

## THE '12-12 INTERACTION'

On 5/4/2011, after a break of 168 years, Neptune re-entered (“returned” to) the sign that it “rules”, Pisces. Because Neptune's orbit around the Sun (= cycle through the zodiac) has such a long duration, individuals do not experience their (respective) “Neptune returns”. The closest that an individual can get to this species of 'doubling up' of '12' is his/her mid-life Neptune-square-Neptune (41-42yrs) and, if s/he lives to a ripe old age, Neptune-opposite-Neptune (82-84yrs). With the astrological tradition awarding Neptune with the “keyword”, “confusion”, it is more accurate to describe Neptune's contribution to the mid-life crisis as the 'midlife confusion'. Nevertheless, as noted at the top of this essay, we are all presently in the midst of a 12<sup>th</sup> archetypal 'double up' and, as pointed out for '10-8', because it is a feature of the natal chart of every child born after this date, it is now more important to understand it.

How, then, might the depth astrologer consider '12''s link to confusion without getting confused? Are we best advised to apply the Sun and Jupiter in the same way that they were applied to the '10-8 interaction' (see prior essay)? Could even Saturn be helpful?...

To this last question, FA's answer is 'not much'; if, dear reader, you are a close follower of the ephemeris, you will know that Saturn (in its own sign, Capricorn) has recently – on the 9/11/2019 – completed its waning sextile (60°) transit to Neptune (in its own sign, Pisces). Although this interaction isn't so “complex” (i.e. '10-10-12-12') and, as such, could symbolize a certain amount of superegoic clarity, it isn't enough clarity for it to distinguish between the various 'zones' of the unconscious because, as noted in the 'Basics' essay, a significant fraction of the superego is itself unconscious; the blind leading the blind. FA's longstanding readers will know that the 'zones' of the unconscious align with the watery archetypes, (i) '4''s personal unconscious, (ii) '8''s deeper unconscious that is both personal & collective and (iii) '12''s “collective unconscious” that Freud, in his “Group Psychology & the Analysis of the Ego”, calls “archaic vestiges”. '10''s “repression” treats all three 'zones' of the unconscious as if they were one. The fact that these 'zones' need an eventual differentiation is, in large part, why '10' has a 'use-by date'. So, moving along to the helpfulness of Jupiter...

Students of mythology are aware that '10' also tries to “repress” '9' – Chronos swallows baby-Zeus – but, in the longer run, via the help of his '4' mother, '9' is able to gain the ascendancy. There is a sense in which the 20/2/2020 sky breathes life into this myth... the Moon-Jupiter conjunction in Capricorn forms the same sextile (60°) aspect to Neptune in Pisces as (abovementioned) Saturn had done on 9/11/2019. This conjunction symbolizes the opportunity to 'connect' '10' and '12' e.g. their similarity and their difference: on the similarity side, we recall from our prior essay on the '10-8 interaction' that '10' resists change and, via Einstein's discovery that '12''s version of time is a 4<sup>th</sup> dimension-of-space that doesn't 'flow', we note that, even if boundary-making Saturn fears Neptune's boundary-dissolutions, it has its consolations; this is likely why the '10 authoritarian' hypnotist and the '12 hypnotizable' are attracted to each other; on the difference side, we can consider the elemental aspect i.e. although '10' sits 'high up' in the zodiac, it is still an earth sign and, therefore, if with a dodgy dose of “compensation” (e.g. the horny '10 goat'), it looks forward to the upcoming Taurean spring, whereas water sign '12' is too attached to '11 outer space' (Einstein

again), to generate much desire for the “flesh”; indeed, it maybe through its bond to '11' and O/uranos' desire to stuff children back into the womb, that '12' makes itself appear to be the epicentre (peri-centre) of “regression”.

If there is a problem with Jupiter, it is that it shares '12's general disinterest in the flesh and, therefore, the 'high up' 'vantage point' aspect of the (abovementioned) 20/2/20 transit is also a 'disadvantage point' because it also symbolizes the armchair critic who doesn't care to 'flesh it out' into experience. Never mind... from 20/2/20 to 8/3/20, the Sun rolls 'down' from 0° of Pisces to transiting Neptune and, like the Lent Christ (see, “Psychodynamic VI: Illusion”), heroic piggy-backers of the Sun-(Moon) from Capricorn into Pisces have the chance to 'experience-at-no-distance' the puzzle of '12's collective unconscious. And, like the Lent Christ, it makes sense to wait until (the days leading up to) Easter, when Mercury is conjuncting Neptune and the Moon is rolling forward to oppose Neptune & the Sun, to get a better sense of 2020's lower hemispheric heroic journey. Everyone needs to be a 'hero' every year. Meanwhile...

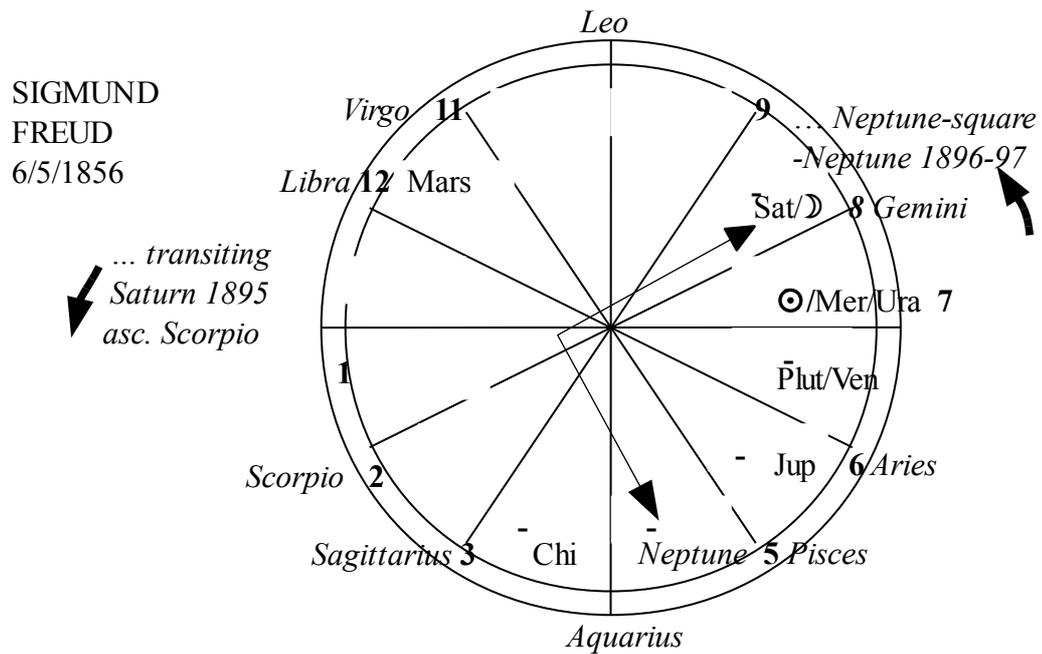
As it transits Pisces, Mercury-the-information-gatherer would likely take note of the fact that Pisces is a dual sign, the two “Fishes” (not the least because Mercury itself is a duality lover). Not only does Pisces symbolize the clockwise/anti-clockwise duality (regression/development) but it also as much the (pre-first) 0<sup>th</sup> sign as it is the (last) 12<sup>th</sup> sign e.g. the '1 ascendant' is little more than a slice cut from the collective's '0 loaf'. In turn, the psychologist begins to understand why (the democratic majority of) individuals who are over-identified with their (respective) '1 masks' are so easy to hypnotize and, as Freud explains, referencing Charles-Marie Gustav Le Bon's work, “The Crowd; a Study of the Popular Mind” (1895; >30yrs before the rise of National Socialism), why they are so “reciprocally infectable” and why, bolstered by a sense of omnipotence, the crowd readily lapses into savagery. Moreover...

On 22/5/2020, Mercury in its own sign, Gemini, will square Neptune in its own sign, Pisces i.e. Mercury's 'double up' of '3' will be 'matching' Neptune's 'double up' of '12'. At this time, more information can be gathered about the distinction between (what we would call) 'developmental abstraction' and 'regressive abstraction' i.e. the former speaks to the anti-clockwise shift from '2 sensation/perception' to '3 mental translation' of '2 perception' (this is a significant part, as noted in our essay 'Basics', of the psychotherapeutic process), whereas the latter refers to the process of moving '(way)-back-up' from Piscean archetypal, pre-sensory experience to pre-pre-sensory, Aquarian, pathogenic, one-sided, “global” archetypal “idealizations”. And, because the collective, supported by its phobosophers, takes no interest in this distinction, the individual who take interests in this distinction during this '3-3-12-12' is 'heroic'.

Because Mercury also rules Virgo, the transit of Mercury (never very far from the Sun) provides the individual with another 'double up' that, 'matching' Neptune's 'double up', could lead to the resolution of another gallon of '12 confusion'. '6 Virgo', of course, is the phase of the zodiac cycle wherein the developmental abstractions of '3 Gemini' find their way back to the soma i.e. it is the phase wherein the mind-body connection is developed and, therefore, the psychoneuroses that are generated in '12-1-2-3-4' become healable.

At this point, some readers might 'complain' that our description of '12-12' has been too negative, especially given the role that '12' plays in....

**RELEVANT BOOKS/IMAGES II: THE INTERPRETATION OF DREAMS**

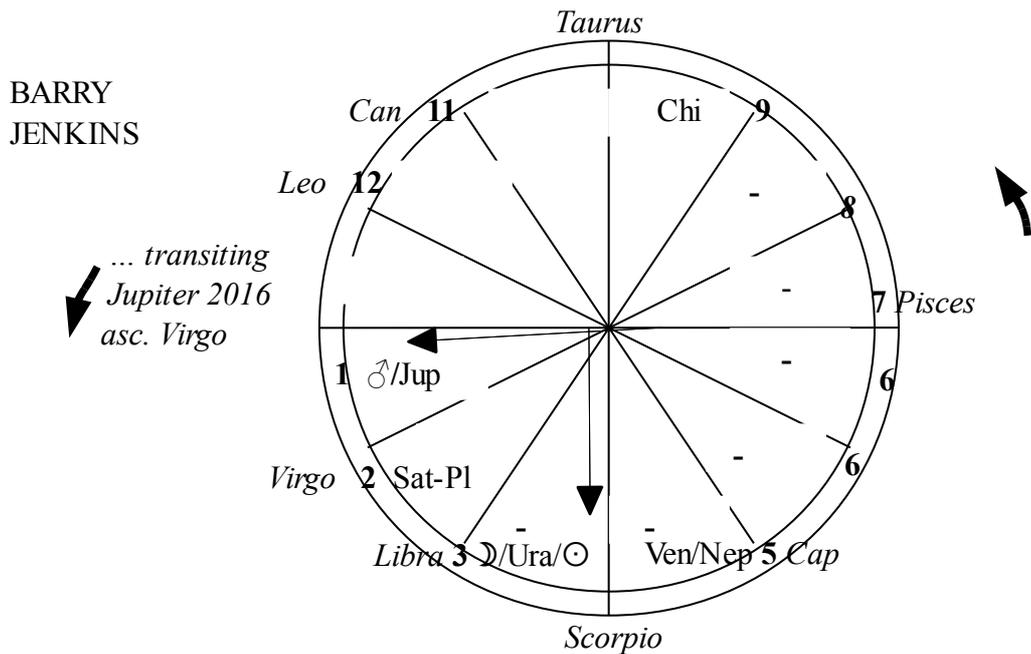


... all the same, the Freudastrologer could still view '12's positive side through the prism of Sun-Mercury-(Jupiter). For example, although there is little doubt that Freud's midlife Neptune-square-Neptune had much to do with his "Interpretation of Dreams", his determination to write about dreams didn't take shape until the transit was running to its conclusion and the Sun had rolled over his descendant to conjunct his natal Mercury; in Ernest Jones' biography we read, "the first allusion to the idea of writing a book on dreams occurs in a 16/5/1897 letter i.e. a few months before the beginning of his self-analysis". (Freud's final Neptune-□-Neptune was on 6/6/1897).

The self-analysis was necessary because, as also shown in the horoscope above, Freud had Neptune in Pisces in the 4<sup>th</sup> house ('12-12-4'), a placement that symbolizes an idealization of the individual's family of origin, an idealization that often narrows down to the father. And, it was in the midst of Freud's Neptune-square-Neptune that not only did his father die but also it was becoming obvious to him that his theory of physical sexual "seduction" as the root cause of neurosis was (semi)-wrong... the root cause was the child's own unconscious phantasy (that may or may not be "sealed on the other side" by external abuses). Therefore, as important as it is to prevent and/or prosecute sexual abuse, the victim isn't fundamentally healed until s/he understands the propensities of his/her own unconscious, especially his/her patricidal ones.

For readers who resonate with images as much as they resonate with words, we would recommend the "6 of Swords" of the Rider-Waite tarot deck. It shows the need to cross a body of water ('12/4') on an ego-boat... recalling that, at the "2 of Swords", the swordful, blind thinker had been in "denial" about the need to leave idealization-island. The landmass toward which the rower rows symbolizes his exogamous family of destination. For those who are more attracted to moving images, however,...

RELEVANT FILMS 2A: MOONLIGHT (2016:☾☾☾)

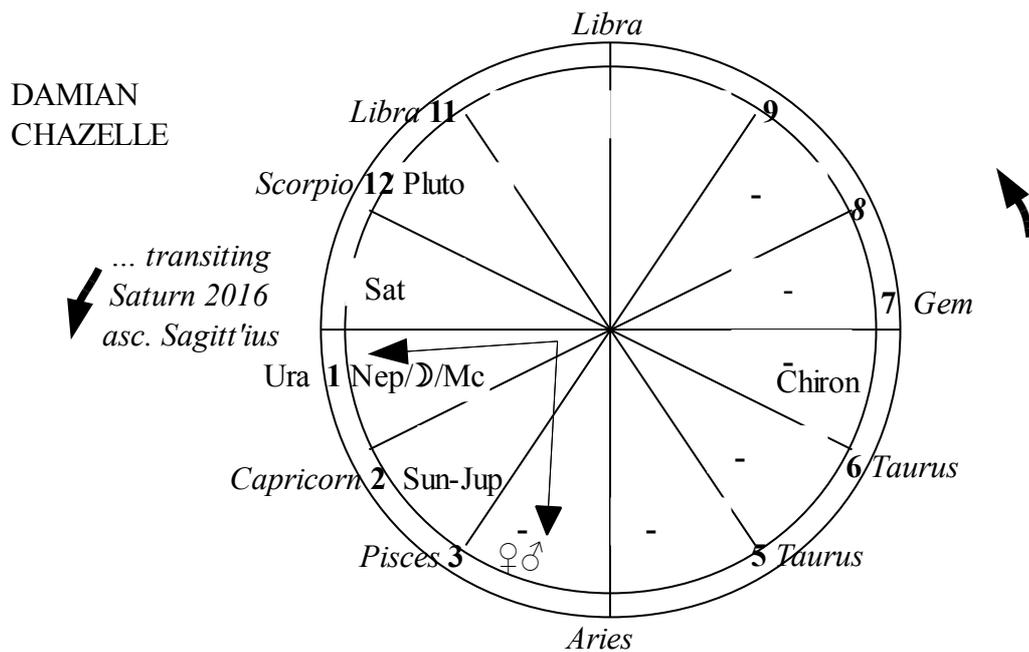


Insofar as '12' is connected to dreaming it is fair that the astrological tradition aligns it with Tinseltown. And, insofar as '12' is connected to confusion, it is also fair to say that 2016 was one of its most confused years... its top honour, “Best Picture”, was awarded to Barry Jenkin's “Moonlight” although a different film (scroll down) was announced. Although these two films could hardly be more different, they share their reflection of that year's “compensation-meets-confusion” Saturn-☐-Neptune.

Because the lead character of Barry's film is named, “Chiron” (Alex Hibbert, Ashton Sanders, Trevante Rhodes), it is also worth noting that, like Neptune, Chiron had been rolling through Pisces throughout the making of the film. And, in tune with the astrological meaning of Chiron in Pisces, Chiron the character is wounded by the masochism of drug addiction... his mother, “Paula” (Naome Harris), can't look after him because she is addicted to crack. This non-developmental scenario leads Chiron into the “compensation” of taking Paula's drug-dealer, “Juan” (Mahershala Ali), as the father-(mother, actually) that he lacks. The '12 confusion' that Chiron feels when he discovers his idealized parent figure's occupation leads him further into his (what depth psychologists call) “narcissistic wound” and into deeper developmental arrest.

Rather than go down the path of a gay lifestyle, Chiron, after being the victim of hazing, “flips” and becomes hyper-masculine (he takes vengeance on his attacker and, then, in a correction facility, becomes a body-builder). When we discover that he eventually becomes a drug-dealer also, it is clear to the Freudian that he has now “identified” with his father-figure. However, because this “identification” comes out of a “reaction formation” it is too sealed-on-both-sides for the depth psychologist to call it “developmental” and, as result, we can't be sure if Chiron will ever find a way from his 4<sup>th</sup> house father identification to his 5<sup>th</sup> house joyful inner/outer child.

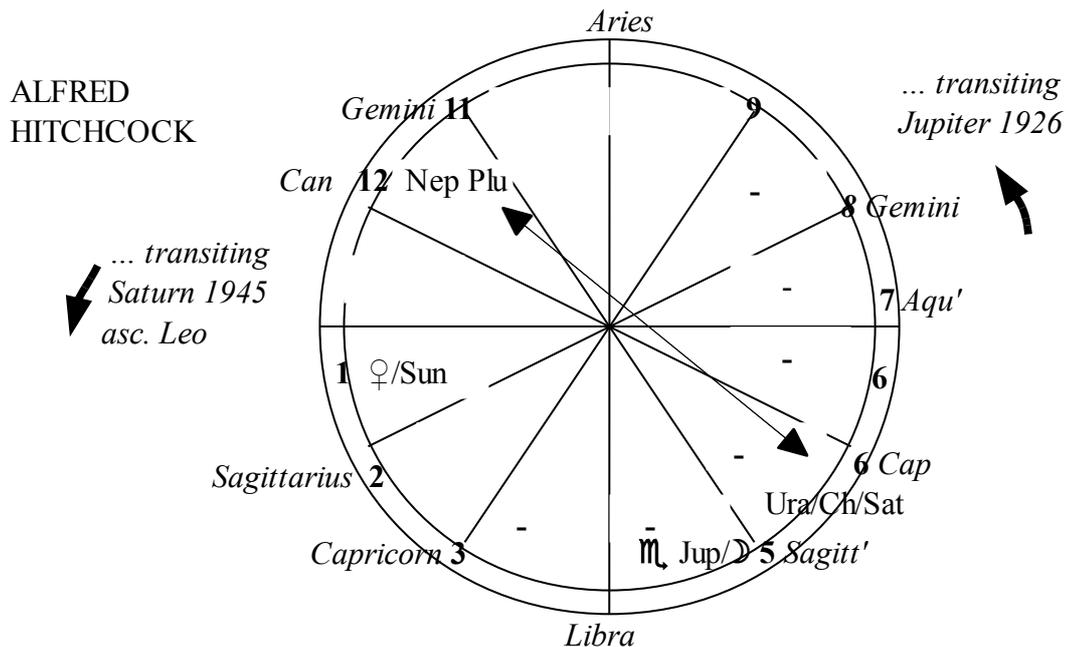
RELEVANT FILMS 2B: LA LA LAND (2016: ☺☺☺)



Unlike “Chiron” of “Moonlight”, the lead male character of Damian Chazelle's film, “Seb” (Ryan Gosling), has made some steps into his 5<sup>th</sup> house... he is an aspiring jazz musician and also talented enough to be sought after by an established pop star. The 'double 12' aspect of his story comes out in the final scene, however, when, upon seeing his lost love, he 'dreams' about the perfect romance...

The not-so-perfect romance that rolls out before Seb's dream about one is with “Mia” (Emma Stone) who, herself, will take some steps into her 5<sup>th</sup> house by writing a '12-ish' play (i.e. a solo act) in which she can star. Because Damian breaks the story up into chapters titled, “winter”, “spring”, “summer”, “fall” & “winter”, it becomes clear that this not-so-perfect romance leaves the 'double 12' behind and takes a ride on the yearly course of the Sun-Venus-Mercury... giving Seb a chance to differentiate his anima through the reactions of a real woman. When we examine Damian's chart, we note that, having Sagittarius rising, Sun in Capricorn & Venus in Pisces, it makes sense that he writes a meet-cute for “winter” and applies the “law of three” (“once is chance; twice is coincidence; three times is synchronicity”) i.e. the mutual projection begins on their third meeting in a funny scene where Seb has to show his competence with “A Flock of Seagulls”. Noting that Damian's 4<sup>th</sup> house is in “spring-time” Aries, we aren't surprised when the romance warms up after, if with rather too much ease, Seb dances past Mia's “family romantic” attachments. Damian's zodiac-horoscope phase-shift becomes obvious when we watch the soon-to-be lovers dancing across the stars of Pisces' large-scale, static (space)-time. In “summer”, the lovers heat up their (respective) creative inner children... the heat proving to be a bit too hot as the lovers discover that they have yet to have an honest discussion about how they feel towards each other's success (or lack thereof). “Fall” leads to a '9/10 judgement': dream on.

## HEROES OF DIRECTION II: ALFRED HITCHCOCK



A large fraction of our readers who disagree with FA choosing Stanley Kubrick to head our list of film-director examples will have placed Hitchcock in this position, not the least because he directed the first feature film that dealt directly with psychoanalysis, “Spellbound” (1946). Our main reason for not beginning with Alfred is that his birth-time is uncertain, meaning that this essay is speculative and, to that degree, uninformative (and, in any case, for FA, Hitch made too many underwhelming films; compare, for example, the rollicking lunacy of Stanley's take on the Cold War , “Dr. Strangelove”, to Alfred's contemporaneous, humourless, sappy “Torn Curtain”). As you can see above, dear reader, we will assume that the birth-time that places Leo on Alfred's the ascendant to be correct. When we consider his attraction to the personallimelight – his cameos; “good evening” etc. – a “Lion rising” becomes very plausible.

Another very plausible aspect of Alfred's horoscope is his Ram M.C. i.e. he was very direct when the time came to take responsibility and, like Kubrick (i.e. another fiery M.C.), he was always angling for more autonomy within whatever bureaucracy he happened to be dealing with at the time. Indeed, when Saturn transited his M.C., in 1939 (to be soon joined by Jupiter in 1940), Alfred would have his fill of the movie making structure of Britain and migrate to Hollywood, where he achieved an instant success with “Rebecca”, Daphne Du Maurier's mystery (she also wrote “The Birds”) about a woman who drowns... a theme that Hitch would take up 18yrs later to make, for many critics, the greatest film ever made, “Vertigo”. The drowned woman theme, and the film beginning with a dream of a house (= psyche) by the sea, fits nicely with another of Alfred's 1940 transits i.e. he was in the throes of his mid-life, 'double (up) 12' Neptune-square-Neptune, but let's go back to...

Any chart with Aries on the M.C. (e.g. Hitch's, FA's) brings the opportunity to discuss one of FA's favourite themes, the 'zodiac-horoscope-phase-shift' i.e. although

the horoscopic 'round' begins at the ascendant, when the sign of "beginnings", Aries, is found on the M.C., it is easy to see the horoscopic 'round' having a 'pre-beginning' at the '10 matriarchal' phase of 'inert identity' with the parent. In relation to Alfred, we note that, when Saturn transiting his M.C. for the first time (in 1910; age 10), he was sent to a strict Jesuit college but, at age 14, with Saturn now transiting through his 11<sup>th</sup> housed natal Saturn-Pluto opposition, the death of his father forced him into work... his mother was now his responsibility. (Alfred's mother would die 29yrs later, under the same Saturn transit). If, at this time, a Freudastrologer had been charting Hitch's heroic challenge, s/he might have helped him to understand his proto-heroic, Aries-to-Leo 4<sup>th</sup> quadrant as a kind of 'sleeping dog' and to wait for the opportunities that would likely materialize after Saturn had completed its transit across his Sun in the 1<sup>st</sup> house and with Jupiter lighting up his Venus (in Leo) on his ascendant....

And, sure enough, in 1919, Hitch landed a job as a title card designer for a film studio. Now, instead of being pre-occupied with 4<sup>th</sup> quadrant shenanigans, Hitch was able to make his 1<sup>st</sup> house-self into a 'centre' that could see forward to his descendant as easily as it could reflect back to his M.C.. And, 7 years on, with Jupiter transiting his descendant, he could not only see forward to his descendant, the Freudastrologer would now say that he had also laid down a Jupiterian path to it... in 1926, he would not only direct his first hit film, "The Lodger" (January 1927), he would also marry. Alma Reville, born within hours of her future husband, was his lifelong '7 reflecting' partner. In 1938, with Jupiter having completed another 12-yrs-cycle and, therefore, once again rolling up over his Aquarian descendant, Alfred would make another hit, "The Lady Vanishes" (his last in Britain), and broker a partnership with Hollywood mogul and psychoanalysis-fancier, David O. Selznick. 7 years after making his home in America (Kubrick had gone in the opposite direction), with Saturn now transiting his ascendant and 27yrs in the moving images business, Hitch went on to make two films, with Ingrid Bergman in the lead, that covered Freud's terrain, "Spellbound", about the treatment of memories made inaccessible because of their unpleasantness, and "Notorious", about a devilish spy who is unable to come in from the coldness of his Oedipus complex... unable, at least, until the end of the film.

That Hitch was able to form successful partnerships (rather than make "open enemies") speaks to a healthy '5-6-7-(8)' ego. Although we see a very difficult looking 5<sup>th</sup> house of creativity – the wounded, repressed idealizations of the wide conjunction of Uranus/Chiron/Saturn (and, as noted above, Saturn opposite Pluto)– we can also assume that his 'double 5 (+7)' 1<sup>st</sup> house and his Jupiter-Moon conjunction in the 4<sup>th</sup> house provided enough anti-clockwise impetus to push past the potential that this 5<sup>th</sup> house collection carries for developmental "arrest". But, let's not get carried away... every autumn – with the Sun-Venus-Mercury transiting Hitch's Sagittarian 5<sup>th</sup> house – he would have re-visited his creative frustrations. Indeed, in the early 1960's, Hitch would complain to his good friend, Francois Truffaut, that his attempt to '11 perfect' his style had likely led to '10 limits' to his creativity. If, instead of lamenting with his French counterpart, Hitch had complained to a Jungastrologer, he would likely have been recommended to Jungian therapy, in which he might have learned more about, (i) his underdeveloped sensation function (i.e. Mercury is the only natal planet in an earthy sign or house) and (ii) how such a development would provide a 'step up' into his 3<sup>rd</sup> quadrant. Just as Hitch could gain two things from this move, he could mount

two arguments against it, (i) "I'm too old" (64yrs), and (ii) "I'm worried how it might undermine my creativity". Jungians, of course, would disagree and could point to his latter movies that do reveal something of a stylistic rut.

From the astrological perspective, the most 'personal' years of Hitch's life were those that led up to his greatest creations (see below); over the span of 1952-to-1964, Hitch's "progressed" Moon traversed his lower hemisphere; Pluto had completed its transit over his 1<sup>st</sup> house Sun in 1954 and, in the year of his death, Pluto was crossing his I.C.; Hitch's I.C. was also in the firing line in 1953, when Saturn 'caught up' with transiting Neptune at 22° of Libra, not far from his "family romantic" Jupiter-Moon conjunction (in Scorpio); Jupiter itself rolled through his lower hemisphere over the 1955-1962 semi-decade, after which his friendship with Truffaut would blossom into a world-wide appreciation that he was, in fact, more an artist than an entertainer.

Although the 1957-58 span reveals no '12-12 interaction' in Hitch's horoscope, there is (what could be called) an 'indirect' '12-12 interaction' i.e. the ruler of the 12<sup>th</sup> house, the Moon, would be transited by Neptune. (The Moon was also "progressing" through his 4<sup>th</sup> house). Longstanding readers of FA will be aware that we link '12' to the "raw anima" = the feminine at h/Her most idealized, at h/Her most seductive and at h/Her most "undoing". If "Vertigo" is not the greatest film ever made, it is at least the greatest film about the idealized feminine ever made. The all-too-human private investigator, "Scotty" (James Stewart), is unable to differentiate his "anima" and, at some level, Hitch was unable to differentiate his. Anyone who has paid any attention to Hitchcock will have known about his attraction to the idealized feminine, most of all to Scorpio, Grace Kelly i.e. she might have been innocently blonde on the outside but she was a smouldering brunette underneath. Alma appears to have taken Hitch's attraction in her stride. Kim Novak, Eve Marie Saint, Janet Leigh and Tippi Hedren would become proxys for Grace...

Freud and not a few Freudians have tended to take an overly reductive view of the feminine, the obvious example being the "madonna-whore" split. "Vertigo" helps us to avoid being overly reductive because it has, in essence, three female characters, (i) the idealized-mysterious extrahuman madonna, "Madeleine" (Kim Novak), about whom fantasies can flourish unencumbered, (ii) the more human madonna, "Midge" (Barbara Del Geddes), about whom fantasies can't be generated because she evokes the personal mother, and (iii) the whore, "Judy" (Kim Novak, again) who is 'distant' enough from the human mother to allow fantasy to flourish. And...

Of course, with "Psycho" we extend the list, presented in the paragraph above, with (iv) the authoritarian matriarch even if, "Rebecca"-style, the audience does not get to see her alive (appropriately, for '10', it does get to see her skeleton). And, even if the mother figure of "The Birds", "Lydia" (Jessica Tandy), doesn't have the shock value of "Psycho"'s mother, she is a very good representation of the fear that is such a big part of matriarchal authority. Fear, of course, was Hitch's starting point.

Because the 2020s will be a decade in which '12-12' becomes '12-1', to be joined by fearful Saturn at 0° of Aries in 2026, Hitch's attempts to differentiate the feminine are well worth checking out, even if he himself didn't succeed so well. The individual needs to master his/her "anima" if s/he wants master his/her "suspense". If you wish to invest ten (or so) nights to this checking, the order might go something like...

## **ALFRED HITCHCOCK'S (PSYCHOLOGICAL) "TOP 10"**

### **1: VERTIGO (1958:1) 🌟🌟🌟🌟**

The greatest of all movies about the "anima" is also one of the most instructive i.e. a mermaid, "Madeleine" (Kim Novak), fished out of water by idealistic "Scotty" (Jimmy Stewart), knows as little about her as he knows about his "inner other half". '12 Piscean' themes come thick and fast; masochistic suicides, faked/real; the folly of trying to interpret dreams, one's own/others; the attempt to treat Scotty with "music therapy"; Madeleine suffering from ancestral "possession"; dreamy, wordless scenes awash with (what many critics describe as) the most romantic music ever composed. Scottie's biggest problem is being psychologically too 'high' i.e. a bachelor. Jung tells us that it is near impossible to differentiate one's anima without a real relationship.

### **2: PSCYHO (1960:5) 🌟🌟🌟🌟**

Movie psychopaths come thick and fast. Sometimes we see the gradual descent into psychosis – "Jack Torrance" (see above)/"Travis Bickle" (see below) – but, here, movie audiences and "Marion Crane" (Janet Leigh) – not so sane herself – are given an 'already descended' psychotic. Or, when we discover "Norman Bates" (Anthony Perkins) interest in birds, perhaps we should say 'already ascended'. This one might, for Hitchcock, appear to be a break away from his usual interest in sexuality but the "repression" of (endogamous) sexuality, "compensated" by voyeurism and violence, holds the line. The audience's emotion when the car (almost) fails to sink in mid-film speaks to its share in Norman's psychopathology i.e. "(matriarchal) identification".

### **3: SPELLBOUND (1945:9) 🌟🌟🌟🌟**

The first film that addressed psychoanalysis is easy to criticize e.g. the "talented analyst", "Dr. Peterson" (Ingrid Bergman), falls in love at first sight and, so, we can conclude that not only is the doctor not very talented but also she hasn't yet received anything like proper training; the Salvador Dali designed dream interpretations are too literal; guilt complexes are most labyrinthine when they are unconscious etc. etc. Then again, Hitchcock's first responsibility was to involve the semi-interested public by spinning out an involving story. If Freud had been alive, he would have reminded his followers that popularizing depth psychology was, in any case, an oxymoron and, so, criticism of the film reflects more on the (education of) critics than on the film.

### **4: REAR WINDOW (1954) 🌟🌟🌟**

One typical reason for a projection being difficult to retrieve is that the 'screen' upon which the projection lands is 'correct' e.g. when "Jeff" (Jimmy Stewart) finally proves that "Thorwald" (Raymond Burr) is a wife killer, he doesn't have to consider his own mariticial (=matricidal) tendencies; nonetheless, when Jeff-the-confirmed-bachelor notices that the newly-weds are now arguing he nods as if he is retrieving a projection but, because (i) projection is an unconscious psychodynamic and (ii) Jeff's attitude to marriage is "consciously" negative, this is not, in any case, a projection.

### **5: THE BIRDS (1963) 🌟🌟🌟**

Astrologically, birds connect to the 'first' thinking sign, Gemini. We notice that the 'second' thinking sign, Libra, is represented by defense lawyer, "Mitch Brenner"

(Rod Taylor). When we discover that, each weekend, yet-to-be-wed Mitch (i) returns to his mother's home at '4 Cancerian' (i.e. tidal) Bodega Bay and (ii) has decided to present his '3 (teenage) sister' with a pair of love birds, our suspicious begin to rise that Mitch's attitude is too '7-back-to-3' regressive. Mitch's endogamous situation is hard to resist when we realize that he is attracted to a younger version of his mother.

#### 6: REBECCA (1941) ☹☹

Freud had to adjust his view that little girls are preoccupied with their fathers. Rather, little girls are, much more secretly, pre-occupied with their mothers. The two sides of mother, the authoritarian-matriarchal & the (lost)-out-of-reach idealized are well represented by (i) "Mrs. Danvers" (Judith Anderson) & (ii) "Rebecca" (no-one). Dreams of houses are dreams of the psyche and, appropriately, for the second "Mrs. de Winter" (Joan Fontaine), her psyche is destined/fated to be consumed by flames.

#### 7: NORTH BY NORTHWEST (1959) ☹☹

AH's favourite theme may be the "ordinary man in caught up in extraordinary circumstance". Here, AH suggests that this happens because many ordinary (middle aged) men, such as "Roger Thornhill" (Cary Grant), are extraordinarily attached to their respective mothers... or, at least, their images of her. Roger's 'thorny' diatribes with his mother, "Clara Thornhill" (Jessie Landis), are re-enacted with both his love interest, "Eve" (Eve Marie Saint), and his "shadow", "Vandamm" (James Mason).

#### 8: MARNIE (1964) ☹☹

Half a Saturn cycle on from "Spellbound", Hitch intended to revisit the theme of P.T.S.D. with Grace Kelly in the lead... in other words, Hitch wanted to re-do "To Catch a Thief" through the lens of depth psychology. Although it may appear to be a very personal story, its horizon expands to Freud's "discontented civilization" when we hear the 'everywoman' "Marnie" (Tippi Hedren) admitting to her mother, "Mrs. Edgar" (Louise Latham), "I'm a cheat, a liar and a thief... but I am decent".

#### 9: NOTORIOUS (1946) ☹☹

Although Freud leads off his Oedipus interpretation with the son's ambivalent feelings for his father, he soon follows through with the son's ambivalent feelings for his mother. Spy "Devlin" (Cary Grant) is unconsciousness of his ambivalent feelings for his nation... and, so, we are not surprised that he blunders while dealing with his ambivalent feelings for his love interest, "Alicia" (Ingrid Bergman). This means that this film would be best seen as part of a double feature with "North By Northwest".

#### 10: STRANGERS ON A TRAIN/THE 39 STEPS (1951/34) ☹☹

Perhaps Hitch's British, pre-1940 films are in a category of their own but there are some that compare interestingly with his Hollywood, post-1940 efforts. Although there is an obvious phallic symbolism railway trains (e.g. "North By Northwest"), it is also worth noting that trains are collective vehicles that, spatially and temporally, travel in pre-determined (= fateful) way. When trains appear in dreams, the analyst may discover that they are more usefully interpreted along gestational lines.