel of all time – Margaret Mitchell's “Gone With the Wind” (1937) – the credit for direction goes to Victor Fleming. Movie buffs, however, will tell you that “Gone With the Wind” was 'directed' by producer David O. Selznick... David (we have drawn his horoscope above) was notorious for hiring and firing anyone who wasn't making the film that he had envisioned in his head. In addition to hiring a squadron of “2nd unit” directors, David hired, fired & re-hired his “1st unit” directors – George Cukor, Sam Wood and Victor Fleming – when he was anxious... and he had plenty of opportunity to be anxious because, instead of working out of his office, David would hang around the set and, with micro-managing zeal, irritate directors, actors & cinematographers alike with his ghostly presence. As indicated above, in 1939, David's 9th housed Venus and M.C. in Aries would be crunched by the transit of Saturn... this 'doubling up' of '10' was heralded by an interaction of the cardinal archetypes, '1 Aries', '7 Venus' & '10 Saturn'. The fact that the 'heroine' of “Gone With the Wind”, “Scarlett O'Hara” (Vivien Leigh) is a beautiful, Venus-Aries-type matriarch explains why David was so involved. She might only have existed in Margaret Mitchell's imagination, but David was coming up against the hard reality that this 'abstract' woman was the love of his life. Whenever he had a fight with his wife, David could always remove himself to his projector room and play a few reels of his creation.

Now, is fair to see Scarlett as (Jungianly) “animus possessed”? Given that the “animus”, at its rawest, usually has an '11-cool' quality, it is probably more accurate to say that Scarlett “projects” her animus more she is “possessed” by it. We back up our claim with the '11-cool-ness' of the man Scarlett wants, more than anyone else in the world, “Ashley Wilkes” (Leslie Howard). The animus, of course, has other forms – “Rhett Butler” (Clark Gable) is the dynamic man of action, beyond '1 Tarzan', but not quite so far as respectable '7 statesman' – but Mitchell's story is more about how well Scarlett personifies the “American spirit”... “tomorrow is another day” is surely one of the best epithets for the “American dream” (by the way, statistics have shown that “rags to riches” stories have a greater per capita occurrence in other countries!! ... but, here, we are dealing with psychological, not statistical, actuality).

Readers who can recall our first mini-essay on David know that he was one of psychoanalysis' best promoters (i.e. Hitchcock's “Spellbound”) and we have to admit that we would have liked to have been a fly on his analytic wall during the making of “Gone With the Wind”. If we had been his analyst, we expect that David would have questioned the paradox of Venusian “conscious” desire-to-be-desired sitting in Aries' “not-quite-so-conscious” desire-plain-and-simple. Indeed, the very word “conscious” might have been a sore point for him...

The reason that we linked Aries with “not-quite-so-conscious” was our way of acknowledging that “unconscious” links, in general, into “The Feminine”, and, when we head in direction of astrological specifics, into the feminine signs (in particular, of course, Pisces). This is a good place to zodiacally overview this tricky issue...



The point that we are making here is that, in the anticlockwise developmental sense, David's Freudastrologer could have said something like, “yes, Venus is still six signs away from full reflective consciousness (in Scarlett-speak, “next year is another year!!!”) but six signs away is better than 10 signs away”. In other words, the transit of Venus through Sagittarius may be helpful for those who want to be “conscious” of what happens post-death, but this kind of “consciousness”, as the Cathars exemplify, typically diverts attention from the (ego)-building of “personal consciousness”... and, so (see the zodiac-schema above), even if Aries' “semi-aware” 'self-recognition' is but a far cry from Leo's “(full) awareness” and/or Libra's “full(world) consciousness”, it will be more interested in taking the psychological (Psyche-ological) journey to these locations of “destiny” than Venus in Sagittarius. Moreover, Venus in Aries will be far more interested in building the ego through to Libra than will Mars in Aries... just as Mars in Aries will be more interested building the ego than Mars in Sagittarius.

Chapter 114 – THE '7-2 INTERACTION'

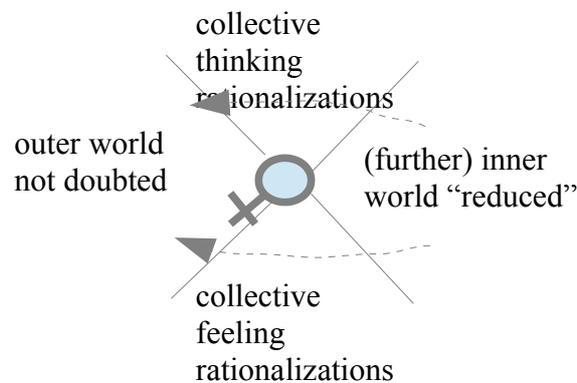
♀ REFLECTIONS: Pt.6 – '2' & THE '2-NESS' OF PERCEPTION

Before we discuss some specific '7-2 interactions' such as Libra straddling the cusp of the 2nd house, we will ♀-reflect', in a more general way, on the 2nd archetype; and how, appropriately, '2' has symbolic links to irreducible dualities...

From the traditional astrological perspective, '2 Taurus' & '7 Libra' are ruled by the same planet (the first of '2''s many dualities). Venus is the dynamic expression of both the earthy sensation of '2' and the airy thinking of '7'. In turn, Venus invokes both small-'b' beauty & capital-'B' Platonic Beauty. Thus arrives a \$64,000Q: under what circumstances might Platonic Beauty fall-away from Platonic Truth & Platonic Good? Answer: (as readers of FA's 'Chs.109-113' are aware) when Descartes' demon has been rejected out of hand, something that can result when the

individual is stuck to (and, in turn, “rationalizes”) his/her sensual satisfactions and any material objects that s/he has seized to feed them. And, especially if they are permanent '2 property'...

To return to our familiar diagram...



... in other

words, because

“systematic doubt” is a denizen of '3 thinking', we can't, as yet, draw in a 1st personal, pre-egoic 'space' within which a Cartesian might converse with a demon. Rather, the overall function of '2' in a human is to “reduce” the inner world so that it can be (as a philosopher would say) “positivist” toward the outer world. It is worth noting, however, that the inner world can still sweep into the outer world via collective thinking and feeling “rationalizations” and carry the '1 ig' with it. As noted earlier, human “neoteny” is a boundary dissolver that allows '11/12' to have closer contact to '2' than it does in other apes.

Now, of course, the paragraph typed above applies just as well to '1' as it does to '2' and, as a result, we make an additional distinction: whereas the extraversion of '1' is straightout, simple & unitary, the extraversion of '2' brings in the dichotomy of (i) facing outwards, yet (ii) being receptive i.e. the inward conduit permits sensations to become perceptions. '3 thinking' about perception brings us to puzzle of Descartes and his demon. All fishermen will tell you that a straight fishing line appears to bend when it is inserted into water... but a “positivist” will say that this puzzle matters not when a fisherman is hungry...

And, so, from the biologist's/evolutionist's perspective, '2' not only pertains to the “hunt” corner of the “hunt-run-mate” trinity, it also pertains to the tasting of the food after it is killed. At first, this appears to fly in the face of Freud's “anal” stage of infant development but the evacuation of faeces is, in effect, a parallel of rejection of indigestible (and/or poisonous) food from the mouth... and, so, in the psyche, the two ends of the gastrointestinal tract are easily 'equated'. When we recall '2's femininity, we realize how 'indigestibility' & 'mother' have can converge before the infant gets a chance to '3 think' upon it... or, later in life, before the infant is able to '3 think' upon how '5-6-7-8 mating' might “unfold” out of '1-2-3-4 hunting'...

Turning to Jung's take on the “Age of Pisces” (see; “Aion”), we FA-ers would want to 'dualize' it i.e. superimpose a sense of the “Age of Pisces” also being an “Age of Taurus” (see; intro to 'Vol5.Pt.6'). This dualization is sustainable for the first three or four centuries of the 1st millennium because historians tell us that (i) Bulls

were as symbolically meaningful as Fish, at least in the mind of the exoteric Constantine who was as sympathetic toward Mithraism as he was toward Christianity & (ii) the heads of the Church that followed Constantine, all the way through to 6thC's Pope Gregory, were big on 'externals'. These men are the “(poster)-narcissistic-flower” boys for not caring to distinguish between introversion extraversion and centroversion. The roots of the Inquisition, the Crusades and the sexual abuse scandals lay here.

Now, on the surface of anti-clockwise developmental things, we could say that Mithraism had more to offer the development of Homo sapiens than did Christianity and, therefore, Constantine's decision to officialize the latter was a mistake. Still, the further we look into Christianity, the more we realize its potential to invoke the right half of the zodiac e.g. Easter's full Moon in Libra, as it were, 'lights up' a destination for the autumnal Sun. In turn, the esoteric Christian who occupies Pisces could be in a better position to see not only that '1' has to keep '5' in its sights (see; 'Ch.113') but also that '2' has to keep '6' (i.e. the sign that '12 Pisces' has diametric perspective to) in its sights. In other words, esoteric Christianity, through its fluidity, would prevent itself from getting bogged down in Taurus. Exoteric Christianity, however, would try to pin “undeveloped sensuality/sexuality” onto the witness of Christ's “rise (through the right half of the zodiac)”, Mary Magdalene, and, forward into the 2nd millennium, it would become bogged down in gaining '2 property'.

At this point, longstanding readers might be scratching heads over our earlier descriptions of Mary Magdalene as “a Virgo”. If, dear reader, you have read other sections of FA, you will know that Mary-the-Sun-(Venus)-in-Virgo doesn't mean that she is without Neptune placements (natal/transiting) in her chart... and, even if there is no natal Sun/Venus/Neptune conjunction or opposition, it would happen sooner or later via transiting Neptune. During this transit, we could see that Mary was capable of succumbing to the boundary blurring antics of '12' to find herself having to resort to prostitution to help her to get a grip on '2 earth'... but, as noted above, we can also see that her '12 fluidity' would have helped her to 'keep anti-clockwising' all the way around to '6'. In turn, she would have been able to reconnect Plato's Beauty to Good and Truth. This is not to say that anyone who has Venus in Taurus is 'prostitutional' more than anyone with Venus in another sign... it only means that the 'prostitutional' question is simpler to ask when Venus mixes itself up in the '1-2-3-4 hunting' arc of a horoscope. Mary could also have had additional '12-6 interactions'... if she had Virgo on the cusp of her 12th house and/or on her ascendant, we could expand our thoughts about her and assume that she may have had...

LIBRA on the 2ND HOUSE CUSP

In our mini-essay on Libra on the ascendant, we re-emphasized our view that, to fulfill his heroism, the hero needs to 'live out' the '1-2-3-4-5-6-7' sequence. In turn, the individual who has a natal horoscope featuring '7 Libra' on his/her '1 ascendant' needs to balance the zodiac's night-time-'Van Helsing-ish', phylogenetic hero against the horoscope's day-time-'Perseus-ish', ontogenetic hero. One can assume that this is far more difficult than simultaneously massaging one's abdomen and patting oneself on the head... not the least because Scorpio is complicating the

lower reaches of one's 1st quadrant. You don't have to be Einstein to work out that our re-emphasis can also be applied to Libra straddling the cusp of the 2nd house.

So, although 'simple' astrology might tell us that the individual who holds the Scales of Athene across his/her 2nd house cusp will have the Perseus-resources to deal with the various Gorgons of his/her lower hemisphere, we may find that "regressive" antics from (Virgo on ?) the ascendant may have put the dimmers on Perseus' shield. To be sure, this '7-2-er' is sure to have a refined aesthetic appreciation of all that s/he absorbs through his/her senses but, given that the introverted sensation of Capricorn is mixed up in his/her 2nd quadrant, we continue to take the view that the analyst and analysand would do well to keep in touch with the 3rd house and make sure that both are happy with how they define the word "enjoyment"... because, the individual who has wintry Capricorn on his/her 5th house cusp will be inclined to see "enjoyment" as something to be sought in the spring-indian-summery 2nd house.

It is not for the analyst to 'correct' his/her analysand when s/he takes "joy" as a word that refers to aesthetic sensual experiences... rather, the task for the analyst is to assist his/her analysand to coin a term that clarifies the non-sensual, non-concretic aspects of "joy" that pertain to the 5th house. Closely related to this task, of course, is the need to differentiate "sexuality" & "sensuality" i.e. the differentiation that Freud himself didn't achieve (at least to a level that fully satisfies FA)...

Because of the aesthetic leanings of Libra, FA-ers would expect the Libra-2nd-houser not to oppose FA's post-Freudian label for the 2nd house: the 'ig-id transition' i.e. despite its sensuality, we don't like to place the 'id' in the 2nd house because Freud was always discussing neurosis in terms of trapped emotion (pre-feeling) rather than trapped "sensuality". Of course, the 2nd house is 'geometrically' trapped, on one side, by the 4th quadrant and, on the other side, by the 4th house, but that's why we include both the 'ig' and the 'id' in our label. Another factor that leads us to see the 2nd house as a 'transitional' house is Freud's clinical experience... it taught him how the "erotic (transference) neuroses" came about because there was, after all, "transference" but, with the "narcissistic (non-transference) neuroses", clinical experience would usually fail. (Freud based much of his 'proof' for his psychology on his therapeutic successes – assisting his/her analysands to become "conscious" of contents that were "pressing up" from their "unconscious" led to the resolution of symptoms – and, so, there was no path to 'prove' what he was theorizing with regards to, say, "melancholia").

Because, however, Freud was "talking (±curing)" to his analysand's 3rd house thinking, we could say that there is a "narcissistic (± phallic)" phase to his approach that, if all goes well (i.e. if all goes anti-clockwisely), ultimately drops to the 4th house emoting, wherein cure then becomes possible. And, in fact, this is exactly what Freud tells us when he says that, after the dream, event and/or symptom has been analysed, "the analysand knows and, yet, he doesn't know" i.e. the positive "transference" half of the psyche is willing to hear the interpretation but the "narcissistic" (and negative "transference") half of the psyche 'senses' that accepting the analyst's interpretation means (phallic) losing... something that "narcissism" can't entertain. Freud would go on to explain how and why his analysands continued to "resist", at least until dreams & parapraxes (+ interpretations of dreams &

parapraxes) had built up the necessary 'critical mass' to “know and know”.

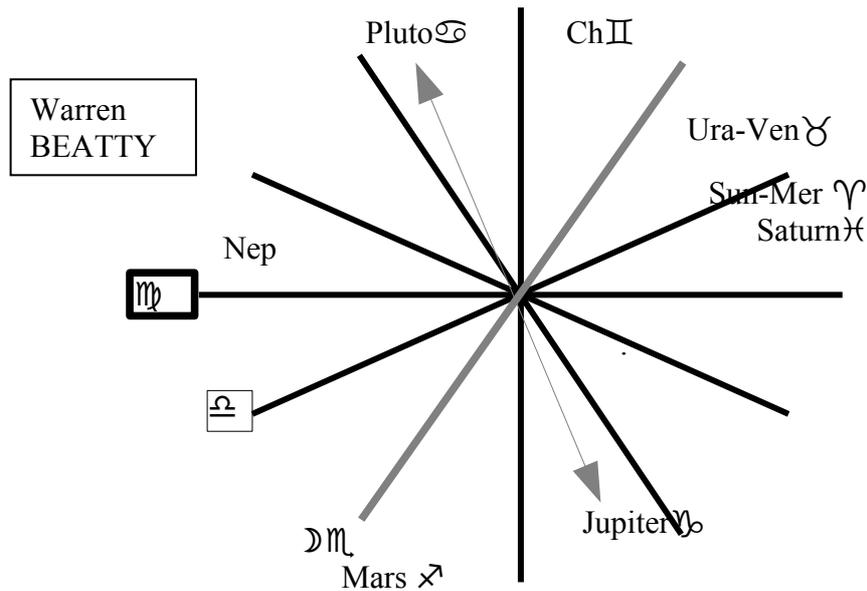
As it is for all horoscopes that have a wide (i.e. >90°) zodiac-horoscope-phase-shift, Libra on the 2nd house cusp can lead to some muddling when attention turns to the difference between ontogeny & phylogeny. The base layer of the 'ig-id transition' is laid down before the individual learns about what constitutes a '7 fair & balanced' distribution of material resources i.e. unremembered privation during the 1st year of life will, in all likelihood, rattle the political cage, even though 'politics', per se, is not a part of ontogenetic development. (Although his acting and directing efforts during the 1970's suggested that he would stay clear of political drama and satire, 'Ex.114A' would direct two very political films over in the 1980's and 1990's; scroll down...). In other words, the analyst may have to encourage those who have Libra on the cusp of the 2nd house to hold off from politics until they have a handle on how the I.C.-parent “projection” may be clouding what is or isn't '7 fair' when it comes to the instinctual and perceptual issues that are raised in the 2nd house...

Most parents, of course, irrespective of the degree to which they have become “hooks” for their childrens' I.C. (or M.C.) “projections”, will have explained to their children that “life isn't fair”. Even if all the world's adults had fully grown into their respective 7th house/s (i.e. the world now fully governed by 'sublimative aristocracy'), life would still seem unfair by virtue of our '8 genetic' inheritance. This means that a growing child needs to find a way to “know and know” about the immaterial aspects of inheritance to “disidentify” from (or, at least, disagree with) a parent who delivers the news, “perceptual life isn't fair”...

Most Westerners, of course, irrespective whether the degree to which they are deist (e.g. Einstein), theist (e.g. Newton) or atheist (e.g. Darwin, Marx, Trump?), will have naught to do with the idea of the “soul” that is forever reincarnating and, while doing so, forever inheriting, creating and picking up personal (± impersonal) karma. This means that, when they are challenged by the (pre-Mao) Eastern outlook, “life is fair, even when the political life is corrupt and gene therapy is reserved for the rich”, they are likely to reply with, “this brainwashing of Eastern children with 'life-is-fair' is a perfect example of what we have been insisting... life is unfair”.

At the beginning of this section, we had made the point that the problem with Libra the 2nd house cusp is not-so-much that Libra is on the 2nd house cusp and more that the immaterial valuations of Scorpio and the “compensations” of Capricorn can become barriers against anti-clockwise development. Here, at the end of this section, we can add that Sagittarian “resistance” against (re)-incarnation could be even more of a problem. Indeed, one could argue that it would be better for the Libra on the 2nd house cusp individual to feature Capricorn on his/her I.C., because this symbolizes a parent that is more likely to promote (re)-incarnation, even if his/her is promotion is largely “unconscious”. This issue is a feature of our following example...

EXAMPLE 114A



With his initial directorial effort, (a re-make of) “Heaven Can Wait”, Warren showed that he was 'Eastern enough' to take on a re-incarnation story. Warren's I.C. ruler, Jupiter, rolled across his Sun-Mercury conjunction in 1975 and, therefore, it is easy to guess that much of his screenplay was written around this time if for no other reasons than (i) he wrote it with a '7 partner' Buck Henry (“The Escort”) and (ii) the lead character is a classic noble Aries i.e. “Joe Pendleton” (Warren) is a professional football player who (re)-incarnates into the body of a ignoble capitalist because he is smitten by a maiden, “Betty Logan” (Julie Christie), whom has suffered by his hand. In addition to these straightforward astrological associations, we might also mention that Warren's Sun-ruler, Mars, is in Sagittarius in the house of the sibling. You don't need to be a movie fan to know what Warren's sister thinks about re-incarnation.

This script for “Heaven Can Wait” would itself 'wait' for a couple more years before getting filmed – Jupiter transiting Warren's 4th quadrant and running into his natal Pluto-Jupiter opposition – and, as a result, yet another actor-who-really-wants-to-direct painted the brick road yellow for Redford, Gibson, Streisand etc.. Although Redford's “Ordinary People” is far more relevant to Freudastrologers, Beatty's film does a good job of bringing Plato's view of re-incarnation to the 20thC i.e. “Joe” gets re-incarnated two times... the first time, he is permitted to retain his memories of the life that he has just completed and, the second time, he is not permitted to retain any memories (Plato tells us that philosophers spend their lives trying to remember what is not permitted).

Warren's political left-leanings would come to the fore with the first words of his hero of “Reds”, “Jack Reed”... “profits”. Jack's reply to the query “what is WWI about?” may have been useful to T. E. Lawrence (see next 'Ex.114B') but, in 1915,

he was far from Portland, Oregon, the location of Reed's reply: too bad. As for Reed, he was a member of that dodgy vocation, editorializing journalist. It is noteworthy that the physical malady that Jack would fail to overcome, renal failure, symbolized both (i) Saturn entering the sign of the kidneys, Libra and (ii) Jack's disinterest in looking for the '7 balance' between the acid of capitalism & the base of communism.

Another expression of Saturn in Libra is problem in 'horizontal' relationship. Warren may not be an astrologer but he did realize that he needed to find a tale that featured the struggle of the feminists. Warren gave the line, "elections are the opium of the masses" to the famous Feminist, "Emma Goldberg" (Maureen Stapleton). The problem for Feminism was the same as the problem for the Communists i.e. how can one achieve 'equality' without succumbing to methods that are 'unequal'. As pointed out in our mini-essay on Marx, Russia was a poor candidate for communism because it was not yet industrialized... the revolution occurred in Russia because the losses on the Eastern front were even more horrific than the losses on the Western front & the Russian soldiers weren't as disciplined as the French & English soldiers, not because Russia was 'ready' for classless 'equality'. Moreover, Marx, writing in the mid 19thC, was not fully aware of hire-purchase i.e. that which puts the collapse of the capitalist system back decades post industrialization. (After 2008-09's GFC, it is fair to assume that Marx rolled in his grave... with laughter; if, dear reader, you want a good laugh, check out the final scenes of Adam McKay's "The Big Short"). I have to admit, dear reader, that I'm still waiting for a film about the U.S.S.R./Russia that throws light on this 'Marxian theory vs. historical circumstance' discrepancy.

Although the media liked to make fun of Warren's liaison with Madonna, the fact remains that, because they have the same sign – Virgo – on their ascendant, they could have been good mutual 'therapists' for each other. The film that Warren made for her, "Dick Tracy", was a pretty good expression of Saturn's transit over his natal Jupiter in the 4th house opposite Pluto in Cancer in the 10th house i.e. cops & robbers in disguise (especially mother-Madonna) & the paradox of having a happy '4 family' with "Tess Trueheart". Within a year, however, Warren was moving along to another leading lady and to Barry Levinson's anti-hero... and, with Saturn making its way to and through its second return, he would also 'return' to his 1981 theme, politics...

As Saturn rolled across his 8th house cusp and pressed toward the conjunction to his Uranus-Venus in Taurus, movie audiences were given a taste of the 8th house of "sex & death" with the Taureanly titled, "Bulworth". The title character is a senator who has become "depressed" with the meaninglessness of "keeping up appearances" in political life... despite the fact that "we are on the doorstep of a new millennium". This leads him to take out a \$10,000,000 life insurance policy so that, if assassinated, his daughter will be well provided for and, of course, being "depressed", he arranges his own assassination. In addition to Warren's 8th house picture, we note that '8' also features in his 10th house (i.e. Pluto in Cancer), so the idea of the Scorpion who stings itself to death is unsurprising. While waiting for the end, however, the senator wants to sharpen his rapping skills, "well, over here, we got our friends from oil, they don't give a shit that the wilderness spoils, they say that they are careful, we know that it's a lie, as long as we're driving cars, they'll let

the planet die; Exxon, Mobil, the Saudis & Kuwait, if we took out the Middle East the atmosphere can wait; Arabs got the oil we buy what they sell; but if the brothers raise the price we'll blow 'em all to hell; let me hear you say it... Saddam Hussein, Saddam Hussein” Not bad for 1998.

VENUS IN TAURUS

We are all too familiar with the clichés, “beauty is in the eye of the beholder”, and “there's no accounting for taste”. Despite this, there are many who would like to 'measure' beauty in some way... the branch of philosophy that is dubbed “aesthetics” is the epicentre of these 'measurers'. In other words, there is a kind of split down the middle of beauty... that brings about the 'individual taste vs. collective measurement' dichotomy. Or, if you are an astrologer, when Venus transits Taurus and looks ahead to Libra, the 'individual taste vs. collective measure' dichotomy is amplified. (At this point, some readers will be scratching their heads over our prior notes that collective beauty is more '11' than '7' – e.g. “cosmos” and “cosmetic” are etymologically linked and “cosmos” is a very '11-ish' word – but, here, we remind our head scratchers that '7 Libra' is more capable of measurement – the “Scales” – than '11 Aquarius' and, in this specific sense of its measurement, '7' deserves its link to aesthetics).

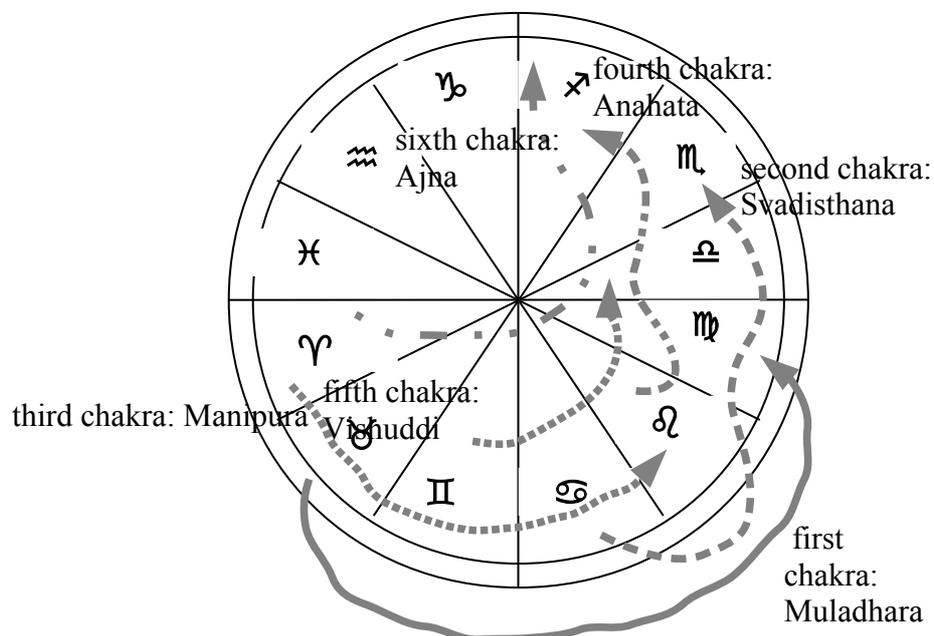
In the story of Psyche and Eros, we begin to spot the outline of this dichotomy when Psyche has to procure a pot of beauty ointment from Persephone, the queen of the underworld. Because the cream belongs to a goddess, it speaks more to beauty as a collectively measured ideal than as something ephemeral and human. In this sense, this part of the story is more Venus in Libra looking back to Taurus instead of Venus in Taurus looking ahead to Libra. As a result, we link Venus' occupation of Taurus to the part of the myth that sees Psyche having to fetch some water from the Styx i.e. in order not to get too attached to her 1st personal, ephemeral and unmeasurable tastes, Psyche needs to, once again, look across the zodiac to the '8 immaterial' realm where sensuality has reached its 'use by' date. (Recall, in our prior essays, that, to deal with her Piscean and Arien tasks, Psyche needed to draw on the qualities of the diametric pole; if Psyche had only drawn on the sign that is 150° ahead – Libra – she may have got too attached to the clichés that we noted at the top of this page). And, so...

Given that Venus is Taurus' ruler, what we are here calling a '7–2 interaction' is, in another sense, a '2(–2) double up'. Given, also, that Taurus is a “fixed” sign, we can worry that Venus could become somewhat bogged down after it enters Taurus to the point that Venus may not care that its developmental journey from '10' to '7' has not even yet reached its halfway point.

One way to 'open' a natal Venus in Taurus individual and, in this way, to help him/her to 'see' the 2nd half of the journey is to refer to the “wheels” (“lotus flowers”) that the Indian spiritual tradition dubs “chakras”. Not unlike a caterpillar morphing into a butterfly, a 'lower' anatomical wheel morphs into a lotus that opens to reveal a 'higher' anatomical wheel. The problem for (Freud)–astrologers, however, is that the (seven) chakras don't reflect the zodiac's anti-clockwise developmental sequence e.g. the first chakra, Muladhara, experienced at the base of the spine, has symbolic links to earth (instead of fire); the second chakra,

Svadisthana, experienced directly above the base of the spine in the reproductive zone, has symbolic links to water (instead of earth); the third chakra, Manipura, experienced in the upper abdomen/solar plexus, has symbolic links to fire (instead of air); the fourth chakra, Anahata, experienced in the chest and heart, is watery insofar as it is symbolically linked to compassion... but astrologers would still be scratching their heads as the heart is symbolically linked to Leo's fire; the fifth chakra, Vishuddi, experienced in the throat, is airy insofar as it is symbolically linked to direct, "conscious" (i.e. not empty) communication (instead of fire); the sixth chakra, Ajna, experienced in the middle of the head (the "third eye"), is fiery insofar as it is symbolically linked to intuitions of transcendence vs. the wheel of rebirth (instead of earth); the seventh chakra, Sahasrara, experienced through the crown, is an "integration" of all the elements and chakras.

Our solution to the astrological riddle of the chakras is to (i) 'spread out' each chakra over a number of adjacent signs (ii) rock back and forth either side of Cancer-Leo like so...

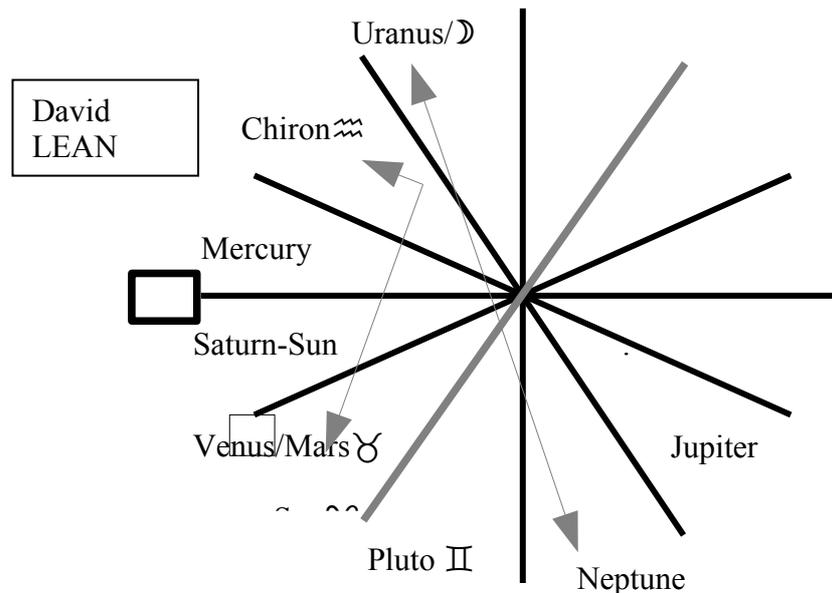


This patterning depicts the first chakra being 'book-ended' by the earth signs Taurus and Virgo. In turn, we can see, once again, how a full experience of the lower hemisphere is needed to for the individual to feel rooted to the earth. Agreed, the non earthy signs of Gemini-Cancer-Leo are included but, because they are flanked by the earth signs of the lower hemisphere, they are 'held' to the earth; in the same way, the second chakra, although Virgo sits at its 'centre', can be taken as watery insofar as it is flanked by the two 'sexual' water signs (we take a-ogamous Pisces as a-sexual); the third chakra, although we find Gemini at its 'ecentre', can be seen as fiery insofar as it is flanked by the two most willing fire signs; the fourth chakra, although Libra sits at its 'centre', can be seen as an outgrowth of the '5 heart'; the fifth chakra, although it is 'centred' in Leo, can be seen as communication orientated insofar as it is flanked by the two 'communicative' air signs (we see Aquarius as too introvertedly "fixed" to let go of its idealism and communicate for a compromise);

the sixth chakra, although it is also 'centred' in Leo, its “lotus wings” reach all the way back and forward to the other two fire signs, thereby permitting it to “integrate” the dichotomy of re-birth & transcendence.

We didn't depict the seventh chakra in our pattern because, being the chakra of the “thousandfold petals”, we take it as a symbol for that which exists beyond that which is depictable. The problem with the zodiac-horoscope is that, being depictable, it can only point in the general direction of the ineffable mystery.

EXAMPLE 114B



Over the duration 1914-2014, it would be fair to say that the world has gotten rather smaller. In David Lean's Saturn-transiting-natal-Chiron-in-Aquarius-square-Venus-Mars in Taurus film, “Lawrence of Arabia”, “General Allen” (Donald Wolfitt) complains to “Mr Dryden” (Claude Rains), “(WWI in Arabia) is a storm in a teacup and a sideshow; the real war is our fight against the Germans and not the Turks and not here but in the Western Front, and the trenches; the Bedouin Army, or whatever it calls itself, would be a sideshow of a sideshow”, but Mr Dryden replies, “big things have small beginnings, sir”.

When “T.E. Lawrence” (Peter O'Toole) explains to his guide, “I'm different”, we get an early sense of (if not Lawrence's, then at least) David's Chiron in Aquarius wounded eccentricity. Being the Capricornian nation-state that it is, Britain tends to be a uncomfortable fit for citizens who have natal planets in rebel-rousing Aquarius, let alone those, such as David, who have to deal with Chiron's wound. Little wonder, then, that, when he was given the opportunity, David would make movies outside the U.K.; in Italy, Burma, Arabia, “Russia”, Ireland and India... locations that have had their share of relevance to 20thC history. After crossing “God's Anvil” in the Arabian Desert, Lawrence confesses to “Sherif Ali Ibn El Karish” (Omar Sharif), “my father did not marry my mother” i.e. T.E.'s illegal status is another expression

of Aquarius' "Brave New World". It is in this spirit that he adopts two Bedouin orphans (who are to play out a Castor & Pollux story... more on this in 'Ch.115'). If Lawrence, as some rumours have it, was homosexual, the 11th archetype could also be implicated.

As we have reminded our readers throughout "4 Corners...", astrologers such as Richard Tarnas link God=Zeus—defying Prometheus to Aquarius and, even if T.E. himself was not very Aquarian, we can see that David was close to his own Aquarian side when he made the most of Lawrence's God-defying re-entry into "God's Anvil" in order to rescue a straggler whom, during the night-time crossing, had fallen from his camel... "nothing is written". The irony of this rescue, of course, is that Lawrence has to execute the man that he had saved in order to prevent a bloodbath among the Arabian tribes. Although Robert Bolt was the screenwriter, we get a sense of David's "narcissistic-sadistic" 1st quadrant in the way that he takes care with specific lines of Bolt's script, such as his close up of Peter O'Toole's piercing leer when T.E. confesses to "General Allenby" (Jack Hawkins), "I enjoyed it, sir"... and, later in the tale when he snarls through clenched teeth, "no prisoners".

Another aspect of Lawrence's wounded Aquarian-ness is his naïve idealism in the scene where he asks General Allenby about the intentions of the European power brokers after the war has been won, "the Arabs have one suspicion... we will let them drive the Turks out then move in ourselves; I've told them that that is false; we've no ambitions in Arabia. I want to know, sir, if I can tell them in your name that we have no ambitions in Arabia!". When we recall that the initial migration of Homo sapiens, about 150,000yrs ago, was out of Africa's Omo Valley and into Arabia, we recall that our species has always had ambitions in Arabia. With the bevy of nation-states that appeared over the 150yrs after Uranus was discovered, the ambitions would increase a thousand-fold.

This Aquarian theme also rounds out the first half of the movie when Allenby make the Capricornian point that he was lucky insofar as he had to follow orders, by contrast unlucky Lawrence was "riding the whirlwind" of having no orders to follow other than his own (... as we know from the first scene, Lawrence's death is Uranian sudden). It is entirely predictable that a director who has Chiron in Aquarius square Venus in Taurus would end a film with a rabble of disagreements about how to draw national borders.

There is a Saturn-transit 'logic' that suggests that, 7 years on, David would be wanting to look at this same issue from the Taurean point of view... and, of course, he didn't disappoint us when he made another film set in 1917, "Ryan's Daughter". The story is less about the chimera of Arabian tribal culture and more about the looming erosion of British Empire i.e. there were plenty of people in WWI Ireland who might have educated T.E. Lawrence a thing or two about the ways of imperialism... but you can't be in two places at the one time. With Saturn now having rolled through Pisces and Aries, no astrologer would be surprised that David was ready to add an "Eve" to the "(let's go back to) Eden-before-the-Fall" fantasies of nationalists.

If David had lived to see the "Arab (♈-'Taurean'- ♀) Spring" "regress" into the 'Arab (♊-'Aquarian'-♁) Winter', he may have wondered whether "Lawrence of Arabia" may have needed a female character. Jung would have said

that he had four archetypal possibilities; mother, sister, daughter, wife. Jung may have gone on to say that “Lawrence of Arabia” did have a female character i.e. the nation-state of origin, England, was more motherly than any flesh-&-blood woman could be and, so, David was right not to have any subplot that included, say, Lawrence’s sister joining him in Arabia and telling him about an affair that his mother was having with an oil baron. The brother-sister relationship was, in fact, explored by David in “Doctor Zhivago”, when Saturn was transiting his '3 Mercury' in Pisces... the dramatic irony being that Lara had two 'brothers', one a Piscean poet, another an Aquarian politician, both of whom cared zip about 'sister-wife' anima differentiation. Just in time for '7-3'...

Chapter 115 – THE '7-3 INTERACTION'

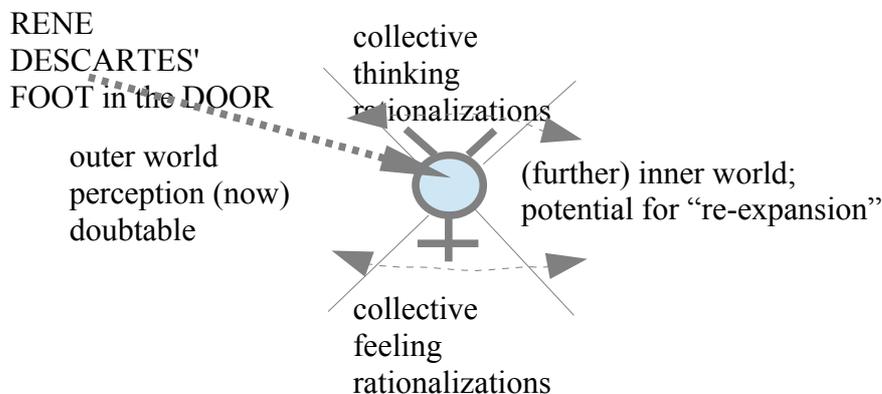
♀ REFLECTIONS: Pt.7 – '3' & THE TRINITY OF PERCEPTION

Before we discuss some specific '7-3 interactions' such as Libra on the cusp of the 3rd house, we will '♀-reflect', in a more general way, upon the 3rd archetype & the tricky puzzles that emerge when '1' has splintered into '3'...

From the traditional astrological perspective, '3 Gemini' is ruled by Mercury. Mercury also rules '6 Virgo' and, so, there is a sense in which '3 Gemini' is a Twin to the Maiden. Because both '3' & '6' are symbolized by human characters we can take the view that, even if humans are not allowed (whether by Heisenberg's “uncertainty principle” or by God) to “reduce” the world to unity (or a singularity), a human can “reduce” the world to trinity. This doesn't mean, however, that “reducing” the world from quaternity to trinity is without its tricks and puzzles. For example...

When '3' is inserted in its circular context of the anti-clockwise unfoldment of the zodiac, we realize that the word “reduce” is only semi-applicable... because, '1' & '2' have already made their mark, we acknowledge '3's role in (if not teleology, then) “expansion” (to be sure, '9' has stronger links to this “keyword” than does '3' but, in order fulfill its link, '9' does well to acknowledge that it stands on the shoulders of '3' i.e. $3 \times 3 = 9$). The key “expansion” of '3' is its capacity to “interchange” the dualities that have appeared at '2'. One straightforward example is the sense that is located in the mouth & nose: some medicines taste like poison... there is more than meets the '2 tongue' of perception (alternatively, dog-haters put tasteless poison in juicy meat).

Because of this sense of “expansion”, we need to expand our familiar diagram and we can dub it, “(systematic doubting) Descartes'-foot-is-now-in-the-door”...



... in other words, when the alchemists came up with the formula “coagulate-dissolve-coagulate-dissolve-dissolve-coagulate...” they would have better served their art if they had inserted “interchange” i.e. “coagulate-dissolve-interchange-coagulate-dissolve-interchange”. Or, to put this in terms of Feynmann's 2D picture of the small scale “spacetime dissolves into space and time; space & time can now change places; space & time re-coagulate into spacetime”.

Our semi-expansiveness can help us as we turn to the biologist's/evolutionist's perspective: being the airy corner of the “hunt” sequence, '3' begins to look a lot like “run” insofar as birds seem flighty, as opposed to flighty rams and bulls. Despite this, we can thank Steven Spielberg for reminding us that teradactyls can be as predatory as your local T Rex. Indeed, James Cameron took us one step further when his hero, “Jake” (Sam Worthington), tells us that “there is always a bigger bird”, in “Avatar”. Then, when “reductionists” like Larsen remind us that mammals are worm food, we realize that (early) birds are more likely to make a meal out of us than will any tiger, lion or shark. So, when we talk about fight vs. flight, we need to note that “reducing” instinct to the fight-flight duality undermines a human's understanding of evolution.

For Freud, of course, '3's interchange factor narrows to gender i.e. sometime in the 3rd year of life, the human infant begins to put (not '2' but) '1' & '2' together to realize that (i) boys & girls are different, (ii) differences in gender behaviour seem to be paralleled by differences in gender anatomy and (iii) the role that mother takes in the generation of this difference is a puzzle to be solved e.g. could father be mother's 'inspiration' for her naysaying; could he be her policing 'arm' (remembering that '3' rules the arms)? This puzzle is especially puzzling because, for thousands of years of early human evolution, fathering was deemed to be the work of immaterial gods. We have already made note of the fact that '9' stands on the shoulders/arms of '3'.

As psychoanalysis evolved, however, Freud's “phallic phase” was downplayed in favour of a '3 short-journey', from the Kleinian ('1') “paranoid schizoid position” to her ('4') “depressive position” i.e. the (potential) loss of phallus can be a screen for the loss of umbilicus and/or loss of breast. This (potential) loss is, therefore, complex enough to re-introduce “regressive” psychodynamics e.g. “denial”... and, in turn, the so-called “7 deadly sins” – lust, gluttony, wrath, sloth, pride, greed, envy – are taken to when the puzzle becomes too puzzling.

This psychoanalytic evolution occurred out of Freud's unfinished explorations into the “narcissistic neuroses” i.e. the neuroses (± psychoses) that appear as a result of the analysand backing off from the “erotic” '4 family romance'. Freud questioned whether psychotherapy was possible in cases where “narcissism” was dominant over “transference”. The point about '3', however, is that it abuts '4'... and, therefore, it is able to keep asking Freud's question (if it so wishes)...

And, so, we have returned to the dichotomy that was raised in the intro to our 'Vol.5.Pt.V' i.e. although the “Age of Gemini” shares the narcissistic character of the “Age of Aquarius”, Gemini is, in the anti-clockwise sense, nearer to the erotic (right) hemisphere than Aquarius and, in this sense, the Kleinian approach may continue to make the best sense to those who might pick up the depth psychological

baton across the next 20 centuries... at least this is what Michael Fordham & the cross-pollenators of Jung & Klein were trying to achieve.

Still, even Michael Fordham didn't distinguish between narcissitic masochism and narcissistic sadism. The ongoing question for the Kleinian depth psychologists of the "Aquarian (Geminian) Age" will sound something like: with this analysand, am I able to distinguish between his/her masochism and sadism? If masochism dominates (e.g. s/he is more in 4th quadrant 'gestation'), is even Klein's approach too ambitious? If sadism dominates (e.g. s/he is more in 1st quadrant 'infancy') can I now give myself the green light to proceed? The answers to these questions may have something to do with the analyst's own horoscope, in particular (i) Venus & (ii) planets in his/her own 4th quadrant (& left hemisphere in general). Even if s/he answers the questions posed above, s/he may need to answer questions about '7-3 specifics', such as...

LIBRA on the 3RD HOUSE CUSP

In the four-elements (rather than the archetypal/numerical) sense, we can say that the '7-3 interaction' is a 'double up' interaction i.e. both '7' & '3' are 'airy'. This suggests that those who have Libra placed on the cusp of their (respective) 3rd houses will be challenged by the anti-clockwise (=developmental) step into their (respective) 4th houses... where there may be some 'double up' of 'air's' opposite function, 'water'. To put it in terms of '3' & '7': '3' is always changing its mind because it needs to view both sides of the argument and '7' can't make up its mind because fence-sitting is the most 'balanced' approach to the mind... hence, '3-7' won't even come close to making up its mind because the '3 mind' is ever-ready to flip.

So, although '3-7' looks to be a difficult interaction, we can, if we take a wider view that sees the value of the 11th house relinquishing its cold collective ideals before the mind enters the right hemispheric 'rise', see something positive in this instability. Then again, if we take the horoscope of Donald Trump, we realize that the 11th house may not need to relinquish much in the way of cold collective idealism because it will have already been rattled by Geminian influence... even though Trump's Mercury is in Cancer, '3 Mercury' in his 11th house is still '3-ish'.

In fact, Trump is a good example of why 'out-of-context' interpretations often lead us astray i.e. by itself, a de-contextualised Libra on the 3rd house cusp suggests a diplomatic approach to thinking and, of course, thus far, Trump has been everything but diplomatic in expressing his '3 (taboo) thinking'. For FA, Trump is operating out of planets and angles that are developmentally before his 3rd house; his '7 diplomacy' is wounded by Chiron in Libra in the 2nd house (Jupiter's transit through Libra may heal the wounded healer a little), so he prefers to sit back on his M.C. and ascendant (energized by Mars in Leo) and, from these vantage points, "project" onto those who would play the role of '3 diplomatic brother'. Because the ruler of Trump's 3rd house, Venus, is conjunct Saturn in the 11th house, he has even more reason to "regress" and "compensate" while the world around him begins to ♪ "du-u-uck & co-o-over". One wonders if Alec Baldwin is going to wind up in prison.

(Longstanding readers may recall Freudastrology's view regarding politicians who have plenty of left hemispheric emphasis).

Returning to the issue of recommended reading, one book that we FA-ers like

to reference whenever 3rd archetypal themes are swirling in the 'air' is Brian Clark's "The Sibling Constellation". Like FA, Brian sees astrology as a useful re-balancer of the brute un-balanced facts of depth psychology's history. And, appropriately, Brian begins his study with an examination of the sibling issues that may have troubled the founders of depth psychology, Freud, (Alfred) Adler and Jung...

Because Freud was 20 years or so older than Jung, most Freudians see Jung's 'defection' from Freud as an expression of Jung's '4 Oedipal' conflict. When we note that (at least in some charts) Jung's I.C. is straddled by Taurus, we Freudastrologers can only but agree with most Freudians. Then again, the great bulk of Jung's Taurus is found in the 3rd house... where we also find all the watery planets: Pluto, the Moon and Neptune. It remains an open question, therefore, whether Jung's 'defection' was more a case of '3 sibling' "splitting".

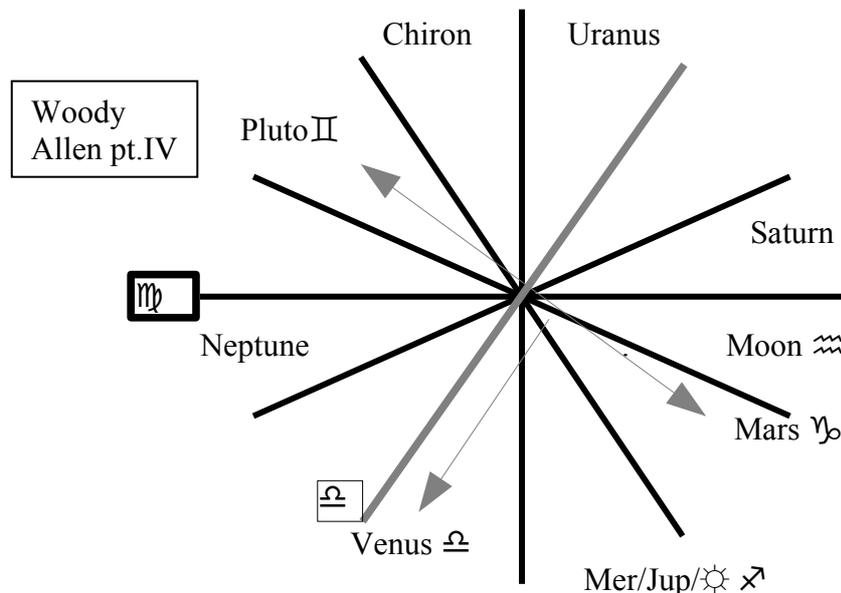
If, alternatively, Jung had Libra straddling his 3rd house cusp (or natal Venus in his 3rd house), we would have agreed with the opinion of 'most Freudians' because Libra is a sign that strives for equality i.e. Jung was happy enough to take Adler and Freud as equals but Jung saw himself as superceding his depth psychological 'father' instead of standing harmoniously beside him. In other words, Jung was 'stuck' in the vertical attitude... the advantage of Libra placed on the cusp of the 3rd house is that it uses the sibling bond to throw up an image of adult equality and, in doing so, it helps to 'un-stick' the journey through the difficult Scorpio and Capricorn sectors that are rattling (if not the I.C., then) the 2nd quadrant's soul-cage. Needless to say, every time that Venus transited through Jung's 3rd house and, then, made its way across his I.C. and through to his 5th house, he had the chance to 'un-stick' himself... but, Venus was not 'strong enough' to help him to spot the differences between fathers and brothers, possibly because Jung's natal watery planets were making too much (watery) 'noise'.

From Freud's side of the sibling bond ledger, biographers have made much of the fact that his mother was considerably younger than his father & his half-brother would have seemed to be a better candidate as a mate for his mother. In other words, Freud had a tendency to allow the '3 sibling rivalry' dynamic to disappear into the '4 Oedipal' dynamic. With 'verticalizing' Capricorn on his 3rd house cusp, Freud would not have been keen to listen to any complaint from Jung that he was a brother figure to Freud. Therefore, their mutual sibling issues were replete with "secondary gain"... as Freud might have explained it, "our sibling issues were sealed on both sides".

Despite these simple interpretations, we still need to ask ourselves whether all Libra on the 3rd house cusp individuals will strive for equality with their siblings and back away from lifelong sibling rivalry. The answer is difficult to reach because a sib can make the conscious claim "I'm struggling for equality" but his/her subconscious may be running sibling & father-(parent) together and, therefore, it is only after s/he gains his/her equality we see that, in fact, s/he wants to be "more equal than others". This psychodynamic is, of course, rampant in politics... "the people", feeling equal to each other, rebel against their 'verticalizing' police state, only to let the 'verticalizers' amongst them to lay the platform of a new, if subtler, police state. Not always subtler, of course, as the historians of the Middle East are in the midst of now writing.

When a Jungian analyst comes up against his/her analysand's "animus/anima sygszy", s/he may notice an undifferentiated mother-wife, father-husband, daughter-wife, son-husband, mother-daughter or father-son... but noticing an undifferentiated parent-sibling, mate-sibling or child-sibling may be a long time coming. This doesn't have to be a fault of the analyst because analysands usually know enough psychology to want to 'please' their analysts by talking about their relationships to their parents and children. Still, it is up to the analyst to bring the sibling archetype to the analytic picture (we use the term "sibling archetype" because the 'only child' still has to come to terms with the "inner sibling") because it is through the sibling that children learn about deceit. In other words, if the child's first experience of deceit is through one of the parents, we have a right to assume that the parent-sibling part of the analysand's animus/anima sygszy is undifferentiated. Equally (har, har), if the analysand reports being deceived by his/her mate-spouse, then we have a right to assume that the mate-sibling part of the analysand's animus/anima sygszy is undifferentiated i.e. this is the more likely scenario when Libra is on the 3rd house cusp... a scenario that runs amok in one of the more recent films of...

EXAMPLE 115A



Yeah, yeah, we know... four bites at Freud-criticizing Woody's natal chart is a little too many, but the fact that Woody has Venus located right on his 3rd house cusp in Libra (that also forms a T-cross configuration to his Mars-Pluto opposition) is too hard to resist. And, when we notice the year he wrote his Oscar-winning tale about a sibling bond – 2012 (it came to theatres in 2013) – was also the year of Saturn rolling over his double-Venusian cusp, you, dear reader, would be a harsh judge to complain about our fourth bite. By way of introduction, let's review the myth of...

Castor & Pollux were born of the same mother, Leda, but of different

fathers. Castor's father was the mortal king, Tyndareus but Pollux's father was the immortal king, Zeus. Castor's death led Pollux to appeal to his father to grant his half-brother the same immortal status that he was enjoying, but Zeus decreed that only one could reside in Olympus at a time. This meant that they would only be able to contact each other as they changed places.

Thus, we notice a parallel between the myth of Demeter-Persephone-Hades & the myth of Castor-Pollux-Zeus... their redemptions were, in fact, semi-redemptions. If Pollux had refused to acknowledge Zeus' decree, he would not only be denied brief contact but he would have to live with "survivor guilt", a condition that, in astrology, smacks of "regression" from the 3rd house (if not to the 4th quadrant, then at least) to the ascendant. Or, in Kleinian terms, it smacks of the re-occupation of the "paranoid schizoid position"... a "position" that may (or may not) progress to the more familiar "paranoid schizophrenia" (in Jung's era, "dementia praecox").

"Blue Jasmine" is one of Woody's more ironic titles because the problem with "Jasmine" (Cate Blanchett) is that she can't allow herself to be blue i.e. she is unable to access the "depressive position". Before Woody introduces us to Jasmine's lifelong sibling relationship with "Ginger" (Sally Hawkins), he uses flashback to tell us about Jasmine's undifferentiated animus i.e. her deceitful husband "Hal" (Alec Baldwin) is more psychological sibling than physical spouse... he winds up playing a Castor-type role insofar as he commits suicide after his philandering & swindling are uncovered. In turn, Jasmine plays the Pollux role insofar as she is stuck in a 'permanent appeal' to her 'inner Zeus' to resurrect her sibling-ish bond in Olympus-heaven. Jasmine, of course, is not above deceit to bring the resurrection about... as she rationalizes to her sister after she meets another high-flyer whom she hopes to marry, "OK, I may have dressed up a few facts & omitted a few unpleasant details but, in the main, my ideas, my feelings, my sense of humour... isn't that who I am?"

Everyone omits facts. Is the omission of facts deceit? Answer: impossible until we can agree on how the word "deceit" is defined but, for many psychologists, deceit can be found at the "aware" pole and delusion sits at the "unconscious" pole of what could be called "the deceit-delusion spectrum". We use the word "aware" instead of the word "conscious" because the individual who is fully "conscious" doesn't have to lie in the first place. Jasmine, of course, manages to run the full gamut from "aware" to "unconscious" as she breaks down into paranoid schizophrenia... for example, it is clear that she is "aware" when she informs her new beau that her scamming ex-beau was a surgeon.

OK, so keeping our eye on the "aware" end of the spectrum, to what extent is deceit "evil"? Answer: impossible until we can agree on how to define "evil" but, for many depth psychologists, the difference between "white lies" and "black lies" is the motivating factor... the more motivation is control, the blacker the lie. When we note that science and politics are about control we can say that political and scientific lies are the blackest of all. Yet, politicians and scientists can counter this with the idea of the "lying gene" (it exonerates us all!!!), so we can't jump to declarations of "evil" as quickly as moralist might like. If Jasmine had been in psychotherapy before the shit hit the fan, we would have pointed out that, if she doesn't look at the various spectra of deceit within, she won't be able to see it without ("takes one to know one" etc. etc.)

and, as a result, she would be setting herself up for trouble. The trouble is, of course, that individuals with “narcissistic” disorders are poor candidates for psychotherapy, and, so, the Fates employ her Manhattan-ite friend, “you're the only one that doesn't know, I've known about Hal's affairs for years but that is not my business”. If it isn't a friend's business, then who's is it? We'll come back to this when we examine Venus in Gemini (scroll down) but, first, we'll stick to Woody's take on sibling bonds...

By comparison with her relationship(s) to Hal (and her Manhattan-ite sister), Jasmine's relationship with sister-Ginger is the inverse of Castor & Pollux insofar as she intends to keep her away from Olympus altogether... until, that is, Jasmine needs to use Ginger's '4 home' as a place to escape from her “paranoid schizoid” miserable '(10)-1 surface' NYC position. She is also the direct opposite of her Manhattan-ite sib insofar as she makes it her business business to tell Ginger about the shortcomings of the men in her life. It is interesting that Woody's audience are told nothing about the sisters' parents. For FA, this points to Woody's Venus not being interested in vertical relationships, at least during those times when Venus is colliding with Saturn i.e. it is an “undercompensation”. One wonders if Woody's psychotherapists were altogether too “strictly Freudian” to consider, as Woody does here, that the sibling bond maybe more difficult to '7 balance' than the parent-child “passive identification”.

VENUS IN GEMINI

Our reference book for mythology is the multi-authored, “Mythology: myths, legends & fantasies”, chief consulted by associate professor of children's literature & Jungian psychotherapist, Dr. Alice Mills. The book is useful to us insofar as there are no Jungian interpretations. As insightful as Marie-Louise von Franz' interpretations are, it is always worth reading the myth as it was heard by children and the ancients because this allows it to work on one's own “active imagination” as a dream tends to do when one is waking up. When my analysands turn up to their sessions, they often like to tell me (as I often used to tell my own analyst) what their dreams mean... and, unfortunately, it becomes my task to tell my analysands that, if they knew what their dreams meant, they would not likely have dreamt them in the first place. For Freud, dreams point to things in the past that don't want to be remembered in the daytime; for Jung, dreams indicate future possibilities that have not yet been thought through in the daytime. The clearest way to think into the future is by remembering the past, a skill that may come easier to Venus in Gemini than to Venus in other signs or other planets in Gemini.

Although it was Freud who coined the term “resistance” (e.g. even though the analysand had a severe 'toothache', s/he would still push his/her 'dentist' away when the latter grabbed hold of his 'tooth-puller'), Jung drew on a term, “massa confusa”, when describing that part of the therapy when the analyst sets to giving the opposite interpretation to a dream, symptom or event to what his/her analysand does... not so much to be cruel but because, by the very fact that the analysand is willing to go into analysis, the analyst can assume that his/her analysand's self-interpretations have, to this point, been too one-sided. As Marie-Louise von Franz writes it, “some people, by great mental and psychological effort, sacrifice one pole of an essential conflict in the hope of establishing peace within their souls with the remainder... for instance,

in the monastic life, money and sex are cut out (and, by doing so, they cut out innumerable conflicts) and, by retiring from such difficulties, establishment of peace in the soul is sought. The whole Christian idea of inner peace is in this direction i.e. one cuts out a certain aspect of evil which appears impossible to integrate and, then, one artificially tries to establish harmony with the remainder. All over the world, humans tend to go in this direction... it is probably inevitable, for one needs from time to time to be able to set aside an insoluble problem. It is as though there were resting places where one has a moment of peace, though one has the dim feeling that this conflict is not solved and will reappear after a time. This can be seen in people who draw mandalas and in doing so leave a part outside". Marie's mentor would, here, remind us that the major part of the mandala which is "left outside" is the "shadow"... that which is longest at dawn but begins to be integratable as mid-day approaches.

Gemini is that part of the zodiac that symbolizes the "semi-consciousness" of the fact that humans are not g/God(s). Whenever something is stolen from or tricked out of us, we can be reasonably certain that our relationship to the lost thing was not human enough. Indeed, the problem is that we didn't have a 'relationship to' the lost thing... or, in other words, the problem is that we were 'identified with' the lost thing. And, at some level, the lost thing is our sense of divinity. Hence the myth of Castor & Pollux. But, why do we say "semi-consciousness"? A: because "full consciousness" is only reachable after Cancerian water has its input. The notion of Klein's "depressive position" is, no doubt, better than no notion of it, but the emotional reality of Klein's "depressive position" is the real goal. We need to reach our human 'Castor'. Because every argument of the mental realm can be countered by its opposite (argument), we trick ourselves out of our humanity just as easily as we trick ourselves into it... this is why depth psychologists see the nonsense of philosophical arguments. One's emotion is the source of one's inner reality. Our upcoming Venus in Gemini example seems to have had plenty of Venusian insight into this.

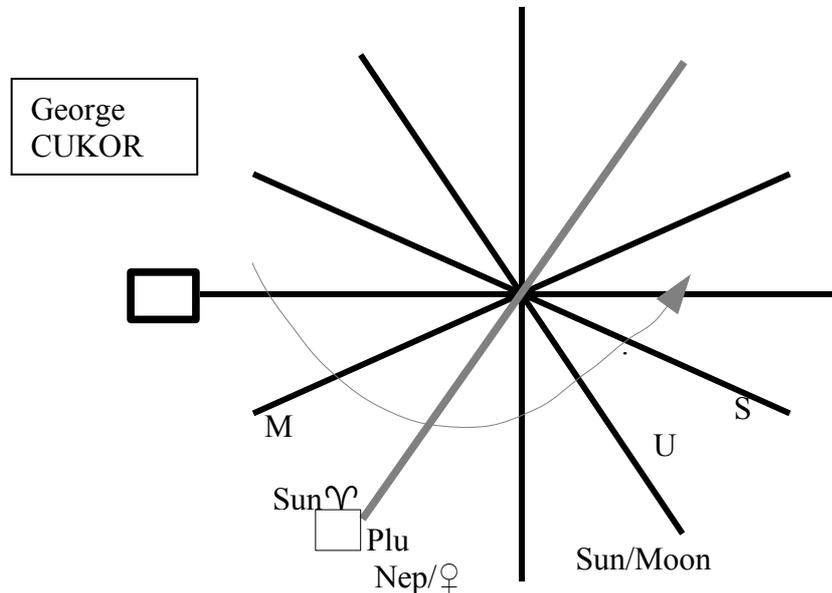
Returning to our ongoing interest in the myth of Psyche & Eros, we now need to test our readers' patience... we are going to "go Geminian" and ask our readers to see the right hemisphere as a hemisphere of "unconsciousness" i.e. as if going against our overall view that the left hemisphere (in particular, Pisces–Aquarius–Capricorn) is the seat of "unconsciousness" and the right hemisphere (in particular, Sagittarius–Scorpio–Libra) is the seat of "consciousness", we are going to distinguish two species of "unconsciousness" (i) "natural unconsciousness": we Freudastrolgers don't have any aim to (further) "repress" left hemispheric running-hunting instincts; our aim is to outline the two pathways through the left hemisphere – clockwise/anti-clockwise – and promote the latter & (ii) "artificial unconsciousness": in Jung's "two essays", he explains that the individual who forcibly remains "unconscious" when it is high time to become "conscious" is in the more precarious psychological state; this "high time" is, of course, when the a planet "of consciousness" (i.e.the Sun, Venus, Jupiter) heads into the individual's right hemisphere. It is in this Jungian spirit that Freudastrology interprets Psyche's last task – to enter Persephone's underworld (i.e. "unconscious") domain and retrieve a pot of beauty cream – to show Aphrodite that she had learned something about the

difference between the human and divine spheres and, perhaps, to have something to offer Aphrodite if the impossible happened i.e. her return from the realm where, as they say, one should “lose all hope, ye who enter”...

When told of this task, Psyche's first reaction was, indeed, to “lose hope”. She climbs a tower from which she can throw herself to her death (i.e. “regression” from Gemini to Capricorn) but the tower itself began to speak to her in a very similar way that the gods speak to Perseus. Instead of a sword, an invisible helmet & a mirroring shield, however, Psyche is given two coins, two barley cakes & instruction about how to make it “there and back”. We see this as yet another example of Psyche's access to the right hemisphere i.e. in the same way that her Piscean arc was helped by Virgoan ants, her Arien arc was helped by Libra's sundown and her Taurean arc was assisted by the Scorpio horn and eagle of Sagittarian Zeus, so is her Geminian arc assisted by a Sagittarian vision out of a Capricornian tower. The reason Psyche has this access is because (i) Venus' transit from diameter to diameter is relatively rapid and (ii) Venus has, in any case, a memory that wouldn't flinch at a slow transit. Her problem, as we shall see in 'Vol.5.PtVI', is her behaviour regards the pot of beauty. In any event...

Even if Venus' memory of its journey through Sagittarius has faded, Venus in Gemini has the '9-ish' vision to see through Cancer-Leo-Virgo to the other side of the 2nd quadrant and to Venus' “centroverted” home. This version of '3-7' has the chance to begin relationships in a sibling-ish (i.e. incestuous) mode and allow them to flower into horizontal (i.e. exogamous) equality. This capacity is highlighted in the following director's most celebrated film...

EXAMPLE 115B



The fact that you are still reading FA, dear reader, tells us that you don't care that our horoscope sketches are 'minimalist' i.e. as depicted above (yet again), we are not fussed with minor aspects. We do acknowledge, however, that our

sketches fail to show the most important major aspect... the conjunction. George Cukor's horoscope is a case in point of our failure i.e. not only does George have a new Moon in Cancer, his Neptune-Venus conjunction in Gemini is very tight ($<1^\circ$). With Neptune being the dynamic expression of '12' and with Venus being the dynamic expression of '2' & '7', we could argue that George has a gift for 'feeling' the path from '12', through '2'-'3', to '7'. Then again, we could argue that Neptune does little more than drown Venus in an ocean of "narcissistic" delusion. Either way, it would be during George's Neptune square Neptune "midlife crisis" that he would direct, as noted at the end of our prior section, his most celebrated movie, "The Philadelphia Story"... a tale, so appropriate for Neptune-Venus in Gemini, about a brother-sister pair of gossip columnists trying to get the inside story on a "society wedding".

From the psychological astrological perspective, Cukor's horoscope poses the question: what deserves our initial attention... Venus in '3 Gemini' or Venus conjunct '12 Neptune'? Answer: because Homo sapiens is neotenus-womby, we might as well '1 begin' with the '1 conjunction' that involves '12'...

When discussing 'Cancer on the Descendant' ('Ch.108'), we called on Michael Corleone's famous line, "just when I thought I was out, they drew me back in!". This line could be the catchcry of anyone who has '10-11-12' getting mixed up in the lower hemispheric signs and planets. The endogamous shenanigans of '3' & '4' are difficult enough already without being mixed up in the a-ogamous shenanigans of '11' & '12'. Longstanding readers will know that a-ogamy (and/or a-ogamous incest) is (are) our neologism(s) for the reproductive aspect of '11' & '12'... we coined it (them) to gather together items such as exponential mitotic reproduction, cloning, anonymous mating under collective banners (e.g. "Moonie" style arranged marriages), eugenics etc. etc. under one banner. Via "dissociation" and/or "dissolution", '11' & '12' undermine the developmental process that sees '3' & '4' endogamy superseded by '7' & '8' exogamy. In other words, '1' & '2' have a boundary-making role to play so that '3' can see that it is not '12'. Thus, Jung's reference to the images of the "Rosarium Philosophorum" i.e. the upsurging bath depicted in the 1st image ('12') disappears in the 2nd ('1') & 3rd ('2') images so that the (downsurging) dove has a chance to exert its influence before '4's endogamy enters the fray.

George's natal Venus-Neptune, therefore, points to trouble accepting that "'3' is not '12'" and, in turn, we can guess that he had some sexual-developmental arrest. This is confirmed by his biography... he threw Hollywood parties that were attended by "narcissistic flower boys". Hollywood's reputation as a post-modern Babylon was in full swing by the 1920's and, since then, it has always been the target of crusading moralists... but, moral judgement of sexuality first requires insight into where 'can't' (develop sexuality) stops and 'won't' (develop sexuality) begins i.e. an issue that only God knows. This is why Freud's "scientific" attitude to sex helps "God", and why we take the view that, the closer the difficult conjunction, the more 'can't' & less 'won't' there is. Either way, the key issue for the psychotherapist is the addendum, 'with me' i.e. if there is no development in this analysis, that doesn't mean that another analyst couldn't do better. Meanwhile, back at the ranch of, "The Philadelphia Story"...

“Tracy Lord” (Katherine Hepburn) is one of Hollywood's greatest archetypal “animus possessed” women i.e. high-minded, opinionated and worried enough about what “everyone thinks” that she consents to marry “George” (John Howard), a man who can't love. This upcoming society wedding is, in fact, Tracy's second marriage... the first marriage to “C.K. Dexter Haven” (Cary Grant) ended in acrimony because she couldn't (...errr wouldn't) forgive his weakness for alcohol. Tracy never realized that Dexter drank because she was too emotionally remote. In other words, the more remote she got, the more he drank into a “vicious cycle”. The circuit-breaker for this “boy loses girl; act II” is the mercurius figure, “Macauley Connor” (James Stewart), who romances Tracy away from George and, with her, 'descends into a bath' i.e. into the swimming pool after midnight. It is only in the final scene that she (& we) work/s out that Macauley was only a functionary i.e. a figure who was able to 'warm her up' for her “boy gets girl again” re-marriage to C.K..

For those who care for the psychoanalytic angle, there are (at least) two ways to view Macauley, (i) as Tracy's re-parenter: the analyst becomes the re-father of the analysand daughter because her real-life father didn't teach her about the difference between a “relationship to” and “possession by” her “animus” or (ii) as Tracy's male sibling (in the story, Tracy does have a sister): the analyst becomes the brother of the analysand-sister because she needs to learn more about how sibling relationships are the model for 'equality'... a quality that every '7 marriage' needs. Because Macauley is a '3-ish' gossip columnist, it is much easier to go with '(ii)'. Another reason that we can go with '(ii)' is that psychological sibling incest lends itself to witty comedies more than does psychological father-daughter incest. (To be fair, however, George's father-daughter psychological incest movie, “My Fair Lady”, is pretty funny). And, as Jung liked to remind analytic psychologists, the marriage of two sets of siblings appeals to the primitive in all of us i.e. to our distant memories of the “cross cousin marriage”.

Chapter 116 – THE '7-4 INTERACTION'

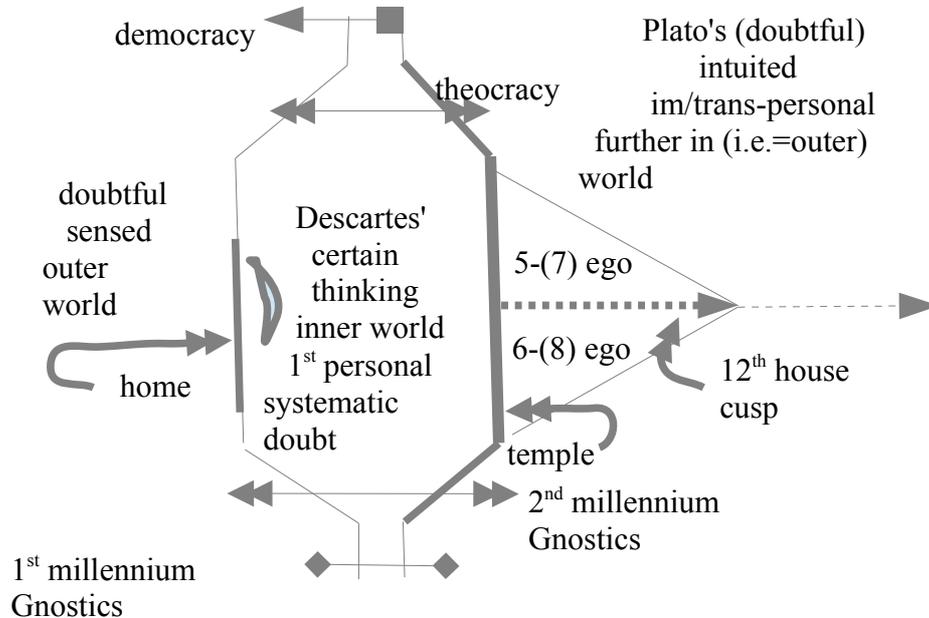
♀ REFLECTIONS: Pt.8 – '4' & EX-RELIGION vs. PRE-SPIRITUALITY

Before we re-discuss some specific '7-4 interactions' such as Libra on the I.C., we will '♀-reflect', in a more general way, on the 4th archetype and the role it plays in the understanding of '(4)-5-6-7-8-9 spirituality'. As we learn more about this role, we realize that the words “religion” and “spirituality” are far from synonymous.

From the traditional astrological perspective, '4' is linked to emotions, habits; the soul and family-ties. Although no psychological astrologer disagrees with this list, controversy emerges when the focus narrows to the nitty-gritty of family-ties e.g. Liz Greene (and, to a lesser extent, Howard Sasportas) point out that, whereas the Moon (arche)-typically aligns with mother, the I.C. often has more to say about father. This apparent inconsistency is resolved somewhat by the fact that the parents tend to take a “compensating” attitude to their child e.g. the father could “subconsciously” notice that his wife is 'channeling' her own father... and, so, he tries to balance the situation by 'channeling' his own mother, and, without “consciousness”, a (variably “vicious”) cycle begins. Whatever the case, we view the I.C. as a symbol of (i) the 'maternal' (as opposed to the 'matriarchal') aspect of

mother and (ii) the 'beginning' of f/Father. At the level of biology=instinct, '4' symbolizes (iii) the 'beginning' of “erotic sadism”.

Far less controversial is the I.C. symbolizing (iv) home... the location wherein we have '4 psychological time' to 'digest' emotions, without having to worry about '1 fighting-hunting' in the outer world. In other words, whereas '10' has symbolic links to the '10 chronos-time temple' that can help us to stop worrying about the (further) inner world (see 'Ch.110'), '4' has symbolic links to the clearing of '3 extroverted air' prior to entering any '5 centroverted (quintessential) fire'; like so



... as you can see, dear reader, we have drawn '4' with a (backwards) crescent Moon that doesn't extend all the way up or down to the religious/political arena. One additional way (beyond Descartes' mental intellectual way) to leave the religious and political arena in one's wake (see the tarot's '6 of swords') is to take notice of feelings that occur when collective delusion-dishonesty is rife. The silver-lining (NB silver has symbolic links to '4'; gold has symbolic links to '5') to the cloud of collective madness is that which drives the '12 religious' individual into being '(4) ex-religious'.

In other words, from the Freudian perspective, '4' pertains to the devaluation of the religious arena in order that spirituality can be 'gestated'. In this sense, we can say that athiesm is useful insofar as it instigates this distinction... and, indeed, athiest Freud did make it. (Freud's progressed Sun entered Leo as he was compiling "Moses and Monotheism"). '4' also pertains to the phase wherein the infant realizes that s/he has an 'inner life' that is separate from that of his/her mother's. If his/her realization is damaged to some degree, 'inner life' is “projected” onto his/her father to that same degree... and, in turn, Freud's “family romance” comes to life in all its Oedipal glory.

Nonetheless, Freud would eventually back away from extending his “Oedipus complex” across gender lines. Freud realized that the female infant was just as much “in love” with her mother during the first 2yrs of life as was any male infant (maybe

even more so) and, therefore, her matricidal impulses can't be sourced to wanting no competition for her father's affections. Rather, her matricidal impulses source to her anger over being dumped into her own 'inner life' i.e. her "romance" with her father is a consolation... her father's task, therefore, is to transform her consolation into her advantage by showing her how emotional independence leads to a sense of authentic, creative self-hood that is able to see the difference between being a daughter, a sister, a wife and a mother. (Later, perhaps at midlife, a Jungian therapist will want to help her to distinguish between the 4 aspects of her "animus"). Or, in Kleinian words, it is the father's task to soften and make sense of his daughter's "depressive position".

Moving (back) across the gender line to the male infant's "Oedipus complex", we arrive at one of the basic rifts between Freud & Jung... the latter thought that the little boy's main struggle is against the Mother archetype ("projected", initially, onto the personal mother) and, if he did generate patricidal thoughts, Jungians would see them as secondary. For example, the archetypal unredeemed family of Genesis takes patricide (Cain-Abel) to be the 'basic' intra-family crime... on this account, patricidal thought becomes a "transference" from fratricidal thought. If, however, we return to our comments at the head of this section (the personal mother & father often change places), we realize that patricidal thoughts could be a screen for thoughts against the paternal grandmother. In "Star Wars", Luke doesn't meet his paternal grandmother and, so, he never gets the chance to see the degree to which Annakin's "mama's boy" complex is her doing. In fact, Luke doesn't even meet his own mother and, therefore, he has little chance of realizing the degree to which his "passive identifications" with his two father-substitutes are consolations for his (infant) "depressive position".

If Freud had lived to see "Star Wars" become the global hit that it became, he would have been happy that it shed light on the "unconscious sense of guilt" that has to be confronted by the hero before he slays his dragon i.e. his matricidal-fratricidal-patricidal thoughts are "repressed" (or, at least, actively ignored) because they stand in the way of emotional bonds that promote survival. All the same, "repression" isn't "annihilation" and, therefore, he passes through 4th archetypal phases in a somewhat haunted state until he is '5-enough' to "integrate" the 4 corners of his crucifix.

LIBRA on the I.C. (again)

Longstanding readers of FA are aware that FA's natal horoscope features this version of the '7-4 interaction' and, so, we do well to confess our bias from the outset of this section. With FA being the genderless abstraction that it is, daddy-me has had the luxury of being able to move back and forth across the gender divide (scroll back up to prior section) but I here need to confess that my bias leans toward the feminine (abstract) child because, thus far, my Libran-I.C. analysands have been women. This isn't to say that these analysands take/took me as "a Libran"... as noted at the outset of this 'Vol.5', a proportion of analysands can at least countenance their "projection" onto their (respective) descendant(s) from the outset but a few months goes by before they look at "projections" down to their (respective) I.C.(s). This 'few months' works for us too... with our Sun/Venus natively located near our M.C., it

would have taken a 'few months' before they transited our I.C. to, thereupon, offer the 'heroic' chance to come to terms with the 4th house. (If FA's Gemini-ascendant '1-self' had been able to talk in the first couple of months, it would have seen analyst-me as "a Sagittarian").

The point we are making here is that, to be able to retrieve one's "projection" onto one's descendant, a degree of retrieval of one's "projection" 'down' to one's I.C. is a pre-requisite. The \$64,000Q now follows: what degree? 10%? 50%? 100%? Our answer: the degree to which descendant qualities are retrieved is less than the degree to which I.C.-qualities are retrieved e.g. if a Libra on the I.C. analyses notices, say, his/her '7 fence-sitting' or '7 aestheticizing' impulse when at home, and/or in relation to respect of his/her father, to, say, a 50% degree, we would go on to say that s/he can only retrieve, say, 25% of his/her (?Capricorn on the) descendant qualities. However, if s/he could notice his/her "projection" to his/her I.C. to a 100% degree (possible??), we would go on to say that this would allow him/her to retrieve (more than?) 50% of his/her descendant qualities etc. etc. This is why the Freudastrologer is keen to move down to the I.C. within a few seasons...

Indeed, any analysis that can move down to I.C.-issues within a few months is doing very well. The impulse to let siesta dogs lie (12.00-2.00pm is the 4th archetype's siesta) is strong because it is so hard to acknowledge the "unconscious sense of guilt" that fuels so many '10-4 axis' "compensations". I, of course, have had to consider the wacky challenge of understanding FA's patricidal impulses (how can a web-site have patricidal feelings?) but, because, I'm Jungian-enough to spot the archetypal Mother that is sitting behind the personal father, my paternal "counter-transference" will be relaxed to the degree that I can remain conscious of my own "mama's boy" complex; and, as noted above, to the degree that I might be fantasizing FA as female.

Now, at this point, 'logical' readers might object to our view that "projection" (from the ascendant \pm M.C.) onto the I.C. presents more problems than "projection" (from the ascendant \pm M.C.) onto the descendant... after all, the descendant is, in the anti-clockwise sense, a quadrant further away (from the ascendant \pm M.C.) than is the I.C.. Well, at least we can agree with these 'logical' readers when Libra is located on the I.C. because (i) Scorpio's "burning ground" (ii) Capricorn's "karma" and (iii) Aquarius-Pisces "mob-madness" will be complicating (perhaps, "complexing" is the better neologism) the spiritual 'rise' through the right hemisphere. Against these, the Libra-I.C.-er may be more comfortable dealing with the (psychological) incest issues that, in the anti-clockwise sense, precede the problem of finding an exogamous mate. For FA, of course, the strangeness that was noted above still applies, but, because the descendant also symbolizes non-sexual partnerships (e.g. business partnerships), the strangeness is not so strange when seen through this '7 light'.

Over the course of these articles, we have made much of the apocryphal story that Libra's recent addition to the zodiac is a symbolic expression of humans coming to the realization that men have a hand in creating babies (more than gods) and, as a result, men can get beyond their "narcissistic flower boy" psychology and look at the value of sexual fidelity i.e. when a father knows who his children are, he will be more interested in what fatherhood means. In turn, it is but a short step for him to want to share his interest with other men... and, with another short step, their shared interest will morph into the issue of man-made (rather than g/God-made) law (hence

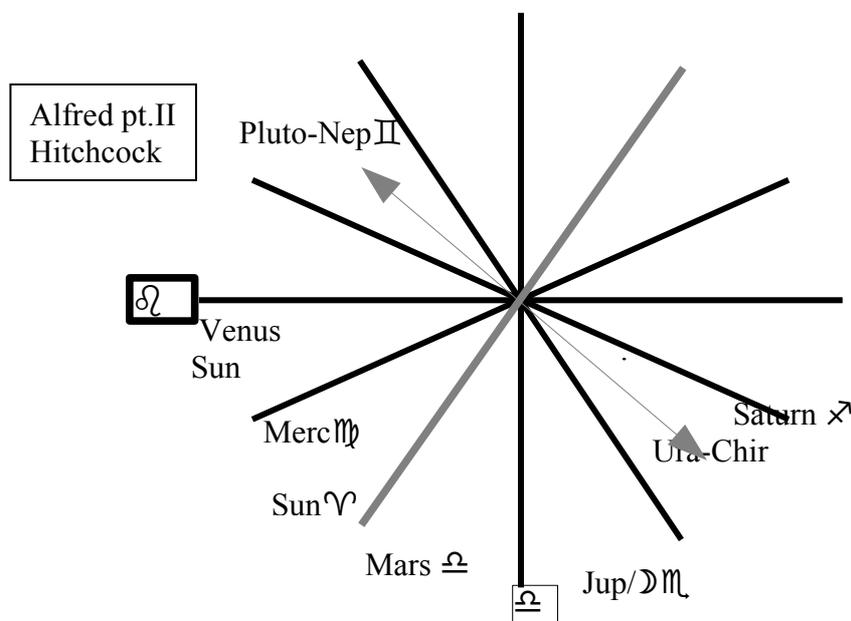
the link of the 7th house to the “lower courts”). It is not uncommon, therefore, for individuals with Libra on the I.C. to have fathers who are involved in the drawing up of 'logical' man-made (rather than 'revealed' g/God-made) laws. The upside of this involvement is that the '7-4-er' can, via “passive identification” with his/her father, have an easier passage away from collective religion and toward “individuation-al” spirituality (see the opening section of this 'Ch.116'), but the downside of this involvement is that, via an over-satisfaction with paternal “passive identification” (that can be sourced to the post-Enlightenment & post-Modern philosophies), this '7-4-er' may have not want to 'reach' either (i) their (respective) phylogenetic Scorpio-Sagittarius sector, and/or (ii) their (respective) ontogenetic 8th-9th houses... locations wherein the puzzles are solved with the fiery 'spirit' more than they are solved with airy 'logic'.

Then again, one can't get too down on the '7-4-er' who doesn't want to extend him/herself beyond Libra because, if one wants to get down on others, it makes more sense to get down on those who refuse to leave the left hemisphere and praise anyone who manages to 'reach' his/her 4th house in such a way that s/he can at least see what is ahead i.e. your local left hemispheric “narcissist” can't/won't even examine what is ahead, let alone 'reach-tap' it.

At this juncture, dear reader, you may argue that air-water interactions, such as '7-4', '11-4', '3-4', are too 'frothy' to bring about over-satisfaction with the “family romance” and/or parental “passive identifications”... after all, according to FA's own Christian 'logic', Christ's redemptive descent into “Hell” is through the 4th archetype and Perseus' battle with Graiae can be linked to the passage through Cancer and, so, the child's urges to remain in “passive identification” with the I.C. parent are low no matter how inviting the sign and/or planets in the 4th house are or how uninviting the signs and/or planets further up into the right hemisphere are. In fact, when the ruler of this I.C., Venus, transits the I.C. and rolls through the 2nd quadrant, the individual will want to make a 'chariot' of it so that s/he can access the upcoming 'double up' of '7' i.e. Venus transiting the 7th house (irrespective of the sign on the descendant).

If, dear reader, you don't have Libra on the I.C., you will still get a flavour of it when Venus is transiting your 4th house (whatever sign happens to be qualifying it) and, therefore, we recommend that you imagine Venus as a 'chariot' that carries you through to the cusp of your 5th house. This is going to be far easier, let alone far more frequent than trying to make a 'chariot' out of Saturn, Uranus, Neptune or Pluto. As far as the Saturnian 'chariot challenge' to Libra on the I.C., let's re-visit...

EXAMPLE 116A



In earlier essays, we discussed the movies that Hitch directed whilst he was in the midst of his 2nd Saturn return into his 5th house (“Vertigo”; “Psycho”). In light of our present focus on the '7-4 interaction', our sights now roll back to the movies that Hitch directed as Saturn transited Libra, “Strangers on a Train”, “I Confess”, “Dial 'M' for Murder” & (as Saturn rolled across to his Jupiter/♃) “Rear Window” (1954), Hitch's Sun-to-Venus progression had occurred 20yrs prior, in 1933, but, at least, his subsequent new Moon in Libra was coincident with...

“Strangers on a Train” may not have the status of “Psycho”, “Taxi Driver” or “Hannibal” but anyone with an interest in charismatic serial killer Ted Bundy would want to include, “Bruno” (Robert Walker), in the ever-expanding set of “memorable screen psychopaths”. One of this movie's more memorable psycho-profile features is the loopy mother who can't imagine her son being any kind of criminal (... the scene of Bruno guffawing at his mother's 'portrait of father' is worth the admission price). Hitch would have known something of how angry a son could become when asked to leave “the mothers, the mothers” behind and advance to the patriarchate because he had Mars in Libra in his 3rd house... in line with this, Bruno searches for a “brother” to perform the Oedipal patricide.

Hitch's own father brought him up within the limits of strict Catholicism and, appropriately, Hitch produced (perhaps) his most 'personal' film as Saturn transited his I.C... “I Confess”. Entirely consistent with the location of Hitch's 30° of Libra, we see “Father Michael” (Montgomery Clift) being accused of an 'Oedipal murder' that he did not commit because, via the confession of his undifferentiated anima, “Ruth”-as-mother-sister-fiance (Anne Baxter), the police are given a motive. We surrounded the murder in brackets because the man killed was not Ruth's husband but a lawyer (note the '7 Libran' theme returning) who is '3 sibling' enough to extort hush money for what would look to the world like an adulterous relationship. The over-contrived plot has the actual murderer confessing his crime to Father Michael but, because the Catholic confessional is inviolable, Michael is prohibited from telling the court about it and, as a result, he has to take the rap. Although one can see Ruth as the temptress of the piece, we learn that the real 'bad girl' is the nation-state that tempted Michael to fight for her in WWII... Ruth was doing nothing worse than shaking her fist at the madness of a pseudo-patriarchy that prevents boys from becoming men. The nation-state of “I Confess” is just as loopy as the mother in “Strangers on a Train”.

Although it is considered a “minor” Hitchcock movie, “I Confess” has gained

more importance in the wake of the recent scandals in the Catholic Church. It is not uninteresting to us that, before the criminal confesses to the police (in the last scene), Father Michael is intimidated by the proverbial angry mob... why would God, acting through an angry mob, punish someone who has honoured his conscience by keeping the confessional true to its purpose? Answer: Father Michael should have de-frocked himself as soon as he realized that his advice to the murderer had fallen on deaf ears. Agreed, Father Michael didn't hide the murderer by affording him new employment in a new parish, but his ineffectiveness must have led him to wonder whether his run to the priesthood was, astrologically, a "regression" from his I.C.. To what extent did Father Michael's advice lead to the mad killing spree at the film's conclusion?

We need to continue to type 'Oedipal murder' in brackets as we now turn our attention to "Dial M for Murder" (and "Rear Window"; and, a little later, "Psycho") because these films, on the surface, appear to have nothing to do with the removal of any (what Eric Neumann dubs) "gorilla father"... rather, they seem to have far more to do with the removal of "unfaithful daughters". In other words, on the surface, we could argue that these movies are 7th archetypal insofar as the "wayward wife" is the archetypal "open enemy" of patriarchal dynasty wherein men intend to be as certain as possible who their sons are.

Then again, if the audience pays close enough attention, they can hear "Tony" (Ray Milland) phantasing the murder of his wife's, Margot's (Grace Kelly), partner in adulterous crime almost as much as the murder of Margot... and, so, we can argue for simple "(infantile) displacement", from the father 'over' to the mother, before the more 'adult' 7th archetypal issue raises its head. In other words, "displacement" from father to mother is more accurately (=Kleinianly) described as "regression" from the 4th house to the 1st-2nd houses i.e. to that part of the horoscope before father 'matters'. Indeed, when we see Jimmy Stewart peering out of his "Rear Window" and sighting a woman who, like him, seems rather bed-bound, we can guess that he has "passively identified" with her well enough to see the links between his own psychological death and her physical death (or, at least, as his policeman friend sees it, physical absence). If Jimmy had been able to understand his "passive identity", he would have had the chance to get out of his apartment with only one broken leg... but, his non-analyzing character sees him wind up with two broken legs and a wife who is willing to browse the odd "National Geographic" provided that she can spend most of her time buried in the fashion mags. If a boy-man is going to give himself any chance of tearing away from "the Mothers, the Mothers!", he needs to look out of the window that promotes analysis rather than dissolution. Rear windows are for remembering (= not reliving). Front windows are for envisioning.

VENUS IN CANCER

Jungian astrologers are right to point out that Jung's '5-5-7 Leo Sun in the 7th house' is the 'centre' of his psychotherapeutic wisdom. Still, when we keep looking at Jung's horoscope, we begin to wonder to what extent he might have tapped his '7-4-6 Cancer Venus in the 6th house' when he was involved in his 50minute hours. After all, the 6th house is the house of "service and work" and Cancer gives the somewhat

'dry' Venus access to emotional attachment that, in other signs, it struggles to get. The one thing that sticks when we review the myths that swirl around Aphrodite is that she is a capricious daughter of the emotionally detached '11' & '12' and, so, if she is able to get past the (water vs. air) clash of elements, Venus might be more of a "Heirophant" than even the Sun when it is placed in (\pm transiting through) the Crab. If we think of the 6th house as a conduit from the I.C. to the descendant, our answer to our question is, "Jung was Venusian to a significant extent, especially when he was drawing on his predecessors, Freud and Adler". Or, "Jung was more Venusian when his clients were in one of the first three (of four, of course) 'phases' of therapy..."

In 1929, Jung, picking up the threads of Freud's 1926 essay, "The Question of Lay Analysis", wrote "Problems of Modern Psychotherapy", wherein he tells us why "confession" is (at best) one quarter of a psychotherapist's treatment... if the analyst wants to take a treatment to something like a conclusion, s/he has to take the process into "elucidation", "education" & "transformation". In our view, the individual who has Venus in Cancer is well placed to receive (and, in Jung's case, give) "elucidation" because it refers to Freud's aim to remain (if not "conscious", then) aware in the face of an emotional abreaction or the revealing of a secret that is 'poisoning' the intellect (the "education" phase of his treatment refers to his Sun in Leo i.e. the Lion needs to instill a lion-like 'courage' in himself and those around him... we will return to this in the upcoming 'Vol.5:Pt.VI'). Indeed, as Jung himself would exemplify, the individual who has Venus in Cancer can easily, if s/he so wishes, leave "elucidation" behind and focus on "transformation". Before we take this further, let's return to our interest in the myth of Psyche & Eros...

In our 'Venus in Gemini' mini-essay, we made the point that Piscean "natural unconsciousness" needs to be distinguished from the "artificial unconsciousness" that occurs when the individual refuses to own his/her right hemisphere. (We recommend Marie-Louise von Franz' book, "Reflections of the Soul: projection and re-collection in Jungian Psychology", if you, dear reader, are not yet convinced i.e. a psychologist can only accuse someone of a "projection" when calm "passive identity" has evolved into a disturbance... if it hasn't done so, the accusation is the "projection"!!). In turn, we made the point that Aphrodite's challenge to Psyche to descend into Persephone's domain was a challenge to remedy her "artificial unconsciousness". She like all of us, has to learn more about full humanity... but, whereas (in this context), Psyche learns in one cycle of Venus, we humans have 70 cycles, more or less, to do so. The Venus in Cancer leg of her journey is, of course, her '4 ferry-ride' in Charon's boat (Psyche is given 2 coins to "pay the ferryman" because her synoptically-attuned 'talking tower' knows that she will need to pay for her '8 ferry-ride' later in the story).

Because the tarot's "Moon" card features a couple of dogs, we would also say that Psyche's diversion of the angry dog, Cerberus, by feeding him one of the barley cakes, is another symbol for Venus' capacity to not get "stuck" in '4' (as, say, Saturn is prone to do in Cancer) and keep its eyes on the pot of beauty cream prize... that, of course, she is slated to find in Virgo-Libra. Meanwhile, back at the Cancerian ranch, Psyche must "un-stick" herself from her maternal impulses when, while on the ferry, she sees a drowning man screaming to be saved... the 'talking tower' had

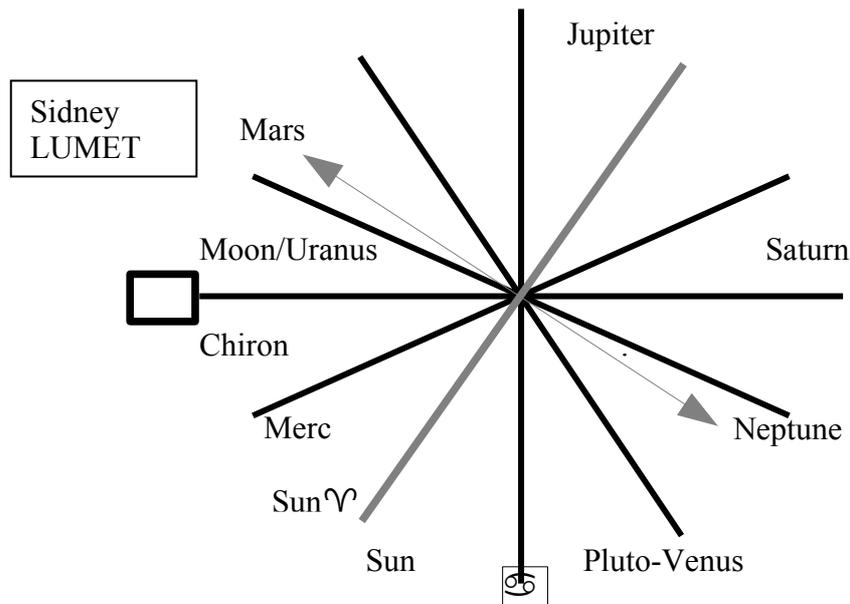
warned her that she would be tempted by suffering phantoms whom only existed to trap her and prevent her from completing her tasks. (We could, alternatively, assume that a Moon in Cancer individual might not be so strong in the face of temptations to mother).

So, returning to the issue of Jung's natal Venus in Cancer, we can now qualify this placement by noting that, during his life, Jung's Venus "progression" made it all the way through Leo, Virgo and Libra by the time of his death (even his Sun had not reached Scorpio by progression at this time). This is a nice symbol for his beginnings with '4 family-romancer' Freud yet his need to supercede '4' (by contrast, Freud had natal Venus in Aries progressing all the way through Taurus, Gemini & Cancer; and, when he was composing "Moses and Monotheism", Venus progressed into Leo). But, as our longstanding readers are aware, we aren't happy about the way that Jung left Freud behind him – as exemplified by his quote, "to be (Freudian-ly) retrospective & introspective is a pathological mistake only when it stops short at futilities like incest and other squalid fantasies, or (Adlerian) feelings of inferiority; retrospection should be carried much further..." – because, as longstanders are also aware, the right way to access the collective is via a prospection through Scorpio. In our view, Jung didn't make the distinction between retrospective-ness and prospective-ness because he was not sure that "Westerners" should be dabbling in "Eastern" notions of reincarnation and karmic cycles.

Now, as many shortstanding readers are aware, we are happy that Jung made mention of Christianity's reincarnationists – the Cathars – but we do wish that Jung had kept them in mind when he cautioned "Westerners" against dabbling. We stand by our view that the world's "split" into "West" vs. "East" deserves "integration" to the same degree that any "Western" wo/man's "conscious" vs. "unconscious" "split" deserves "integration". We also take the view that, although Jung's Cancerian Venus "progressed" all the way to Scorpio, it did not last long enough in Scorpio to see that the more one understands one's (squalid) incest fantasy, the more s/he will recognize that s/he needs to generate some exogamous fantasies... something that is qualitatively different to retro/introspection to the (further in, '11/12-ish') archetypal realm. If the "Westerner" is able to enrich his/her exogamous fantasizing, s/he may then be able to access the archetypal realm (i.e. the realm that attracted Jung so much) with a better sense of proportion... as symbolized by the physical size of '8 Pluto' as it compares to the physical size of '12 Neptune'.

Now, in typing all this, it is right and proper that I admit that my natal Venus is 'opposite' Jung's natal Venus i.e. my Venus in Goaty-defensive Capricorn wants to push past the 'raw' archetypal influxes of Aquarius and Pisces (\pm Aries insofar as the Ram is 'fed' by the Fishes) all the way to Venus in Gemini-Cancer-Leo-Virgo, even if I must also admit that, like Pysche, I don't like being set a bunch of angry-Aphrodite tasks and, so, like Jung, my Venus likes to retrospect to Sagittarius and fantasize the freedoms that come to individuals who have (at least, decently aspected) natal Venus in Sagittarius. Before galloping forward (not back) to '9', however, let's examine...

EXAMPLE 116B



When Pluto is natively conjunct Venus, as it is in the case of the director of the appropriately titled, “Dog Day Afternoon” (i.e. stinking hot mid-summer afternoon), we can guess that the movie has its share of 4th archetypal-Lunar symbolism... recall, here, the tarot's XVIII “Moon” card. Although the hostage crisis it depicts happened in 1972, the movie was made when Saturn was transiting Sidney's natal Pluto-Venus conjunction in 1975. When the Saturnian father 'descends' onto Pluto-Venus, we can expect the individual who carries this conjunction in his natal chart to want to watch it from without through a creative venture. To watch a destructive “family romance” from within (and without any chance to alter its course) is a thing that one might not even wish upon an enemy. It is no fun at the time and no fun in retrospect.

And, this is good thing about “Dog Day Afternoon” i.e. it is probably the most comical hostage film ever made... the hostage films that have come in the wake of the Twin Towers event tend to be pretty grim. (One of the funniest things about this film is that Sidney cast Dubya as an F.B.I. agent... just kidding, but if you see the film you will know what I mean). The trouble with the comedy is that a lot of it is delivered at the expense of the gay & lesbian movement. This movement might have been hoping that, after Joesph Losey's “Victim” of 1961, the homosexual–acceptance cause might have been taken more seriously as the 60's played out... but, a decade later, Fellini & Visconti were still taking satirical stabs. At any rate, Sidney was attracted to the tale of homosexual “Sonny”'s (Al Pacino's) attempt to fund, via armed bank robbery, the sex-change operation that his lover, “Leon” (Chris Sarandon), believes that he needs because a psychiatrist told of him that he was “a woman trapped in a man's body”...

Any analyst worth his/her salt, however, would never say such a thing. If s/he were Freudian, s/he would say that he had stayed “in identification with his mother” and “taken his father as an 'object'”. If s/he were Jungian s/he would say that he had “identified with his anima” and “taken his animus as his 'object'”. In short, all males have “a woman trapped inside them” and, therefore, this statement

provides nothing at all diagnostic to Leon's state of mental health. Meanwhile, the main mental health issue that is hurting Sonny is a radical lack of imagination... specifically, a lack about how to deal with “the mothers, the mothers”. We can guess that he is dealing with an issue that could have been more easily solved a generation earlier (by his father), but we quickly realize that “resignation” had set in early in his marriage... as he watches his son on live television he mutters, “why rob a bank when you've got a sucker for a mother?” Later on in the narrative, we see the uncanny-if-typical similarity between Sonny's wife and Sonny's mother. The fact of Sonny's father being “resigned” forces “Sgt. Moretti” (Charles Durning) into the role of “not-yet-resigned father”... but, of course, this father has other children (hostages) to worry for. Sidney's Sun in Gemini helped him to see how “sibling rivalries” pre-date “family romances”... as we can see even more bluntly in his last film, “Before the Devil Knows You're Dead”: matricide, fratricide, patricide, infanticide, instinctual and incestuous ties all over the place.

Although Sidney's Pluto-Venus conjunction at 13° (of Cancer), can't be called “square” to his Saturn in Libra at 26°, the fact remains that the ruler of natal Saturn is Venus... and, so there is a certain 'contact' between them. It is also interesting that, as his directorial career took off, Saturn was transiting his natal Jupiter, and Jupiter was transiting his natal Saturn... his first movie turning out to be one of Hollywood's more lasting courtroom dramas, “12 Angry Men”. Any movie that has '12' in its title is sure to attract the interest of astrologers... and, if you see this one, dear reader, we expect that you would not have too much trouble spotting the 12 “shadows” if the 12 signs of the zodiac... although we do have to admit that “Juror 7” is very much more the “shadow” of '9 Sagittarius' than the “shadow” of '7 Libra'... he can't wait for the '7 process' to finish so that he can go to a baseball game (he doesn't care whether the accused is guilty or not).

FA's longstanding readers know that our favourite director, Stanley Kubrick, directed the greatest of all “Armageddon” movies, “Dr Strangelove...”. This film was in the thick of historical synchronicity insofar as it was in the midst of production by the time of the Cuban Missile Crisis. This sense of synchronicity is further fuelled by the simultaneous production of Sidney's “Fail-Safe”. Whereas “Dog Day Afternoon” and “Dr. Strangelove...” were comedic, “Fail-Safe” was a deadly serious examination of the state of the 20thC world. A couple of decades prior to this watershed, Jung had already written about the problem of the State that picks up the pieces when religion is passe and belief is not backed up by faith (let alone backed up by gnosis). I have to admit, dear reader, when I saw “Fail-Safe” again, I had to watch “Dr. Strangelove...” as an antidote. If someone decides to fly a plane into Trump Tower, it is very difficult to imagine the world-leader aping Henry Fonda.

The “synchronous” phenomenon of today is that one half of the world doesn't care that belief-not-backed-up-by-faith, when “artificially unconscious”, can't wait to “project” itself onto the other half of the world that sees how many suffer because of the flimsy-ness of belief-not-backed-up-by-faith. Perhaps, the deeper reason that the Cuban Missile Crisis didn't bring about the end of the world was that the world was, in fact, in the less-disastrous condition that Jung dubbed “natural unconsciousness”. This fits astrologically insofar as, in the first years of the 1960's, Saturn-the-“Lord of

karma” was expressing itself through the (hibernating) winter signs.

Interlude 5E – PLUTO: planetary conduit of the Milky Way's centre

LUNAR COMFORT vs. PLUTONIC DISCOMFORT

In our mini-essay on Stanley Kubrick, we noted “Private Joker”'s Mercurial retort to a general's inquiry as to why Joker had sewn a peace button on his uniform (i.e. heart) and written “Born to Kill” on his helmet (i.e. mind), “I think I was trying to suggest something about the duality of man sir; the Jungian thing, sir!”. Now that we're looking to run through the placements of Pluto, this is a good place to type the general's Inquisition: “who's side are you on, son? don't you love your country? how about getting with the programme? why don't you jump on the team and come on in for the big win? son, all I have ever asked of my marines is to obey my orders as they would obey the Word of God; we're here to help the Vietnamese because inside every (athiest, communist) Gook there is a (God-fearing-hypocritical, democrat) American trying to get out!! it is a hard-boiled world, son; we have got to try to keep our heads until this peace craze blows over!!”

Earlier, the “Act I” of “Full Metal Jacket” was all about the de-humanization of men so that they might enforce an extra-human, collective ideal without worrying over the intra-human, “taboo thoughtful”, dualistic 'truth' i.e. both communism and democracy are extra-human and, to the extent that they “project” it onto each other, they are diabolically and equally inhuman. It is narratively fitting that an individual woman, symbolizing the “spiritual feminine” aspect of '8 Pluto', divides (and, to that extent, re-individualizes) the men at the film's climax. If there is one thing that Pluto reveals to us time and time again, it is that nation-states are soul-less (and, therefore, nation-states are irrelevant to Homo sapiens' spiritual destiny... or, if you are gloomy enough, nation-states will deliver Homo sapiens over to its spiritual-feminine fate).

* * * * *

Most astrologers agree that the 'basic' meaning of Pluto in a horoscope is that it is the “intensifier”... the ruler of Scorpio shows its links to the 8th sign in the way it promotes “intensity” as a 'last chance gas' prior to the “extensity” of Sagittarius and Pisces. This means that Pluto's entry into the sign of Sagittarius (our first cab off the rank; see below) is a time of deep paradox. And, if there is no feeling for “the duality of man, the Jungian thing, Sir!”, you can be sure that Pluto will feel like the opposite of the Moon i.e. “(intense) discomfort” at least until the individual has re-established his/her “centre” in both his/her conscious and unconscious. Death offers escape from “(intense) discomfort” but, given Pluto's links to re-birth, it is a dubious offer.

Pluto can also be taken as a the watery version of the fiery Sun i.e. it operates at a deeper (=unconscious) level to hold the individual close to his/her organizational “centre”. In turn, FA sees Pluto as the planetary representative of the “centre” of the constellations i.e. the black hole at the centre of the Milky Way. As noted, black holes are physical zones where the laws of physic(al)s break down i.e. they are paradoxical locations. In turn, whatever an intellectual might say/write about death and re-birth needs to be taken as half correct and half incorrect. A case in point being...

Freud thought that Homo sapiens' tendencies for “regression” and/or “stasis” can be sourced to the “unconscious”. Freudastrology can't go all the way with Freud here... indeed, we can go no further than “2 out of 3 ain't bad!” i.e. yes, '12 Neptune' (& '4 Moon') may not want to move further into the harsh-uncomfortable world but Pluto is the exception... '8 Pluto' (in its '1-ish' way – see below) 'desires' the material world so that, by 'burning matter off', it can show the Moon-fettered individual soul that the path to (i) transcendence or (ii) (back to) the collective soul is an immaterial one. Therefore, although it is watery, Pluto has a fiery side that is able to “integrate” thermodynamic “death” (Freud's “Thanatos”) with spiritodynamic “re-birth”.

Pluto's half-and-halfness is symbolized by its physical location... although it is (i) an outer planet(-iod) like Neptune, it is a small rock like the Moon and (ii) a small rock like the Moon, it is an outer planet(-iod) like Neptune. Indeed, Pluto's 'survival' is a function of its physical remoteness from Neptune('s gravity) i.e. the conjunctions of Pluto & Neptune (every few centuries) occur when Pluto's elliptical orbit throws it well clear of Neptune's solar-systemic layer of influence... if not, Neptune would have gobbled Pluto up, just as “Bruce-the-shark” does to Robert Shaw in “Jaws”. Pluto is not in need of a bigger boat because it lives in a cave that is far too narrow to allow a shark's mouth to enter i.e. it matters not how humungous collectivization becomes, the individual soul must walk its individual path and, archetypically, it is a walk that requires a few 'changes of boots' (i.e. extra incarnations). It makes perfect sense that '10-11 collectivizing' anti-teleological “scientists” demoted Pluto to a “planetoid”.

Having noted that Pluto is a small rock like the Moon, we now concede that it is more accurate to note that Pluto is a small rock like Mars i.e. during the pre-Pluto era (prior to 1930), '8 Scorpio' was ruled by Mars. This is interesting because the red planet is Pluto-like insofar as astronomers spot Mars as a lone 'survivor' of Jupiter's gravity i.e. the asteroid belt constitutes the remnants of other planets that have been gobbled up by Neptune's gassy sibling. In other words, Mars & Pluto are symbols of the individual's urge to 'survive' the consuming '9-(10/11)-12 collective' and re-enter the individual realm '1-2-3...'. Pluto in Sagittarius to Pisces covers 1995-2067.

But, does this mean that Pluto has no relevance when it is transiting the lower hemispheric signs and/or houses? FA's answer: “no... but (there's always a but) there is a sense that, as Pluto closes in on its '8 home', individuals are more likely to accept that the soul is ready to 'burn off' from any matter to which it is attached (instead of 'dissolving off' as would be the case for Neptune as it rolls through the signs of the 4th quadrant back to its Neptunian '12 home' of collective-immaterial soul).

Here, some readers will be cautioning, “wait a minute! Pluto's recent passage through Libra synchronized with America's defeat in Vietnam & diplomatic (... err) 'fallout' with Iran... this doesn't look like an 'acceptance!'”. Agreed, but whenever an astrologer narrows focus to pseudo-individual phenomena (e.g. the nation state), s/he is, in any case, bringing the '9-(10/11)-12' sequence back into consideration by virtue of expressions across a horoscope (aspects). Indeed, Pluto has (i) two zones of 'direct' expression in a natal chart, natal & transiting (ii) an 'indirect' influence on

the whole chart via aspects e.g. Pluto in Libra influences a planet or I.C. (U.S.A.) in, say, Aries.

Another reason to promote our view that Pluto symbolizes much more than a desire to 'survive' the '(9-10)-11-12 collective' is that all twelve zodiac-signs, even the individual-orientated lower hemispheric zodiac-signs, are “collective” insofar as they form “generations” inside the slow-moving planets e.g. astrologers talk of the “Pluto in (say) Cancer/Leo generation” that were born in the 1920–1940's. These points are worthwhile keeping in mind as we now look more closely at Pluto's 12 'phases'...

PLUTO IN SAGITTARIUS: an '8-9 interaction' (1995-2007)

Whereas Mars in Sagittarius '1 desires' transcendence and stands a chance of getting it, Pluto in Sagittarius '8 desires' transcendence to a pitch that strangles-kills any chance of getting it. This means that an individual soul with Pluto in Sagittarius is best advised to take a 'Herculean' attitude i.e. s/he has every chance of discovering that his/her re-birthing throws him/her into Capricorn (i.e. not Heaven), from where s/he may need a 12-step labour before s/he gets another chance. And, because Pluto's cycle is 250±yrs, these 12-steps may require 3 or more lifetimes to complete.

Pluto's already paradoxical nature is emphasized in '9': because Sagittarius is not fussed about 'matter', per se, Pluto's passage through it shouldn't be problematic but, then again, it is easy to argue that the 'material' “9-11 attack” was an expression of '8-9'. The reason that (what looks to be) an immaterial interaction 'materializes' is that material Saturn in Gemini ('10-3') 'triggered' Pluto in Sagittarius by opposition. The overall zodiac-pattern of 11/9/01 allows us to come back to the idea that Pluto in Sagittarius is about the (immaterial) paradoxes that arise when “intensity” conflates “extensity” and there is no “temperance” to consider what this might mean. In other words, an Archer Pluto devoid of a reflective surface behaves like an Archer Mars.

Given that the typer of these words is an '8-9-er' (i.e. I have Scorpio on my 9th house cusp), I'm tempted to type, “hey, Pluto in Sagittarius generation!! take it from me!! you need to get used to the 250yrs karmic haul!!”. Oops, I've already typed it.

PLUTO IN CAPRICORN: an '8-10 interaction' (2008-2023; natal U.S.A.)

Souls who have been recently born with Pluto in Capricorn aren't old enough yet (of course) to worry about thumbnail sketches in obscure websites, but there will be a number of readers who are currently parenting children born in the last decade or so who will be reading this: whereas Mars in Capricorn '1 desires' a superego that serves its limited purpose well and has a chance of getting one, Pluto in Capricorn '8 desires' a functioning superego to a pitch that strangles-kills any chance of getting it. This means that the individual soul's only chance for 'limits' is to build an ego all the way around to Libra i.e. the sign that 'triangulates' the superego & id and, therefore, can demote both. The trouble is, however, that the sign into which a lot of Goat Pluto stuff is re-born – Aquarius – tends to mimic Libra's objectivity and, so, development can easily “arrest” in the masochistic-narcissistic, reaction-formational, 4th quadrant because there is neither the intuition nor the “Temperance” to imagine that there are three species of airy-objectivity

that, in their way, supercede each other.

In a similar way that Pluto in Sagittarius would 'wait for' Saturn to come into aspect (180°-opposition) to reveal its meaning, so would Pluto in Capricorn 'wait for' Uranus to come into aspect (90°-square; 2012–2015) to reveal its. In other words, the experience of the last few years has something of value to tell us about the upcoming transit of Pluto into Aquarius. Indeed, the deeper meaning of the world being led by an '8-10-er' (Obama has Scorpio on the M.C.) during much of this transit could well have something to do with the collective's, if unconscious, attempt to understand the difference between '11 (pseudo)-change' and a full '12-1-2-3-4-5-6-7 development'. A “narcissitic” back-'n'-forth between '10' & '11' eventually turns into a “masochistic” back-'n'-forth... and “lose all hope, ye psychoanalysts who enter here”.

PLUTO IN AQUARIUS: an '8-11 interaction' (2024-2042; France 1788)

Whereas Mars in Aquarius '1 desires' extra-human, dissociative, supra-egoic “progress” and has a chance of getting it, Pluto in Aquarius '8 desires' extra-human, dissociative, supra-egoic “progress” to a pitch that strangles-kills a chance of getting it. The “Arab Spring-(Winter)” (i.e. from Uranus in springtime-Aries' point of view, “Arab Spring”; from Pluto in winter-Capricorn point of view, “Arab Winter”) is not the be-all-end-all of the '8-11 interaction'... Homo sapiens needs to look at the degree that it symbolizes the climate change issue because, as you can see by the dates given above, it has every chance of growing some (more) teeth. Any 2030 world leader who blurts out “let them eat non-renewable energy sources!” is not going to go down very well. The guillotine has been superceded by even nastier implements.

Whereas Pluto in Capricorn is solved by a full development into Libra, Pluto in Aquarius is solved by a full development around to Scorpio (yeah, yeah, we know, we are talking about 2230± here) because, without it, it can be very difficult working out the difference between 'air-immaterial' and 'water-immaterial' i.e. the ideas that were being thrown around in the French Revolution are, arguably, more immaterial than human emotions that Pluto is intent on burning away. 'Worse', the nearest sign of re-birth for Pluto in Aquarius is confusional Pisces i.e. Aquarius is the worst place from which humanity could try to work out the difference between Pisces & Scorpio. This means that much might be gained by heeding the life experiences of individuals who have Scorpio on their (respective) 11th house cusps... attention being paid to how their (respective) Sagittarius sectors may (or may not) have served as a 'bridge' back down into their (respective) 1st personal realities.

PLUTO IN PISCES: an '8-12 interaction' (2043-2066; back to Prometheus?)

If Pluto in Sagittarius is the most paradoxical Pluto of placements, then Pluto in Pisces is not far behind it... recalling 'Interlude 5A''s introduction, we made much out of Pluto's astronomy (i.e. it avoids '12 Neptune') but, now that '8' is 'in' '12', can we maintain this sense of '8-to-12 separation'? Answer: not really...

In his thumbnail sketch for Pluto in the 12th house (another '8-12' like Scorpio on the 12th house cusp), Howard Sasportas noticed that the fear of death tended to be 'intense' but your average FA-er would want to know if the '8-12-er''s fear of life was more 'intense' than his/her fear of death... after all, the best way to avoid a sense that “no-one gets out of here (i.e. life) alive” is to deny that you are

alive in the first place. But, if you have '8 desired' '12 eternity' enough to strangle-kill it, you don't have any choice but to admit that, by doing so, you have thrown yourself into life and, in turn, that your (at least) material situation is finite.

But if, dear reader, you have been reading these sections in sequence, you will already know how to deal with fear of death-(life) i.e. clarify the differences between Pisces version of “eternity” and the “eternity” that refers to the transcendence of the 3 species of time (Einstein-ian space-time, cyclic-psychological time, thermodynamic entropic time). This means 'living out' the '1-2-3-4-5-6-7 experience' to the point that you don't really care about re-incarnating it. In other words, this means reaching the point that “spirituality” supercedes “religion” (see 'Pluto in Gemini' below) because, usually, '8 desire' for '12' is a confused desire for ideas about the “other side”.

PLUTO IN ARIES: an '8-1 interaction' (2067...'; “united 19thC Europe”)

Given that Pluto's transit through Aries is far off in the future (& past), there may not be anyone who reads this section. Fair enough, but anyone who is interested in the “nuclear question” is sure to wonder if this transit is the one that brings about a “Judgment Day” type of nuclear war i.e. not only is (i) kill-or-be-killed Pluto going into the sign of war, but also (ii) monotheism will, in all probability, “intensify” its '8 desire' for “unity” to the point of strangling-killing it. As indicated in the brackets at the head of this section, Pluto's earlier 1822-1850 transit through Aries can be linked to Europe's secular strivings for “unity”... but, of course, this was well before the era of nuclear physics ('1's “strong nuclear force”) and, therefore, the next Pluto transit through the 1st quadrant will be necessarily different to the prior one.

In our 'Pluto in Sagittarius' thumbnail sketch, we emphasized its paradoxical character but, when it comes to comparing the 3 fire signs prior to any consideration of their interactions (not only with '8' but also with '2', '3', '4'...), FA would nominate Aries as the most paradoxical of the 3 because it is the only fire sign that 'f/Falls' into matter (i.e. elementary spiritual thought takes spirit as something that 'rises' up-out of matter). We argue, therefore, that the thermodynamic clock is ticking... humanity has half a century to concede the paradoxes of 'f/Falling spirit' e.g. anyone who tries to play '1 God' winds up looking like '1 Adam'. When Pluto is transiting the last few degrees of Pisces, FA-ers would recommend a close study of those who have endured other species of '8-1' e.g. Scorpio on the ascendant (Freud, Kubrick).

PLUTO IN TAURUS: an '8-2 interaction' (1852-1882; Freud, Jung...)

Although, at first, it might appear that Capricorn is the earthiest of the earth signs, a sophisticated understanding of the “compensation” psychodynamic helps us to recognize that Capricorn's urge to “(over)-concretize” is as much a reaction to its surroundings (Scorpio-Sagittarius/Aquarius-Pisces) as it is an action on behalf of its own earthyness. In other words, FA sees Taurus to be the earthiest of the earth signs and Pluto in Taurus to be most clearly expressed in Freud's failed opus, “Project for a Scientific Psychology” i.e. Freud's lifelong '8 desire' to 'reduce' his psychology to a branch of neurophysiology led him to, eventually, strangle-kill it.

If Freud ever had feelings of spiritual redemption (his biography suggests that

he didn't), the FA-er would attribute them to his Sun (16° of Taurus) rather than his Pluto (4° of Taurus). In the same way, if Jung ever had feelings of spiritual redemption (his biography suggests that he had them, but whether they equalled his feelings of loss is another question entirely), the FA-er would attribute them to his Sun in Leo and not his 1st quadrant Pluto... all you need do, dear reader, is ask your local Scorpio on the 2nd house cusp individual how easy it is to handle the losses that occur as, every year, his/her inner planets 'f/Fall' from his/her (typically, Libra on the) ascendant through to his/her I.C. and you will get some idea about Freud's and Jung's problem. By this, we don't mean that those who have '8-2' somewhere in their (respective) natal charts are closed off from spiritual transformation... '8-2 interactions' have as much chance for spiritual redemption as the next interaction. The trouble is not so much about the interaction as it is about the context i.e. a world that assumes that "science" will soon replace "religion" – 19th-20thC – is a signal for Pluto to throw the world into the fire...

PLUTO IN GEMINI: an '8-3 interaction' (1883-1914; the latest "Babel")

This interaction brings to light our note at the end of the introductory section i.e. although Gemini refers to the phase of the zodiac wherein the individual can now keep his/her thoughts to him/herself (e.g. discretion; deceit), s/he is still connected to the collective language and, whenever the time arrives to share one's thoughts, there is not much point doing so if the two (tens, thousands, millions or more) thinkers are not willing to speak the same language. This problem was especially sharp for Freud who could do nil else but conclude that the anti-psychological statements of the turn-of-the-20thC-century philosophers (phobosophers!!) were "unintelligible".

FA's '1 vs. 8' theme should, by now, be familiar to you, dear reader... whereas Mars in Gemini '1 desires' good communication and has a chance of getting it, Pluto in Gemini '8 desires' good communication to a pitch that strangles-kills its chance of getting it. Therefore, as hinted in the brackets above, it is not unreasonable to source the nonsense of the 20thC to the inability of different tribes and nation-states to agree on how to define their terms. To take the example from our 'Pluto in Taurus' section, Jung's clarification of the difference between "religion" and "spirituality" would not occur until Pluto was in Cancer i.e. "religion" has something to do with '12 collective feeling' (and, therefore, with unconscious conformity), while the latter has something to do with '5-6 individual teleos' (and, then, with conscious relationships). "Science", of course, uses methods – "reductive" rejection of teleos, the use of large numbers to establish statistical significance – that have far more in common with "religion" than with "spirit"... therefore, technological advance does zip to quell the madness. Try to tell a "scientist" that s/he is "religious rather than spiritual" and watch him/her run.

PLUTO IN CANCER: an '8-4 interaction' (1914-1941; endogamy=tribalism)

If, pre-1914, the world was having trouble with "religion" vs. "spirituality", it would indulge a post-1914 disaster with "endogamy" vs. "exogamy"... whereas Mars in Cancer '1 desires' (new editions of) "family romances" and has a chance of getting them, Pluto in Cancer '8 desires' (new editions of) "family romances" to a pitch that strangles-kills its chance of getting them. But, as noted above (see 'Pluto in Gemini'),

FA follows Freud's "Civilization & Its Discontents" to point out that what goes on in individuals at home can be extrapolated into the collective without having to stretch one's intuition into science-versus-religion: all any historian needs to do is substitute "tribe", "creed", "nation-state" etc. for "family" and s/he has all the ingredients s/he needs to 'explain' 1914-1941.

Although the majority of the "Pluto in Cancer generation" are no longer with us (e.g. Louis Malle), there are still a number who are still with us (e.g. Woody Allen) and, when under the pump of '8-4 experiences' (e.g. Scorpio on the I.C.), they tend to have something further to offer about "family romances" that may be useful to those who are born when Pluto next transits the sign of the Crab (will those who are living in 2250 find Woody's "Sleeper" funny?). If there's a shift in psychoanalytic emphasis in the 22nd Century, we hope that the myth of Orestes (i.e. the, if gloomy, overcoming of the m/Mother) gets as much attention as the Oedipus myth (i.e. the overcoming of the Sphinx leads to an inflated attitude) received in the early 20thC. That is, if we can find a solution to the crises that are 'born' with the "Pluto in Aries generation"!

PLUTO IN LEO: an '8-5 interaction' (1942-1956; WWII's "1st act")

If Pluto in Sagittarius (& Pluto in Aries; see the relevant sections) is-(are) the most paradoxical Pluto placement(s), Pluto in Leo is, arguably, the least paradoxical i.e. although a Sun in Leo is, at one level, a symbol of immortality (hmmm, at least it is going to live for another 5 billion years), arctic-dwelling Homo sapiens witness the death and rebirth of the ruler of Leo each year... so, when Pluto is "intensifying" Leo and its '5 desire' for 'special-ness' to the point of strangling-killing it, there should be plenty of nods & grumbles of resonance, at least in high latitudes...

Then again, we could argue that the death & re-birth of the Sun every year is exactly why the individual's 30° of Leo needs to remain alive i.e. during Dec-Jan-Feb the individual can remain hopeful that his/her individuality (individuation, actually) will 'fire up' again because its 6±month-old memory is still operating. In this way, we can see why the "Cold War" wound up being called the "Cold War".

At this point, some readers might complain, "but, won't all these Pluto in Leo individuals be able to draw on their (respective) 5th houses to maintain their sense of Solar-permanence?" Answer: yes, but (there is always...) joyful use of the 5th house is an outcome of a rounded development through the 1st, 2nd, 3rd & 4th houses and, as we have explained throughout this website, this won't happen if the individual is unable to award the '4 subconscious' its proper value. It matters not whether the individual lived in China, the U.S.S.R., America or proxy flashpoints such as Korea & Vietnam, thoughtless "identity/identification" with a tyrannical parent figure of the moment is the necessary consequence Leo-(Sun)-less-ness.

PLUTO IN VIRGO: an '8-6 interaction' (1956-69; Persephone's 'complaint')

If Aries is the most paradoxical (i.e. 'falling spirit') sign of the left hemisphere of the zodiac (see the 'Pluto in Aries' section), then Virgo is the most paradoxical (i.e. 'rising flesh') sign of the right hemisphere. In other words, Virgo is 'difficult-enough-already' let alone when Pluto gets involved with its '8 desire' to attain psychosomatic health and refine its healthy rituals to the point of strangling-killing

them. There is a sense that this Pluto placement is about the continuation of the '5 sublimative' battle with '1-2-3-4 instinct' into the '6 refining' of '1-2-3-4-instinct'. As we have seen in the discussion of the 6th house, complete understanding of '6' can't be achieved if there is incomplete understanding of '10' & '2' (and let's not forget that '10' & '2' need some kind of geometrically 'under-standing' at '4')...

It is noteworthy, of course, that most of the “Pluto in Cancer generation” had recently entered puberty when Pluto entered Virgo. As a result, many of the children of the “Pluto in Cancer generation” would feature Pluto in Virgo in their (respective) horoscopes. Because the “Pluto in Cancer generation” never solved their 'endogamy-vs.-exogamy' question, there is a sense in which this unsolved question was passed on to their children... who, in their own turn, had every right to 'complain back' to their parents that they were a bunch of head-in-the-sand, hopeless “Demeters” refusing to take responsibility for allowing far too many narcissus flowers to sprout out of the '6 earth'. Then, when the children of the “Pluto in Virgo generation” (many have Pluto in Scorpio) begin 'complaining back' to their parents, to what extent are they able to say, “we're gonna dump you on grandma' & grandpa'... its their problem anyway”?

PLUTO IN LIBRA; an '8-7 interaction' (1970-1983; Card 15-“The Devil”)

With Pluto in the introverted (♁-♏-♍-♌) signs, there is a sense that Pluto is not only 'pushing' for a new incarnation but that it is intent on 'pushing through' '4' in order to bring about more exogamy in the species. With Pluto in the centrovverted (♁-♏-♍-♌) we begin to wonder the extent that Pluto 'pulls' at a new incarnation in order to bring about more exogamy in the species. This, of course, would count as an addition to Pluto's basic function as the “intensifier” (to a pitch of strangling-killing) of the sign that it occupies. It is, of course, the Devil who whispers, “what is the point struggling for physical-psychological exogamy, when you die trying to get it?”

Whereas Mars in Libra '1 desires' a balanced patriarchy and has a chance of getting it, Pluto in Libra '8 desires' a balanced patriarchy while strangling-killing its chance of getting it. It is difficult to imagine a more pseudo-patriarchal era than the 1970's-into-the-1980's. For example, Pluto's passage through the U.S.A.'s 10th house saw “(defeat with) honour in Vietnam”, followed by, “I am not a crook”, followed by “Argo” followed by “I don't remember”. Indeed, two of FA's favourite movies about pseudo-patriarchy came out in this transit (both directed by Hal Ashby), (i) “Harold & Maude” (1971)... one of the greatest scenes in the “cinema of father-less-ness” has “Harold” (Bud Cort) faking another suicide as his mother (Vivian Pickles) fills in his computer-dating questionnaire, (ii) “Being There” (1979 i.e. the century of Nietzsche's pronouncement; the year of Ronny-Ray-gun's primaries) shows how 'simple' it is for a simpleton to make his/her way to the highest offices.

PLUTO IN SCORPIO: an '8-8 interaction' (1984-1995; the double up)

Perhaps the silliest musical ever made is “Dr. Doolittle” (if only they had cast John Cleese instead of Rex Harrison). Despite its silliness, it was imaginative enough to give us the “push-me-pull-you” i.e. another animal like the self-defeating scorpion that, on the surface of things, makes no evolutionary sense... but proves to be helpful as Freudastrologers wonder whether Pluto transiting Scorpio will be more

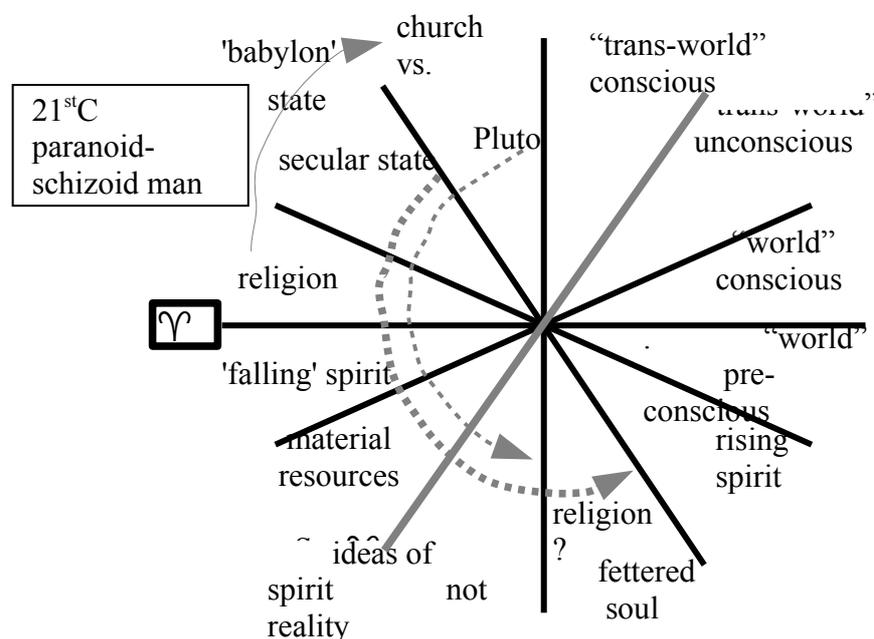
interested in promoting exogamy in the upcoming incarnation (i.e. “push me”; see our 'Pluto in Libra' above) or in the current incarnation (i.e. “pull-you”). In other words, Pluto in Scorpio is the biological equivalent of the (wave-vs.-particle) “uncertainty principle” of microphysics e.g. which side of the dyad will the '8 desire' align? death? re-birth? thermodynamic fleshy demise? spiritodynamic immortality?

Agreed, it has become one of the greatest of Western cliches these days, but it is difficult to find a better description of '8' (whether it is doubled up on itself and/or mixed up with other archetypes) than “in China, the glyph for crisis is also the glyph for opportunity”. Jung agreed with Freud that dreams speak of childhood (i.e. “pull-me”) but he would go on to annoy Freud by stating that dreams can hark forward to upcoming generations (i.e. “push-you”). The crises that have 'surfaced' (thus far) in the 21stC had been brewing in the late 1980's and early 1990's (a good example is the GFC... it was noticed by a number of economists during Clinton's 1st term). The way to 'transform' a crisis into an opportunity is to increase one's respect for all levels of “the unconscious”. Once the “family romance” has been respected, it is time to make headway into the trials & tribulations of the individual soul... it can't learn anything if it is weighed down by too much baggage. The cleaner the '7 slate', the better.

THE SUN HAS DIAMETRIC OBJECTIVITY, SO WHAT ABOUT PLUTO?

Freud lived his life with Pluto transiting (i) out of Taurus, (ii) through Gemini and (iii) into Cancer i.e. the signs of springtime and childhood. No wonder, then, that he wasn't able to grasp the teleological 'partner' of '8 thermodynamics'. A great deal of Jung's teleological insight would arrive when Pluto was transiting (iv) Leo and (v) the earlier degrees of Virgo. Freud could only condemn '(10-11)-12 religion' but Jung was able to explain how '(4)-5-6-7-8-9 spirituality' can supercede '(10-11)-12 religion' via the process he would dub “individuation” (and via the process that FA would call “diametric objectivity”)... a process that is largely “unconscious” in the 1st half of life but, for those who would be punished by (what Jung called) “false unconsciousness”, it is a process that needs to become “conscious” in the 2nd half of life.

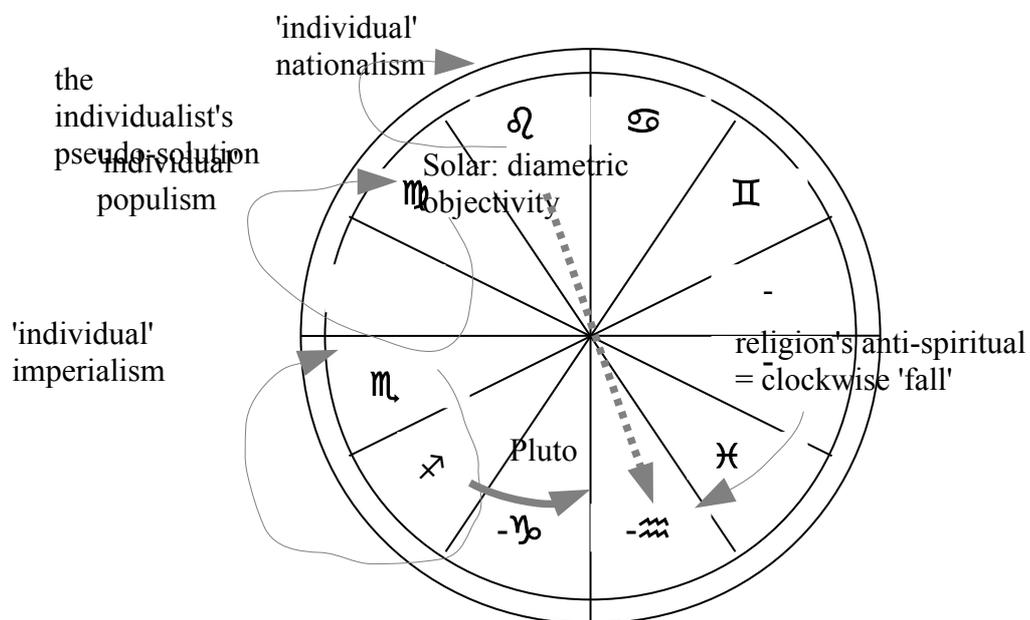
For the 21st psychological astrologer, however, the question remains: now that Pluto is once more stirring up '(10-11)-12-(1-2-3) religion', to what extent do we need to “integrate” left-hemispheric-religion & right-hemispheric-spirituality? To answer, let's begin with a mandala...



Although few astrologers would see '10 Capricorn' & '11 Aquarius' as having much to do with religion, the fact that '10' & '11' are linked to the collective (the fact that '10' is defended against the '11+12 collective' doesn't mean that '10' is without a link to the collective) allows us to see their religious dimension i.e. the '11-back-to-10' nation-state has to form a relationship to a '9-(10) church' etc. etc.

Nonetheless, the FA-er would also argue that, if churches were able to restrict themselves to doing nothing more than guiding their '(11)-12 collectives' to reach the juncture at which the individual can build his/her 'inner church' – the anti-clockwise 'rise' from Cancer into Leo – then '10' should be the recipient of a kind of 'honorary' right-hemispheric status. However, as anyone who has spent 15 minutes studying the 2nd millennium can tell you, the churches preferred to draw their flocks back up into permanent dependence... a process that has led to the 'babylonizing' (clockwising) of the '12 religions' (for one recent movie example, see Rupert Wainright's "Stigmata") and to a continuum of outrageous state-church alliance e.g. the Nazis & the Catholic Church. This, in our view, is why Pluto in Capricorn has 'carried over' the problems that were being highlighted when Pluto was in Sagittarius. In turn...

Given Capricorn's links to gravity (Sagittarius links to antigravity), we could 'flip' the zodiac to illustrate how a "regressive" church can draw its flock back down into the 'grave' of dependence; like so...



... and the links of '8' to "black holes" only increases this sense of gravity and

our “rock bottom” situation that leads us to rotate the zodiac 150°. The upside of this rotation is that it inverts W.B. Yeats' “Second Coming” image, “a head of a man, and a body of a lion” i.e. here, Leo is located in a 'head' place that can counteract gravity (the only place where electromagnetic light becomes a victim of gravity is in a “black hole”). In turn, we can imagine Pluto's (2023) entry into Aquarius as symbolizing the beginning of an era when spirituality and religion could (begin to) be “integrated”.

Any taking of this opportunity, however, requires (if not the collective, then at least) the individual to understand “regression”... but, of course, this can't happen in a world that is run by “regressors”: churches, autocracies, democracies etc. can only outlaw the 2% who are able to point out that “regression” is the psychodynamic that prevents “repression” from being superceded by “sublimation”. Because psychology also benefits from collective “regression” (i.e. more people to treat makes psychology feel 'needed') it too is sucked into the mire. From the Freudastrological point of view, Homo sapiens looks as if it can be nothing more than an object lesson for aliens.

At this point, some astrologers will point out that, in the constellational sense, Pluto in Capricorn is Pluto in Sagittarius and, therefore, Mankind won't be crashing into rock bottom of Pluto in Aquarius for a couple more decades yet. For FA-ers, this shift to constellational astrology – an astrology that is itself “regressive” – constitutes a clutch at straws.... but, in any case, we deem it worth addressing. We will do this in our “Conclusion” that follows our final section of “4 Corners”, “Vol.5: Pt.VI”.

(Vol.5) PART VI: THE META-EGO III – 'transformational Venus'

From EROTIC SADISM to EROTIC MASOCHISM

In the 'spiritual' (as opposed to the 'religious') sense, we have been composing this present run of essays keeping close to the Cathars' view that the earthy-material world is best avoided, not the least because human motivation is necessarily deluded. The more the individual wants to “help mankind”, the more we can assume that s/he wants, albeit unconsciously, to “help him/herself”. This isn't what the Delphic Oracle wants us to do... “knowing oneself” is decidedly different to “helping oneself”.

In M. Night Shyamalan's “The 6th Sense”, mankind-helper “Malcom Crowe” (Bruce Willis) fails to help one particular individual. Because this realization is made in concert with a death–re/birth circumstance, an astrologer would assume that he is 'in' his 8th house (after all, he is about to make love to his wife). Then, “next fall” (i.e. 9th house-ish November), he unconsciously decides to 're-incarnate' in the attempt to atone for his sin of being 'too 11/12 collective' and, so, he decides to treat the anguish of one 9yr old (i.e. “latent phase”) boy. The trouble is, however, that Malcom doesn't become “conscious” by his decision and, so, he doesn't achieve atonement in the way that he had anticipated. M. Night's shaggy dog joke is that Malcom doesn't see other ghosts because, mired in “projection”, he only sees what he wants to see.

If, dear reader, you don't like ghost stories and/or shaggy dog jokes (I have to admit I like the former much more than the latter), you can still take this story to be

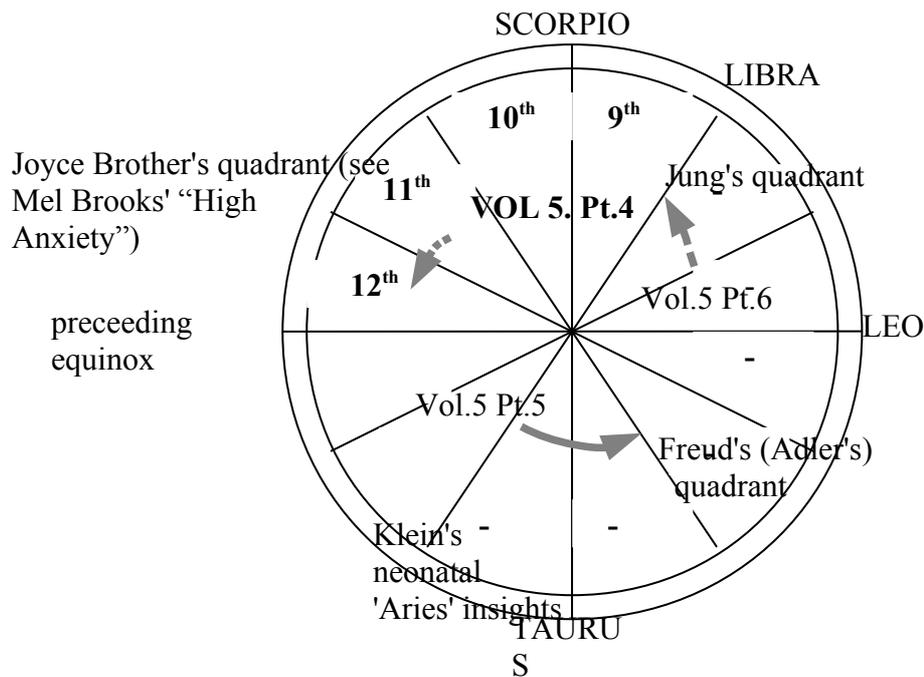
a metaphor for narcissism... the narcissistic character declares, “anyone who doesn't view the world the way that I view it is wrong”. Some narcissists can mimic '4-5-6-7-8-9 eros' for a while but father-time's clock eventually gets the upper hand.

OK, so what if Malcom had access to Freudastrological counsel on the fateful night? Answer: he would have been urged to toss his collective achievements into the fire (this may have been enough for the bullet to miss the artery) because, as he finds out through “Cole” (Haley Joel Osment), you can only help ghosts one at a time. Any kind of collective-treatment can only ever be palliative. The hero “transforms” when he overcomes himself... as Jung said it, “thank God I'm not a Jungian”. In this sense, and in line with the Hindu idea of leaving a corner of one's house un-built, we should end FA's “Four Corners of the Cosmos” here and encourage our readers to '5 create' their own (respective) '5-6-7-8 transformation(s)'. Yet...

As, dear reader, you can see by scrolling down, we haven't taken notice of our own advice. All we can do now is advise you, dear reader, not to read it. If you have a strong developmental foothold up into your 5th house (i.e. you have “sublimated” the greater part of your “family romance”), you won't need our advice... you won't need to know that our advice exists. If, however, Venus transits your '5-6-7-8' sequence (it does so every year) and your “family romance” retains a 'ghostly' presence as it does so, you might might read what follows and lament that M. Night has yet to make the “genital phase” sequel to “The 6th Sense” i.e. “The 6th house” (see our 'Ch.118').

* * * * *

In our introduction to 'Vol.5:Pt.V', we looked at the astrological Ages through the lens of 'encroachment' e.g. 'tropical Aries', over the recent 2,000yrs, 'encroached' its way through 'constellational Taurus' + over the next 2,000yrs, 'tropical Aries' will 'encroach' its way into 'constellational Gemini'. To what extent, however, is it a good idea to yelp “good riddance” to the “Age of Pisces-(Taurus)”? The Freudastrological answer: not really; if we go back to Gret Baumann-Jung's 'Vol.5:Pt.IV' “horoscope” (tropical-constellational zodiac interaction, actually) for the “Ages”, the logic behind our answer becomes clear...



... in other words, if we stick with the familiar idea that upcoming “Age” will be the “Age of Aquarius”, we notice that Taurus is on the I.C.... and, when we realize (i) the key role the I.C. plays in laying foundations of right hemispheric 'spirituality', and (ii) that Libra straddles the cusp of the 9th house, we realize that the Venus-ruled signs, Taurus & Libra 'book-end' the upcoming “Age's” 'spiritual rise'.

Now, in 'Vol.5.Pt.IV''s introduction, we pointed out that Scorpio has symbolic links to the “prima materia” of our “New Age” but, in other junctures in FA's “Four Corners...”, we also noted that the 10th archetype has a “use by” date that can arrive as 'early' as '4'. The reason for the “use by” date is that '5' & '6' are better equipped (than '10') to deal creatively with '11' & '12' i.e. '10's fearful attitude to '11-12-(1)' is justifiable during its own winter-(early spring) season but it gets in the way when the individual (collective?) has generated enough “centroversion” to deal creatively with Descartes' 'further-inner' (outside) world.

Now, recalling (i) that Freud's natal Venus & Sun were placed, respectively, in Aries & Taurus (Melanie Klein's natal Sun was in Aries) and that Jung's natal Venus & Sun were placed, respectively, in Cancer & Leo & (ii) that Freud's Sun progressed from Taurus to Leo over his 83yrs of life, we notice, depending on our mood, either a 'confounding overlap' or a sense of 'spiritual continuity'. (C.G.'s progressed Sun had stopped short of collectivist '9-10-11-12' pop-“High Anxiety” psychology). And, so, as we enter the final part of the final volume of “Four Corners of the Cosmos”, we have to inquire: to what extent can we now ditch Freud and 'go Jungian'? Answer: only to a limited extent as follows...

Chapter 117 – THE '7-5 INTERACTION'

♀ REFLECTIONS: Pt.9 – '5' & THE NOT QUITE ETERNAL CENTRE

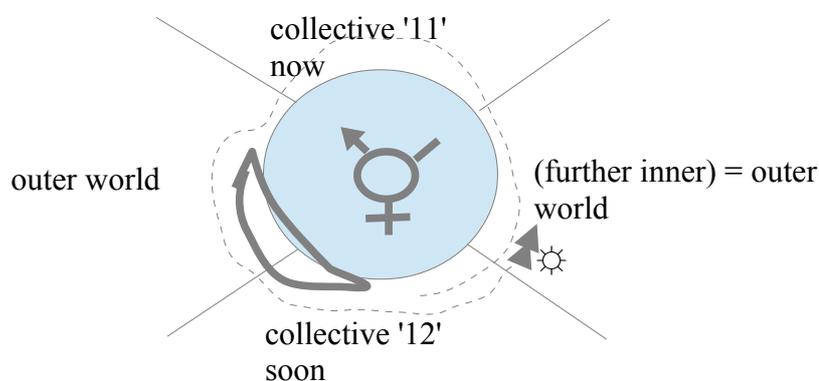
Before we discuss specific '7-5 interactions', such as Libra straddling the cusp of the 5th house, let's '♀ reflect', in a more general way, upon the 5th archetype and its capacity to underpin '6-7-8 development' via its fiery “quintessence”...

From the traditionalist astrological perspective, '5' links to personal meaning, creative self-expression, joy and childhood. Given that the ruler of '5 Leo' is the Sun, the traditionalists have no reason to argue with the psychologists when the latter add 'centred-ness' to this list of links. In fact, 'centred-ness' is the centre (har, har) out of which the traditional astrologers' list is compiled. Despite this, astronomers are keen to remind us that our Sun isn't at the centre of the Milky Way (an '8 black hole' is at the centre), so we can't get carried away with this keyword. If '10 Saturn' has a “use by” date (scroll back to 'Vol.5:Pt.VI – Intro'), then something similar can be applied to the '5 Sun'... although it doesn't phase-in/out like the Moon, it disappears at night and, above the arctic circle, in winter. Also, 5,000,000,000±yrs hence, it will 'die'. Not quite ephemeral... but not quite permanent either. Below the arctic circle, at least, '5' is always promising to be “born again”.

From the mythological/theological perspective, '5' is the synthesiser of God &

man i.e. Christ is the “God-man”... in order to re-balance the imbalance of being too much (immortal) “God” during h/His '10–11–12' collective 'gestation', h/He submits to becoming the (mortal) “man” so that, in turn, h/He can enter the '4 hell' of 'stuck-ness' in the '4 family romance' and deliver mortals into their '5 joy'. In mid-summer, the '5 Sun' succeeds in returning to its '5 Leo' home=destiny i.e. Christ 'draws' those who are 'stuck' inside their (psychological) a-ogamy endogamy forward... in order to 'rise' into their exogamy (even if h/He might not have!... see below). In other words...

From the biologist's/evolutionist's perspective, '5' links to “mating” (thus, the traditionalists' link “romance”). The trouble, of course, is that '5' (re)-introduces the phenomenon that isn't introducible in 19thC-20thC-21stC-biology/evolution... “teleos”. This trouble is likely behind Freud's view that the 5th developmental phase should be called “latent” rather than “creative”. Those who have 'risen' from their (respective) '4's gain the spiritual insight to see that “reductionists” (e.g. scientists) are those who have yet to grow down-out of their (respective) narcissism(s). Schematically...



... the

individual's cyclic entry into '5' indicates his/her capacity to expand on 2–sided (even 3–sided) epistemologies. Meanwhile, sensing-thinking evolutionists are insisting that feeling & intuition don't exist or, if they do, they have no value. Anyone who has 'felt' 'intuition-less-ness' (i.e. purpose-less-ness) will attest to the value of the intuition. One 'complaint' that strict “reductionists” would raise here is: why stop at 4 epistemological corners? Answer: yes, if asexual-mitotic reproduction 'reached' '5', we could keep adding to our list of functions in a linear way... but sexuality brings up the phenomena of a cycle i.e. prior to '5', '1-integration' could only be reached with a “(4-3-2...) regression” but, with '5', '1-integration' can now be reached by continuing on. As Jung would explain it: '2 sensing' tells us that a thing exists; '3 thinking' tells us what it is; '4 feeling' brings us to the thing's value; '5 intuition' tells us where-to it is headed... back around to '1' (via '8/9'). Hence, dear reader, in our schema, we have 'contained' the linear arrow of Mars within the circle (cycle) of the Sun.

(Those who take an interest in number systems could say that epistemology is quaternial – '1-2-3-10-11-12-13-20-21...' – as opposed to, say, Babylonian sexasimal – '1-2-3-4-5-10-11-12-13-14-15-20-21...' – or our decimal – '1-2-3-4-5-6-7-8-9-10-11...').

Also depicted in our schema is the capacity of '5' to be circumspect about '11' 'now'. The reason that '5' doesn't have circumspection about '12' 'now' is (at least in FA's view) the gender difference i.e. it isn't until '6' that one gets the 'diametric 180°

view of '12' that, as longstanding readers know, symbolizes full 'objectivity' (the 150° so-called “minor” aspect – the quincunx – deserves some respect). In other words, '5' is capable of 'diametric 180°' full 'objectivity' of '11' but it needs to 'wait' to see what '6' has to say about '12' because '11' & '12' form a masculine-feminine pair. If it does so, '5' can 'now' prospect into the next epistemology: '6' tells us that “mating” exists; '7' tells us what “mating” 'is'; '8' tells us about “mating”'s value; '9' tells us where-to “mating” is headed (through “running”, back to “hunting”). Or...

Christ, of course, was no “mate”... the Gospels, of themselves, inherit the idea that mortals are better off mating other mortals (not g/Gods) i.e. the Gospels make it clear that Mary Magdalene's 'role' in Christianity was to witness the Resurrection of Christ... many of MM's other associations (e.g. redemption from prostitution) would not be made until 6thC Pope, Gregory the Great, thought it a good idea to tidy up the disparate Gospel references to “Mary”. The most consequential rebellion against the Pope's tidying up job was enacted by the Cathars... some of whom thought of MM as the wife of Christ. Part of the reason that we dub ourselves “fake Cathars” is that we aren't against “b/Bachelor Christ”. Having Resurrected into '5', h/His m/Mastery of sexual “sublimation” was so complete that h/He didn't need to learn any new lessons in '6-7-8-9'. In turn, h/He would transcend the Eastern religious viewpoint that talks about going round-and-round (the zodiac-horoscope) until personal and/or collective karma has been resolved.

Because (i) we Freudastrologers are as interested in Freud as we are in Christ and, (ii) sexual development is the epi-centre of Freud's subterranean psychology, we don't aspire to be “perfect (bachelor) Cathars”. In fact, if we did so aspire, we would assume until otherwise that we had succumbed to the “inflation” that is the result of “repression” leading to “compensation”. The consolation (not “consolamentum”) of “fake Catharism” is that at least we are not “fake sublimators”. In our view, most of us need to '6 work' on other types of “sublimation” over more than one lifetime; but, before we take these '6 ideas' further, let's (re)-consider...

LIBRA on the 5TH HOUSE CUSP

At the head of this chapter, we put forward the traditionalists' list of symbolic links for '5'. Some readers, no doubt, would have noticed that “romance” was left off the list. We did this because, for Freudians, the word “romance” (of course, the word “family” is usually attached) has stronger links to '4'. In other words, for FA-ers, the word “romance” needs a qualification i.e. '4' links to “family-of-origin romance”; '5' links to “family-of-destination romance”. Given that Libra has links to exogamy and marriage, we might guess that the individual who has Libra on the cusp of his/her 5th house will have no trouble understanding our qualification. Yet, to what extent is our guess supportable when the individual's left hemispheric “narcissistic wound” is still bleeding and/or s/he is mired inside his/her “paranoid-schizoid position”?

We FA-ers aren't frightened of bold statements. For example, we have drawn on the post-9/11 statistic that revealed “98% of a 1st world population has no qualms with 'an eye for an eye'” to state that somewhere close to 98% of the world has yet to get beyond its (narcissistic) gestation-infancy. In turn, Christ's urging to

“come ye as little children” is not about drawing oneself back from one's place in the adult world to one's childhood... rather, it is Christ's urge to continue to grow from one's state of “developmental arrest” inside '10-11-12-gestation/1-2-3-(4) infancy' forward to one's '5 childhood' (by a factor of 98%). Just as the word “romance” needs a qualification, so does the word “child” need a qualification i.e. if a 6yr old is unable process his/her emotions creatively, we have no grounds to call him a “(centroverted) child” (at best, s/he would be an “(extraverted) infant”).

So, although one might expect FA to wax lyrical when “centroverted” Libra is found on the “centroverted” 5th house cusp, we remind our readers that Libra on the 5th house cusp tells us that “extraverted” Aries will be on the “introverted” 11th house cusp... and, given the statistic noted in the prior paragraph, it is wiser to assume that this version of '5-7' is more '1-11' (\pm '3-1' if, say, the individual has Gemini on his/her ascendant). The question then becomes one of whether the year-in-year-out transit of the Sun & Venus over the individual's 11th house cusp (\pm his/her ascendant) instils an interest in the '5-(6)-7' ego. If s/he mouths collectivistic platitudes (e.g. Homo sapiens is a species that is progressing to a Brave New World, optimism is not recommended.

Indeed, this is the point where your local FA-er could prefer, if such a thing as 'preference' were possible, to encounter horoscopes with Libra on the 11th house cusp because, if the individual is operating out of his/her left hemisphere, the world would be better off under the sway of a Libran-centroverted tendency rather than an Aries -extraverted tendency. In other words, if the individual's horoscope isn't very 'zodiac horoscope phase shifted', (e.g. Libra on the 5th house cusp), an FA-er would hope, for the sake of the '7 world', that this individual can reach into his/her 2nd quadrant and, from there, counsel him/herself against “regression”.

One fruitful path to self-counsel is the withdrawal of one's “projections” onto children i.e. a desire to have a flesh & blood child may be more about the desire than about the child... the Buddha would recommend that, before one has a flesh & blood child, s/he first discovers the '5 inner child'. This activity is part of the “sublimation” of sexual desire... sex, of course, produces fetuses & infants but, if one's sexuality has not been differentiated out of feeding, sex won't produce children. In other words, if a baby is born of sexually undifferentiated parents, the Freudian's best case scenario would be the parents 'following' (instead of 'leading') the child into their (respective) 2nd quadrants. If the individual with Libra on his/her 5th house talks about wanting a child who has a refined aesthetic taste and a balanced mind, the Freudastrologer can join up with the Buddha and encourage these qualities being first established within. As a result, the child who subsequently appears can make his/her way into his/her 5th house without being burdened by parental expectations (the child, of course, is likely to have a different sign on his/her 5th house cusp).

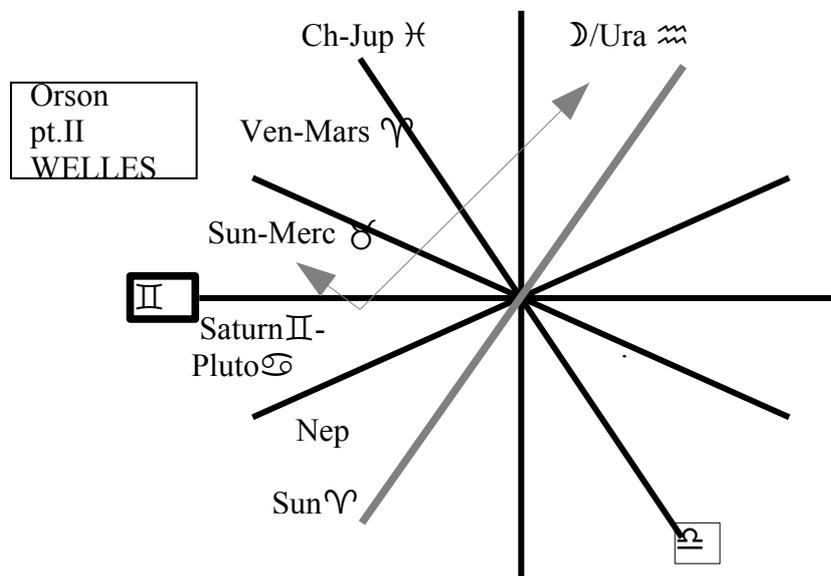
This leads us to a question that has now been lurking about FA for a couple of years: noting that the analysand “projects” his/her descendant (and, somewhat more quietly, his/her vertical axis) onto his/her analyst, might the analysand also “project” his/her 5th house cusp onto his/her analyst? Answer: because the analysand is usually “identified” with the parental archetypes, yes. Indeed, if the analyst is more Jungian than Freudian, we would 'double up' our yes insofar as the Jungian interpretation of the analysand's dream life seems to be more “creative”

and, therefore, the analysand may perceive his/her analyst with the same eye that s/he perceives a “creative” child. Ironically, however, Jung wound up taking the view that it was Freud who was more “creative” i.e. Jung thought that Freud's “dream censor” was Freud's invention and there was no need to take dreams as “condensations” of contrary-inadmissible ideas such as incest and patricide. For Jung, dreams made more sense as plain confessions. This led to Jung being more egalitarian with his analysand... and, so, you won't need to be Einstein to work out that individuals who have Libra on the 5th house cusp will be equally attracted to Freudians and Jungians... with a slight tilt toward Jung.

Now, does this mean that the Freudastrologer should (as was noted at the end of the introduction to this 'Vol.5:Pt.VI') “ditch Freud & 'go Jungian'” when Libra is on the 5th house cusp? Our answer: not quite... Jungian analysis is more about (what Jung dubbed) the “dialectic” than it is about “creativity” i.e. the “creative” child can be inspiring but, then again, the troubled individual may only feel envy in the face of his/her analyst's “creativity”... not the easiest emotion to process, at the best of times. By contrast, the “dialectic” admits to the “synchronicity” of the analysand's decision i.e. because this particular analysand has reclined on that particular analyst's couch, the analyst needs to admit that both have a share in the same problem... the essential difference between the two being that (even a modestly creative) analyst has a better grip on the shared problem than does his/her analysand... if not, then they should be changing places! In Freudastrological words, the “dialectic” has more to do with the 7th & 8th houses than it does the 5th (this 'C.117') & 6th (see 'Ch.118') houses.

At this point, the individual with Libra on the cusp of his/her 5th house is sure to point out that there is a 'balancing-point' between the “dialectic” and “creativity” and, because we are astrologers as much as Freudians, we are happy to concede that, in his/her particular case, therapy could well veer off in a “creative” direction for the good of both analysand and analyst. So, here we are again, discussing the problem of whether any kind of therapy has meaning when a growing soul has gained a foothold on the rungs of the right hemisphere. Whatever that case, we all have an opportunity to think about this problem when, irrespective of what sign happens to be qualifying our (respective) 5th house(s), Venus makes its once/year transit over it. It's a problem that would have been important to “creative” individuals such as...

EXAMPLE 117A



Although Orson routinely makes the “top 10 movie directors of all time” lists, we can still wonder whether he was a movie director... rather, was he a stage director who had mistakenly wandered away from where his “creativity” was most at home?

In our mini-essay on Roman Polanski, we raised the philosophical question of whether artistic expression could also be (self)-therapeutic i.e. would Roman's desire for under-aged women have been worse if he had not been given the chance to direct movies? Our answer: the psyche is 'too individual' to know... but the question is well worth asking even if there is no answer. And, so, with our attention now shifting over to Orson Welles, we can ask: did direction help or hinder Orson's “(left hemispheric) narcissistic personality disorder”?

One of the key 'wellsprings' of his disorder was the death of his mother at age 8yrs... a wellspring that he seems to have drawing from when “Charles Foster Kane” was separated from (his snowboard, his father &) his mother in “Citizen Kane”. It is expected, dear reader, that you won't need us to point out that Saturn rolled through Orson's lower hemisphere throughout his infancy and would roll into his 5th house at the age of 8yrs. When Citizen Kane is brought to his inheritance, he chooses to focus on the newspaper business because “it will be fun” i.e. a chance to 'heal' his 5th house that had been frustrated by Saturn's karmic 'peripheralization'. It is, of course, easy to assume that Orson saw the 'gift' of total artistic control, absolutely unprecedented in Hollywood up until that time, with his first movie was also an offer to “have fun”.

Citizen Kane turned out to be “too much (poke) fun”, however i.e. it wouldn't be lionized by movie buffs for over 15yrs (i.e. its re-release in the late 1950's) because William Randolph Hearst had the power to minimize its 1941 release. Orson's follow up, “The Magnificent Ambersons”, is, in one sense, a “Citizen Kane Pt.II” because it tells of what might have happened to Kane's son had he survived the car-accident in which he was killed i.e. “George Amberson-errr-Minafer” (as Anne Baxter's “Lucy” Freudian slips in the brilliant party scene), another mama's boy who is the recipient of a large inheritance (or, so it would seem), winds up severely injured by that which he hates the most... patriarchal industrial “progress”. Unlike Kane, however, George (Tim Holt), winding up penniless, is the recipient of forgiveness from his patriarchal, car-manufacturing “(hidden?) enemy”, “Eugene Morgan” (Joseph Cotton). In other words, “The Magnificent Ambersons” reflects the transit of Saturn through Orson's 12th house insofar as George is a victim of the Amberson “family curse” i.e. George's mother couldn't follow her (individual) feelings into marrying “Eugene” because her '12 culture' was forcing her to snub her nose at Eugene's clownish-ness. It seems that Orson was also poking fun at

Hearst... if Hearst could have been hero-enough to lose his power & wealth, he might have avoided dying unforgiven like Kane.

As all film-buffs know, of course, it was Orson who wound up losing power & wealth... "The Magnificent Ambersons" would be taken out of his hands for the final cut and his third effort, "Journey Into Fear" (1943), would be taken out of his hands in mid-production (the director credit going to Norman Foster). Although Orson did have some (financial) success with his fourth effort, "The Stranger", it would only be a lacuna in an otherwise un-stellar career... his attempts to heal his "identification to mother" would spiral out of control, if they hadn't already, with his marriage to Rita Hayworth, the star of his fifth effort, "The Lady from Shanghai", (Saturn bottoming out through his I.C.).

If, dear reader, you object to our use of "narcissistic personality disorder" for Orson, you may think again when you discover that he determined himself to marry Rita after seeing her on the big screen... just like (Citizen) Kane and his character in "The Lady from Shanghai" ("Michael"), Orson couldn't care less about Rita's inner life or about what kind of husband would be best for her. It is no surprise, then, that the critics would reject "The Lady..." because, despite an undeniably brilliant finale, the inner lives (i.e. the motivations) of the characters made little sense. The reason a Freudastrologer would like this film, however, is that it re-asks the conundrum: why isn't Gemini symbolized by triplets (♊ is, after all, the 3rd sign)? The degree to which the failure of his films were a part of his failure to relate is reflected in his decision to compete with brother Olivier and bring "Othello" to the screen (Saturn returning to onward to the position it was when he was 8yrs old... his 5th house cusp).

If, dear reader, you are a high-brow kind of film-buff, you won't like our view that Orson's "last chance Hollywood gas" (Saturn-up-over-descendant) film, "Touch of Evil" (1958), is the equal of "Citizen Kane", but you have to admit that it is better than "Kane" in respect of its moral 'reflection' i.e. from Sagittarius 'back' to Gemini on the ascendant. The hero, "Vargas" (Charlton Heston), a detective who is happy to struggle with the inherent difficulties of police procedures in a non-police state, finds himself struggling with his "shadow", "Quinlan" (Orson Welles), who has no interest in struggling at all... Quinlan uses "intuition" to solve his cases, so he can get back to eating his candy bars A.S.A.P.. The irony of Quinlan is that his intuition has been too successful, just as Orson himself had, arguably, been 'too successful' in the first flush of his stage-radio career. As the Shakespearean "Vargas" would have whispered into Orson's (1947) intuitional aspiring ear, "but 'tis strange; oftentimes, to win us to our harm, the instruments of darkness tell us truths, win us with honest trifles, to betray us in deepest consequence". No wonder Orson took a bit part in "Catch 22".

VENUS IN LEO

If one could choose, which of the following two would get the nod: '5-5 Sun in Leo' or '7-5 Venus in Leo'? Our answer: because Venus has the chance of bringing in a measure of objective 'air' to an otherwise subjective, if sunny, archetype, we would go for '7-5 Venus in Leo'! In other words, it may be a little better to see the beauty in a self-mythologizing, Apollonian sense of heroic royalty than to 'ride' the 'chariot' of a self-mythologizing, Apollonian sense of heroic royalty. Sun in Leo

people do have a capacity to see that myth of Icarus is important to psychology... but, it is altogether a new question as to whether they can see how the myth applies to them. Meanwhile...

Longstanding readers are aware that we make a rough & ready symbolic link between the four elements and the four constituents of the horoscope: the houses are earthy; the planets are fiery; the signs are airy; the aspects are watery. And, because Freud had a water-ascendant/earth-Sun and Jung had an air-ascendant/fire-Sun, we have tended toward Freud when discussing the house cusp & we have tended toward Jung when discussing the sign. Moreover, when we note that Jung took more interest in phylogeny (i.e. the zodiac) than Freud, we have another reason to make our rough & ready symbolic alignment... an alignment that become more overt now as we point out that Jung's natal Venus in Cancer had, by the end of his life, "progressed" all the way to Libra. When this fact is registered, it is, in turn, realizable that...

Over a quarter century of his early life (1885-1910/10yrs-35yrs), Jung's Venus "progressed" through Leo. This was a time when he determined to study medicine & move into psychiatry and treat the often psychotic inpatients at the Burgholzli clinic. Although we can't symbolically link his early career only to this "progression", Jung repeatedly made the point, in his "Memories Dreams & Reflections", that he was the only doctor at the clinic who took an interest in the human story behind the patients' apparently meaningless actions and fantasies. So far as he could see, the Burgholzli's senior doctors only cared to impress each other with their diagnoses and (often poor) prognoses... as if they were exonerating themselves for their lazy attitude to the inner lives of the mentally unstable. Perhaps, like me, these senior doctors' horoscopes had natal Venus in Capricorn, Aquarius and/or Pisces i.e. they didn't feel centred-enough to successfully expose themselves to the madness around them.

The most remarkable case that Jung writes about from this phase was that of a catatonic young woman. Jung reports that he had to draw on all of his temperance, but, eventually, she began to invite him into her psychological state i.e. she had taken up residence on the Moon, whereupon she determined to heroically tackle a vampire that was holding the Moon-women and Moon-children hostage. To enact this, she sat on a tower in order to make herself into vampire-bait and, eventually, the feathered, flying monster swooped down and held her in a vice grip. Although she had a chance to wield her knife, she was so wonder struck by the vampire's beauty (hidden behind his feathers) that she didn't take it. Although Jung would only begin to read through his mythology textbooks toward the end of his tenure at the Burgholzli, we can guess that, when he finally encountered the myths of Persephone and Hades & Psyche and Eros, he would have seen wherefrom this woman had drawn her fantasy.

Meanwhile, back at the Psyche & Eros ranch, Psyche has successfully crossed over into the under-world of her "artificial unconsciousness"... then again, maybe we need to give Psyche more credit because, as she rides Venus' transit through Leo, she remembers the advice that she should avoid the characters that she encounters, such as "Ocnus, the ditherer". For Marie-Louise von Franz, Ocnus symbolizes the trouble that arises when intellect comes up against another intellect i.e. for every

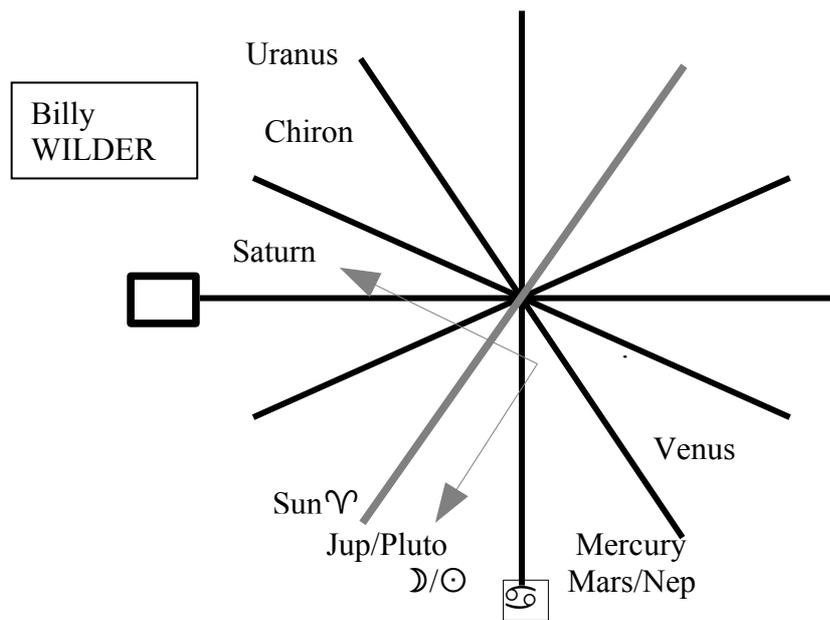
intellectual argument, there is always an equal & opposite intellectual argument. This is why we are told that Ocnus can do nothing but aimlessly wind and unwinding two strands of rope. Although this appears as if it is pointing to Geminian 'everything-is-relative' or Libran 'fence-sitting', it would be more consistent to see this as an attempt to achieve Aquarian 'perfection' i.e. Ocnus is unwinding his double helices because he is not yet satisfied with the double helices that he has been winding (a prototypical eugenicist). The reason that we see this as “consistent” is because, when Psyche was riding Venus through the zodiac's left hemisphere, it made sense for the zodiac's right hemisphere to operate as a 'beacon'; but, now, having made it into the zodiac's right hemisphere, there is no reason for her to, as it were, look back over her shoulder. Like Jung in the early part of his life, Psyche is circling the centre of her imagination and has no need to gaze upon it from a theorizing distance.

Getting back to Jung's horoscope, there may be a number of readers who will want to downplay “progressed” Venus and make a claim that “progressed” Mercury had more to do with the 6th house “service” that he was providing in those years that he was at the Burgholzli. Agreed, there is something in this claim but we FA-ers stick with Venus because it is more likely to sustain an ongoing balanced relationship than mutable Mercury... indeed, Mercury may have had much more to do with (potential) analysands that Jung 'moved along' e.g. after a “normal” middle aged man divulged a dream to Jung that pointed to his latent psychosis (i.e. “normality” was, in essence, a carefully constructed “compensation”), he managed to talk him out of his intention to journey into his “depths”. Whether he achieved this with Mercury or Venus, Jung knew that the journey into the deeper (or, indeed, higher) strata of the transpersonal realms carries the pre-requisite of a strong 'centre', not the pretence of one.

A \$64,000Q now ensues: how multi-elemental does this 'centre' need to be?
A: for FA-ers, it needs to be four-cornered i.e. just because someone can be said to have a strong 'centre' courtesy of, say, a natal Venus in Leo (horoscopically situated in the lower and/or right hemisphere/s), we would still say that it only covers the masculine thinking & intuitive functions... without the additional 'centring' that avails courtesy of the feminine sensing & feeling functions, we can't be satisfied. We make this claim because, as noted in the first section of this chapter, the only arcs of zodiac that allow us to fully understand uncentred Pisces (Aquarius is eccentric) are Virgo & Scorpio. Indeed, grabbing a bit of 'centre' from Venus in Leo and using it for “confidence” as one embarks on a “regression”, through '4-3-2-1', back up to '12' (i.e. Virgo-Scorpio is excluded) leads the individual into hypocrisy & moral incongruity. This, of course, has been the core of our ongoing criticism of Jung i.e. I have read through almost all of his opus and I have yet to find any reference to the duality in the cycle – clockwise and anti-clockwise – other than what occurs in some of the dreams of his analysands.

Those who have yet to anti-clockwise their way down-out of their (respective) 4th quadrants are, by and large, a pretty forgivable characters. They tend also to be, by and large, forgettable characters. The characters that tend to be remembered are the “regressors”. One director-screenwriter who stoked our collective memory is...

EXAMPLE 117B



Over the course of “4 Corners..” we have, yes, favoured Freud over Jung, but we have not looked to replace one with the other (as Freud & Jung themselves would have). In this spirit of integration, we have recommended readers to bounce between their respective points of view e.g. after going over Freud's “Introductory Lectures I & II”, we suggested to our readers that they would do well to read Erich Neumann's (a harsh Freud critic), “The Origin & History of Consciousness” and, while doing so, wonder why he was so keen on mutual exclusivity. Maybe Neumann could have been more “integrative” if, in 1944, he had seen Billy Wilder's (Raymond Chandler's) film noir, “Double Indemnity”, a story about an insurance salesman, “Walter Neff” (Fred McMurray), who is trying to deal with two father figures: (i) the husband of “Phyllis Dietrichson” (Barbara Stanwyck), Walter's patricidal object & (ii) Walter's senior at his insurance business, “Keyes” (Edward G. Robinson), a father figure whom Walter “loves” but, of course, by rejecting Keys' encouragements to “identify” with him (i.e. copy his career & his trustlessness of women), he soon needs to suppress unconscious desires to bump him off... all the more subconscious reason to kill off '(i)'.

At the beginning of the film, we watch Walter slump into his workplace in the early hours of the morning, wherein he confesses his sins into a dictaphone, meant to be heard by Keyes after the bullet in his chest has reached its purpose. For Jungians. Walter's workplace is interesting insofar as it invokes the “mandala” (a symmetrical figure, often rectangular, that symbolizes the “centre” that has the added capacity to organize the archetypes that swim & blow through the “numinous” realm). Jungians know that the “anima” is the “inner guide” of the hero as he makes his way from the disorganized “periphery” to the “centre”. A significant part of the hero's challenge is to realize his “anima” as an inner figure. If she isn't so recognized (i.e. she is realized only in “projected” form... as Walter has done), the hero morphs into the

anti-hero... but this doesn't mean that he won't reach his "centre". It only means that it will cost him dearly to reach it. It was in Walter's workplace that, earlier on, we heard Keyes' wise overview, "it (the ruse) is beginning to come apart at the seams already; murder is never perfect, always comes apart sooner or later; when two people are involved it is usually sooner; we know that the Dietrichson dame is in it... and there is somebody else; pretty soon, we'll know who that somebody else is... he'll show, he's got to show! sometime, somewhere; his emotions are all kicked up; whether it is love, or it is hate, it doesn't matter; they can't keep away from each other; they think that it is twice as safe because there are two of them; no, no it is not twice as safe... it is ten times twice as dangerous; they have committed a murder... and it is not like taking a trolley-ride together where they can get off at different stops... they're stuck with each other and they've got to ride all the way to the end of the line; and it is a one way trip... and the last stop is the cemetery" (par for the course for Edward G., he gets all this out in 15 seconds flat).

It is not insignificant that Walter tells his audience that he is 35yrs old i.e. he is on the cusp of the "midlife crisis". This isn't an easy time for anyone but, for a "puer aeterni" such as Walter, the spectre of getting old looms large... large enough, in fact, that a psychologist would assume an unconscious urge to suicide. In other words, the fratricidal and/or patricidal (and, as we see in the final scenes, matricidal) urges may be taking second place behind the suicidal urge i.e. Walter's conscious urges to bump off the family members could be all sourced to "compensations" against unconscious suicidal urges. Erich Neumann tries to 'kill off' Freud's theory of the "gorilla father" and 'birth' his theory of the "poisonous mother", but FA-ers can continue to wonder why he did not consider Jung's most loved epithet "tertium non datur". It is ever the job of the depth psychologist to keep searching for the "3rd thing". Very little of what Freud said is mutually exclusive of what Jung said.

Whatever the case may be regarding Freud, Jung and Neumann, we note that Billy had a natal Saturn in Pisces square to Pluto-Jupiter in Gemini. From where we stand, this could hardly be bettered as a symbolic pattern for a "puer aeternus" who is prepared to do anything to stay young, including self-sacrifice. And, in noting that Saturn would pass through Gemini during the making of this film, our confidence in our view is increased. The twist against the idea of Walter-as-"Cain" is his sacrificial counsel of Phyllis' conniving lover. Walter misses out on a chance to romance "Lola" (Jean Heather), Dietrichson's daughter, because, if look at all this through the '3-4-5 developmental lens', Saturn has yet to pass over and skip clear of Venus in Leo.

Most of Billy's better films feature the theme of the morality of sexual liaisons in the urban wasteland. 16yrs post-"Double Indemnity", Fred McMurray decided to hook up, once again, and play the sexual scoundrel of "The Apartment". Whereas, in "Double Indemnity", we get the feeling of characters who 'can't' help themselves, we get, in "The Apartment", a feeling of characters who 'won't' help themselves i.e. they are more morally reprehensible because they are less obsessed. In this spirit, this one plays out as a kind of "Double Indemnity Pt.II" i.e. Walter knew that he was no good but, if he had managed to avoid the bullet and, then, seeing the errors of his ways, he had also managed to "identify" with Keyes, he would eventually have discovered the distinction between 'can't' & 'won't' and, ironically, he may have

come to regret that his femme fatale was such a poor shot.

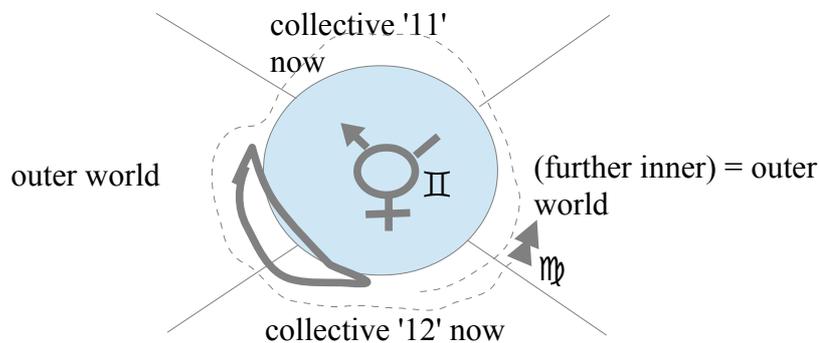
Chapter 118 – THE '7-6 INTERACTION'

♀ REFLECTIONS: Pt.10 – '6' & EARTHY SUBLIMATION

Before we discuss specific '7-6 interactions', such as Libra straddling the cusp of the 6th house, let's '♀-reflect', in more general way, upon the 6th archetype and the role it plays in telling us that “mating exists” i.e. prior to 'Ch.119's “what mating is” and 'Ch.120's “the value of mating” (we had covered “whereto mating is headed” in our earlier 'Ch.109').

From the 'traditional' astrological perspective, '6' has links to routines, work, service & health. Psychological astrologers go a step further and exchange health for psychosomatic function i.e. if the interface between the individual's soma and psyche is out of sorts, s/he is inflicted by “functional disease” (“organic disease” is a denizen of '8' into the left hemisphere). Freudastrologers go a step further again and look for (i) the 'source' of “functional disease” in pre-'6' archetypes, & (ii) the 'destination' of “functional disease” in '6'... Freud '(6) worked out' that most neurotic symptoms can be 'sourced' to the '10 superego's “repression” of the '4 id' (Freud went onto explain how the '1 oral', '2 anal' & '3 phallic' phase/s “drain” into the '4 Oedipal' phase). FA extends Freud's sequence to '12-1-2-3-4' i.e. the 'source' of Freud's “drain” into '4' is the neotenous action of '12'. Thus, we have (semi)-rounded out our overall picture of neurosis as a '12-1-2-3-(10-down/to)-4-5-6 phenomenon' e.g. if illness appears when a planet transits '6', the Freudastrologer assumes that the planet didn't make the most of its run through the lower hemisphere.

In the same way that a non-creative passage through '5' sets up '9 judgement' for re-incarnation into the left hemisphere (i.e. the individual is yet to 'hero-ine-ize'), so it is that illness sets up '9 judgement' (i.e. the individual is yet to 'organize' his/her sexual instincts). While passing through '6', however, the individual can still '6 work' on his/her “consciousness” of '12's role in it all by drawing on the '6's sib-archetype ('6' shares Mercury's rulership with '3'); in turn, s/he realizes the difference between “repression” (i.e. sex is so far 'down' in the “unconscious” that it is out of range of '6 work') and “supression=earthy-sublimation” (i.e. although it is still restrained, sex is now close enough to “consciousness”, '6 work' on sexulaity is possible); like so...



... whereas 2D Gemini can 'triangulate' each end of a line to determine which is left and which is right; 3D Virgo can 'conize' the 2D circle to determine which way is clockwise & which way is anticlockwise because circularity, per se, has established itself in Leo. By the time that the individual has returned to Gemini (by virtue of the circularity of the zodiac), s/he gets the chance to see that if, like Alice, s/he could step through the (circle) looking glass, s/he would see that clockwise is now anti-clockwise & anti-clockwise is now clockwise. They don't call the Mercurial archetypes "tricky" for nothing.

One of the tasks of '6', therefore, is the (if not refining, then) organizing of the instincts that are registered in ('12')-'2'... ("running") & "hunting/feeding" now need to be separated from "mating" so that they can be re-combined in a way that 'serves' genital union. (For example, fellatio & cunnilingus are not, of themselves, "perverse" but, if these undermine the desire for genital union, they become so). Because genital union brings about babies, we realize that "earthy sublimation" is a kind of opposite to "fiery sublimation" (i.e. the latter delivers transcendence at '9')... as, given the fact that, in Jung's system, earth & fire are "opposing" functions, should be the case. The most straightforwardly "sublimative" aspect of '6' is Virgo's straightforward links to virginity i.e. as the (teenage) individual organizes his/her instincts, s/he might benefit from refraining from sexual intercourse. This impulse is behind, as Freud would say, "discontented" civilization's desire to burn up (teenagers') '1-2-3-4 libido' by putting youths to '6 work' and discouraging '7 marriage' until at least 20-something.

I have to admit, dear reader, that I have always got a kick out of investigating the Academy Awards "hall of shame"... I obtained a DVD of each of the "Best Films" of each year and marvelled at the oversights. Take, for example, "Cimarron" getting 1931's "Best Film" and "City Lights" - one of the ten best films of all time - not even nominated! Nonetheless, these DVD's do have their hidden treasures... "Cimarron"'s DVD features a one-reeler, "Devil's Cabaret", that nicely illustrates the lack of circle in Western religion i.e. the Devil worries that too many souls are going straight up & not enough are coming straight down. Without having a spiral up/down, the Western civilizations place far too much pressure on their (respective) "discontented" citizens to reach Heaven in one incarnation (as it were, the linear jump from Gemini through Sagittarius... as recently exemplified by Pope Benedict). The "Devil's Cabaret" turns out to be a trick... the promise of sex becomes an eternity of virginity.

Eternal virginity, of course, is what ancient Greek goddess Demeter wants for her daughter, Persephone... but she is thwarted by the brute fact that organisms that are 'above' asexual organisms carry genes for death (i.e. the shortening of telomeres) because the evolution of a collective (of a species) is better '6 served' if sexual parents shuffle off before they begin to compete against their offspring... or, more accurately, before sexual parents begin to compete against their grand-offspring (Homo sapiens' neoteny ensures the longevity of parents). To return to the diagram on the prior page (scroll up), you can see that '6' is in the best position to observe '12 eternity' from the diametric objective point of view... but whether this confers a good understanding of '8 thermodynamics' is a completely new issue. The Demeter-

Persephone-Hades myth suggests that '6's observance of '12' could be 'hypnotizing enough' that '8' does tend to spring upon it by surprise. In turn, we can why '7' has an (apocryphal) reputation for being the radical latecomer to the zodiac... and fair enough! after all, there are no Scales in a cage sitting your local zoo-(diac). So, what might this mean to(?)...

LIBRA on the 6TH HOUSE CUSP

Although it makes good sense to spend time with the cusps of the cardinal (1st, 4th, 7th, 10th) houses – the “angles” – before getting too obsessed with the mutable (3rd, 6th, 9th, 12th) houses, it eventually becomes clear that a good deal of what occurs when an angle is activated by a transit/“progression” is closely connected to what occurred when the transiting/“progressing” planet activated the earlier cusp. This is especially the case for the 6th & 7th house cusps because the 6th house cusp is 'earthy' enough for things to “occur” (if there are “occurrences” involving the other mutable cusps, they tend to be, if not purely psychological, then a good deal subtler). And, because the 5th house is 'fiery', the 6th house's 'earth' re-introduces the sequential–elemental (i.e. not diametric–auxiliary) opposition that can make the (spiritual) 'rise' from '5' to '6' feel more like a 'fall'. Not a bad idea, then, to have a helpful sign on the 6th house cusp...

At the level of simple and straightforward interpretation, the Scales sitting on the cusp of the 6th house cusp implies a balanced attitude to rituals, work and health. Because the Scales are occupying part of the 5th house, there is also a suggestion that the Scales on the 6th house cusp implies a balance between '5 play' and '6 work', and, therefore, this individual doesn't have to worry about the “all work & no play makes Jack a dull boy” issue that might, for example, haunt someone who has Capricorn or Saturn mixed into his/her 2nd quadrant. All the same, we can still worry that the airy character of Libra could bring a sense of separateness between the 5th and 6th houses and, in turn, the Freudian might worry his/her analysands' creativity might wind up floating around in the 'air' and not find the refining '6 ground' that is the 'protector' against neurosis. Freud thought that writers of fiction, because they put pen to paper and have the pressure of auditioning for publishers & market-places, were less likely than the proverbial man-in-the-street to succumb to a neurosis.

One of the possible inconsistencies in Freudastrological theory is the fact that Freud thought that '5 sublimation' was a rare achievement i.e. if the analysand can't enact '5-(fiery) sublimation' wouldn't it be all the more difficult for him/her to enact '6-(earthy) sublimation'... and, therefore, as implied in the intro to this 'Vol.5:Pt.VI', do we need to, “ditch Freud & 'go Jungian'”? If, dear reader, you have read through our essay on Libra on the 5th house cusp, you will know that FA's answer is “no”. We take the view that Jung walked right up to the door of the Freud-Adler “integration” (and he even knocked on it... and opened it!) but didn't walk through it...

Jung took a dim view of Freud's “sublimation”... he thought it was even rarer than Freud had concluded. In turn, Jung took the view that there was naught to gain from dredging up “family romances” and Freudian analysts were doomed to become stuck in gloopy “transferences”... unless, of course, they were able to “transform”, as he had done, into an analytic psychologist. Jung's view of Alder's

psychology was not much brighter... he thought that Adler took such tiny interest in the unconscious that it might as well be assumed to not exist. For Adler, his analysands fancied themselves too much as “royals” and, therefore, they need to be encouraged to move along from their (respective) delusions of '4-5 grandeur' to an attitude of '6 service'. The trick in all this, of course, was where encouragement stops & where oppressive authoritarian instruction takes off. Should a depth psychologist ever 'tell' his/her analysand?

The reason that our blog is called “Freudastrology” and not “Adlerastrology” is that we don't believe that anyone can 'tell' anyone anything without paying a price not worth paying. To be sure, I want my analysands to climb out of their (respective) “psychological incest” with me... but not because I 'tell' them to. They climb because their growing understanding of a-ogamy, endogamy & exogamy makes them want to climb out of it. Does this mean that I prevent myself from encouraging an analysand for fear of slipping into the psychodynamic that caused the neurosis in the first place i.e. authority from on high? Answer: perhaps, but it is a question that I ask of myself each time Venus transits the cusp of my 6th house. If Libra were sitting on the cusp of my 6th house, I would, I suppose, ask it after each 50minute hour.

For this reason, I like to interpret the cusp of the 6th house in tandem with the cusp of the 10th house (i.e. the M.C.). For those with Libra on the 6th house cusp, they are likely to have one of the difficult 4th quadrant signs (Capricorn, Aquarius, Pisces) on their (respective) M.C.(s). I would, therefore, encourage (har har) those who have this combo to ask the 'authoritarian question' not so much when Venus returns to its Libran home but more so when Venus transits the M.C.. For example, the individual who has Aquarius on his/her M.C. often has authoritarian impulses that are too high minded for their own good... and, if Libra's penchant for aesthetics has had a big say in his/her working life, this could mean trouble when '6 service' has matured into '10 responsibility'. (Hopefully, our readers can recall our Fred Astaire mini-essay, where we discussed the different aims of the three earthy houses).

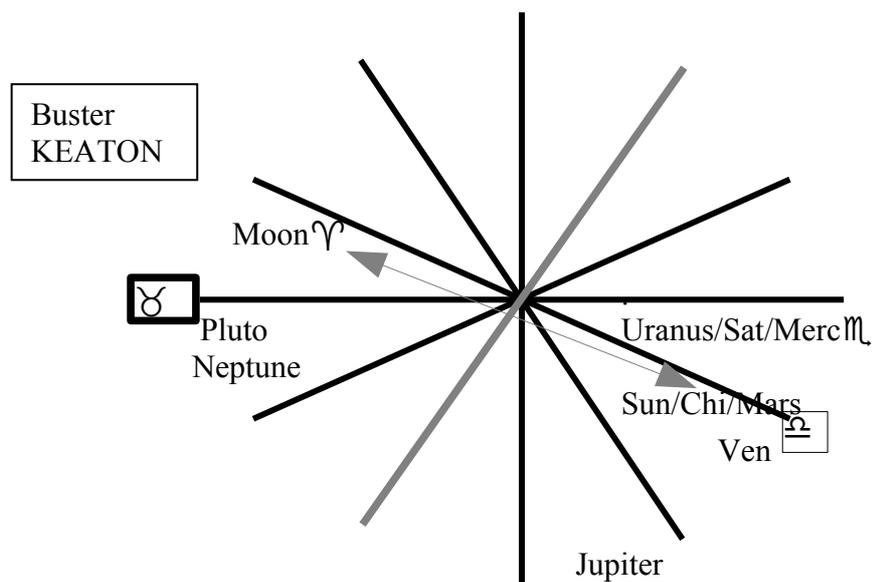
Despite this cautionary aspect, there is something man-made about the Scales that can help the quintessential spirit of the 5th house to re-enter the world instead of transcending it as Christ did. Longstanding readers are aware we are in favour of an “imitatio Christi” only so far as the 5th house. The task of the 6th, 7th & 8th houses is to leave perfect Christ to h/His ascension and take up the task of wholeness... as we find in the mythological reflections of Plato i.e. we need to differentiate our contra-sexual halves because humanity is altogether too stupid to go chasing after g/God(s)... this is why Zeus chopped us in half.

The reason that our www is called “Freudastrology” and not “Jungastrology” is that, although Jung wrote extensively about wholeness, we get that Shakespearean “he doth protesteth too much” sense about it. For us, his autobiography doesn't have enough reference to the Feminine to convince us that he experienced gender equality at the end of his life. And, in part, we put this down to a 6th house that wasn't Libran enough to pull him back to the human centre between the genders. (Yes, it is strange, he did have natal Venus in his 6th house). If he had been more sympathetic to Freud's “sublimation” he may have noticed that it too is

Platonically-Zeusianly divisible into masculine and feminine halves. Whereas Christ was an arrow, Mary Magdalene was a boomerang ever ready to reincarnate... for FA, the spiritual issue of our time is not so much a “problem of (spirit vs. flesh) opposites” as it is a “problem of (straight line vs. cycling) geometry”.

You, dear reader, may take our self-conception as a 'Jung' between Freud and Jung (as Jung took himself as a 'Jung' between Freud and Adler) as an expression of our “inflation”. The easiest path to “deflation” would be to hope that those who have read thus far into FA are viewing themselves as a 'Jung' between Freudastrology and whatever conclusions they had reached prior to reading this section. Either way, the “integration” of Freud and Jung begins prior to reaching the cusp of the 6th house.

EXAMPLE 118A



As depicted above, the “great stone face”'s chart and 6th house ruler, Venus, is natively placed in the 5th house. Except for Moon in the 12th house & Pluto-Neptune in the 1st house (or, because of Moon in the 12th house & Pluto-Neptune in the 1st house), the developmental path to this chart ruler points to why Buster shifted from actor to actor-director without too much fuss. Buster's directorial career was typically ironic-Saturnian i.e. his greatest film “The General” (1925), made at his Saturn return, was his greatest (at the time) financial disaster... as a result, the heads of the studio would take Buster out of the directorial role and, with this disappointment, he turned to the bottle, lost his family and, then, lost his fortune.

If there had been psych-astrological counsel in 1925, Buster would likely have been warned that his easy-looking Venus in the 5th house was like a “last chance gas” before the path continues on to the 6th house land of Chiron, Uranus & Saturn. If his counsellor had mentioned the fact that some astrologers add “unequal relationships” to the list of associations, Buster would have agreed that his studio bosses had ceased to treat him equally. For Freudastrology, “unequal relationships” in the 6th house

are akin to “actual children” in the 5th house i.e. in the same way that we would urge our clients to establish their (respective) “inner children”, in order that their (respective) “actual children” don't become lumbered down by too many parental “projections”, so we urge our clients to establish their (respective) “inner rituals” so that they don't wind up “projecting” ritual onto those whom (i) 'like' ritual (e.g. a studio boss) & (ii) because of their 'liking', are keen to impose “ritual” onto others... the responsibilities of the M.C. and/or 10th house may have little to do with ritual coming into the psyche from without. It is not so much about responsibility as it is about...

At the psyche's centre, '6 ritual' is enacted to “deflate” the various “inflating” influences that are spilling across from the 12th house i.e. because Buster had a natal Moon in the 12th house, an inwardly established ritual would have helped him to stay away from the bottle. If, in his/her 6th house, the individual is '6 serving' others more than s/he is '6 serving' himself, we would say that, over time, s/he needs to find a way to switch this back. In the same way that marriage doesn't have to put the brakes on the ongoing growth of one's '7 thinking ego', so it is that '6 service' for others doesn't have to put the brakes on the ongoing growth of one's '6 sensing ego'. It is only when the “projection” onto the '7 spouse' or '6 workee' is using up more than 50% of one's attention that we recommend the retrieval of the “projection”... and, then, only if the psyche is disturbed enough to call a “projection” by name. (The un-disturbed psyche is called “passive identity” or “identification”; and, because this is a state of “natural unconsciousness”, we don't intervene until “artificial unconsciousness” has set in).

Although “The General” is his masterpiece, Buster's natal Venus (in Virgo, in the 5th house) is given a more thorough workout in “The Three Ages”, made a couple of years before his Saturn return i.e. during Saturn's transit over his natal Venus. He tells us that love hasn't changed at all... we see Buster as a golfing caveman, trying to win the hand of a maiden (Margaret Leahy) and, then, we see Buster as a charioteer in Ancient Rome trying to win the hand of the same maiden and, then, we see Buster as a motorist in 1920's Southern California trying to win the hand of (you guessed it) the same maiden. This (maiden) is, of course, already being courted by another man, (Wallace Beery) who is bigger and stronger... but, in keeping with the differentiation of the animus, not as intelligent or sensitive as Buster's character. His 'Oedipal' issue is amplified by virtue of the maiden's father (Joe Roberts) taking the side of size and strength... in the same way that, we can guess from his size, he had won his maiden a generation earlier. In the California age, however, Buster realizes that size (of a bank account) is more important than strength. The joke of the modern Californian age is that it isn't the maiden's father who decides who the son-in-law is to be... rather, it is the maiden's mother who decides (unlike the caveman situation). There is no need to be a Freudian or Jungian to know that civilization has confused a situation that was, at one time, much more straightforward.

The straightforward aspect of the stone age is emphasized with Buster having the maiden take a more active role in his Oedipal task than is the case in the modern Californian setting i.e. in the stone age, the maiden throws rocks at the strong man's cronies but, in the Ancient Roman and modern setting, she is a passive onlooker.

The hero, as he goes about the task of differentiating his anima, needs to 'turn' the anima away from the Demeterian mother-in-law... but, in the modern genteel age, grabbing her by the hair and dragging her to his cave is a scene that Buster wouldn't get away with during these politically correct days, even if, for an individual who has Venus in Virgo and Chiron-Sun-Mars in Libra, it is mythologically-astrologically 'correct'.

The task of the comedian isn't so different from the task of the psychoanalyst. Somehow, we have to introduce our clients to their (respective) ids in a way that they can 'digest'. It is just as much a matter of timing as it is a matter of content, just as it is for the comic, whether s/he be a stone faced pratfaller or a dry wit such as Stephen Fry. If clients are not introduced successfully, they won't be able to "sublimate" their (respective) ids and, in turn, sex declines into one or two non-spiritual expressions (i) the breeding pen, or (ii) kinky substitutions for intimacy. OK, there is also a (iii) post non-spiritual, there is non-expression. Buster's final joke of "The Three Ages" is the modern couple preferring to relax in the certainties of a house trained dog.

VENUS IN VIRGO

In taking on the challenge of interpreting Venus in Virgo, it would make sense to look at the subtle differences between '6 ritual' and '7 harmony' i.e. is there such a thing as disharmonious ritual? Or, to put this conundrum in anti-clockwise words: is there something disharmonious in '(12-1-2-3-4)-5' that requires the input of '6 ritual' so that '7 harmony' can be established? Could the introduction of both '6 ritual' and '7 harmony' at the same time (i.e. what we get when Venus is placed in Virgo) lead to too much confusing "conflation"? Is it better to keep '6' & '7' separate so that '6' has a chance to express itself properly before we take on the challenges of Libra?

The astrological novice could be forgiven for thinking that Virgo is a fire sign. After all, Virgo is associated with (apparently) 'energetic' phenomena such as rituals and work. Many astrology teachers would help their students overcome this mistake (after they overcome the most common novice mistake of thinking that Aquarius is a water sign) by nominating Virgo as the 30° arc that "refines" what has been going on all through the lower hemisphere... and, when one realizes that the lower hemisphere has two fire signs, it is but a short hop to see why the Maiden could be seen as fiery.

Although it is more of a stretch, it is also conceivable that astrological novices could think of Virgo as a water sign. By being so ordered and calm right on the heels of 'hot' Leo, it isn't difficult to see Virgo as the sign that douses water on Leo's fire to make it more manageable before life carries the '5 child' into the upper hemisphere's adult challenges. Indeed, we FA-ers draw on this idea when we notice that adults are usually keen for '5 romantics' not to rush into a '7 marriage' i.e. these two need to be separated by '6 betrothal' (i.e. they need to make sure that their respective 1st person rituals don't get in each other's ways). All this, of course, hooks straight into the idea of a virgin's sexual restraint and what FA's dubs "earthy sublimation".

The question of how keenly one might try to develop from '6' into '7' is one of

the most difficult in developmental astrology. In our next 'Example 118A', we will be making the case that, at least when Venus is placed in Virgo, a modicum of keenness is a good plan. Upon returning to Jung's birth chart, we see that his "progression" of Venus (recall that it 'began' in Cancer) made it all the way from Virgo into Libra but that this didn't happen until he was 59yrs old (1934)... and, as his biographers tell us, he married before his 1st Saturn return. So, in Jung's case, we have an argument that he may have got more out of his Venus "progression" by remaining single during the years that he was struggling to develop from Freud's "genital" attitude to '6' into his own "ritual" attitude to '6'...

Just as centre-holding Leo has the advantage of its 'diametric' understanding of the sign on the opposite side of the zodiac (eccentric Aquarius aims to trick us into believing that it can create centres... but, as '11 democracies' make plain time & time again, "things fall apart... the falcon can't hear the falconer"), so does Virgo have the advantage of its own 'diametric' understanding of the sign on the opposite side of the zodiac (chaotic Pisces doesn't even have an eccentric, let alone a centre). Virgo is ever keen to hold onto its own "centroversion" as gazes across the diameter and, if it can't provide Pisces with a centre, it can, at least, provide a centre for the "numinous" fish that it draws back across the Pisces-Virgo diameter. This, of course, is what FA takes to be Jung's Venus "progression" through Virgo (opposite Pisces) (re)-discovery. The archetypal realm has been (re)-discovered many times over the thousands of years of evolution of Homo sapiens. Before Jung, for example, it was (re)-discovered by Plato and, before Plato, we know that the Egyptians had a few insights, even if, these days, we progeny of Moses tend to sweep them under the magic carpet.

Either way, Jung was in full Virgo mode when he drew on Otto's definition of "religion": "careful observation of the numinous". (If, dear reader, you haven't been troubled by our '12-6 comparison', you won't flinch when we link Pisces to "careless observation of the numinous"). This means that Virgo has a especially critical role to play as '12 religion' morphs into '4-5-6-7-8-9 spirituality'... and, in turn, readers who don't have planets in Virgo can, from without, begin to see the links between chastity & religion that are sharpest in Christian convents. (As noted earlier, we take a closer look at this issue in 'Example 118B').

OK, what planet is most likely to promote (if not 'diametric objectivity', then) 'diametric interest'? You guessed it, dear reader, Venus is at least as interested in this as Mercury and the Sun... and, because Venus is associated with balance, we take the view that Venus is even more interested than Mercury and the Sun. And, in this way, Venus in Virgo is a good placement for 'spiritual' people who realize that ritual is the best way to 'centre' the chaotic contents of '12' i.e. '6' draws on the 'energy' of '5' (& '1') in ways that deeply passive '12' could never (... err) dream. Despite this, we need to remind ourselves that '12's experience needs to come first i.e. if a ritual is enacted without a 'living' influx of the archetypal realm then a 'spiritual' individual becomes pseudo-spiritual and the ritual act degenerates into magic.

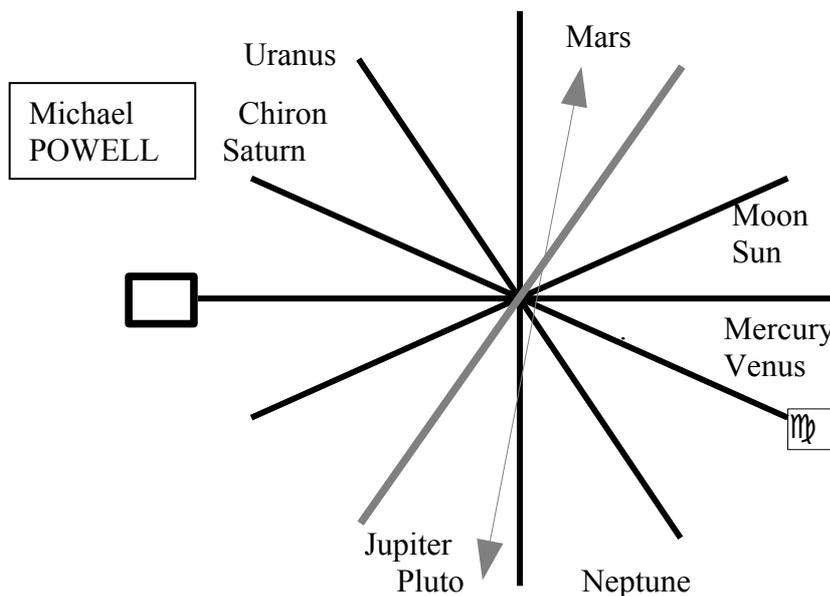
One of the great misfortunes of the 2nd half of the Age of Pisces is that this has not been respected. When, for example, a "religious" family drag their child along to his/her 1st "Mass" but s/he has yet to experience his/her "religion" within, s/he

stands the risk of taking a lifelong “magical” attitude to it. From here, the Inquisition is but a stone's throw away. Agreed, in the same way that lying can be split up into “white” and “black”, so can magic... so, it all boils down to motivation.

Returning to our zodiac references to the myth of Psyche & Eros, we now run up against the duality of Persephone-as-virginal-(Virgo-an)-daughter-of-Demeter vs. Persephone-as-queen-of-the-(Scorpio)-underworld i.e. does Psyche obtain the beauty cream in Virgo or in Scorpio (or, perhaps, in Libra)? Our answer depends on how to interpret Psyche's defiant act of trying to secure some for herself (rather than, as she is supposed to do, deliver the pot unopened to Aphrodite). If you want to continue on with the anti-clockwise theme that has been set up over our 10 mini-essays, we would say that Psyche obtains the cream in the narcissus garden in which Persephone plays before she is abducted by Hades (i.e. in Virgo) because (i) Psyche, in the truest sense, has yet to be married, (ii) Psyche demonstrates a Persephone-like naivete by opening the pot of beauty cream (even though Psyche isn't abducted by Hades by this act, she is, in any case, 'abducted' by the unconscious... she falls into a deep sleep) and (iii) all this occurs before she returns the banks of the '8-ish' river Styx (i.e. in '6').

If, alternatively, if you view Psyche's defiance as a clockwise “regression” (i.e. wanting to defy the march of thermodynamic-linear '8 time', she pulls back into '7'), we would say that Psyche obtains the cream in Scorpio. For FA, both interpretations have their merits... and we shall look at them further in the next two chapters. In the meantime one could do much worse than reviewing one of the best loved films of...

EXAMPLE 118B



We have to admit that Saturn was still in Leo when Michael, joining up, as he almost always did, with screen-writer Emeric Pressburger, filmed “Black Narcissus” but the presence of “Narcissus” (i.e. the flower that Persephone is picking before she is abducted by Hades) in the title makes it difficult for us to bypass. And, in any

case, in the years prior to the filming, 1944-1946, Jupiter had made its way through Virgo-Libra-Scorpio to give Michael some sense of whereto Saturn was headed...

The title character of “Black Narcissus” is an Indian (= black) general (Sabu) who has inherited a peasant 'army' from his deceased uncle. The title is bestowed on the general courtesy of white, Christian and troubled missionary nun, “Sister Ruth” (Kathleen Byron), who has “projected” her own unhealed “narcissistic wound” onto him. As the narrative unfolds, Sister Ruth competes with “Sister Clodagh” (Deborah Kerr) for the the affections of “Dean” (David Farrar)... not exactly what nuns should be doing. The fact that “Mother Dorothea” (Nancy Roberts) puts Sister Clodagh and Sister Ruth together in a remote mountain retreat is a “projection” of her own battle with superiors i.e. Mother Dorothea's nose is out of joint because Mothers above her in the pecking order can't see that Sister Clodagh is being promoted before her time. We can guess that, across the years, Mother Dorothea had come to realize that Sister Clodagh's motivations for becoming a nun were questionable in any case... a failed '5 romance' is never a great reason to rebound onto Christ. Or, in terms of the “magic” issue raised on the prior page (scroll up), we could say that Sister Clodagh might not be a “black magician” (i.e. she accepts the challenge that Sister Ruth represents) but her inability to deal with adversity force her into “white magic”... and, from there, it is only a matter of time.

Freud was always clear about the fact that “motivation is everything; content is nothing” i.e. the fact that someone can rattle off a bunch of high-minded hopes for mankind has nothing to do with anything; it only matters how someone has reached his/her high-mind; if it has been reached via “reaction formation” against low-mind, we realize that s/he has flown straight past his/her middle-mind i.e. the psychological location that is optimum for gaining self-knowledge (recall the Delphic Oracle: know thyself; nothing in excess). It is relevant, therefore, that we learn that the convent on “Mopu” was, before being converted, the home of the deceased general's wives. This is a straightforward symbol for the lack of middle-mind that, as longstanding readers know, is provided by the '5-6-7-8 sequence'... something that seems to have eluded all five nuns: the others, “Sister Philipaa” (Flora Robson) “Sister Honey” (Jenny Laird) and “Sister Briony” (Judith Fears) are each having their own problems establishing '7 mid-points', let alone '7 balance'.

Although it is not entirely correct to align the characters of “Black Narcissus” to William's natal planetary placements – it was Emeric who wrote the screenplays – we can still say that the success of their films was due to William's natal propensities being able to amplify Emeric's scripts. In this sense, we could align Sister Clodagh to William's natal Saturn in Aquarius and, in turn, align Sister Ruth to William's natal Saturn in Chiron... after all, at the movie's climax, the two Sisters battle it out on the precipice of a 'f/Fall'. (The aforementioned animus-mother, Mother Dorothea, aligns with William's Uranus in Capricorn, who is superceded by the animus-mother of the Indians, “Angu Aya” (May Hallatt)).

William's opposition from Mars in Sagittarius down to Pluto in Gemini aligns with, for Mars in Sagittarius, the silent “holy man” – an ex-general who understands the emptiness of high-minded speech – and, for Pluto in Gemini, Dean, someone who still sees some value in speaking against speech – he leads Sister Clodagh to him with the intention that, by describing his attitude to her, she might

realize that motivation is far more important than idealism. It doesn't work, of course, and, so, Dean resigns to live his days out as a bachelor. The hills of Mopu are definitely not alive with "The Sound of Music".

OK, so what about William's Venus, Mercury, Moon and Sun? To align these, we move along now to William's and Emeric's follow up to "Black Narcissus", "The Red Shoes". The shift from Leo to Virgo is, in one sense, a shift from art to craft and the shift from Virgo to Libra is a shift from craft back to art but, as things shift back to art, aesthetic standards are introduced... a phenomenon that is often personified in the form of an artist's relationship to an impresario. And, so, we see the director of a Russian ballet, "Boris Lermantov" (Antoine Walbrook), aiming to get the best out of his prima ballerina, "Victoria Page" (Moiria Shearer). The dramatic tension appears courtesy of music conductor, "Julian Craster" (Marius Goring), who wins Victoria's heart... and, in quick succession, she is faced with a '7 choice' of furthering her art or shrinking back in spouse-dom and into the category of "what could have been".

Insofar as William identifies with Boris, we can be impressed that he does not hold back from revealing his emotionally ruthless character – astrologers are usually in agreement about the "new Moon-er" i.e. their (respective) Sun(s) tend to shine too bright and their (respective) Moon(s) tend to be blotted out – but, the more we think about it, the more sympathy we have for Boris. As Jung reminded us, the first half of life is for maximizing the leading function. There is plenty of time – life's second half is usually decades long – for the weaker function(s) to bring the individual to his/her wholeness... and for an analyst to show the difference between love & dependency.

Chapter 119 – THE '7-7 INTERACTION'

♀ REFLECTIONS: Pt.11 – '7' & AIRY (paradoxical) SUBLIMATION

Before we look at a specific '7-7 interaction', such as Libra on the descendant, let's '♀-reflect', in a more general way, upon the 7th archetype and the role it plays in telling us "what mating is"...

From the 'traditional' astrological perspective, '7' is associated with harmony, balance, beauty and the diplomatic urge to construct man-made laws (e.g. the "lower courts") that, based in a rationale, offer an alternative to "God's Will" and "might is right". Although Freud was criticized for his '♀-reflections' upon human pre-history – before the discarded sons-brothers team up and overthrow their tyrant father, they realize their need to pass a law against tyranny – they do help us to see the difference between matriarchy, pseudo-patriarchy & 'true' patriarchy i.e. the pseudo-patriarch is a masculine servant of (what Erich Neumann dubs) the "matriarchate". Gender is the disguise of (what FA dubs) the "mamma's boy" i.e. rather than being any kind of "father", the pseudo-patriarch is the ephemeral minion-(son) of the "Great Mother" (archetype)", ever keen to dispatch someones else's (as John Fogerty would probably sing it) "unfortunate son" onto the '1—2 beach'. And, so...

If this distinction is not made (and, unfortunately, during the 20th-21stC rise of "women's movements", it has not), Homo sapiens will never see through its disguises

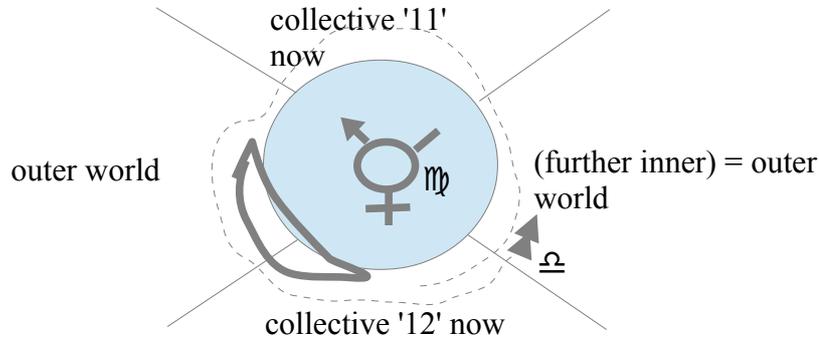
of “mamma's boys” who have taken charge of our '(not!!) 7 world' ever since the era of astrological (apocryphal?) history when '7 Libra' reclaimed its rational land from '8 Scorpio'. Indeed, the problem of 'pseudo-7' has been haunting Homo sapiens ever since it '7 rationally' realized that sex (i.e. not whims of its gods/God) leads to babies and, in turn, men would have to strike a '7 balance' between (i) bearing Promethean guilt for stealing from gods' domain (until such a time, of course, that they could use their '7 Reason' to decide that gods and/or godly domains don't exist) & (ii) rejoicing in their sense of (semi)-immortality that had emerged out of knowing which children were theirs... or, to place this in Jung's epistemological sequence (scroll up), knowing “what mating is”.

A good example of '7 balance' not being struck is the use of matriarchal force to bring about patriarchal rationality. At risk of overusing our nation-state example, the student of '7' could do very much worse than study the '10 matriarchal' antics of the '7 espousing' U.S.A.. (Saturn was transiting Libra in 1776).

Meanwhile, for the Freudastrologer, the transition from '6 mating exists' to '7 what mating is' is encompassed in the broad–(180°) transition that stretches from '4-5-6 erotic sadism' to '7-8-9 erotic masochism'. We could, therefore, see '7' as creating a balance between '6 mating exists' and '8 mating's value'. Or, at '6', we are too busy organizing our sexual instinct (towards genital union) to notice the price that we pay for this instinct in '8' (i.e. physical death) but, if '7' is operating, we are able to grasp this price in abstract terms... thus, a marrying couple can grasp why they vow “until death do us part” at the ceremony. If, however, a marrying couple is unable to grasp the mortality of the flesh (as Marie-Louise von Franz would describe it, “a marriage of a puer aeternus to a puella aeternus”), a Freudastrologer might, if given a chance, suggest that the couple (i) remain in betrothal and/or (ii) refrain from consummation until they are so able. For horoscopic example, if the “puer/puealla” couple marry as the Sun transits (one of the couples') descendant(s), then we would say that there is a point in their marriage remaining un-consummated for a year i.e. until after the Sun has made its way around the whole horoscope. For the new-Moon-on-the-descendant ceremony, the marriage may only need to remain unconsummated for one month i.e. until the subsequent new Moon in the 8th house. In all this, of course, we assume that our readers can tell the difference between a couple saying that they grasp mortality & a couple actually grasping mortality... at, for example, the level of what a scorpion will do when it is cornered...

We can, of course, continue this approach to '7 balance' and consider the role that '7' can play in balancing the fiery archetypes either side of it i.e. '5' & '9'. At the instinctual level, we have another shift from (erotic) sadism to (erotic) masochism, as symbolized in the difference between top-of-the-food-chain Lions (because they have no predators, lions only have to worry about finding a mate) & Centaurs (horses are “runners”; zebras “run” from lions). This is the point where the FA-er can entertain the paradox of “airy sublimation” i.e. although thinking's character of “reductively” itemizing phenomena (and, if you are an archetypalist, itemizing noumena) rules out the chance for “synthetic” sublimation, the act of balancing “synthetic” items carries some “sublimative” (evenly–distributed) weight. Because '7' is forever in the process of balancing itself across the (zodiac-horoscope) horizon – balancing itself against '1'

– we can see how '7' could triangulate its scalar mechanisms and, as a result, become “conscious” of its own “centroversion” in ways that '5' isn't able. Indeed, '7''s ability to self-reflect upon “centroversion” broadens when we recall that Venus, '7''s & '2''s “ruler”, is ever keen to bring '2' and '7' into harmony. (By contrast, we would expect Mercury, '3''s & '6''s “ruler”, to continue playing tricks between the two).



As you can see, dear reader, when '7' Ω draws on the cyclic input of '5' δ and '6' \mathfrak{M} , it has a chance of '7 balancing' '5' against '6'.

Perhaps the subtlest of '7''s balancing acts is the 'internal' one: to what extent might '7' need to 'balance' the beginning of '7' (the cusp from Virgo, the descendant) with the end of '7' (the cusp into Scorpio, the cusp of the 8th house)? Agreed, the hero “gets the girl” at his descendant but, as longstanding readers know, he has yet to live into (let alone live-out) his 7th and 8th house i.e. the hero “transforms” himself in '4-5-6'; the marriage “transforms” itself in '7-8-9'.

LIBRA on the DESCENDANT

There is a sense in which Freud's psychology comes to a conclusion at Virgo's “genital phase”. Freud saw no “marital phase” following on from “oral-anal-phallic-oedipal-latent-genital”. In fact, it was Jung who wrote papers such as “Marriage as a Psychological Relationship”... wherein we are told that the majority of marriages are not psychological relationships. Or, to be precise, most marriages are conducted with large areas of mutual unconscious “identity” and small islets of conscious “relating”. The poorer the couple's (respective) ego developments of the first two decades of life, the richer the marital “identity” of the third and fourth decades of life. For example, although the '7 double-up' (i.e. Libra on the descendant) might 'sound' “good” when the individual is looking ahead to marital life, the Freudastrologer (Jungastrologer?) would first to consider the wider context...

As Jung explains in the abovementioned essay, the non-relationship marriage isn't necessarily “bad”... before we can 'value' a marriage, we need to know whether it is 'meant' for “consciousness” i.e. a marriage that is “artificially unconscious” (the couple turn away from relationship when their thoughts, dreams, symptoms, 'events' etc. are saying that “it's time” to relate) is heading for trouble. Indeed, many couples remain in a “naturally unconscious” state because this serves the “(Left Hand of) the Self”'s need to pump out more flesh-and-blood offspring (i.e. more

biodiversity) and, as a result, their marriages can run smoothly. Because Libra is not a very instinctual sign, however, the Freudastrologer would be surprised if an individual with '7 Libra' on his/her '7 descendant' (even if the spouse's horoscope shows an instinctual sign on his/her '7 descendant' e.g. Aries) would run smoothly for very long...

In prior articles, we described the descendant as the hero's goal. The qualities of the descendant will be displayed by the potential partner and, as Zeus would have it, this display helps to 'drag' the hero down from his ascendant and, then, across his lower hemisphere, rather than 'pull' him back up toward '9 Olympus'. Zeus does not want humans to be too "Godlike". When we recall that (i) the Sun & Venus cycle the zodiac/horoscope once/year and that (ii) the development of a human ego, in the best case scenario, takes $21 \pm$ years, we realize that the hero's struggle with his dragon has, at least, 21 struggles. As "Shrek" makes it clear to "Donkey", "Ogres are like onions, they have layers". However...

Because (i) the Libran descendant has Aries on his/her ascendant, & (ii) the chart-ruler, Mars, takes (almost) twice as long as the descendant-ruler, Venus, to roll through the horoscope, one could make the case that the Aries on the ascendant hero needs (almost) twice the 21 episodic years (as noted above) to fully conquer his lower hemispheric dragon. This doesn't necessarily mean that the Scales on the descendant individual won't marry until mid-life... rather, it may mean that, post-marriage, s/he needs to continue his/her psychological courtship so that the couple can deal with the midlife issues successfully e.g. "Shrek II, III, IV".

But, is it correct to restrict these ideas to Libra on the descendant? Won't this apply to all those who marry in their 20's (i.e. if we only think in terms of the natural ruler, we are all Libra on the descendanters!)? In turn, do we need to re-describe our original idea that the descendant is the hero's goal? Answer: no, the hero won't need to 'rise' any further... it is the marriage that needs to 'rise' (see our note at the end of the intro). Why? Answer: just as a fully lived-out 6th house will overcome, what Jung dubs, the "2nd negative attempt to free the individual from the collective psyche" (i.e. the "suggestibility of the ('12') archetypal realm"), so a fully lived-out 7th house is the antidote that stops the "1st negative attempt to free the individual from the collective psyche" (i.e. the "regressive restoration of the persona"). Without a sense of the cusp of the 8th house, the marriage is capable of degenerating into little more than the two parties doing naught but attending to each other's '1 personas', and, given that Aries on the ascendant tends toward "extraversion", it is '7 reasonable' to assume that this version of the '7-7 interaction' will need a couple of decades of marriage to "(>50%)-retrieve" his/her Libran "projection".

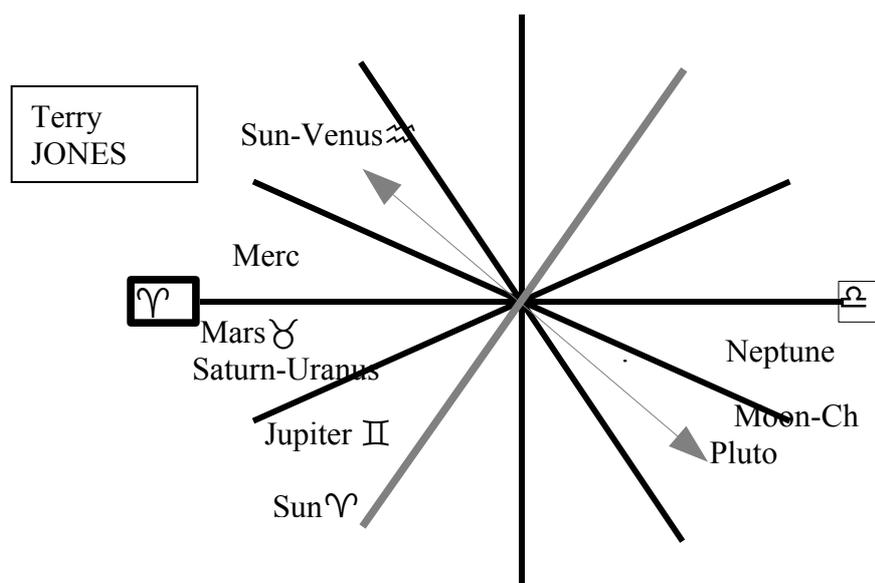
Then again, the astute reader will know that, half of those with Libra on their (respective) descendants will be $>15^\circ$, meaning that Scorpio will probably be making its presence felt long before s/he 'rises' to his/her 8th house cusp... and, so, as noted at the head of this section, s/he may need to face the "natural vs. artificial unconscious" question prior to his/her mid-life crisis, perhaps not very long after his/her 1st Saturn return. However, if his/her (topographic) ego hasn't been established through his/her 2nd quadrant, s/he may not be up to answering it. And, if s/he is unable to answer this question for him/herself, s/he would be unable to answer it for others i.e. although, in theory, the '7-7 interaction' could be an indicator for those who deal in

psychological relationships (i.e. therapists), it could also be an indicator for someone who takes the view that real, reasoning relationship is inherently preferable than instinctual union. As Jung told a protege, “do you really know what God wants from your analysand?” (e.g. perhaps God is in the process of setting up a family curse that isn't meant' to be solved until the 22ndC?).

One of the more speculative 'forms' of marriage that gets plenty of air time in Jung's essay on marriage is the couple that are a “cube” and a “polyhedron” i.e. one of the spouses is a relatively simple (not in the colloquial sense of being unintelligent) soul who gets lost in the maze of his/her relatively complicated partner. This reads as a description of the uncomplicated Aries on the ascendant individual who “projects” his/her Libra on the descendant almost completely... meaning that s/he is more likely to fall for a complicated Libra on the ascendant individual (the reason that the latter constitutes the complicated half of the marriage is that it is s/he who has to deal with the sequence of 'difficult' signs – Scorpio/Sagittarius/Capricorn/Aquarius/Pisces – in his/her horoscopic lower hemisphere and, therefore, it is s/he who is likely to interpret life in complicated ways). Although, as Jung explains, this could lead to the break-up of the marriage in mid-life, we need to keep in mind that fire & air have an auxiliary relationship (in the functional sense) and, therefore, this very auxiliary-ness becomes the reason that they marriage does not break-up.

Now, could it be the other way around i.e. the Aries on the ascendant (= Libra on the descendant) individual is complicated and the Libra on the ascendant (=Aries on the the descendant) is the one who is simple (if intelligent)? This would depend on the planetary patterns that we discover in the lower hemisphere... as was the case for those who belong to, what could be called, “the Bob Dylan generation” i.e. those who have Saturn-Uranus in Taurus, Pluto-Chiron in Leo & Neptune in Libra, if they also have Aries on the ascendant, will feature this planetary sequence in their (respective) lower hemispheres, as we can see is the case for...

EXAMPLE 119A



Before we go further into the horoscope of the director of “Monty Python and the Holy Grail” (shared with Terry Gilliam) & “Life of Brian”, this is a good place to point out that Aries on the ascendant eliminates the subtle inequality that is a part of the 'yet-to-be-grounded' (i.e. indeterminate birth time) horoscopes that we discuss at the end of these chapters i.e. in the $0^\circ\Upsilon$ birth chart, Aries sits below the horizon and Libra sits above the horizon but, in the Aries-on-the-ascendant birth chart, a part of Aries is above the horizon and a part of Libra is below the horizon... and, so, Aries is no longer 'below' Libra. With this in mind, we see that Terry's Sun rulers (Saturn, if you are a traditionalist; Uranus, if you are a post-1781-ist) & ascendant ruler (Mars) are, in any case, below the horizon.

Given the “revolutionary” irreverence of the Monty Python team, “breaking” through into a “Brave New World” of comic lampooning, very few astrologers would scratch their heads over Terry's natal Sun and Venus in Aquarius in his 11th house. If there is something a little odd, it would be that he became MP's leader i.e. there is no natal planet in the 10th house and no planetary transit through the 10th house as “MP and the Holy Grail” was being made. It seems that Terry's urges to lead came out of his 1st house i.e. he thought that if any of the others were leading, nothing would ever get done and, so, he would rather expend energy than sit about waiting for one of the others to inject the necessary initiative.

That Terry's '1 initiative' could morph into '2-3-4-5-6 endurance' is likely due to the fact of his close Sun-Moon opposition i.e. his Sun in Aquarius wants to heroize itself by returning to '5's home... and, in doing so, it would incentivize itself with the promise of (another) conjunction with his natal Moon. And, upon recalling that “MP and the Holy Grail” deals with the eternal tension between '11 collective politics' and '5 individual spirit' (“strange women, lying about in ponds, distributing swords is no basis for government”), we can see why Terry would want to see this project through to its comedic (not-so-bitter) end. This '11-5 tension' is, of course, most prominent in the scenes with the '11 French' castle-resident (who has “already got one”) and the '5 British' king. What happens when a '5 hamster' comes into a conjunction with the '4 smell' of eldeberries?

The reason that Homo sapiens find certain things funny and laugh is a matter of debate but there is not very much mutual exclusion in the competing theories. The evolutionists tell us that humour serves social bonding... and, when this is considered in regard to vulnerable species such as ours, humour promotes survival (of the fittest laugh). Meanwhile, Freud was thinking that humour is built on the same stuff as are dreams i.e. anti-social, “repressed unconscious” material would break (back) up into “consciousness” in a condensed form (e.g. the “double entendre”) and humans laugh at it because it serves Homo sapiens' reproductive survival... we need to be reminded that sex needs to develop beyond its “diversions” (we prefer this to “perversions”) of feeding and incest and, if we laugh at them, we know that something is 'wrong'.

There is, of course, no reason to view these explanations as mutually exclusive of the Jungian explanation that there is something extremely funny about a spiritual development that has got stuck. The three MP films can be seen as three criticisms of the three branches of spiritual development i.e. “MP & the Holy Grail” criticizes

the esoteric branch, “Life of Brian” criticizes the exoteric branch, and “The Meaning of Life” criticizes the philosophical branch that bounces between the two. Each of these targets are easy to hit...

The problem with the esoteric branch, Gnosticism, is that it has fallen for the same problem that haunts the exoteric branch i.e. 'pseudopatriarchy'. As beautifully pilloried in “MP & the Holy Grail”, we see King Arthur (Graham Chapman) but no Guinevere – we can assume that she is off cavorting with Lancelot – and, indeed, the king has yet to “integrate” his “shadow” (Terry Gilliam), whom, unlike Arthur, “has shit all over him”. All would be solved if Arthur could have realized that, back at the ranch (Camelot; even if it is “only a model”), he had made a “real relationship” with his queen... but, of course, if he had, the esoteric Christian world would not have had a story to live by.

The reason that many men don't make “real relationships” with their spouses is that they are too busy trying to “atone” with “outer father” (for FA-ers, “passively identify” with the I.C.) to the point that they are blinded to the challenge of the right hemispheric “inner father”. This, of course, is the source of Cathars recasting of the “Life of Christ” (w/Who was born in a manger next to “Brian”) i.e. if h/He had been able to make a “real relationship” with Mary Magdalene beyond h/His “realization” that “I & the Father are One”, h/He would have become the 'King for kings' (rather than the “King of kings”)... but, for the exoterics, h/He remained the b/Bachelor and, ever since then, the kings of the West have gone their “ya-di-bukkedy-bung-ding-do” merry way.

“MP & the Holy Grail”, made when Saturn was rolling over Terry's I.C., was Terry's own attempt to “passively identify” with his father. Given Saturn's duration, most of us get two or three Saturnian opportunities to learn the karmic lesson of this “atonement” and use it to inform the journey to the “inner father”. Real (as opposed to pseudo) patriarchy is built on a critical mass of “inner fathers” engaging in “real relationships” with “inner fathers”. Nothing like it in this corner of the universe.

VENUS IN LIBRA

Risking, once more (at least, for just about the last time), our 'record-is-stuck' syndrome, we remind our readers that we 'like' the (probably) apocryphal story that Libra is re-claimed land from Scorpio waters because it symbolizes the possibility of patriarchal development e.g. a 'balanced' approach to justice emerges from a (semi)-rounded understanding of psychological development. Some of our readers, may not 'like' our re-claimed land analogy because Libra is an air sign... but, to this dislike, it is worth pointing out that, in some mythological traditions, Libra's scales are held by the earthy Virgoan goddess, Astraea. In this way, we can claim that, insofar as Virgo has the '6 job' of refining the '(12)-1-2-3-4-5-' lower hemispheric development, Libra is able to reflect on how well Virgo has done her '6 job'... and, this reflection is key to making sure that '7 justice' is '7 fair'. (It was at '3' and '4' that the developing infant gets to see that life is unfair... but s/he doesn't yet possess the diametric objectivity to respond to this unfairness fairly). So...

From FA's 'anti-clockwise developmental' astrological perspective, the transit of Venus into Libra represents a 'deeper' home-coming than the transit of Venus into Taurus... at least so far as Venus' link to “reflection” is concerned i.e.

Venus is now in a position to “reflect” on its 'shallower' journey, from Sagittarius, 'down-through' to Taurus (recall our notes in respect of James Cameron's “Titanic” in the introduction to 'Vol.5:Pt.IV'). Going further, we would claim that Venus in Libra points to '7' now being capable of self-reflection e.g. it can take simultaneous notice of the sign it rules esoterically – “introverted” Pisces – and the sign it rules exoterically – “extraverted” Taurus – and, then, self-reflect as being “centroverted”. (This is something that Jung didn't manage prior to his Venus “progression” into Libra... and, even during Venus' “progression” in Libra, it would come courtesy of his protege, Erich Neumann).

The issue of “self-reflection” could be seen as pertaining far more to the myth of Narcissus (and, by extension, to the Demeter-Hades-Persephone myth) than to the myth of Psyche but, of course, there is a huge difference between Narcissus gazing at himself in the mirror and not knowing upon whom he is gazing and Psyche (wanting to) look in the mirror knowing upon whom she is gazing. This is further emphasized in the difference between Persephone & Psyche i.e. Persephone (at least, prior to her abduction) is naïvely mother-bound whereas Psyche seems to have had quite enough of mother and decides to defy her... against orders, Psyche 'goes Pandora' and opens the box of beauty cream. And, so, whereas Persephone is 'abducted-down', Psyche is 'saved-up'... although Psyche is 'struck-down' into deathly sleep, Eros lifts her out of it and carries her to marriage in Olympus whereon, we could assume, Psyche is able to consider the philosophical links between transient beauty and Platonic Beauty.

If we look back on Psyche's tasks, we realize that she began each of them with an act of defiance. Agreed, at first, her acts were rather passive but, now that she has made it into the right hemisphere, her defiance is plainly active. (For a more modern take on feminine defiance, we recommend Guillermo del Toro's “Pan's Labyrinth”). The trouble with defiance is that it is a two-edged sword and, given our '7-7 context', the image of the two-edged sword is an appropriate one: on one edge, we understand the deep need of the hero-heroine combo to overcome what Erich Neumann dubs the “matriarchate” (each in his/her own way e.g. the Eros hero overcomes the dragon by allowing the wound on his shoulder to heal; the heroine defies her mother so that the hero recognizes her as his destiny); on the other edge, we need to investigate the level to which defiance is synthetic-creative “sublimation”... the level may be low when we recall that defiance can just as easily be a function of uncreative “dissociation”. This brings us back to the difference between '11's “supra-conscious” (that easily seduces us into believing that humans can remain “conscious” when accessing it). And, so...

Taken at the level of an astrological “cookbook”, Venus in Libra would be the epitome of “consciousness” but, of course, if we put Venus (in any sign) into its fuller horoscopic context, our examination of the content of “consciousness” is replaced by our examination of the attitude of “consciousness” i.e. is there enough respect for the phenomenon out of which it has emerged... the “unconscious”? To take one example, investigation of a hypnotized individual often shows his/her “unconscious” as having a far better memory than his/her “consciousness”... but “consciousness” may answer this brute fact with dubious 'wisdoms' such as “don't dwell on the past” without any interest in the distinction between “don't” and “can't”. Just because “consciousness” can't dwell on the past, doesn't mean that the

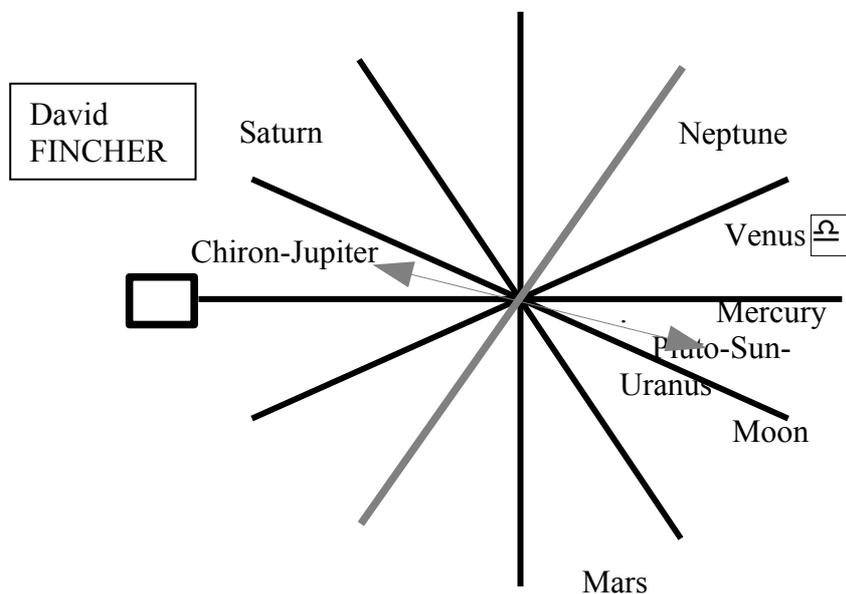
past is passe. Even depth psychologists have had their problems with their pasts...

In our earlier chapter, we noted that Jung's "progressed" Venus made its way into Libra in 1934 (age 58)... where it would remain until a couple of years before his death. For us, a good deal of Jung's reluctance to become Freud's (or Freudianism's) prodigal son traces to this '7 double up' (by contrast, Freud's "progressed" Venus, at the end of his life, had yet to breach Cancer). One good example of Jung's reluctance is the distinction he made between Breuer's=Charcot's "trauma theory" and Freud's "eros theory" i.e. Venus in Libra wouldn't want "eros" to be "traumatic". Venus in a less aesthetics-orientated sign might say that witnessing trench warfare is preferable to rejection by the beloved but Venus in Libra is less inclined to explore the extremes that are found further 'up' the zodiac i.e. in the '8 value of mating'.

Then again, we could also say that Jung didn't make the most of his '7 double up' (via "progression") because, as noted above, Venus in Libra provides a chance to 'balance' the esoteric Piscean against the exoteric Taurean. Or, if you want to stick to the air signs, Venus in Libra provides a chance to 'balance' the absolutist 'partner' of Pisces (Aquarius) against the relativist 'partner' of Taurus (Gemini). In other words, Jung didn't have anything to say about the 'deeper relativism' that is found 'beyond' simple Geminian relativism (the "problem of opposites" is established in Gemini). In more other words, there is no 'logic' that allows absolutism be discarded in favour of relativism... the best that one can do is 'balance' absolutism and relativism by seeing them as (... errr) relative to each other. Absolutism is not 'worse' than relativism.

At this point, some readers might complain, "wait a minute! Venus in Aries is just as 'balanced' between Aquarius and Gemini as is Venus in Libra... so, why can't a balance between '11' & '3' be established six signs earlier?" For FA, Venus in Aries has (i) Aquarian "fractured identity" (or, worse, "possession") too close behind & (ii) Geminian "projection" (siblings takes up opposing positions "because they can") too close in front. With the developmental cycle rolling down-across-up to Libra, there is enough 'distance' to "dissolve" the "identity" (of '11') and "withdraw" "projections" (onto '3') and, in comparing these different psychodynamics, the individual is able to see that s/he is (neither "identifying" nor "projecting", but) "reflecting".

EXAMPLE 119B



One day, film historians might begin to gather together the directors who were born in the early 1960's and call them "the Tarantino generation". Perhaps the word "mini-generation" is more accurate insofar as Chiron transiting Pisces (and, in 1962, having Jupiter 'catch up') coming into opposition to the Uranus-Pluto conjunction in Virgo only covers a few years. Whatever the case, the myth of Uranus(=Prometheus) and Chiron was being Plutonically "intensified" when the director of "dark" movies such as "Se7en", "Fight Club" & "The Girl with the Dragon Tattoo" was born. With Saturn rolling 'up' from a Virgoan Sun placed squarely in between the Uranus-Pluto conjunction into Scorpio (i.e. Saturn rolling across his natal Venus in Libra), David's audience would be introduced to a somewhat radical variation on Persephone-Hades mythology in "Gone Girl".

Indeed, the theme of the Persephoneic "abducted maiden" runs through most of David's films. In "Alien 3", Sigourney's "Ripley" is abducted by the inmates of an interplanetary prison... they are all hyper-compensated males, meaning that they are all engaged in a desperate struggle against the gargantuan "Mother" archetype in its most primitive form. Rather than physical victory over her foe ("Alien" & "Aliens"), Ripley's victory in the third installment is non-physical i.e. she needs to die to win. In "Se7en", Gwyneth's maiden, admittedly, is not a maiden – she is married to "Anger" (Brad Pitt) – but she is, in any case, abducted by "Envy" (Kevin Spacey) who is keen to complete his essay in the hypocrisy that results from "regressive" psychodynamics such as "dissociation" and "repression"... "Se7en" was made with Saturn making its way through Pisces i.e. over David's natal Chiron. In "The Game" (on my "the Most Implausible Movies of all Time" shortlist; this is its charm, no doubt), Deborah Kara Unger's "Christine" is (at least, appears to be) abducted by "Consumer Recreational Services". From the material point of view, she is (at least, appears to be) a villainess but, from the immaterial point of view, she is the Ariadnaic-heroine. In "Fight Club" Helena's group therapy junkie is abducted by the anti-hero's (Edward Norton) alter-ego. In "Panic Room", Jodie, while not exactly abducted, is, at least, held down in an underworld room of her own making. In "Zodiac", yet another serial killer movie, is a story all about the abduction of maidens. Then, in "The Curious Case of Benjamin Button" Cate's "Daisy" could be seen as having been abducted by that very abstract abductor, '8 thermodynamic time'. In "The Social Network", Rooney Mara's college girlfriend to Mark Zuckerberg (Jesse Eisenberg) is abducted – well, at least, her face and physical dimensions are abducted – by "facebook". Rooney's "The Girl with the Dragon Tattoo" has spent her whole life as an 'abductee'. So, in riding our way back to the ranch of...

"Gone Girl"'s 'abductee', "(Amazing) Amy" (Rosamund Pike), can be seen as a girl who also spent her whole life as an 'abductee' even if, to do so, our definition of

'abductee' needs to be widened i.e. (like so many children) Amy was abducted by her parents' un-lived lives and this leads to a set of abductions: (i) her marriage to "Nick" (Ben Affleck) seems consensual but, in her flashback-voiceover, she tells us that, even though she was OK with moving from NYC to Missouri to look after his sick mother, Nick didn't ask for her consent, (ii) having been cheated on by Nick amongst feelings of loss of identity, Amy decides to abduct herself i.e. her decision to commit suicide is a kind of abduction by one's 'inner Hades' (iii) having got over her plan to "kill self", Amy is forced to set up a mock-abduction by her mentally unbalanced ex-boyfriend, "Desi" (Neil Patrick Harris) and this leads to (iv) 'abduction' by the mass media that is ever keen to make doosh from human interest survival stories.

Although the "open enemy" is an expression of '7's horoscopic aspect (i.e. the 7th house), Venus does have her capricious side... and, so, we are able to extend "open enmity" to '7's planetary aspect, especially if there has been problems in '6'. David's chart, although blessed with a '6 Sun', does have some '6 problems'... and, so, we can see why he would take interest in marriages with open enmity. In her voiceover, Amy tries to make the case that it was Nick who abducted her from her sense of s/Self but, as noted above, she needed to look first at her parents. If she had taken the choice of therapy over vengeance, Amy may have seen her "transference" but we get the sense that her latent psychosis (i.e. masochistic/narcissism into sadistic/narcissism) was too strong to be dealt with by anything but inpatient Kleinian 7 days a week.

'6' is not unlike '9' insofar as it can "judge" the hemisphere that it precedes it. By the time things enter '7', there is every chance for (what my own therapist called) the "mutual protection racket" to cloud over the "transference". This is why therapy tends to work a bit better after marriage break-downs than it during the day-in-day-out sterile compromises that happen in so many marriages. On the other hand, some marriage therapists will claim that therapy has a better chance when the marriage is still in its day-in-day-out phase because the vengeance level is lower. If, however, the therapist can convince his/her (post)-marriage-breakdown analysand that s/he needs more '6 refinement' of s/Self, s/he may realize that s/he is pre-marital.

After the analysand has dealt with his/her personal "transferences", s/he may be able to see the wider Jungian context i.e. the world and the g/God that created the world is pre-m/Marital. We have no idea whether or not the Mysterious Conjunction is 'meant' to become "conscious" here or in a galaxy far far away. All we can know is that it will become "conscious" somewhere.

Chapter 120 – THE '7-8 INTERACTION'

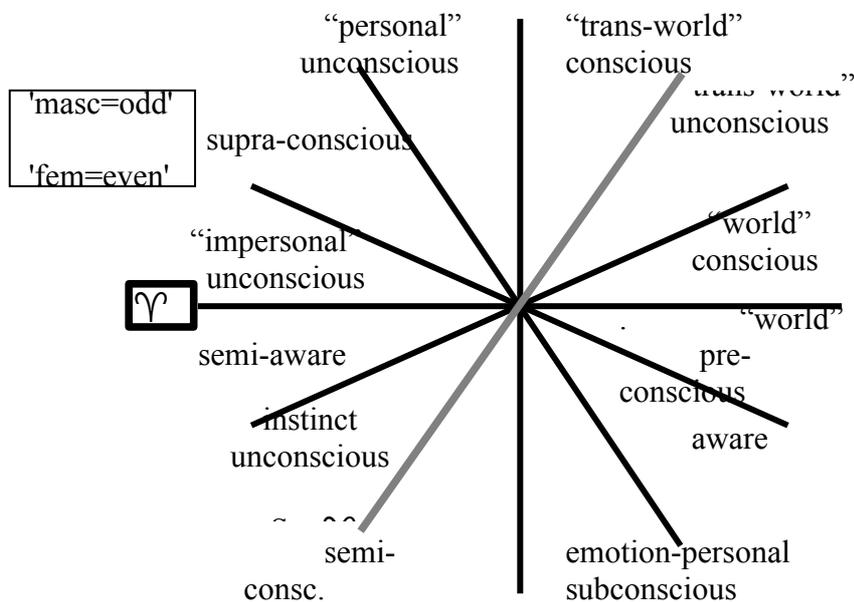
♀-REFLECTIONS: Pt.12 – '8' & CENTROVERSION vs. CONVERSION

Before we set out on our final excursion into the Four Corners of the Cosmos, it is well worthwhile to review the archetype – '8' – that, as noted in our introduction to this cycle of essays (i.e. Gret Baumann-Jung's "Age" horoscope), has a role to play in the world's "karma". If the future collective takes zero interest in the "8'-value of mating", then "lose all hope ye who enter the spiritual Feminine"...

For the astrological 'traditionalists', '8' is symbolically linked to fateful issues, such as sex and death (and, of course, taxes). '8' is the overseer of the transition from '4 emotion' to '12 feeling'... and, in this sense, '8' links to the image of the “dark fire” that burns off emotions that, from the point of view of '9', are of no use as the psyche 'turns in' (sleeps at night; hibernates in winter; gestates after sex; dies). Although we would like to be consistent and link '8' to “centroverted feeling”, we admit, as we did for '12's “introverted feeling”, that '8' implies “conversion” from “centroversion” to “introversion” more than it implies “pure centroversion”.

From the biologist's/evolutionist's perspective, '8' points to the paradox of the “genome” i.e. the '8 phenome' map is not the '2 phenome' territory because '9-10-11-12-1' operate “epigenetically” to switch genes on/off. Some genes, of course, are fated enough to express themselves irrespective of the '9-10-11-12-1' (epigenetic) input, but other genes are very sensitive to what happens in '9-10-11-12-1'. Given this biological dichotomy, we daren't allow ourselves to become stuck in this “reductive” attitude of the biologist/evolutionist...

Rather, we will now focus on the “teleology” of '8' and, in doing so, reproduce our zodiac schema of 'Ch.113'...



... as you can see, dear reader, in this context, we describe '8' as “trans-world unconscious”. In other words, the '7 (balanced) scientific' consciousness of the world tends to force the '9 transcendent' perspective into a (collective) “shadow”. The issue for the hero is that, having reached '7' by overcoming the various dragons above and below him and, in turn, won his exogamous family of destination, he is in no mood to surrender once more. At least he doesn't have to surrender straight away i.e. Libra's 30° does provide some respite. After his respite, however, the hero and his bride need to look above and beyond the world... and, as Jung has written it, to “make death his (their) goal” (rather than something to be shrunk from).

Those who recall our notes on '7 Libra', however, know that the hero needs to make more of his 30° of Libra i.e. he needs '7' to build enough 'thinking ego' to

work out why “regressive restoration of the persona” is a “negative” response to the effect of the “unconscious on the conscious”. If he can do so, his 'inner Persephone' may be able to counsel his 'inner Demeter' well enough for her not to make so much 'winter' out of the upper hemispheric sequence... after all, in the southern hemisphere (Chile, Argentina, South/ern Africa, New Zealand, Australia...) the upper hemispheric signs align with 'summer'. In turn, we ask: but why didn't Persephone counsel her mother prior to her abduction?

At this point, we return to Virgo's developmental phase (i.e. naïve Persephone picking narcissus flowers, not noticing the winter that is coming) and emphasize that 'organizing' one's '12-(1-2-3-4-5)' experience is a preoccupying '6 job'. The so-called “transpersonal”, “archetypal” realm of '11/12' is so dazzling that Persephone doesn't have thermodynamic time to make the distinction between '11/12's “trans-personal” realm (that is still 'in' the world) that she is 'organizing' and the 'beyond 8/9' “trans-world”. Note that we have placed the word “beyond” with “8/9” because neither '8' nor '9' is the “trans-world”... they do no more than point to it. (And, as longstanding readers are aware, any subsequent '10' experience is a message to the individual that s/he has yet to resolve enough karma to 'be' beyond this world i.e. '11-12-1-2-3-4-5-6-7'). If the individual responds unwisely to an '8-9 challenge' – for example, during an '8 experience' s/he continues to hang on to '2 material values' that are out of season – his/her karma is increased accordingly. If, in addition, you want to adopt a Christian point of view: if the individual responds unwisely to an '8-9 challenge' – for example, during an '8 experience' s/he breaks the Commandments 'gnowingly' – s/he is riding down the “♫♫ highway to Hell ♫ ♫”.

Whatever the case, we are now in a position to see how the zodiac can operate as a symbol for the 'shift' from polytheism to monotheism that, in the West, occurred in the 1st millenium i.e. as the h/Heroic Sun, having received the Easter indications of the Moon, 'rises' through Cancer-Leo-Virgo-Libra, it becomes the master 'diametric objectivizer' of Capricorn-Aquarius-Pisces-Aries (in order not to succumb to the left hemispheric siren song, the h/Hero ties h/Himself to the right hemispheric Odyssean, Argoan mast) but, when the arrow of thermodynamic time has carried the h/Hero to Scorpio, the plethora of “eternal” images that Plato called “Forms” (and Jung called “archetypes”; and monotheists might call “gods”) are no longer the issue... and, so, it is time to put down childish-polytheistic things and look through the glass, darkly. If you, dear reader, are more science-orientated, you might prefer... and, so, it is time to put down the plethora of energy-matter-space-time things and to fix ones gaze on the “Grand Unified Theory”, the “Holy Grail” of physics. The trouble is, of course, that, in Scorpio, we are now “beyond” physics... we're ready for an 'immaterial GUT'.

LIBRA on the 8TH HOUSE CUSP

In our 'Interlude 5B', our at-length discussion of the 8th house, we pointed out that we won't rush to this '7-8 interaction' until we consider the '1-2 interaction' that is 'feeding across' his/her natal chart. This feed generates what we could call the “life and death complex” i.e. because the psyche is, to a variable degree ($\pm 98\%$?) unborn, the individual may need to fight for life more than 'go Jungian' and see

his/her death as his/her “goal”. Or, the Libra on the 8th house cusp individual may need to examine his/her Aries on the 2nd house cusp & confront the paradox of 'oneness' being sought in a 'two-ish' realm... and, then, (re)–consider the 'heroic' path through his/her lower hemisphere. If this (re)–consideration has been given its proper due, s/he would then be free to consider his/her '7-8 interaction' and the role that it plays as the individual tries to extract the meaning of one's finitude. As Jung (although he didn't have Libra on his 8th house cusp, he did have his 30° of Libra encased in his 8th house) instructed acolytes, “don't fuss about what I think-feel-imagine-sense about death... you need to find your own thoughts-feelings-imaginings-sensings because, when you arrive at the end, what I thought-imagined-felt-sensed won't help you”. Here, some may complain that Jung's M.C. was in Scorpio (probably) i.e. he is something of an authority, but...

Some volumes back, we had declared ourselves astrological mavericks insofar as we don't see the M.C. as any kind of “goal” worth striving for... rather, the M.C. is an angle that reminds us that a significant chunk (up to 98%) of our psyches are still unborn and, in turn, that we need to prepare “boundaries” for the next 'life-cycle' in a similar way that a pregnant mother has impulses to build a nest. In short, if we are still unborn, we haven't succeeded, we have failed. In this way, your M.C. symbolizes a 'pre-beginning' more than it symbolizes a 'post-end'... the “goal” worth striving for is the descendant (in Jung's case, Leo)...

The \$64,000Q that comes out of our maverick attitude is: at what point do we begin to let go our '7 success' (it may be as low as 2%) and (re)–turn our attention to the remaining proportion? FA's answer: because the 'heroic' hemisphere is the lower hemisphere and the 'reincarnatory' hemisphere is the upper hemisphere, to linger in the 'heroic' mode in the 7th house runs against our zodiac overview... indeed, we have called the right hemisphere “transformational” (as per Neumann's, “The Origin and History of Consciousness”) because the '(bachelor) hero' needs to transform himself into the 'father' so that he can '7 think' about any nest his wife may or may not build at '10'. In other words, the 'transformation' from 'hero' to 'reincarnation' (or, in the monotheistic West, to 'new-incarnation') heats up in the 8th house. And, so...

How easy is to enter the hot transformations of the 8th house when fence-sitter Libra is sitting on the cusp? To what extent will airy Libra's idealization bring about a non-committal attitude to the transformation of the hero and, thereafter, rejection of the left hemisphere's re-(new)-incarnation mythologies and/or realities?

The answer to these questions brings us back to (it is 'confession time', again) my own “projections” onto the Cathars who thought that anyone who thought it OK to 'f/Fall' back across the horoscope into the (narcissistic-sadistic) 1st quadrant could only be described in less than ideal (less than “perfect”) terms. As we have noted, the individual can be sympathetic to the Cathar view without feeling the necessity to ape their world-negation into “perfection”. Indeed, I have dubbed myself a 'fake Cathar' because the temptation to take oneself as “perfect” when one isn't is significant. How many of the “perfect” Cathars had the kind of access to their “unconscious” psyches that, in turn, would have allowed them to prove that everything that they had earlier “repressed” was now “sublimated”? FA's answer: only those with empty karmic (i.e. 4th) quadrants. Even then, because we all have a natal Saturn, each of us, to a degree,

is carrying some kind of personal karma (that, itself, may be working as a barrier to the influx of impersonal karma).

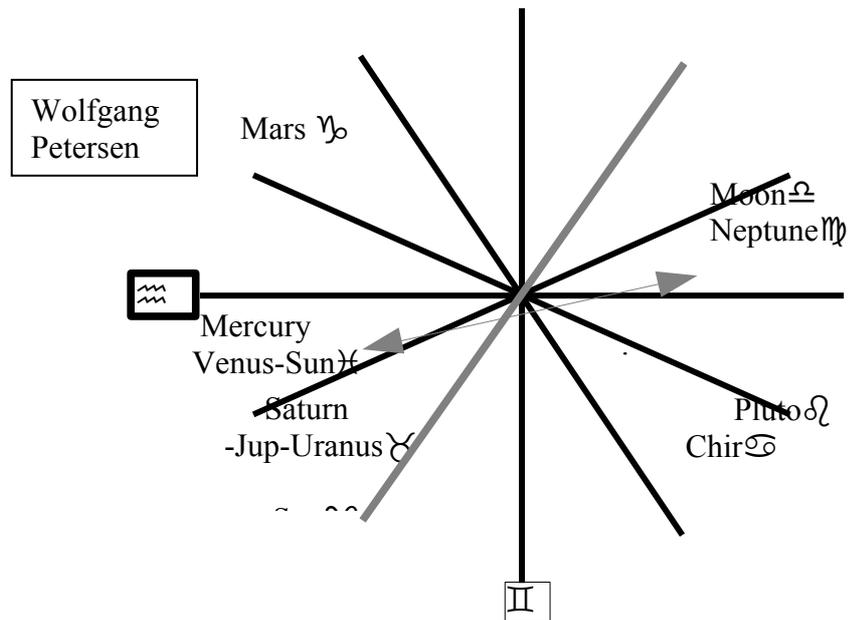
For those who have Libra on the 8th house cusp, and the ruler of this 8th house cusp is in the karmic 4th quadrant (e.g. errr... moi), the 'Platonically correct' attitude is one that is willing to balance itself against the other Venus-ruled cusp (i.e. the cusp over which we see the Bull) because, even if the events of 'this life' are fate, Plato told us that we need to act in a way that makes for a better 'next life'. And, given that this 'next life' will be (not “transcendant” but) “immanent”, most '7-8-ers' would do well to put their (respective, 'this life') 1st quadrant(s) in smooth running order so that the path down=out of '11-12''s archetypal-womb-world, through '1-2''s Kleinian duality, into '3-4''s family-romance is bathed in extra anti-clockwise-developmental light.

If, alternatively, the individual who has Libra on the 8th house cusp has Venus natively placed in his/her 2nd quadrant, we can focus on the earlier phase of the heroic “transformation” i.e. the 5th house's (beyond-family) romance that runs through the 6th house's betrothal ('5 fiery romances' are '6 served' when the potential parents are aware of the mutual effect of each others' '6 rituals and routines') and, then, into the 7th house's patriarchal marriage that permits the children that are an outcome of the marriage to hang any subsequent “father projections” onto something more human, rational and tangible. In other words, this '7-8-er' could imagine his/her natal Venus operating as a 'bolster' as s/he steps 'up' through the rungs of the right hemispheric 'rise=ladder'. This means that s/he won't have to dwell so much on the reincarnation myth and, in turn, stick to the Western spirit that provides the opportunity to get off the “Wheel of (mis)-Fortune” and transcend.

Despite this advantage, we Cathar-sympathizers would advise against getting too carried away with transcendence. As noted in our introductions, if the individual can't be a “perfect” (or a “believer”), s/he can be a “listener” to those who would try to “integrate” the Western and Eastern attitudes to h/Heroic (re)-incarnation. While s/he is “listening”, s/he may not have any inward experience that could pave the way for “belief”, but there is nothing (other than, say, free-floating anxiety) that prevents a reflection on the distinction between philosophy & phobosophy and a reflection on how the latter lead to “regression” and, then, to “non-listening”, “active disbelief” & “militant persecution”. Nonetheless, as noted at the outset of this section, '7 reflection' on '8 death' can only have value after '1''s paradoxical 'birth' into '2' has been given its substantial immanence.

In the end, however, “transformation” refers to the capacity to see everything that happens to the individual as having something to do with the individual's march to “individuation”. The “transforming” individual is one who can no longer play the “blame game”: the second that the individual ignores his/her “shadow” is the second that s/he looks to “improve civilization”. Given that Freud saw civilization as a giant lie, who would want to “improve a lie”? Let's now look at a director who carried his audience to the earliest throes of civilization...

EXAMPLE 120A



The director of “Troy” came out of the 1970's renaissance of German cinema. Unlike Herzog, Wenders & Fassbinder, however, but like F.W. Murnau 60yrs earlier, Wolfgang Petersen was keen to emigrate to Hollywood. Wolfgang's ticket turned out to be his WWII epic, “Das Boot”. Before we discuss that earlier film, let's roll history back a few thousand years...

Early in “Troy”, we see the most beautiful woman of all time, “Helen” (Diane Kruger), admitting to her lover, “Paris” (Orlando Bloom), that he is more important than life itself. Although, out of this admission, one could deem Helen a “masochist”, the FA-er wouldn't rest until the contents of Helen's unconscious were revealed... for example, knowing that the whole ancient world would be tossed into seige and war if Helen were to run off with Paris, there could be more “sadistic” gratification (Freud would call it a “secondary gain”) in her passion than she might consciously admit. If we examine Wolfgang's natal Venus in Pisces, in the 1st house, we realize that he does have both a masochistic and a sadistic aspect to his left hemispheric (=“narcissistic”) natal Venus. But...

The trouble with present-day pop psychology is that many of the terms/words in use (e.g. “narcissism”, “sadism”, “masochism”) have derogatory connotations that prevent populists from making sober reflection on the fact that they do nothing more than describe instincts. And, so, Freudastrology steps back from pop psychology and steps ahead to the 'regression vs, development' dichotomy. For example, if a populist decided, on account of FA's natal Venus being in Aries, in the 10th house, to accuse us of being “narcissistic sadomasochists”, we would answer, “OK, but are we regressive clockwisers or developmental anticlockwisers?” Like genes and horoscopes, instincts are little more than brute facts... everything depends on the individual consciousness that considers brute facts. If this pop psychologist

then went on to accuse us of being “regressive narcissistic sadomasochists”, then, yes, we would take his/her accusation more seriously. Indeed, I had made this very accusation to myself all those years ago when I had saw that my natal Venus was “narcissistic-masochistic” i.e. I answered it by reflecting on the (most of the time) anti-clockwise transit of Venus from my upper hemisphere into my lower hemisphere... at least when Venus reaches its opposition to its natal position, it can 'reflect' on the fact that, although the natal location of Venus is unenviable from an instinctual point of view, the ongoing transit of Venus provides all natal Venus locations, irrespective of how unenviable they may be, a year-in-year-out opportunity to stretch forward to lower-right hemispheric ego-maturity. Thus...

If Wolfgang were to seek Freudastrological interpretation, he would be urged to develop his Venusian-self forward from his natal pre-Taurus/2nd-house location all the way around to his post-7th-house/Libran 8th house cusp. He has an opportunity to do this every year; and he would know that he had made the most of his opportunity if, as Venus makes its way into the 8th house, he feels less envious than he felt in prior years toward those who have the fortune of a natal right hemispheric Venus-Sun (i.e. those who have an easier time of ego development). If Wolfgang 'complained' that he would prefer not to compare himself to others, then the Freudastrologer would reply that he could measure his development by the degree that '7 (relationship) harmony' has gazumped '2 (physical) beauty' in his outlook on Venusian things... no need to be Einstein to work out that '(physical) beauty' has closer links to narcissistic Taurus & '(relationship) harmony' has closer links to erotic Libra.

The fly in Wolfgang's horoscopic ointment for this aspect of ego development, in the “Troy” year (2004), was Saturn's transit into his 5th house... the planet of delay & frustration could easily 'block' (or, at least, 'trip') Venus as it rolled through his 5th house to its once/year conjunction with Saturn. Indeed, “Troy” is all about not being able to reach '7 (political) harmony' because the rival leaders are over-attached to '2 beauty'... they are also over-attached, no doubt, to the '11 cosm-et-ic ideal' that feeds down to '2 beauty'. Hence the Furies become far more visible than Venus.

For the Freudastrologer, the best passage of dialogue in “Troy” is between the hero, “Achilles” (Brad Pitt), and his Trojan hostage, “Briseis” (Rose Byrne). Achilles is unimpressed by Briseis' devotion to her gods and to emphasize his point he replies, “I'll tell you a secret, something they don't teach in a temple... the gods envy us; they envy us because we are mortal, because any moment might be our last; everything is more beautiful because we are doomed; you will never be more lovelier than you are now; we will never be here again”; with this, Briseis counters, “I thought you were a dumb brute... I could have forgiven a dumb brute”. With Briseis being unimpressed by being impressed, we have a nice illustration of Jung's “problem of opposites” and a nice illustration of the problematic opposition that is constellated whenever eternal spacetime crashes into thermodynamic linear time.

A couple of decades before filming “Troy”, the younger Wolfgang was looking at Achilles' philosophical point of view from the human side of “every moment might be our last” in “Das Boot”. The U-boat nicely symbolizes Wolfgang's Mars in the 11th house in Capricorn & transiting Saturn forming a square to Mars

from his 8th house. Although the U-boat has a captain, he is, of course, no better off than his crew in the face of a depth charge. Death often turns out to be an 8th house phenomenon, but the I.C. (the harbour; the home port) is not without its input.

VENUS IN SCORPIO

When astrology becomes self-referential, it will soon remind us that it is ruled by a planet, Uranus, that, by virtue of its rulership of the air sign, Aquarius, is an air thinking planet. When we are reminded that Venus is a 'daughter' of Uranus, we can see why it makes sense that Venus rules airy Libra. When Venus leaves Libra behind it & rolls into Scorpio, it enters into a 'double opposition' i.e. '8 water' opposes '7 air' and the '8 immaterial' geometrically–diametrically opposes the '2 material'. In other words, Venus does not feel very 'at home' in Scorpio. This is why maybe, in the myth of Psyche & Eros, Psyche defies the edict that forbids opening the pot of beauty and, then, falls into the unconscious i.e. she falls asleep 1-(4) sign(s) prior to bedtime (NB* although Pisces is most hypnotic-sleepiest sign, Sagittarius-Capricorn-Aquarius are signs of winter-hibernation-gestation that 'feed' Piscean sleepiness).

To understand the difference between Libra and Scorpio, we do well to recall that, although they are both concerned with centering (“centroverted”), they achieve their ends in different 'heights' i.e. Libra in the airy-conscious; Scorpio in the watery-unconscious. Although the 'drop' from Libra down to Scorpio may not be as deep as the 'drop' from Aquarius down to Pisces, Libra, in our present era of dismissal of the “unconscious” ('4' is dismissed by anti-Freudians; '12' is dismissed by anti-Jungians; '8' is dismissed by anti-Darwin eugenicists who seek to knock out the aging gene that was selected a short time after sexual reproduction was itself selected i.e. the survival of sexual species is assisted when “hybrid vigorous” children aren't competing with adults) risks becoming oversatisfied with its 'high' centre to the level of thinking that the 'low' centre can be reasoned with. This is exemplified in one of the films made by our next (and final) example of movie directors. Meanwhile...

In light of the fact that Venus' transit into Scorpio (i) takes it 1 sign beyond its (2nd) 'homecoming' in Libra and (ii) could bring about the realization that it is now 6 signs away from its (1st) 'homecoming' in Taurus, we could view this '7-8 interaction' as a gloomy limbo. If we were to take a more optimistic view of this '7-8 interaction', we could see it as a limbo that has the advantage of viewing raw archetypal romance in a novel way...

In “The Psychology of Romantic Love”, Robert Johnson warns us against the emptiness of a romance born of “projection” i.e. the man looks at a woman, spots his “anima” and does not see the woman over whom he has draped his “projection”; the woman looks at (very often, listens to) a man, spots her “animus” and doesn't see the man over whom she has draped her “projection”. And, given that “love” is primarily about knowing, “romantic love” is not “love, per se”... as we have discussed at length in our Venus in Sagittarius-Capricorn-Aquarius-Pisces sections, the sections wherein Eros and Psyche, because of Eros' “don't look at me during the day” 'pre-nup', have prevented mutual knowledge; they're “in denial” about the condition of their (non!)-relationship.

The bone we pick with Robert Johnson, however, is that, although we there is a worrying degree of oblivion in (4th quadrant-left hemispheric) romantic love, it can still be seen as better than left hemispheric phenomena that are “regressive”, such as political power wrangling. It might have to wait a half a year before it begins to get a glimpse of the “true romance” of the 5th house, but Venus in Scorpio only has to wait one sign before it reaches Sagittarius... wherein the “romantic lover” is able to access Zeus' attitude to stupid “regressive” humans trying to be gods i.e. in order to stop all the nonsense, Zeus cuts humans in half so that they might wind up spending all their time looking for their missing halves (i.e. their respective “animas/animi”) instead of pretending that they are immortal and powerful. I have to admit, probably because I have a notable Sagittarian/Zeusian arc in my natal chart, that I am happy whenever a “regressive” politician gets involved in a “love scandal”. It's almost enough to have faith in the future of the world... provided that we define Donald Trump's scandal as a “lust scandal” i.e. the “love scandal” that makes no difference to the voting public.

If, dear reader, you resonate more with the monotheistic God and His attitude to deluded humanity, we FA-ers would offer you the following interpretation...

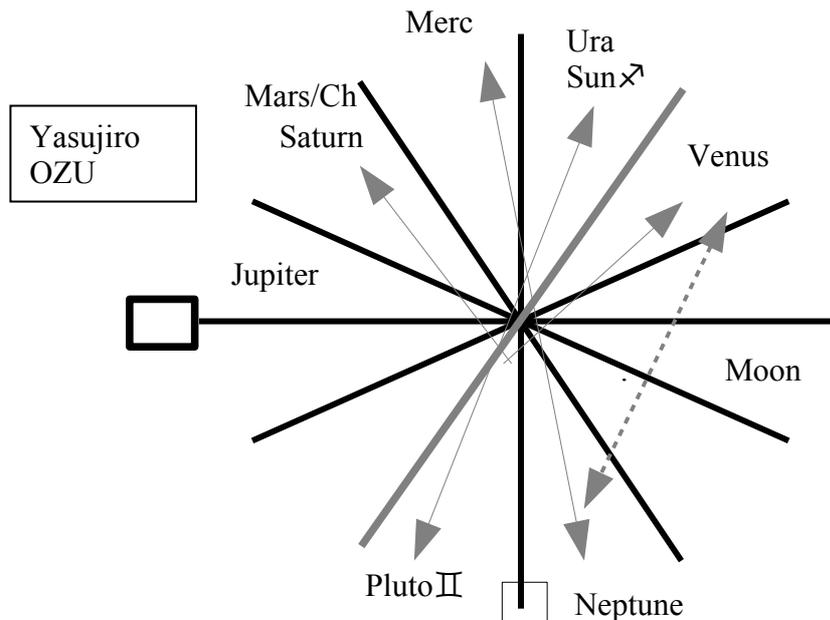
In our view, Adam is a '1 Aries' who takes himself to be God-God but, in fact, he is a man-man; Christ is a '5 Leo/Sun (although, admittedly in Capricorn)' w/Who has good reason to think h/He is God-God (i.e. h/His miraculous healings and water-walkings etc.) but h/He needed to die at '1 Aries' and resurrect through '4 Cancer' to realize that h/He is a God-man; the Holy Ghost is a '9 Sagittarius' who takes interest in who is a man-man and w/Who is (at least, part of) a God-man; the closest that any Christian man-man has come to knowing who is who was/is St. Peter and, even then, he would not know who is who until he entered his post-embodied phase. This means that he could have had (natal) Venus in Scorpio that may have helped him to see that Adam was a man-man in need of redemption (yes, Abraham was also a '1 Aries' but, because he could see his own impotence and his son's mortality in the face of God, he redeemed himself through this diametric Libran 'Venusian' reflection). To put this in other words: given that Scorpio is the arc of the zodiac where we 'know' ourselves as mortal and impotent, a planet that is lingering in Scorpio has every chance to 'know' where divinity stops and humanity begins.

At this point, dear reader, you may complain that we're not respectful enough of Robert Johnson's warnings, but all we are doing here is extending our discussions of Freudian endogamy 'back up to' Freudastrological a-ogamy i.e. even the most ego developed couples will have some level of lingering “(unconscious) identity” gurgling at the bottom of their psyches and, therefore, just as no-one ever fully 'empties' their personal '4 unconscious' (Jung used to say to his analysands, “so, you are in the soup too?!”), no-one fully 'empties' the collective '12 unconscious'... and, in a similar way that we deal with lingering Oedipal elements with a sense of creativity (rather than a self-satisfied sense of ego-development), so we need to deal with lingering '11/12 raw' archetypal elements with sense of creativity.

Each of us 'is' Eros & Psyche. Even if the individual does not feature Venus in Scorpio in his/her natal chart, s/he has the year-in-year-out chance to “go Plato”

and think about his/her upcoming Venus transit through the left hemisphere when Venus is transiting Scorpio and accept that the best s/he can do is, as Plato explains, act in a way that makes the 'next' incarnation happier and more fulfilling. To be sure, one of these Venus through Scorpio transits will be our 'last' but, as the (non-reincarnation) Bible says, there will at least be 60 or more transits that are headed for reincarnation in “this life”. Venus in Scorpio may also be best placed to discover the balance the 3rd law of thermodynamics and the 3rd law of spirito-dynamics. Hmmm, maybe Venus in Scorpio is so much about limbo, after all?

EXAMPLE 120B



Although I haven't found a birthtime for Yasujiro Ozu (along with Kurosawa and Mizoguchi, the third of the triumvirate of 1950's Japanese Cinema), I had made myself familiar with his 0°♊ birthchart before seeing any of his films. With his natal Sun in Sagittarius opposite Pluto-the-intensifier in Gemini, I admit, dear reader, that I was surprised by the 'Cancerian' flavour of his films i.e. in his best film (and, in the opinion of a number of film critics, the best film of all time), “Tokyo Story”, Yasujiro avoids any extravagant journey into the philosophical hypersphere to focus upon the trials and tribulations of nuclear family bonds (ex-bonds, actually). Hmmm? Well. at least we see natal Neptune – recall, here, Neptune's symbolic links to Paradise Lost – placed in Cancer forming a quincunx aspect (150°) to Saturn in Aquarius and a trine (120°) aspect to Venus in Scorpio.

It is also worth noting that Saturn had made its transit through Cancer in the last year of WWII... whatever paradise Japan might have been tending prior to 1942 would be lost by the end of 1945. “Tokyo Story” was made with Saturn now reaching its waxing square to Yosujiro's natal Neptune and, by the end of 1953 (the film being praised internationally), Saturn had run 'up' to conjunct natal Venus and, therefore, run 'into' its waning square to itself. With this, the Freudastrologer's attention turns to the tension between paradisiacal endogamous familial bonds &

Venus' exogamous demands. It is worth noting here that Yosujiro, himself, did not marry... he remained close to his mother and died soon after his 2nd Saturn return.

Perhaps the most telling scene in "Tokyo Story" is the third act scene that has the disappointed father, "Shukishi" (Chisu Ryu), heading back into the drinking den with a couple of drinking buddies after his less-than-joyful nuclear family re-union... one of the buddies makes the point that, despite the tragic loss of so many sons in the war, there is something (if more subtly) tragic in the spiritual wasteland that is being made by the sons that had survived. Depth psychologists, of course, will immediately notice that these old-timers are "projecting" their own spiritual wasteland onto their sons and, so, this is where our sympathies begin to swing to Shukishi's children who, up until that point, had shown plenty of disinterest in their parents. Indeed, Yasujiro had emphasized this disinterest by contrasting it to the interested widowed daughter -in-law, "Noriko" (Setsuko Hara), who appears not to want to move on after the loss of her husband in the war. In the West, we might call Noriko's reluctant stuck-ness a "depression" but, in the East, she would more likely be seen as an understander of "mujo", the "resignation" that the essence of tangible-material existence is suffering. It is here that we begin to see an outline of Yasujiro's Venus in intangible-immaterial Scorpio, the most paradoxical of all placements of Venus.

It is also here that we encounter the underlying paradox of depth psychology: we live in a secular culture that has lost interest in the distinction between necessary and unnecessary suffering... and, as a result, there is no distinction between necessary "depression" and unnecessary "depression". The former is the pre-requisite to acts of "integration"... astrologically, Klein's "depressive position" is reached in the 3rd & 4th houses and, if the intellectual & emotional information has been processed, it will be "integrated" in the 5th house, and the "integration" can be "refined" in the 6th house. So, when we watch "Tokyo Story" through depth psychological eyes, we examine the extent to which Shukishi and Noriko are (i) stuck within or (ii) developing through a necessary "depression". If, of course, they were taking SSRI's, we may well not have had the chance to make the examination.

For FA-ers, the latter (unnecessary "depression") is a consequence of refusal to experience "negative" emotions... if the "negative" is cut away, the "positive", sooner or later, will be unexperiencable. Hence the unnecessarily "depressed" individual often complains of being "numb". It is not uninteresting that a emotional numbness is one of the side-effects of chemical treatments of (any kind of) "depression". The Western secular view is that "depression" is a physical-chemical (serotonin etc.) phenomenon and the idea that a necessary "depression" is an inner request for development, from a '2 material' beginning, through a '3/4 semi-material' middle, into an '8 immaterial' end is unthinkable.

Most astrologers, when asked to locate the "policeman" in the horoscope, will point to the M.C.. Although we don't disagree, we would add that there is something of the "traffic policeman" about the I.C.... analysts often dream of traffic jams i.e. the cars carrying anger and fear are honking their horns because excitement and joy have smashed into each other. The analyst soon finds out that the analysand is angry at the analyst for not clearing the traffic, rather than being angry about the collision between peace and happiness that s/he can't see.

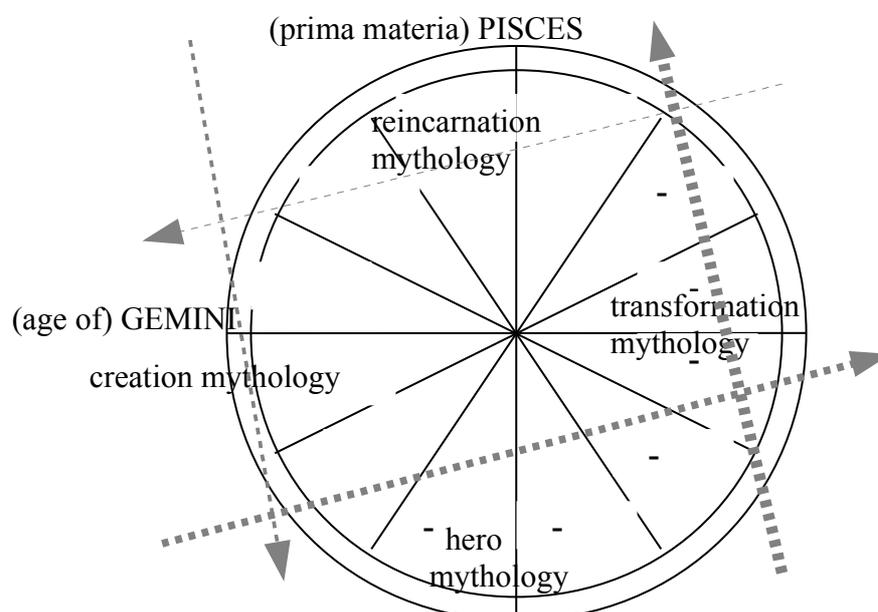
From the Freudastrological perspective, an analyst qualifies him/herself to be an analyst when s/he has become able to (i) bring “negative” emotions to the surface and (ii) not take them personally when they are directed onto him/her. As Freud said it, the analysand complains to the analyst in very much the same way that 'chemical' psychologists complain about psychoanalysis (Freud called it “a veritable storm in a teacup”). The trouble with Shukishi & Noriko (and, no doubt, Yosujiro) is that there is a strange absence of anger (that stands in the sharpest contrast to Brando's raving in “Last Tango in Paris”). Yosujiro's mother's good breast was never separated from her bad breast.

CONCLUSION

DISTANT SPECULATIONS I: AGE OF GEMINI (+♊)

Given the many references to Jung in our run home, you, dear reader, may be wondering why we haven't cut to the chase and called ourselves, say, “Freud & Jung astrology.com”. In addition to the obvious reason that this is too much of a mouthful, we take the view that Freud-Jung's mutual reluctance to “integrate” their often very similar outlooks – take, for example, Freud's “Group Psychology and the Analysis of the Ego” laid along side Jung's cautionary attitude in his “The Relation Between the Ego & the Unconscious” – prohibits it. Jung was keener to differentiate himself from Freud than align himself to Freud... a keen-ness that many astrologers might trace to the cross that is formed out of their ascendant & Sun placements i.e. Freud's Scorpio & Taurus vs. Jung's “New Agey” Aquarius & Leo. So, what about the “New Age”?...

In his/her day-in/day-out astrological reflections, the tropical-astrologer cares little about the “precession of equinoxes”. Indeed, s/he may even care nothing about the “precession of equinoxes”. The Freudastrologer, however, ever mindful of his/her 'centre', cares about the fact that an '8 black hole' is the centre around which our '11 constellations' revolve. (And, yes, we are also mindful that the hyperspheric universe has no accessible 'centre'... the centre of the hypersphere could be said to 'transcend' the hypersphere, in a similar way that God is 'transcendent'). In turn, we care about what is revealed when FA's 360°+ (placed onto Erich Neumann's 270°-) mythological cycle is itself placed over Gret Baumann Jung's '(8-centred) constellation (5-centred) tropical zodiac interaction'...



... as you can see, dear reader, we are also including the Gemini-Pisces combo that covers, approximately, 6,000–4,000BCE. Although this era pre-historic, we have enough archeology to know that it was polytheistic i.e. in keeping with Gemini's airy curiosity toward the “10,000 things”. We can also see that, with the “prima materia” of the “Age of Gemini” being Pisces – a sign that points us to the (if not “10,000-ish”, then at least) '12-ish' archetypal phantasmagoria – we have no astrological reason to back off from our idea of a polytheistic “Age of Gemini”. Either way, polytheism has 'bridged' across to we 21stC-ers courtesy of “Age of Aries” Ancient Greece.

Although we can be fairly certain that the “Geminians” did not call their high god “Zeus!”, we can guess that he was 'Zeus-ish' in many respects. We can also guess that the most lauded hero of the “Age of Gemini” was 'Pollux-&-Castor-ish' in many respects i.e. Pollux was 'Christ-ish' insofar as he sacrificed his immortal residence in heaven in order to share mortality with his brother (as noted dozens of times in these pages, this corresponds to a willingness to take the anti-clockwise path, from Gemini to Scorpio). Indeed, Castor may have died in the first place because he didn't like the idea – given that we are here speculating about the “Age of Gemini”, perhaps we can say semi-idea – that he was mortal and, in rebellion, he went into clockwise “denial”. By this, we aren't going so far as to say that Castor was an antihero... to say such, we would need to discover that the “Geminian” 'Castor' was 'Cain-ish-ly' murderous.

So, what is the point in this kind of 'distant speculation'? Answer: it can assist the individual who has Gemini on the ascendant to get his/her bearings i.e. instead of the “imitatio Christi”, s/he can imagine the “imitatio Polluxi”. Longstanding readers of this website know that FA has Gemini on the ascendant and, so, we do well to look at the anti-clockwise path to (i) the 'house' of the brother (where, in an 'equal house' system, we find heroic Leo), and (ii) Scorpio, at least half the time. Over the 14 years of this website's existence, we have, of course, experienced 14 transits of our Sun and Venus through the lower hemisphere... and one transit of Saturn, almost two transits of Jupiter and one lunar “progression”. Because we have natal Sun in Pisces, we can, in any case, include the “Age of Pisces”. FA, like all websites, is 'immortal' insofar as the www is 'immortal'. When we consider the non-www human, however, everything depends on the degree to which s/he (unlike Cain) (i) believes in, (ii) has faith in, and (iii) has experienced his/her immaterial-immortal soul.

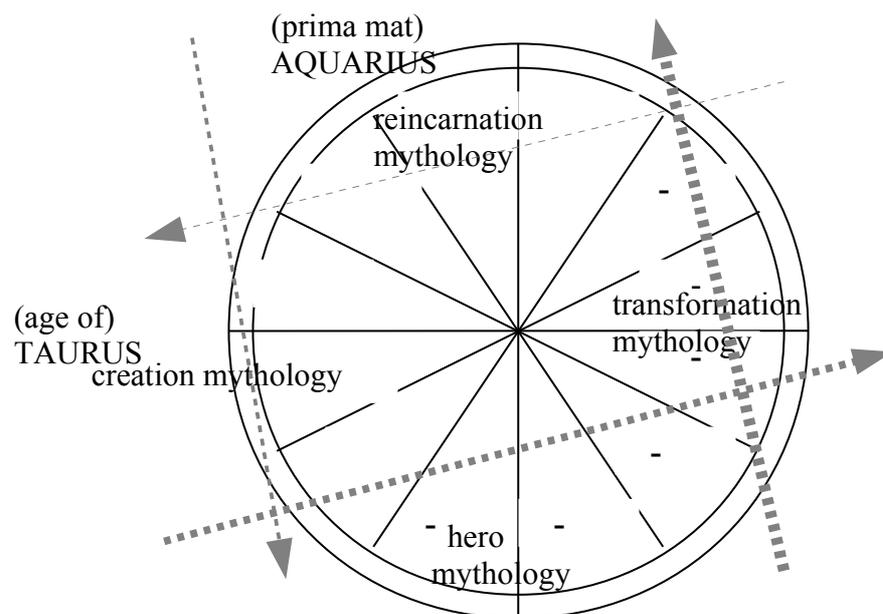
OK, so what about those who have Sagittarius on the ascendant? Answer: we argue, as do many other astrologers, that the middle of the Age brings the geometric opposite sign into the fray... as if the hero of the Age has won his/her ego. In terms of the “imitatio Polluxi”, therefore, an Archer ascendant individual can focus on Pollux

after he makes his deal with Zeus i.e. winning the capacity to jump from hemisphere to hemisphere with greater ease... to become more, say, 'Hermes' than 'Pollux'. If the Sagittarius on the ascendant individual feels, however, that s/he has more ego-heroic work to do, the Archer persona would do well to find someone '3 Mercurial' without (e.g. a therapist) to be a '7-3 descendant beacon' (rather than a '7-3 open enemy').

Whatever the case, the ongoing challenge for the Archer ascendant individual is to 'superimpose' a reincarnation myth upon his/her hero myth (scroll back up and review our zodiac-schema if this is not clear). In turn (and not with a little irony), we recall the inherently 'reincarnatory' (rather than inherently 'transcendental') nature of the Castor & Pollux myth and, therefore, we can say that, whatever pole of the '9-3 polarity' happens to be sitting on the ascendant, we are trekking back to Gemini in any case. This is a 'good' thing when we realize that, over one's Biblical life span, the ascendant ruler, Jupiter, 'reincarnates' through to Gemini a half a dozen times.

DISTANT SPECULATIONS II: AGE OF TAURUS (+♉)

By now, dear reader, we expect that you have guessed that our "imitatio" idea can be carried forward, from the "Age of Gemini" into the "Age of Taurus", to assist those who have Taurus-Scorpio on their (respective) horizons to get their (respective) bearings. To do so, we can adjust Gret Baumann Jung's '(8-centred) constellation (5-centred) tropical zodiac interaction' like so...



... as you can see, the 'Freud-vs.-Jung' ascendant/Sun issue has more traction in the 4,000-2,000BCE "Age of Taurus", an epoch that, if our speculation is accurate, would have thrown up a hero that was very 'Theseus-ish'. Whatever the truth of our speculation, the Ancient Greeks gave history a hero who would overthrow a monster that had become bunkered in the underbelly of the Bull worshipping Minoan Cretan civilization that, edifyingly, reached its peak in the

abovementioned 4,000-2,000BCE.

When we look closer at the comparative mythology, we quickly notice a sharp difference with respect to paternity i.e. whereas Pollux was fathered by Zeus, we find that Theseus was fathered by Zeus' brother, Neptune. The Greek god of the sea plays a large part in the Minos-Ariadne-Theseus myth i.e. it is Neptune whom King Minos snubs by refusing to sacrifice his prize Bull. By contrast, Theseus, before he embarks for Crete, makes a sacrifice (not to Neptune, but) to Aphrodite... this, no doubt, is the reason why Minos' daughter, Ariadne, falls in love with him and gives him the ball of golden thread. Although few astrologers would align Aquarius to Aphrodite, we need to note that she is, at least, a 'daughter' of Ouranos' loins. In turn, we can semi-align Aphrodite to the 'prima-materia-M.C.' of the "Age of Taurus"... and, in second turn, we get a sense of Theseus acknowledging that humans can't be gods i.e. gods can 'get away with' endogamy (incest) but humans can't 'get away with' endogamy.

At this point, some will note that Queen Pasiphae's sexual 'crime' is bestiality, not incest... but, if we view this through a more psychological lens, we note that your local clockwising Taurean would likely treat his/her first born as a kind of prize Bull and, as a result, not notice the strength of the incestuous tie between mother and son. It is fitting that Minos' predicament is 'redeemed' by someone outside his clan i.e. he has enough (potential) exogamy to sire Ariadne, a daughter who has enough Scorpio in her to look for a mate outside the clan. The individual who has the Bull on his/her ascendant, if s/he can't find a Scorpio mate, can at least find a Scorpio therapist with whom s/he could examine the development from endogamy to exogamy. Whether (or not) s/he might seek out her father as a therapist – as we had noted was the case with Taurean ascendant-ed Anna Freud – is a rather more complicated question.

If, now, we weave the thread of our opening section into this section (i.e. those who have the opposite sign of the "Age" on the ascendant need to examine their hero after he has won his ego), we note that the Scorpio on the ascendant could examine Theseus after he has conquered the Minotaur... and, having done so, s/he will be able to reflect on how to 'superimpose' the myths of heroism and reincarnation. If so, s/he would encounter a tale of disruption of Theseus' patriarchal line. Specifically...

Theseus had told his father that, if he met with success at Crete, he would put up a white sail on his return sea voyage... but, unfortunately, he forgot to do this and his father, King Aegeus, spotting the black sail of failure on Theseus' ship as it sailed over the horizon toward Athens, was overcome with sadness and threw himself from a cliff to his death before the ship had docked. In any case, Theseus, prior to docking his ship, had abandoned Ariadne, a-la Jason the Argonaut. Ariadne, however, was no Medea and, so, 'vengeance' would be left to Ariadne's sister, Phaedra, whom Theseus had married some time after he had sired Hyppolytus by Hyppolyta. In "Gone Girl" style, Phaedra left a note, to be discovered after her suicide, that accused Hyppolytus of 'Oedipal-ish' desires for her. Believing this note, husband Theseus would condemn his innocent son to death.

Of course, if there is any Scorpio on the ascendant individual to be referenced by this website, it would have to be Freud... and, if FA ever had the opportunity to be Freud's analyst, we would have suggested that he examine 'Theseus Rex', because he would have seen that (i) his father died before knowing of his success, (ii) he

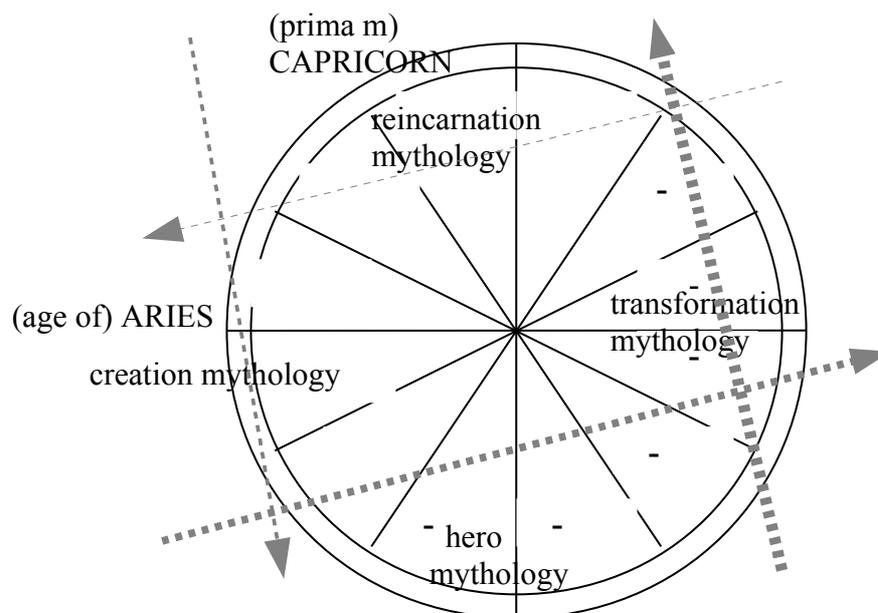
watched his older half-brother struggle with his 'Hypploytus complex' (i.e. he was close in age to Freud's mother) and (iii) he became something of a jealous Theseus when splitters such as Adler, Rank and Jung tried to broaden the base of (what would eventually be called) "depth psychology".

To be fair to Freud, however, we need to remember that his Sun was, after all, in Taurus in the 7th house and, instead of being a creature of the lower hemisphere, it may be historically fairer to see Freud as a 'Theseus Prince' of the upper hemisphere i.e. from his Venus in Aries, in the day-in-day-out workings of his 6th house, he would hop aboard the Sun as, each year, it rolled forward, from its 7th house 'home', up into the houses+signs that (i) hook into the (at least, his) collective & (ii) resonate with the emotional/sensual/sexual phylogenetic development of the infant-child.

Irrespective of what sign resides on our (respective) ascendant(s), the issue of sacrifice is important to all of us. There is little doubt that Freud had enough respect for Aphrodite... but, for the individual with Scorpio on the ascendant, there could be an additional need to find respect for the god to whom Hippolytus had made his own sacrifice i.e. the virgin goddess, Diana, goddess of the (not run-mate, but) hunt.

DISTANT SPECULATIONS III: THE AGE OF ARIES (+♈)

In moving along to the "Age of Aries" and the (highly appropriate) beginning of '1-ish' monotheism – Abraham's sacrifice of his son/ram and all that jazz – we run up against the (highly inappropriate) historical fact that, in any event, "10,000 thing-ish" polytheism would continue to thrive throughout the Mediterranean. Maybe this isn't such a bad thing, insofar as monotheism has, over the intervening centuries, put such a bad taste in so many mouths. Indeed, if you, dear reader, are one of these, you might prefer to extend our "imitatio" idea to a Greek hero such as Jason, the winner of the Golden Fleece, than to Abraham. Before we take these issues further, however, we see a need to re-draw Gret Baumann Jung's '(8-centred) constellation (5-centred) tropical zodiac' in this way...



... at this point, some readers will 'complain' that, because the Golden Fleece is won at the end of the 'outward' journey (i.e. at the ego-hero's descendant), that the first half of the Jason-Argonaut myth applies better to Libra on the ascendant (Aries on the descendant). While we would never dismiss this interpretation, we would still stick by the view that this myth speaks more to Aries on the ascendant because Jason seems more Arien than Libran... even when the hero wins his descendant-ego, he will continue to "project" onto his partner (i.e. Medea). The 7th house is not meant to be a 'better' self/mask/persona than the 1st house... it is meant to have the capacity to 'see' the self/mask/persona for what it is and, through the partner, come to understand its relative unimportance (compared, say, to Sun/Venus) in the second half of life.

And, so, as we follow our theme of the opposite sign aligning to the myth after the (Fleece)-ego has been won, we have no choice but to warn the individual who has Libra straddling his/her ascendant to take special interest in his/her '(inner) Medea', a figure most straightforwardly symbolized by Scorpio on (or, at least, in the vicinity of) the his/her 2nd house cusp. This means establishing loyalty to the feminine as soon as possible... and, because Libra is known as an androgynous sign, this is achievable. A good example of this achievability is encased in the history of Ancient Greece itself i.e. Plato explained the reincarnations-cycles (cycle=feminine; line=male) of the soul. Agreed, Plato didn't enter history at the appointed mid-Age 1,000BCE juncture (Plato and mentor Socrates, flourished over half a millennium later), but he made up for it by providing the West with a realm of 7th archetypal reason that could stand up against the highly emotional antics of the Greek gods.

Because 1000BCE is pre-historic, there is little preventing us from fantasizing that Moses was the mid-Age, Libra-on-the-ascendant hero (to be sure, archeological evidence points to him living up to half a millennium earlier). For example, we could take the view, given that watery Scorpio is traditionally ruled by fiery red Mars, that the parting of the Red Sea symbolized Moses' respect and Ramses' disrespect for the '8 spiritual feminine' (recall, here, that, Libra 'sees' Aries from a diametric objective vantage point and 'knows' that, because it once was Scorpio, it leads into Scorpio). It is another question, however, whether or not Moses' people shared his respect... and, so, he would force an answer with his deliverance of the Commandments, the first of which presented the problem that continues to haunt us in this "New Age" i.e. "thou shalt have no other gods before Me". As we noted in our opening section, polytheism, by its very nature, lacks this degree of divine Jealousy... and, so, any human who saw him/herself as God's Hammer, might not notice any inconsistency as s/he went about breaking His 3rd and 6th Commandments in order to 'enforce' His 1st Commandment. Unfortunately, "vengeance is Mine sayeth the Lord" would be all too easily forgotten (or, in Freud-speak, "repressed") throughout the second half of the "Age of Aries" & the whole of the "Age of Pisces".

This lack of consistency (= respect) for the Commandments throws us back to the 'prima materia' of the Age of Aries: Capricorn and the '10-ish' issue of authority. The lowest level of authority is, of course, the hypocritical level noted in the previous paragraph... and the problem is, of course, that God breaks his 6th

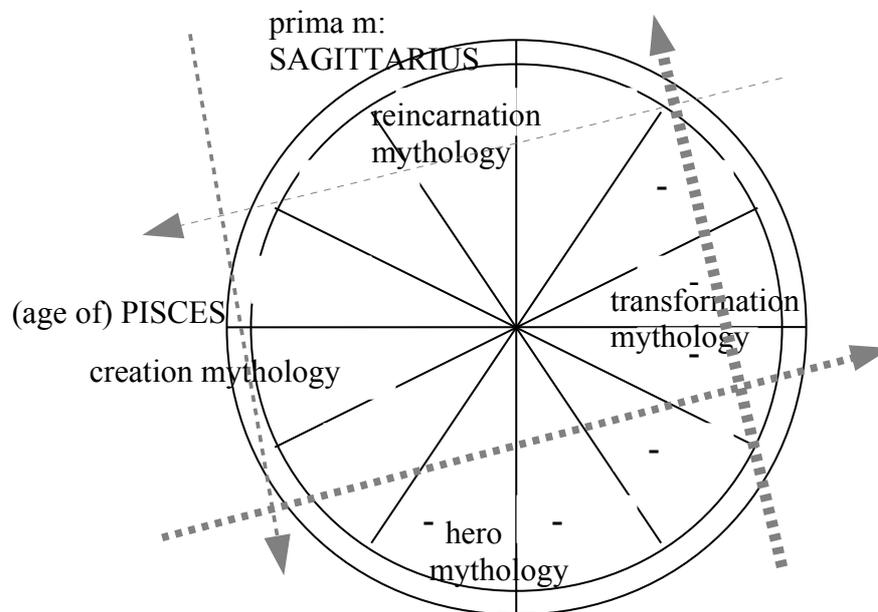
Commandment at a rate of 300,000/day; 10,000,000/month; 100,000,000/year; 7,000,000,000/70yrs. This do-as-I-say-not-as-I-do divine Action, 100x the rate of the '9–11 bombers', is likely at the root of the overall refusal of humanity to obey (this is, at any rate, the view taken by Hannibal Lecter, as per Michael Mann's "Manhunter"). Many will argue that He remedied this apparent hypocrisy through the sacrifice of His own Son, an action, of course, that creates enantiomorphic book-ends around the "Age of Aries".

Even the second lowest level of authority – do-as-I-do – invites human refusal to obey in these days of individual development. If we do naught but copy behaviour, we sacrifice our path to individual destiny. Therefore, if one is to rise to the mid-level of authority, s/he would have to discover internal reasons for behaving in this way or that... and, in doing so, s/he may make the (depth psychological) discovery that these reasons are distorted "compensations" of unconscious motivations. Freud coined the terms "rationalization" & "reaction formation" to emphasize this point.

In turn, the next higher level of authority – accept God's apparent hypocrisy and obey His Law until such a time as one's unconscious motivations are discovered – may seem to be a backslide but, those who are authentic "individuators" are aware that "Temperance" is the Ariadne thread for anyone who would tackle the Minotaur of the "Age of Pisces" i.e. "the Devil".

DISTANT SPECULATIONS IV: AGE OF PISCES (+♊)

Although we wouldn't claim that the "Age of Pisces" was a return to the "Age of Gemini", we could claim that the most recent Age was a return to "mutability" i.e. Gemini-Virgo-Sagittarius-Pisces are the 4 mutable signs. What had been the "prima materia" of the "Age of Gemini" would become the point of "heroic birth"... to put it in the schema of Gret Baumann Jung's '(8-centred) constellation (5-centred) tropical zodiac interaction'...



... because we know the Sun sign of the h/Hero of the Age – Christ was/is/will be “a Capricorn” – the mythologist now has the chance to consider the interaction of the Sun and ascendant i.e. although the Sun transited Christ's lower hemisphere 30x (or so), the timing of Easter tells us that h/His (pre-Saturn-return) h/Heroism was, to some degree, unborn. Longstanding readers know that FA takes the view that Christ couldn't be born a man (and, therefore, a hero) until h/He was able to sacrifice h/His Divinity. The individual who has Pisces on his/her ascendant, whether or not s/he has a natal Sun in Capricorn (confession time: I have natal Sun in Sagittarius), would do well to “imitate Christ” i.e. (if not before, then, at least) at the Saturn return, there is a need to give birth to one's humanity.

One of the main hurdles to this birth is that Pisces doesn't see eye-to-eye with Sagittarius, the ('karmic') “prima materia” of the “Age of Pisces” i.e. whereas Pisces tends to take interest in the archetypal phantasmagoria (as it were, the surface of the universal “hypersphere”), Sagittarius is aiming at zones beyond the archetypal (as it were, the centre of the “hypersphere”). In FA's view, this lack of mutual interest was not part of the “Age of Pisces” collective consciousness... symbolized by the fact that both Pisces and Sagittarius were ruled by Jupiter until 1848 i.e. with the discovery of Neptune, it became possible to distinguish between these two mutable signs (the mid-19thC was a time when the French were beginning to work out what was going on the hypnotized unconscious of “Les Miserables”... and, to where a young Austrian called Freud would arrive and, over the fin-de-siecle, transform the French inkling into the reductive German catechism of the 20thC).

As longstanding readers know, FA's \$64,000Q re: the Ascension is: did Christ really win a rounded human ego? or, in light of h/His bachelor status, did h/He do no more than use h/His King–Leo c/Centre as a launch pad from which h/He 'flew past' the other centroverted signs, Virgo Leo & Scorpio? Into this dichotomy, the Cathars threw in their '3rd' i.e. maybe Christ wasn't a bachelor, after all? rather than being a forsaken Divinity, h/He was unhooked, a-la “The Last Temptation of Christ”, so that h/He could round out h/(H)is human ego development through marriage? Of course, this is the version of the myth that might be most helpful to those who have Virgo on their (respective) ascendant(s). After all, when you have Sagittarius somewhere near your I.C., it will be difficult for you to view the Archer as a doorway to the Arthur C. Clarkian “infinite”... instead, it will be more likely that you will view it as a doorway into the Freudian “family romance”. We will return to this idea before this section is out but, before we do so, it is worth noting...

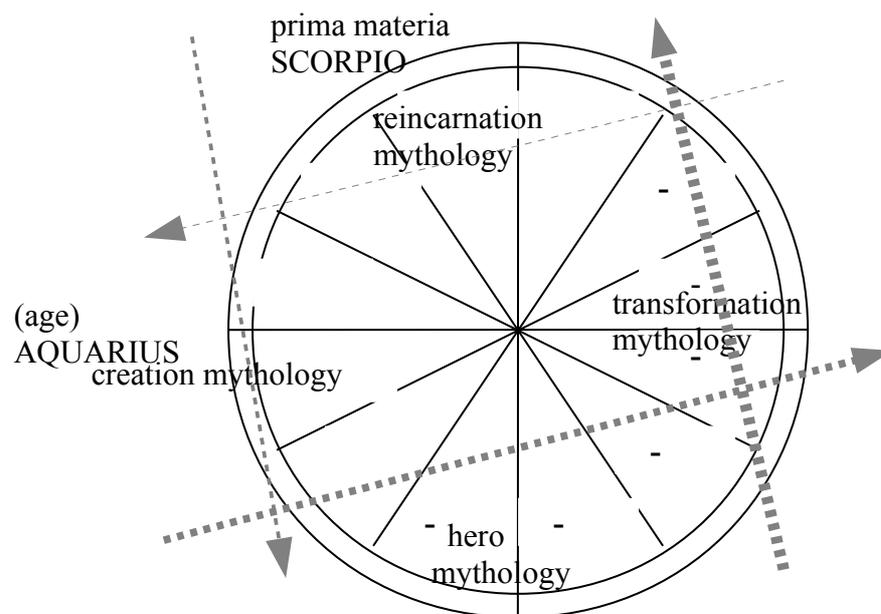
The fly in the Cathar ointment, of course, was Pope Gregory's decision to toss all the Biblical Marys (who were not the Virgin) into the same bathwater “she whom Luke calls the sinful woman, whom John calls Mary, we believe to be the Mary from whom seven devils were ejected according to Mark, and what did these devils signify if not all the vices? It is clear, brothers, that this woman previously used the unguent to perfume her flesh for forbidden acts”. Although Gregory's homily was repealed in 1969, the Church had, in the meantime, secured a 1400yrs long excuse for their nasty rejection of those who would imagine Christ-the-spouse. To be completely fair to the Church, however, Virgo is the sign of virginity (i.e. unmarried or, at least, betrothed) and, therefore, we can't go all the way with the Cathars... rather, when

confronting a dichotomy, we 'go Jungian' and try to cook a '3rd' e.g. Peter eventually overcomes his envy that Mary Magdalene witnessed the Ascension and, as a result, is able to (if not marry, then) befriend Mary and, through her, he is able to secure a healthier respect for the 'spiritual feminine'. To go one step further... Peter may have had Virgo on his ascendant and Scorpio on the cusp of his 3rd house cusp and, with a Christ-bestowed capacity for the retrieval of "projection" ("who shall cast the first stone"?), he could see that he was "projecting" his sibling rivalry onto Mary Magdalene. As a result, he would be given the Monotheistic duty to redeem the archetypal unredeemed nuclear family that, as Genesis makes clear, was weighted 3-to-1 toward the masculine. Prior to his passing, Peter may have begun to see the difference between 'unredeemability' (i.e. eternity in Hell) and 'another chance' (i.e. reincarnation) and, in turn, '(g)know' that his Gates could turn out to be subtler than any Inquisitor could imagine.

Given the Virgoan need to 'superimpose' heroism & reincarnation, there is no reason to reject the intuition that Peter and Mary reincarnated in 1,000AD (hey, let's not leave Paul out of this reincarnation mix because, when push comes to shove, "the answer, my friend, is blowin' in the wind") and, this time, because they had different signs on their (respective) horizon(s), they did get married. There is also no reason to reject the intuition that they preached a different form of Christianity in the south of Gaul to the ancestors of the Cathars. Their children would be given the Monotheistic duty to struggle with the world negating underbelly of the Christian message.

DISTANT (present?) SPECULATIONS V: THE AGE OF AQUARIUS (+♈)

Now that we are in the "Age of Aquarius", most of us don't have to worry too much about the romantic comings & goings of Peter and Mary. Over the next couple of centuries, however (if we make it), we may need to whittle down our list of 'heroes for the Age'. Whomever, dear reader, you choose as your hero, there can be no doubt about who is sitting at the top of Gret Baumann-Jung's shortlist. Let's re-display her zodiac interaction...



... although few dispute Jung's horoscope having Aquarius on the ascendant, we have seen some natal horoscopes with Sagittarius on the M.C. i.e. we can see why he had so little to say about the mankind's unresolved karma regards the '8 spiritual feminine'. Despite this question mark, we can't deny that Jung was well aware of the importance of the individual's '5 centre', especially if s/he intends to get a ('diametric objective') line on the '11 supra-conscious' and, so, we FA-ers would encourage those who have Aquarius on the ascendant to consider the "imitatio Jung" even more than the "imitatio Freud" (... any psychological astrologer who has witnessed what Pluto, Chiron, Neptune and Saturn can do in the 1st quadrant can only but admire Jung for the degree to which he 'rowed' across his I.C. and 'reached/tapped' his descendant).

Readers who recall the introduction to "4 Corners of the Cosmos: Vol. 5" and who question our argument that '10' & '11' can be paired to "developed science" can now look to Jung and see why (psychological) science has discredited him i.e. agreed, Jung did some good scientific work with his "association experiments", but he would realize, at his 1904 Saturn return, that academic psychology was destined to pit itself against his teleological anti-clockwise journey (down-into-through Pisces & Neptune, around-up-into his "intuitive ego", and into his Solar "self"). Eventually, Jung would define "science" in the phenomenological terms that might be acceptable to a section of the philosophical world, but would secure no home "in science" when, '10-ishly', it resolved to stay within the walls of "causality" (thereby walling-out "acausality" and "teleos", despite the fact that many respected scientists – Albert Einstein etc. – would continue to believe-in/have-faith-in/experience a teleological "God").

Although '11 Aquarius' isn't as 'phantasmagorio-philic' as '12 Pisces', the fact remains that '11 Aquarius' is the masculine half of the 'archetypo-philic' '11/12 pair'. In turn, we view '11' as having masculine versions of '12's capacity to seduce, delude and hypnotize. Indeed, in recalling '11's traditional link to '10' (before the discovery of Uranus, both Aquarius and Capricorn were ruled by Saturn), we can say that one of the delusions that '11' spins into the political class is that anti-clockwising through Pisces is a danger to be remedied by clockwising into Capricorn. As noted at various points in these volumes, this delusion has been personified by Aquarius-ascendant Barack Obama... who can't be taken as the "New Age"'s anti-hero because, although he 'knows' that he's a Commandment-breaker, he doesn't 'gnow' it. As Jung explains it, there are two essential mistakes that are made at mid-life (i) regressive restoration of the ('1' and/or '10') persona and (ii) (also regressive) delusional identification with the ('11' and/or '12') archetypal realms: Specifically, "the self is divested of its reality in favour of an external role or in favour of an imagined meaning; in the former case the self retires into the background and gives place to social recognition; in the latter the self retires to the auto-suggestive meaning of the primordial image; in both cases, the collective has the upper hand; self-alienation in favour of the collective, although it can be mis-used for egotistical purposes, corresponds to a social ideal". To this, FA would add that any Obama-ish 'mastery of rhetoric' = succumbing to both mistakes.

It is not uninteresting, of course, that the ascending sign of the 'world leaders' who have 'bookend-ed' Obama is Leo (Trump's Leo rising is further qualified by his natal Mars in Leo). One wonders if, after Trump (if we get there), the Americans will bounce back to another Aquarius rising leader... and, then, 8 years later, they bounce back to another Leo rising 'leader', and so on and so on. Aw, talk about being “vexed to a nightmare” and the “ceremony sinking”!

Whatever the case, the individual who has Leo straddling his/her ascendant is faced with the task of combining the hero myth and the reincarnation myth in a way that makes it palatable for him/her to confront his/her Scorpio placed on (or, at least, near) his/her I.C.. As we noted in our earlier proposals for “imitatio”, this individual could look to Jung after he had fully won his ego i.e. after Jung had seen the value of alchemy and how to negotiate a “nigredo”. To this valuation, however, we would add that Freud's “family romance” is not something that analysts “regress” into (and, in turn, lead themselves into analytic stalemates)... rather, Freud's “family romance” is something that many analysts “develop” across (even if Scorpio's psychological and, on occasion, physical death-dealing makes it feel like a “regression”).

If Freud & Jung were alive today and were up to examining the “integration” issue, they might begin by agreeing that the conscious mind over-rates itself and that “melancholia/nigredo” is the outcome of this vanity. Later on, Jung might agree with Freud that there is little need to go any deeper than the individual's unconscious (the “id/shadow”) to work out how to imagine a psychological (or even physical) re-birth. The individual knows that s/he has achieved this when each successive “melancholia/ nigredo” brings successive increases in faith in “be ye as wise as serpents & harmless as doves”. (Philo)-Sophia doesn't want to be 'phobed'. Sophia wants to be Loved.