

THE '3-4 INTERACTION'

On 22/5/2020, there will be a new Moon (a Sun-Moon conjunction) in Gemini. We can say, therefore, that month that follows, from 22/5/2020 to the summer/winter solstice, is 'meant' for further development of 3rd archetypal issues such as language, information, sibling relationships and that oxymoron, the “concrete mind”. Regular visitors to the ephemeris will be keen to add that, 10 days prior to this new Moon, on 12/5/2020, the 'ruler' of Gemini, Mercury, had already begun its own transit through its own sign (having, earlier, formed a conjunction with the Taurus Sun on 4/5/2020). And, after completing its journey through Gemini, Mercury, in more ways than one, will 'connect' '3' to '4' when it enters Cancer on 28/5/2020.

Meanwhile, the Moon will reciprocate Mercury's '3-4' 'connection' i.e. after, as noted above, transiting Gemini on the 22/5/2020 and 23/5/2020, the Moon will return to Gemini on 19/6/2020 and then 'connect' (in more ways than one) '3' to '4' when (i) it becomes new in Cancer at the summer/winter solstice and (ii) on the very next day, forms a conjunction with Mercury as a '4-3-4-(1) interaction'. And, so...

Given the importance that Freud placed on the communication of emotion (i.e. his “talking cure”), it is easy to take a positive view of the (upcoming) month that we have outlined above. For example, an analysand might find it easier to say what s/he is thinking and feeling with a sense that things are “shifting”... even if we do need to add that its outer planetary 'backdrop' – Saturn, Pluto & Jupiter will be retrograde in Capricorn-Aquarius – has a 'cancelling effect'. If there is something that tempers our positivity towards this '3-4 complex' it is that “integration” of “shifts” may take another couple of months i.e. anterograde Mercury (and the Moon) won't form their conjunction with the Sun in Leo until 19/8/2020.

Indeed, this 'another couple of months' is symbolic of the transition from (what we call) the 'pre-ego formation' to the Freudian/Jungian “ego” that has the capacity to behave “integratively” toward the “superego” and “id”. By contrast, the 'pre-ego formation' can only talk/emote about the “superego” and “id” without being able to do much about them. Many analysts will confess that, after a few months of therapy, many of their analysands will 'complain' that all this 'talk, talk, talk' doesn't seem to be getting them anywhere. Freud, however, knew that this was a good sign... analysts need to be suspicious of 'fast' healings as they smack of un-analysed “identifications” and “transferences” with the analyst/parent rather than authentic self-sufficiency.

One of the key differentiations that can be made in 'another couple of months' is that between the artificial order of '10' and the natural order of '5'. As pointed out by Jung, symbols of natural order – mandalas – appear in dreams, waking visions & direct intuitions when the conscious psyche is in a state of disorder (e.g. inpatients in mental institutions such as the Burgholzli) but an artificially ordered psyche that, on the surface, looks to be more capable of growth than a 'crazy' psyche, is often just as “arrested” because it can't accept that its 'order' is no more than a 'stop-gap'. To be sure, the analysand can grasp this concept when Mercury transits Gemini... but s/he won't fully understand it until Mercury is 'opposing' '10' (i.e. until Mercury transits Cancer) and, with the Moon, delivers this emotional information to '5'. If, of course, the analysand is familiar with Freudastrology, s/he will be 'crazy' enough to view the zodiac-horoscope as a mandala and, therefore, s/he already has some understanding

of this distinction. Nonetheless, whatever understanding s/he has already gained, the next couple of months will offer a chance to 'live' this understanding in a way that is sure to enrich the Mercury-Moon-Sun conjunctions in Leo. In short, one does well to remind him/herself that the hero's task never ends. It just gets subtler.

Another factor that tempers our enthusiasm with regards any (of the twelve) '3 interaction(s)' is that, mythologically, '3''s planetary expression, Mercury, is the god of liars and thieves. He leads us to a \$64,000Q pertaining to dishonesty: is it always a 'negative' action? FA's answer is, appropriately, Mercurial... yes and no; discovering that one has been lied to (and, as a result, disadvantaged) encourages individuals not only to consider what might be found behind any 'surface' (e.g. scientists' search for laws) but also to develop their (respective) thinking functions in a more general way. For Freud, the infant's curiosity & thinking is (if not triggered by, then) intertwined with his/her initial puzzlements regarding gender and, then, his/her puzzlement over his/her parents' subsequent explanations. One doesn't need to be a psychoanalyst for very long to know that dreams of castrated men and women with penises are among the most frequent and that, when the analysand dreams in this direction, the analyst considers a 'pocket' of developmental arrest at Freud's "phallic" phase. In turn, s/he raises the biographical issue of how his/her analysand's parents had dealt with their child's biological curiosity, not only as an infant but also into the teenage years.

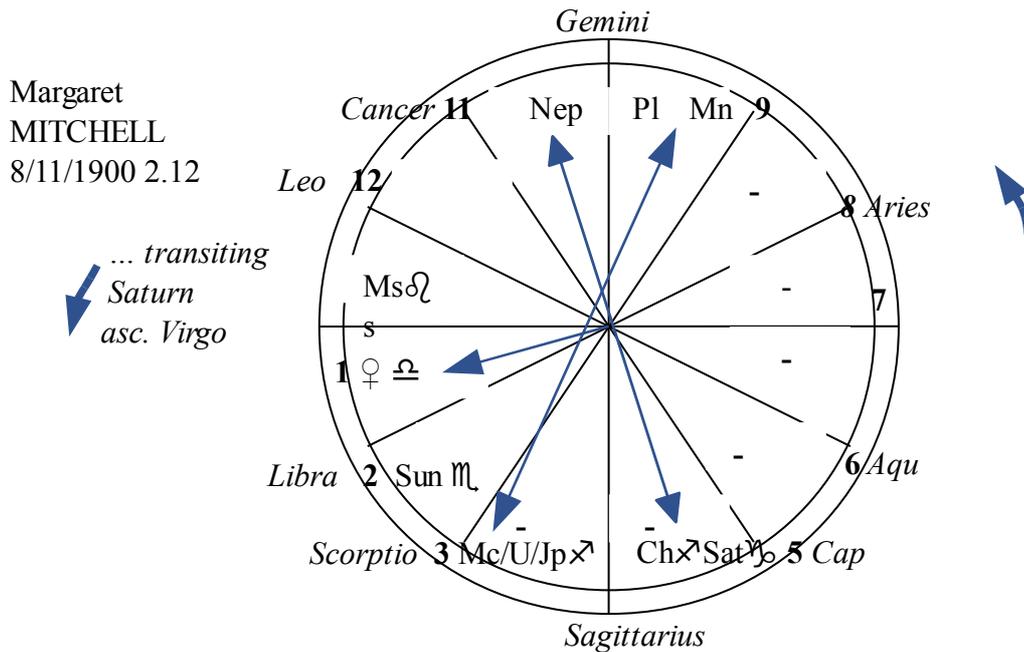
Typically, of course, the analyst discovers that his/her analysand's parents had told a few (what we call) "beige lies" i.e. they might believe that their motivation for telling the lie is "white" (i.e. protecting their child's innocence) only to find out that, in doing so, they have sacrificed some of their child's trust. For this reason, the best that we can say for such beige lies is that, like so many psychodynamics that operate during the pre-ego formation years (the 3rd to the 6th year of life), they are 'stop-gaps' that need to be superseded by the "sublimating" truth when the child wants it. If the child's horoscope reveal(s) significant '3-4 interaction(s)', s/he may be inclined to ask for information about his/her "family romance" at an early juncture.

Ultimately, however, even "white lies" – lie that are not motivated by personal gain – reveal their 'negative' side insofar as they encourage individuals to "white lie" to themselves i.e. to "rationalize". The problem with rationalizations is that they are never flatly untrue... indeed, the closer to the truth that they are, the more likely it is that they hide the fact that, in one critical area, they are false. Truth is dangerous.

When '3-4' is active in his/her horoscope, the individual at least has a chance to take on Homo sapiens' basic "rationalization" i.e. that Homo sapiens is a "rational" creature rather than, as Freud countered, primarily motivated by its emotions that, in turn, are based in its run-hunt-mate instinctual trinity. Agreed, intellect is a kind of '4th' instinct but it won't be 'stable' until '5' has been able to 'feed up' through '6' all the way to '7'. Even here, '7 intellect' has yet to come up against the puzzles of '8', wherein reason (let alone "rationalization") needs to "lose all hope, ye who enter..."

If the individual does want to have an easy (or, at least, relatively easy) time of '8', the best thing to do is to begin with the intellectual level of paradoxical opposites that is accessible in '3' e.g. Heisenberg's uncertainty principle = there's no way to pin down both the momentum and the position of a Mercurial particle at the same time. If so, s/he can always say to him/herself, "after all, tomorrow is another day"...

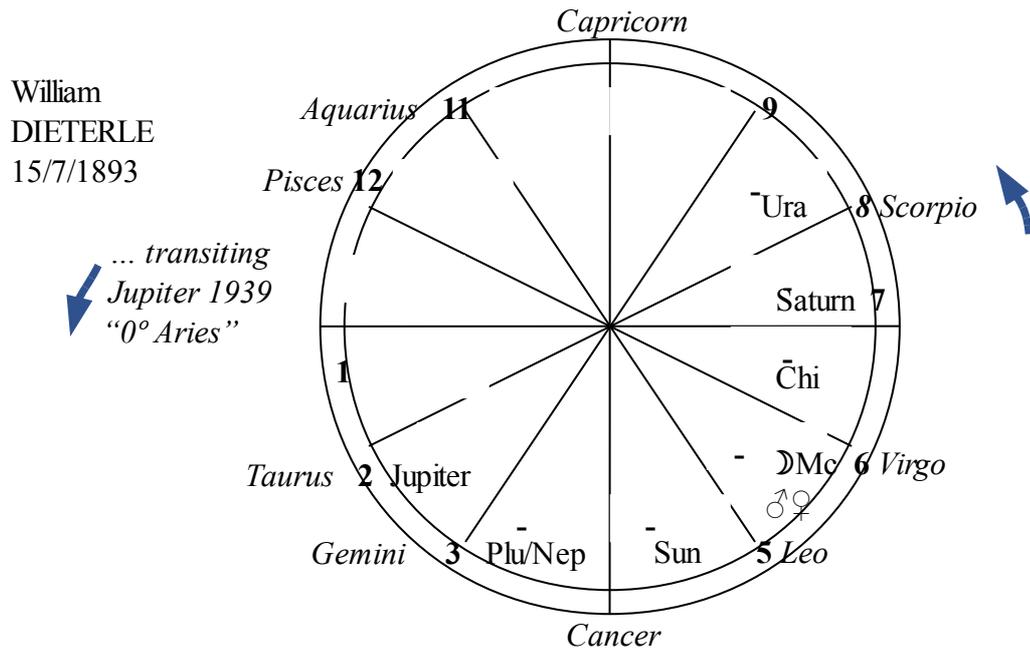
RELEVANT BOOKS/IMAGES V: GONE WITH THE WIND (1936/39)



Harper Lee was 11yrs old when, Margaret Mitchell, another author fathered by a lawyer working in south of the U.S.A., would win her Pulitzer prize for penning “Gone With the Wind”. Margaret's birth chart's ruler, Mercury, can be found in her 3rd house (in Sagittarius; '3-3-9') and is tightly opposite her Moon in the 9th house (in Gemini). And this '3-4 opposition' is not the only tight opposition in her horoscope... she also has Pluto opposite Jupiter and Neptune opposite Saturn across the parental houses square Venus in her 1st house. Plenty going on here.

It is entirely appropriate that her famous book (and movie, produced by David O. Selznick and three directors) features a small-ish nuclear family saga swept up in the “wind” of the big-ish Uranian civil war and its aftermath. This mixture is can be primarily traced to Margart's wide 'zodiac-horoscope-phase-shift' i.e. those who have Virgo rising will have many of the zodiac's collective-orientated signs in the personal lower hemisphere. By contrast, those who have, say, Pisces on the ascendant have (at least at this primary level) a capacity to keep personal and collective life a little more separate. The secondary level of planetary placements and transits, therefore, can be said to rub salt into the phase-shift wound. As a result, we can see animus-possessed “Scarlett O'Hara” personifying the “rationalizing” South being teased by its sibling, “Ashley Wilkes”, who reinforces the lie by telling her how wonderful she (the South) is without doing anything about it. “Rhett Butler” might be an emotional truth teller but he still “rationalizes” to himself that continual telling of the emotional truth will eventually win the day... but, as just about everyone knows, in the eventual end, he is forced into not giving a damn. This may be the fate of most who, like Margaret, have natal Jupiter opposite Pluto but, in Margaret's case, her burn-outs of spiritual desire have extra impact because Pluto is her Sun ruler and Jupiter is both the ruler of and conjunct her “me in here” I.C.. Plenty going on there.

RELEVANT FILMS 5A: THE DEVIL AND DANIEL WEBSTER (1941:☹☹)



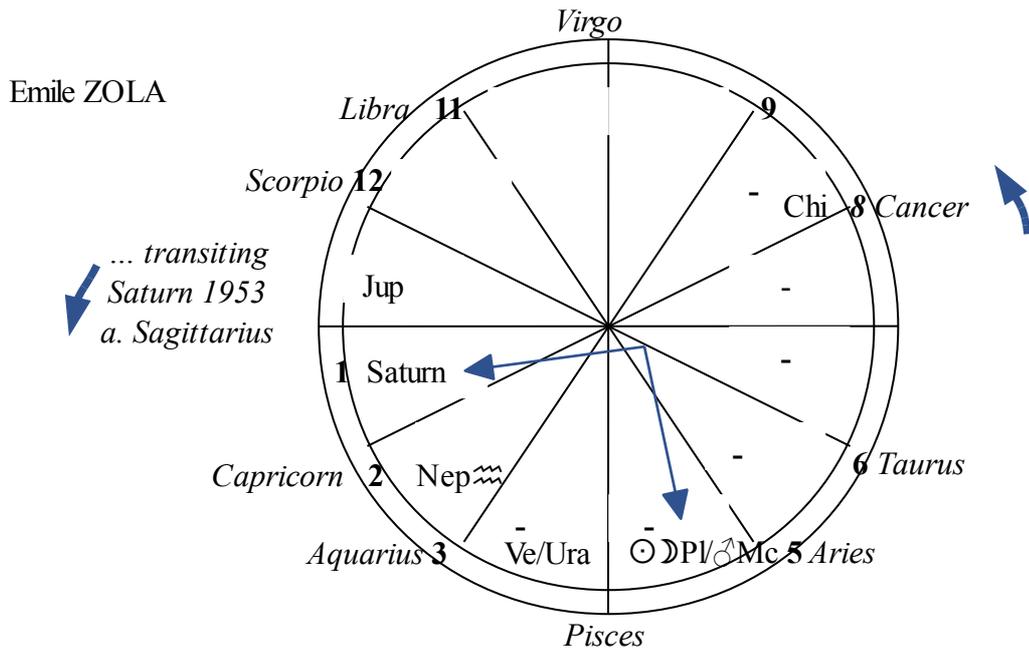
Who doesn't love a feisty courtroom drama? Especially when the 12 jury-men are ghosts! The fun of this one is that the screenwriter, Stephen Vincent Bennet, saw fit to pit the prosecuting Devil against the defense of a politician (no, seriously!). Aw, those innocent early 1940s! David O. Selznick must have been impressed because, 7 years after this 'how-to-extricate-oneself-from-a-Faustian-pact' story, he would hire its director, William Dieterle, to direct his own ghost (anima, actually) tale, "Portrait of Jennie" (1948).

Although Freud conceded to the realm of the spirit (this would be a reason why he was later rejected by science), he barely mentions the soul (ironically, so he might not be rejected by scientists as a "mystic"). As the Devil, "Scratch" (Walter Huston), tells his mark, "a soul? a soul is nothing. Can you see it, smell it, touch it? No! Think of it!... a 'nothing' against 7 years of good luck".

Those who, like Freud, are happy with Taurean matter might be happy leaving the idea of the soul to mystics but, of course, any Freudastrologer who has developed down to the 'crossroads' of Gemini will have acknowledged that the soul is, at worst, a 50-50 proposition. And, if s/he has also developed into the emotional complexity of Cancer, s/he will realize that it is better to assume until otherwise that the soul exists. And, if s/he has gained a foothold (back-forward) up to Leo, as we can assume in the case of William, s/he will be able to take a creative attitude toward it... that may help him/her as s/he looks forward to the testing ground of Scorpio.

It is significant, therefore, that "Jabez" (James Craig) signs his soul away while still in Aries, as per the date scorched into the tree. This may explain why his lawyer defends him successfully i.e. two signs before the Geminian 'crossroads', Jabez is yet to get a sense of (as his mother says it), "when a man sees the better course and takes the worse, then the Devil is in his heart". Aries Adam & Taurus Eve were blind.

RELEVANT FILMS 5B: THE LIFE OF EMILE ZOLA (1937:☉☾)

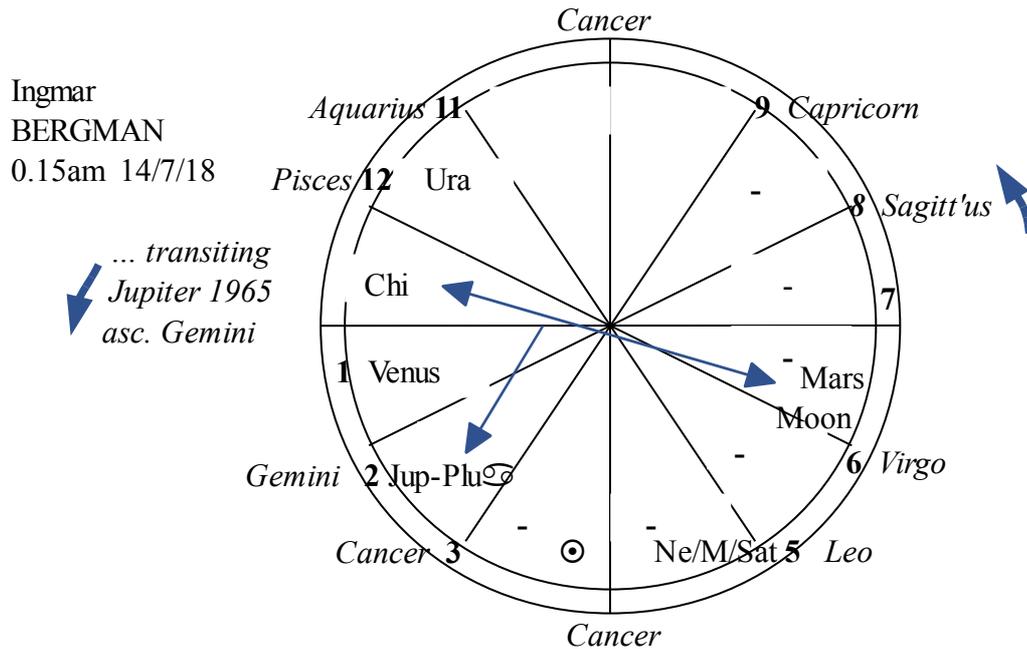


Who doesn't love a fiery courtroom drama? Through the years before his take on "Faust", William, a German expat, had made his name making movies set (not in 19thC Germany, but) 19thC France, "The Story of Louis Pasteur", a re-make of "The Hunchback of Notre Dame" and, our present focus, the award winner about (whom some have dubbed) "France's Dickens". As you can see, Emile had Sun-Moon-Pluto-Mars-Mercury in Aries pushing up to the cusp of the 5th house... no wonder he wrote so many novels and took on the '1 noble fight' to free the framed Alfred Dreyfus.

Freud took the view that artists were special cases. Whereas the non-artist was faced with the task of directing his/her libido into sexual 'channels' that would serve the goal of fleshy fertility (we dub this 'earthy sublimation'), the artist has a capacity to linger in the not-so-fleshy 5th house and, there, s/he can "sublimate" his/her libido in ways that gain the admiration of others precisely because the others have not been able to linger there. In this case, 'earthy sublimation' is itself "sublimated" to bring about a capacity in the artist to refine his/her creations... call it, "craft".

The difference with Zola was that he railed against the fashion of writing fluffy bunny stories and, as a result, admiration was scarce (at least, at first) for his stories that reflected reality more than romance... "naturalism". William has a funny scene in which a dutiful wife is instructed by a stuffy husband not to buy Emile's "Nana", a story about a lady of the night, but the wife orders a copy behind his back anyway. As a result, we can say that Emile was a special case within Freud's group of special cases who didn't want to linger there, after all. As the transits of his death by carbon monoxide poisoning tell us, however – Saturn's transit through his 2nd house formed a square aspect to his fiery Mercury – there is a symbolic hint that his Mercury was no longer able to 'breathe'. Perhaps his focus on the natural sciences had become too one-sided to let the soul 'breathe'. This double-edged sword would also haunt...

HEROES OF DIRECTION V: INGMAR BERGMAN



Given that, in these sections, we are dealing with directors who have resonance with depth psychology, we expect that many readers would have expected Ingmar to be the first cab off our rank (before Kubrick, Hitchcock, Coppola, Scorsese). Indeed, if this website was 'Jungastrology' rather than 'Freudastrology', we could only agree with them. For example, to “reduce” Ingmar's great examination of (2nd Millennium) religion, “The Seventh Seal” (1957), to Freud's idea of infantile wish fantasies would be going too far. Nonetheless, with so many of Ingmar's films depicting the (nuclear) “family romance”, there is still plenty of Freudian resonances to chew over. We deem it significant, therefore, that Ingmar's natal Sun sits about half-way between Freud's Sun in Taurus and Jung's Sun in Leo (☉ in ♋, shown above). To celebrate a century after his birth, Criterion collected all his films in one album... if, dear reader, you've got the funds to acquire it, you can spend a whole month swimming around the zone between Freud and Jung and, as you do so, consider the many ways in which the two famous psychologists could have built a bridge across the gap that had formed when Freud emphasized that the analysand needs to return to his/her childhood and Jung emphasized that the analysand needs to imagine a meaningful future adulthood...

For starters, it is a shame that Jung insisted on muddying Freud's definition of the “unconscious” by having it cover both Freud's inaccessible, “repressed” memory and his own yet-to-be-accessed, (potentially)-creative seeds that led the individual to his/her “individuation”. Jung didn't take much notice of the care that Freud used to differentiate the “unconscious” into accessible (i.e. “pre-conscious”) and inaccessible because, if he done so, he would have followed Freud's lead and described the seeds of “individuation” as, say, “proto-conscious”. This would have helped him to clear up his definition of intuition as “perception via the unconscious”. To take Ingmar as the example, we could say that he uses his “proto-conscious” to examine characters who are out of touch with their (respective) “unconscious(es)”... but, given that Ingmar's

characters are sourced from his own psyche, this is one sense in which he is bringing Freud and Jung together... and, dare we claim it, bring Freud, Jung and FA together under the banner of helical, 're-incarnational' development...

When it comes to a practical differentiation of what is “unconscious” and what is “proto-conscious”, Freud would have said that “repressed” material has a touchy emotionality about it and, as a result, it 'surfaces' with not a little difficulty, whereas Jung would have said that “proto-conscious” content makes its way 'up' with (what he called) a “click”, as if the analysand suddenly realizes, “yep!! that's got something to do with where I am going”. Now, the pressing problem with this is that a “click” is much more pleasant than a “catharsis” and, therefore, there is a great temptation in both analyst & analysand to 'go for' “clicks” to the degree that they become defenses against “catharsis”... as my own analyst would say it, “Jungian therapy runs the risk of becoming a fireside chat”. You don't have to wade through much Bergman before you come across characters who straddle these definitions of what is underneath.

Indeed, in his greatest film, “The Seventh Seal” (1957), Ingmar places Freud in the middle path between the Christian confessional and Jung's spiritual chat when he has failed crusader knight, “Antonius Block” (Max Von Sydow), emotionally confess to “Death” (Bengt Ekerot) that he has lost his faith. Unfortunately, in the manner of your typical priest, Death is uninterested in guiding Antonius toward understanding or integration and, so, as your typical psychoanalyst is only too aware, Antonius will turn his hunting instinct back onto his pre-ego formation and rush headlong toward (if not everyone else's, then his own) apocalypse before you can yelp, “she turned me into a newt! (got better)”.

Jung's gift for psychological grouping (typing) led him to identify the different categories of why “catharsis” often fails, (i) it leads the analysand to a “narcissistic” attachment to his/her own unconscious and, in turn, s/he will become auto-erotically “addicted” to his/her own maladaptive auto-erotic confessional, (ii) it leads to a (not necessarily sexual, but at least) “erotic” transference bond to the doctor-priest that, upon being broken, brings about a relapse and, in defense, the analysand lapses into a chronic dependency, (iii) the analysand is so “fixated” to his/her 'pseudo-conscious' intellect that s/he won't permit his/her unconscious to spew with emotion and, if s/he has embarked on analysis as a 'last chance', s/he can become as dependent on his/her doctor-priest as '(ii)' above. This is why, after the confession, the analyst is faced with the task of either (iia) as Freud tells it, “analyse” (or, as Jung tells it, “elucidate”) the transference bond, or (iia) examine dreams to uncover the transference bond... and, then, analyse it. If you have the imagination, you could argue that Ingmar's “Death” is something of a psychoanalyst, especially if you are psychological enough to see the value of psychological “death”. As any tarot card reader, will remind you, “Death” is a “good” card... this is emphasised by the pictorial fact of it having more than its fair share of gold colouring!

That Ingmar made a film (or two) each year for about 40 years, tells us that he underwent 40 heroic cycles of the Sun. With Gemini on his ascendant, it may be that many of the core ideas for the next film were 'triggered' by (what seemed at the time to be) inconsequential chit-chat. And, having Venus sitting on this Gemini ascendant, we see a likely motivation for why he 'doubled up' his leading ladies... they would be both the stars on his screen and the sharers of his bed. The most well known cases in

point were the stars of “Persona”, Bibi Andersson & Liv Ullmann. “Persona” (1966) could hardly be bettered as an illustration of the Gemini ascendant i.e. psychological sisters playing tricks on each other & changing places. In the same Geminian breath, we can’t ignore that Ingmar had Sun in the 3rd house and that, from 1965 to 1966, he was experiencing the transit of Jupiter through these signs, houses and planets.

If we stick with the initiating 'triggers' of his Gemini ascendant, it would seem, on the surface, that Ingmar was a “thinking (psychological) type” but, if we 'drop' to his “me-in-here”, Cancerian I.C., we can begin to wonder if he was rather a “feeling (psychological) type”. As basic Jungian psychology tells us, this would raise the issue of mutual exclusion of opposing functions and the degree to which it might be worth trying to “type” someone who has such a “complexio oppositorium”...

We hope that, by now (Myers-Briggs tests notwithstanding), readers of FA can see that “typing” can be less than helpful. For example, someone could meet Ingmar for half an hour and decide that he is a “thinker” but those who have known him for years (i.e. they have gotten to know his “me in here” aspect), will want to correct the casual acquaintance. If the casual acquaintance happened to be his psychologist, s/he could, by “typing” Ingmar, diminish his/her chances of understanding him. Thus, we have a good reason for psychoanalysts-in-training to keep away from “typing” (or if they do want to have a crack, at least keep their early guesses to themselves) to allow the four functions, and their respective levels of development, to reveal themselves in their own good time. At this juncture, we can note that FA has the same 'problem' as Ingmar insofar as we also have a Gemini ascendant and a watery Sun (that is, in any case, conjunct the chart ruler). Our airy Libran I.C. spices up this problem further!

Either side of Ingmar's ascendant and Sun, we notice Jupiter–Pluto in Cancer in his 2nd house and Neptune-Saturn-Mercury in Leo in his 4th house. Although Bibi may have been “projecting” when she described Ingmar as something of a tyrant in the early days, we can, by inspecting Ingmar's chart, at least see that she had found a pretty good hook for the “projection”. A depth psychologist, of course, would want to go further and describe Ingmar's own father as the hook for his own “projection” of tyranny when he was a child. This was an issue that Ingmar was finally prepared to tackle head on when, in the early 1980s, Saturn, after transiting his I.C. in the mid 1970s, 'caught up' to transiting Pluto in Libra in his 5th house in the early 1980's...

Although “Fanny and Alexander”s' (Pernilla Alwin; Bertil Guve) father was a creative extraverted intuitive – “Oscar” (Allan Edwall), a Shakespearean actor, had been employing his '1 mask/persona' to expose (if not his own, then) his character's '3 mind' and '4 emotion' – he had yet to consolidate the “inner child” of his 5th house. If Oscar had managed to do so, his kids would not have been given this task after his death. Alexander would have to employ a different kind of creativity when “Emilie” (Ewa Froling), his bereaved mother, makes a poor marriage choice i.e. although, like his father, Alexander would use his imagination – as his stepfather, “Bishop Edvard” (Jan Malmsjo), says it, “the imagination is one of God's gifts” – he would have to use it to undermine tyranny rather than play a part. It is likely that Edvard's father had neglected his imagination and, unfortunately for Edvard, he was faced with the task of developing it without guidance. That Edvard was not up to the task meant that he risked, in one of its undeveloped/uncontained forms, a 'fire' biting him on the arse.

INGMAR BERGMAN'S (PSYCHOLOGICAL) "TOP 10"

1: THE SEVENTH SEAL (1957:2) 🌀🌀🌀🌀

The most telling apple on the Tree of Knowledge tells that the price that sexual organisms pay for their sexuality is death. Although the gloomy crusader, "Antonius Block" (Max von Sydow), is too medieval to be clued up on evolution, he heads in its direction when realizes that he can redeem himself by helping a fertile family escape "Death"'s (Bengt Ekerot) clutches. When it comes to redeeming his desolated spirit, however, Antonius would have needed a long interpretative journey into his dreams. There, he might have found evidence that he had "identified" with God, something that God is not happy about because He wants humans to find their human identity, part of which is realizing that life without death is existence without meaning.

2: FANNY AND ALEXANDER (1982:6) 🌀🌀🌀🌀

When interviewed, Ingmar liked to point out that acting usually sat the bottom of the list of professions that parents wished for their children. They would often cite that it was a profession of "liars"... but, at least, their lying (in contrast, say, to lying by our politicians) has an "integrative" goal. "Alexander"'s (Bertil Guve) stepather, "Bishop Edvard" (Jan Malmsjo) takes no interest the interesting lines that separate white lies from black lies because he is altogether too busy "projecting" his delusions (i.e. unconscious lies) onto his stepson. 'God' might punish such disinterest with 'fire' but, when Edvard tells his wife, "Emilie" (Ewa Froling), that he doesn' see why he is despised, 'God' might eventually forgive him for "he does not know what he does".

3: PERSONA (1966:9) 🌀🌀🌀🌀

The fact of the '1 persona' being but a slice cut from '12 collective unconscious' loaf tells us that there is something '12 addictive' about it. Actors are at great risk of succumbing to an addiction to the mask, especially if, in addition to feeling that they 'understand' their characters, they are gifted bouquets for their 'understanding'. We see where all this narcissism leads in this self-conscious but nonetheless iconic movie. "Elizabeth" (Liv Ullmann) makes the onstage decision to auto-treat her "narcissistic wound" with silence, but this has the 'sealing-on-the-other-side' "secondary gain" of a chance to play analyst to her nurse, "Alma" (Bibi Andersson). Elizabeth is nothing of the kind, however. The "narcissistic" 'sibling rivalry' archetype is just too strong.

4: SMILES OF A SUMMER NIGHT (1955) 🌀🌀🌀

The semi-exogamous variation on the Sophoclean theme that we see here is the lust of a step-son, "Henrik" (Bjorn Bjelfvenstam), for his step-mother, "Anne" (Ulla Jacobsen). The plot points that swing things toward exogamy is the fact that Henrik is prepared to '8 die' for the love that he can't have and that Anne, being a '6 virgin', sets herself up for an abduction by '8 Hades'. Henrik might appear to be a bit wimpy to be a variatoin of Hades but the final scene tells us that Henrik had been identified with his wimpy father, "Fredrik" (Gunnar Bjornstrand). Too optimistic?

5: THROUGH A GLASS DARKLY (1961) 🌀🌀🌀

The zodiac cycle is nicely presented in the first and, perhaps, the best section of the "faith trilogy": the four characters emerge from the '12 sea' to the '1 beginning',

but it isn't immediately clear who is who; then, at their '2 meal', the relationships of the '3 sibs' to their '4 father' is clarified; the daughter, "Karin" (Harriet Andersson), can't enjoy '5 childhood' because there is too much psychotic '10/11 animus' baggage feeding down from the attic; she may have healed if she had managed to keep her '3-4 incest fantasy' on the Cancerian shoreline in fantasy, but its actuality prevented it.

6: CRIES AND WHISPERS (1973) ☹☹

The usual themes of sibling rivalry and the gloom of death are presented again but Ingmar goes a step further to introduce the idea of ghostly resurrection. Ingmar didn't use colour very much, so when he does, it stands out... here, the obvious white for innocence and red for loss of innocence is done definitively but the main contrast is between the red of physical suffering and the red of psychological suffering. Those who suffer physically can expect more love than those who suffer psychologically.

7: WILD STRAWBERRIES (1957) ☹☹

Although some of the dialogue is a little acidic, this one is almost un-Ingmarish in its genteelness. When ageing academic, "Professor Isak Borg" (Victor Sjöström), begins to look back at his youth, we are at first given a sense that he made a mistake in neglecting to pursue the real woman, "Sara" (Bibi Andersson). When we arrive at the concluding scene, however, we realize that, despite not having a real relationship with his lost love, he has successfully withdrawn his anima "projection" onto her.

8: SHAME (1968) ☹☹

Interviewers often joked with Ingmar that he should do a Western. Even a war movie would seem an odd genre for him... but not so much when we realize that war is a backdrop in front of which emotions and morality issues are pitilessly entangled. How could Ingmar refuse that? Answer: he couldn't. The emotion that involved him the most is indicated in the title. At first, it seems to refer to those who wage war but, by the end, we are shown how everyone, even the neutrals, are drawn into the soup.

9: AUTUMN SONATA (1978) ☹☹

If there is one ability that would-be analysts need to cultivate it is the ability to not take criticism personally. Very often, an analysand's parent(s) had been offended by his/her/their child's emotional outbursts to the point that the analysand is unable to value taboo emotions and, thereafter, s/he begins to drown in self-rejection. This is the problem that haunts "Eva" (Liv Ullmann). If Eva had seen an analyst who could 'receive' her anger, she could, in turn, learn how to 'receive' her anger at herself.

10: THE VIRGIN SPRING (1960) ☹☹

Perhaps Ingmar could never think in terms of "The Seventh Seal Pt.II" but, by re-visiting spiritual desolation in the Middle Ages and presenting his audience with a pair of horse-riding 'siblings', one a believer and one a pagan, confronting death, the thematic continuity is undeniable. Either way, Ingmar wants his audience to witness the impotence of Christian belief when the chips are down and, therefore, whether it is worth believing in anything until the civilizing impulse confronts its nemesis.

