

## THE '6-7 INTERACTION'

Although students of mythology note a touch of androgyny in the god Mercury, he is still denoted as a 'he'. Astrologically minded students of mythology can attest to the fact that the most referenced twins of Mercury-ruled Gemini, Castor and Pollux, are boys. In turn, when we consider the second zodiac sign that is ruled by Mercury, feminine Virgo, there is a hint of gender mismatch and a possible point of confusion. This mismatch and/or confusion is, in our view, (partly) resolved by virtue of Virgo's position in the zodiac's right hemispheric 'patriarchate'. And, so, we have no qualms with slightly masculine Mercury persisting as Virgo's ruler.

If, however, one day in the future, a new planet is discovered and it is given the name "Astraea", meaning "star maiden", we would follow the lead that was given by post-18<sup>th</sup>C astrologers (after the discovery of Uranus, they awarded it with rulership of Aquarius) award it rulership of Virgo, if for no other reason than to bring about a deeper understanding of the '6-7 interaction'. Recall, here, that, in Greek mythology, Astraea is the goddess of justice who remained on Earth (and, Virgo is an earth sign) through the ages of Gold, Silver and Bronze but, in the (current) age of Iron, she had finally got fed up and retreated to the heavens to become the constellation Virgo and the scales that she had held would become the constellation Libra.

In psychological terms, the Age of Iron is an age where the creative "ego" is the exception rather than the rule. Although relatively mature individuals have a degree of development into their respective 6<sup>th</sup> & 7<sup>th</sup> houses, this degree, taken in the overall 'collective' sense, is not enough to counter the gestational-infantile masses. Although all four of our upcoming examples are-(were) aware of the dire mob mentality, their respective "egos" are-(were) not 'rounded' enough to self-criticize their assumptions, despite the fact that few would dispute their respective creativity.

Up until the time of Astraea's discovery, we're happy to view Mercury's transit through Libra as a 'twin interaction' i.e. the upcoming 6/9/2020-29/9/2020 is both '3-7' & '6-7'. However, we do note that Mercury's 6/9/2020 transit from Virgo to Libra 'connects' '6' to '7' in the same way that Astraea's arm 'connects' Virgo to Libra...

For FA, the fact that Astraea had worked well on the earthy plane in the age of Gold 'connects' us to the zodiac's right hemispheric 'rise' i.e. Virgo and Libra 'sit' on the golden sign, Leo. Astronomically, we would refer to the comet-like sequence from (the orbital planes of) Uranus-Saturn-Jupiter-Mars-Venus/Earth-Mercury 'looping' around the Sun and, then, 're-rising' through (the orbital planes of) Mercury-Venus-Mars/Pluto-Jupiter-Saturn to realize how (i) Taurus' Venus & Gemini's Mercury are 'yet-to-be-informed-by-the-Sun', whereas (ii) Virgo's Mercury & Libra's Venus have been 'informed-by-the-Sun' by the zodiac fact of Sun's sign, Leo, placed underneath Virgo and Libra. Psychologically, '6', '7' & '6-7' points us to Erich Neumann's term, "centroversion" i.e. the psychological condition of not being a puppet of the "10,000 things" that can seduce Taurus-to-Gemini's "pre-ego formation" into "regression".

Agreed, we have used the seemingly "introverted", Neptunian word 'seduce' in relation to the "extraverted" orientation of Taurus and Gemini but we take the view that seductive Aquarius and Pisces are able to 'feed across' Aries to give the "10,000 things" their fool's gold lustre. This doesn't mean that Virgoan Mercury and Libran Venus don't investigate the "10,000 things", it just means that they can pick them up

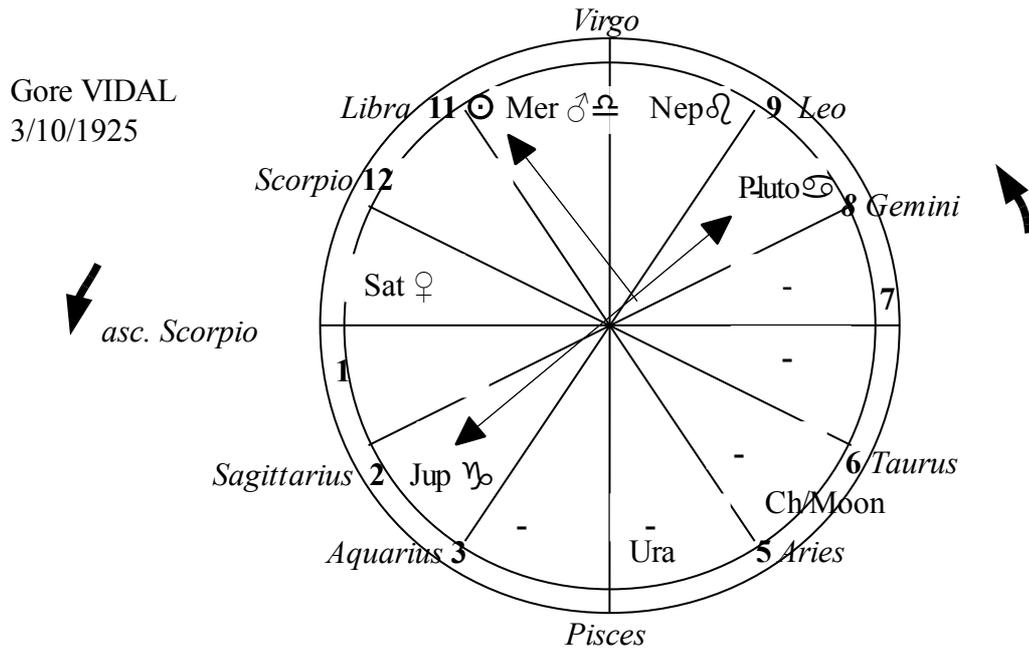
and put them down in relation to the 'central' task of the individual, self-knowledge. “You can't take it with you” says old-time Hollywood director, Frank Capra (we will discuss him in 2021) but the Freudastrologer would counter, “you can take the right hemisphere's self-knowledge with you”....

Where is it taken? Longstanding readers will already know that there are two possible destinations (i) transcendence of the galaxy to heaven (or, at least, “a galaxy far far away”) or (ii) back into the left hemisphere. It is, of course, '(ii)' that matters most to the psychologist because, unlike Astraea, planets that have transited through Virgo and Libra (including their rulers, Mercury and Venus) will, in the months and years ahead, transit the opposing signs, Pisces & Aries (see our prior essay on '12-1') and, as they do so, the psychologist does well to refer back to his/her “centroverting” experience (as you will see in our 2<sup>nd</sup> example below, the skill of 'referencing back' is developed in '6' and '7' e.g. the mind-body insights that resolve '12 hysteria').

It is entirely appropriate that the 6<sup>th</sup> sign, Virgo, is symbolized by a human, the Maiden, rather than by an animal because, in the sexual animal kingdom, there is no need to “integrate” (or, as the FA-er says it, 'earthily integrate') what Freud calls the “components” of the instincts to bring about fertile sexual unions. Our longstanding readers are aware that it is the task of the 6<sup>th</sup> archetype's “genital phase” to facilitate a quick passage from the 1<sup>st</sup> archetypal “oral phase” kiss, through the 4<sup>th</sup> archetype's “Oedipal phase” endogamous phantasy, toward physical and psychological exogamy. This facilitation will form the bedrock of any authentic spiritual developments that follow on from the 7<sup>th</sup> archetype's (at least, inner) marriage. When '6' interacts with '7' in the form of Libra on the 6<sup>th</sup> house cusp, therefore (Taurus will often be the sign on the ascendant), the FA-er will consider the problems that accompany the “teenage marriage” but, to be '7 fair', if the partners have had a smooth development through their respective lower hemispheres, they may not suffer from a brief “genital phase”. Because “fixed” Leo is often found on the I.C., however, the FA-er can't assume that development has sailed through the I.C. without consequence i.e. to what degree has such a '6-7-ed' individual 'over-royalized' his/her “family romance” and, as a result, become “fixed” on it?

In, of course, this day & age of anti-Freudian disinterest in the need for 'earthy integration' of instincts, there is a sense in which teenage marriage can cure neurotic potential. In other words, rather than having a psychoanalyst explain the symptoms in order to disengage the instinctual knots, night-in-night-out marital consummation can be far more efficacious. (In fact, back in the days when the term, “hysteria”, was coined, the doctor would “prescribe” sexual intercourse). The only problem with this is that some kind of 'virginal' duration is needed for the individual to get a sense of the deeper “inner marriage” that is part & parcel of the individual's “individuation” that presses forth in the second half of life when half of one's libido is 'meant' for sex and half of one's libido is 'meant' for “sublimation”. If we apply this reasoning to the 'other' '6-7 interaction' – Virgo on the descendant – we would consider the degree to which this 'balance' has tipped the other way. For example, this issue could be raised when encountering the would-be priest or nun with Virgo on the descendant. FA-ers don't tell analysts what or what not to do, but nor do they shrink from posing the relevant question. Although he defined 'sex' in ways that FA doesn't, let's consider...

**RELEVANT BOOKS/IMAGES: THE BEST MAN (1960)**

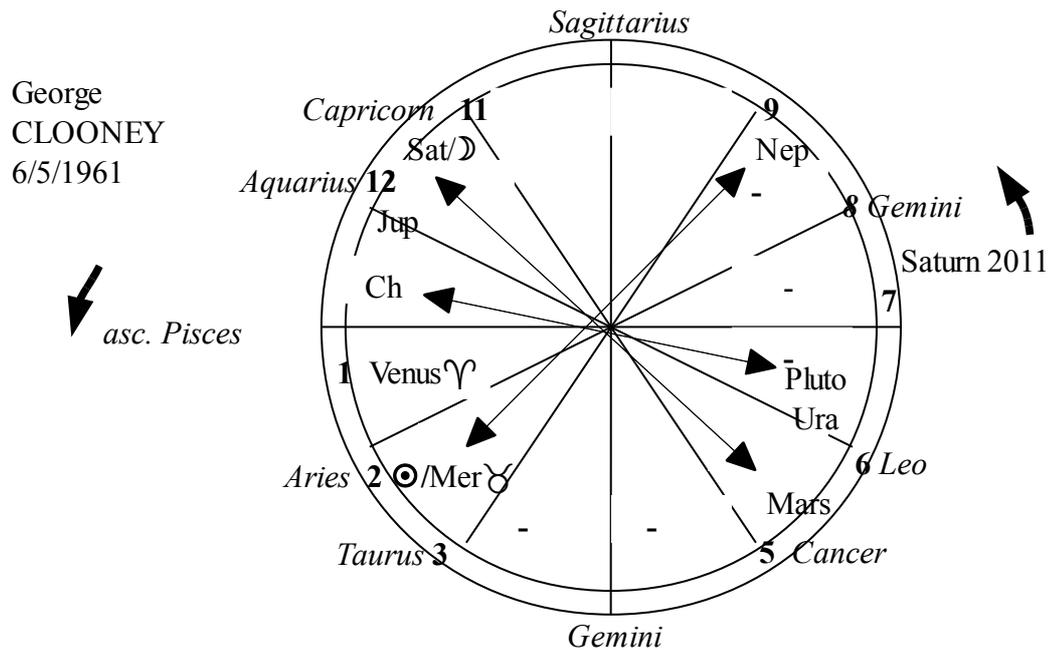


There was something very *Astraea*-like about one of the U.S.'s more prominent figures of the naughties. Gore was not satisfied to be only a writer of journal articles, novels and (screen)-plays about politics and systems of justice... he had also stood for political office and, having accepted that his nation had slipped down into its “Age of Iron”, he withdrew into the constellations.

As you can see, Gore not only has a '6-7' interaction (Mercury in Libra) placed in his house of authority, this Mercury is the mid-point ham in his Mars-Sun Libran sandwich. Indeed, having Virgo on the M.C., we can assume that Gore perceived his mother as something of an *Astraea* thrusting her scales across natal Mercury and all the way to his group-minded 11<sup>th</sup> house, party political or otherwise. His mother may not have been anything like this in any 'objective' reality... hence our use of the word “perceived”. This complex is further complicated by the T-cross configuration down to the Jupiter-in-Capricorn-opposite-Pluto-in-Cancer. It is no surprise that the ruler of (Jupiter-in)-Capricorn, Saturn, was active in both his 1960 and his 1982 standings for the House of Representatives and the Senate.

It was also in 1960 that Gore unfurled his play, “*The Best Man*”. Its success led to a screenplay four years later. That Gore would simultaneously run for office while composing a play about the corruption that is unavoidable in democratic wranglings can only be described as 'Mercurial'. Its best psychological line belongs to pragmatic “(ex)-President Hockstader”... he reminds idealistic presidential wannabe, “William Russell”, “to seek power is to already be corrupt”. With such an insight, it is difficult to understand how he could straightforwardly stand for democratic office. We can only assume that his Mercurial perception of his mother had enthralled him to the point of responding with a “split persona(lity)”. In other words, although '6-7 interactions' might be a cause for “centroverted” hope, we still need to consider the wider context.

**RELEVANT FILMS VIIIA: THE IDES OF MARCH (2011:☿☿)**

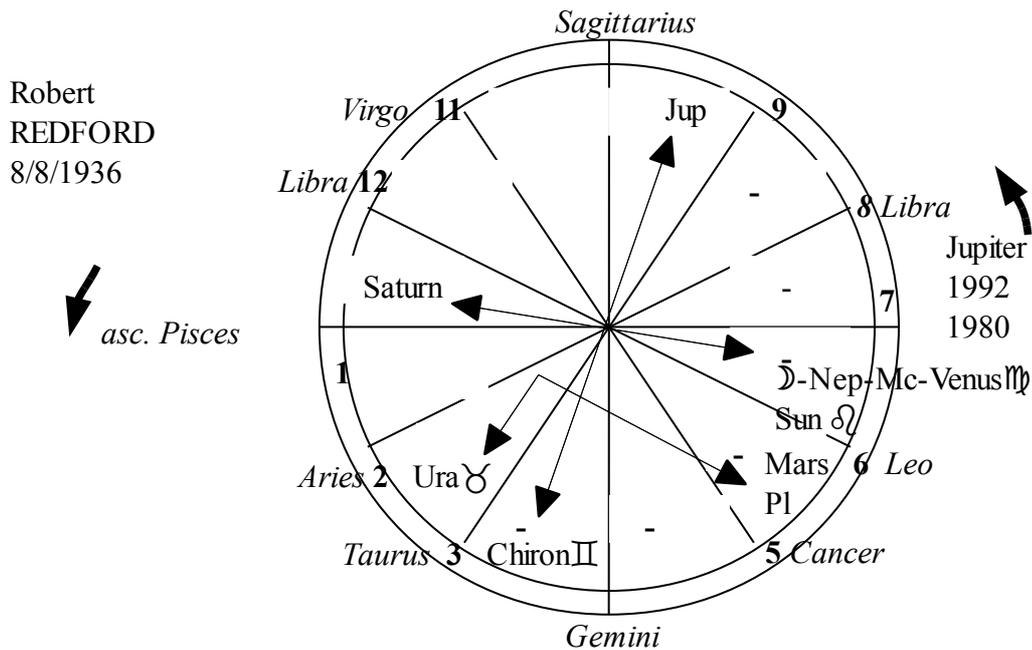


Fast forward 45yrs from “The Best Man” and we arrive at another meditation on the inevitable problems that gush out of populist politics and how that Mercurial phenomenon, the media, can 'cut both ways'. “Good Night & Good Luck” illustrates how the media jumps from simple '3 reporting' to '9 editorializing (judging)' and, in doing so, highlights George's Gemini-Sagittarian vertical axis. The ruler of the M.C., Jupiter, rolled from George's '3-4' Gemini I.C. through to his '6-7' Virgo descendant in the film's production phase. In the midst of this, Jupiter triggered his Mars in Leo in the 5<sup>th</sup> house opposite his Saturn-Jupiter conjunction in his 11<sup>th</sup> house. This would have been a time during which his editorializing zeal would have 'heated up' and led him to push his '5 talented' understanding of it into a day-in-day-out '6 refinement'.

All this while, however, Saturn was following in the tracks of optimistic Jupiter and, eventually, it would 'trump' Jupiter's influence in his '6-7' 7<sup>th</sup> house... 6yrs after “Good Night & Good Luck” he gives us a kind of re-make of “The Best Man” but, in “The Ides of March”, he shifts focus from the Clinton-esque presidential contenders to those who hope to control the Mercurial media, here personified by “Ida” (Marisa Tomei), from without. In contrast to the CBS squad of “Good Night & Good Luck”, however, we now see that the media doesn't need skilled investigators... all the media needs to do is sit around and wait for those who are disgruntled enough to reach out to it. Saturnian pragmatism 'trumps' both Uranian idealism (George's natal Uranus is in his 6<sup>th</sup> house) and Jupiterian optimism.

Whatever frustration and cynicism is born of Saturn's transit, Jupiter's transit continues and, rolling forward 12yrs from 2005, it would not only 'trump' the degree that Saturn had reached in 2011, it would also come into exact opposition to his Sun-ruler, Venus, on the day of the birth of his very Mercurial twins... every day, George comes home not only to his Gemini I.C. but also to two children with Sun in Gemini.

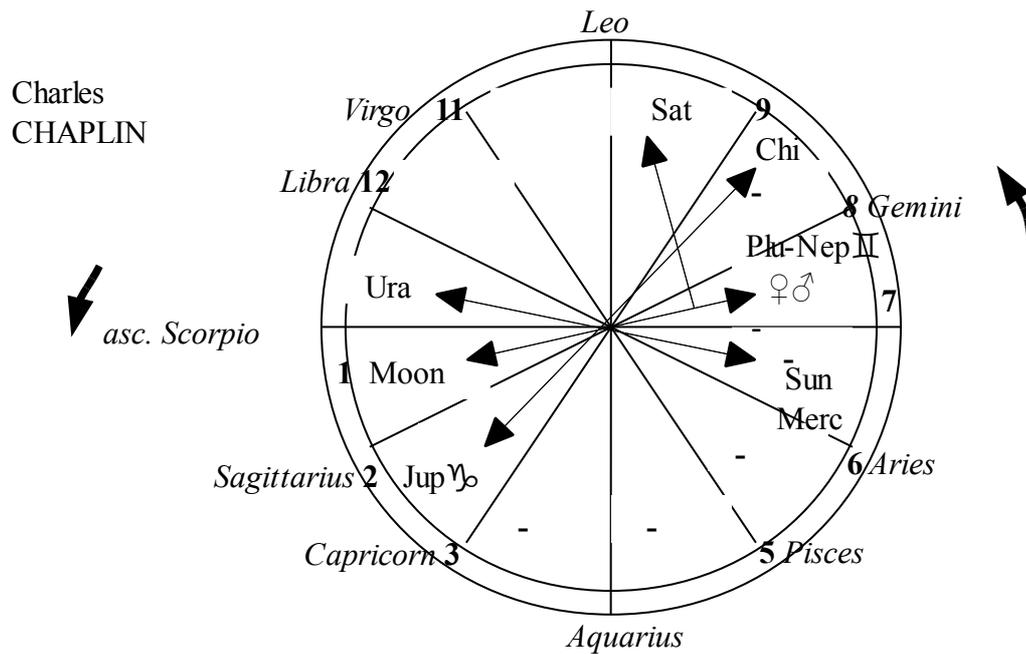
RELEVANT FILMS VIII B: A RIVER RUNS THROUGH IT (1992:☉☉)



Whereas George's chart suggests that his Geminian side is more active than his Virgoan side, Robert's chart suggests the converse. Although most astrologers would (and, indeed, we have) use(d) Robert's chart to exemplify the Jupiter/Saturn returns that occur at 59yrs of age – “Quiz Show” (1994: ☉☉☉) has the classic philosophical quip, “I wonder what Kant would make of all this (lying)” – our present theme takes us a few of years prior to Jupiter's transit across his Venus and descendant in Virgo, when he would revisit the Castor-Pollux narrative theme that he had explored in his first, very successful film, “Ordinary People” (1980:☉☉), made one cycle of Jupiter earlier. “A River Runs through It” is the reflection of Pollux-ish “Norman Maclean” (Craig Sheffer) on the self-destructiveness of his brother, Castor-ish “Paul Maclean” (Brad Pitt). Psychologically, the Freudastrologer would take this as an “ego” looking back on the flaws of a “pre-ego formation”.

You won't need to be the world's best astrologer to notice that wounded Chiron in Gemini in Robert's 3<sup>rd</sup> house generates images of a wounded brother. You do need, however, to have some psychological sophistication to see Norman as more wounded than his dying brother... it is, after all, Norman who spends a lifetime trying to get to the bottom of why his brother was like he was (Paul might have suffered in his short life, but he probably wouldn't have seen himself as a sufferer... he would more likely seen himself as the Promethean-Uranian rebel). The most psychologically revealing aspect of this story, however, is its portrayal of insidious authoritarianism i.e. if their father, “Reverend Maclean” (Tom Skerritt), had been a monster, it would have been easier for Norman to understand that his father's pre-ego formation was too weak to be able to “integrate” his “shadow” that he had “projected” onto Paul. Paul may not have been “conscious” of not wanting to perpetuate a “family curse” but his actions tell us that he was “unconsciously” fixed on putting non-developing things to a stop.

## HEROES OF DIRECTION 8: CHARLIE CHAPLIN



To get a sense of the state of the world in the year that Charlie introduced it to his “Little Tramp”, 1914 (the year that Freud, rolling into his 2<sup>nd</sup> Saturn return, was compiling his 12 essays), a screen-o-phile could do worse than check out the five part documentary, “Apocalypse WWI”, created by Isabelle Clarke and Daniel Costelle in the centenary year, 2014. The recently invented movie camera captured the contrast between the pre-war years and the war years in a way that illustrates 'civilization' at its most pernicious i.e. civilization deeming itself as “rational” is a “rationalization”. Although Charlie didn't use Freud's terminology, they would have agreed that there is no way to treat this “narcissistic” psychodynamic. Nothing can be done with it but allow it to run its course because the only way to heal psychological disorders is with “erotic” psychodynamics e.g. “transference”. 1915-1917 presented civilization with a chance to consider the importance of “eros/love” but reason had become too (... err) 'entrenched'. So, by 1918, the year that Charlie filmed “Shoulder Arms”, his comical Saturn-returning take on WWI, 'civilization' had fallen into “denial” about the path that leads from “tragic rationalization” 'down' to Hell's “farcical rationalization”.

Inasmuch as we had struggled with the question of whether John Ford (see our prior essay) deserves to be characterized as a 'hero of cinema', we can now side-step this struggle in respect of Charlie... he was certainly no nationalist (even if we do see a dose of populism and imperialism in his company “United Artists”). Charlie might have lived in the U.S.A. over the years that he rose to the top of director's tree, 1912-1941, but he never became a U.S. citizen. This would become an issue for him in that Saturn-Pluto paranoid year, 1947, when the anti-communist craze in America swept him into the bad-boy ranks. The movie he made that year, “Monsieur Verdoux”, was dismissed and, his follow up, “Limelight” didn't even get a release in Hollywood... at least, not until 1972, when the Hollywoodians had started to realize that, in the wake of WWII, they had gone '10/11 crazy'. A stange portent of what civilization would do

to Charlie can be seen in his 1936 feature “Modern Times” i.e. his “little tramp” was jailed for being incorrectly deemed the leader of a rebellious worker's union.

If Charlie had consulted an astrologer at the end of WWII, he might have been warned to take it easy for the next few years because his second Saturn return would be mixed up with Pluto's transiting conjunction to his natal Saturn (in Leo). Because his Saturn was placed in his 9<sup>th</sup> house, the astrologer might have refined his warning with a discussion about taking it easy in respect of his philosophical outlook. The big trouble with all this was the fact that Pluto had only recently been discovered... even the astrologer might not have understood its significance.

Further, we need to consider whether 'warning' is the right attitude to Saturn-Pluto interactions. For FA, there are good arguments to 'warn' individuals who have yet to enter (what Jung called) “life's afternoon” because those who are living “life's morning” may need their Saturnian defenses (recall, here, that psychoanalysts don't pull psychological defenses down willy-nilly) but, when the individual has arrived at Saturn's 'use-by' date, your local Freudastrologer could take a 'celebratory' attitude to Saturn-Pluto interaction... for, here, Pluto simply hastens the 'use by' process. All this reasoning, however, is based on the idea that the “life's afternoon-er” is as old in his/her psyche as s/he is in his/her body and, unfortunately, this is rarely the case. In turn, we find ourselves sticking with a 'warning' until the ego is strong enough to get to the 'celebratory' aspect of Saturn-Pluto.

If we employ Charlie's bitterness for a measure of how important his superego (and how unimportant his ego) was to him at his ripe old age of 58, we are forced to conclude that his ego still had some work to do. Indeed, we see the ghostly outline of his bitterness in the historical character that had fascinated Charlie enough to make a film about i.e. “Monsieur Verdoux” was based on one of the more famous serial-killer bluebeards of French history, Henri Desire Landru. Charlie's character has much to tell us about Pluto in Cancer – life and death in the family – and he nicely illustrates the dead zone between existentialism and nihilism when he decries civilization for its “rationalizing” hypocrisies in respect of mass murder. Through the subsequent two decades, the Americans would learn a few things about their homicidal propensities in Asia... beginning with Korea in the year that Charlie made “Limelight”.

Indeed, the interesting irony in the Americans' rejection of “Limelight” is that it featured Charlie playing (amateur) psychoanalyst i.e. exactly what the Americans needed at the time. Freud, of course, had become famous by the early 1950s. Charlie, as washed up song-and-dance man “Calvero”, does a pretty good job of uncovering the “repressed” memories lurking in the shadows of the hysterically paralysed ballet dancer, “Terry” (Claire Bloom), but, thereafter, we wonder if Calvero is succumbing to Charlie's over-confident Sun in Aries when he treats Terry by encouraging her to fight (as Freudians know so well, the analysand is encouraged to remember). In this, we are once again, reminded of the need for would-be analysts to undergo a training analysis lest they impose their own budding “individuations” onto their analysands.

Then again, we need to keep thinking about this case because Terry is suffering from more than one illness i.e. in addition to her hysterical paralysis (due to the fact that her ballet classes had been funded by what her personal unconscious believed to be reprehensible business; and “sealed on the other side” by her “unconscious guilt” that she forced her sister to be reprehensible), she was also suffering a “depression”.

In respect of the second illness, Freud would have said that this kind of “narcissistic” illness isn't healable with “erotic/transference” therapies such as psychoanalysis. So, it follows that urging the individual to fight is not a bad way to edge him/her toward the 'fire' that the analysand is looking for. (Recall, here, FA's view that “depression” is, primarily, a 'Mexican-stand off' between the “masochistic–narcissistic” superego and “sadistic–narcissistic” self-recognizing ig/mask/initiator and, therefore, although it can't be conceived as anything like a therapeutic goal, there is something to be said for 'building a better mask').

Nonetheless, because of Calvero's mis-steps in respect of that part of Terry that was sick with eros, he finds himself lost in a “transference neurosis” i.e. Terry comes to the conclusion that she needs to marry her 'doctor'. And, although Calvero knows deep down that all this nonsense needs to be excised, he is at a loss as to how to do so because he is altogether too mixed up in his own “counter-transferences” onto Terry. This, of course, can be sourced to Charlie's screenwriting i.e. Calvero's “projection” onto Terry is “displacement” of Charlie's “projection” onto Calvero... Charlie is one of the 20<sup>th</sup>C's greatest rags to riches stories. Having had every reason to surrender to his childhood circumstances – his distant father died young, both he and his mother were institutionalized, his extreme poverty – he went on to discover his fighting Ram '5 talent' and not use circumstances as an excuse. And, if we look closer at his heroic anti-clockwise journey from his Scorpio ascendant to his fighting Ram, we note that there are no difficult, “arresting” natal planetary placements although, as is the case for all Scorpio ascendants, the signs that straddle the I.C. are difficult.

Still, the difficult, “arresting” planets have to be somewhere and, when we look to Charlie's chart, we find them in his 3<sup>rd</sup> quadrant. Unsurprisingly, his biographers point out the his many difficult marriages. (By way of comparison, let's note that the converse often holds true i.e. there are 'silver spooners' who succumb to the slightest impediment and, in those cases, we often find difficult natal placements either side of the ascendant). The abovementioned scapegoating in respect of supposed affiliations with communism is, in some respects, a 'spill' from the scapegoating that he endured in respect of his romantic liaisons.

As was the case with John Ford, Charlie's birth time is uncertain, but it is hard to argue with the educated guess of the data-bank... if there is (was) any screen actor who was adept at wearing intense Scorpio-lunar emotion on his sleeve, it would have to be Charlie e.g. “The Kid” (1921). And, although the term “method acting” was yet to be coined, it might as well be retrospectively coined for Charlie when we read that he had no trouble recalling his unhappy Saturn-transit-ascendant-Moon year (it also was his 1<sup>st</sup> waxing Saturn-square-Saturn i.e. 7yrs), when his poor mother was forced to give him up for adoption. Indeed, because Charlie's birth chart features a Saturn-Moon square, it is worth noting that, because Saturn transits at nearly the same rate through the horoscope as the “progressed” Moon, this aspect had an additional hold on his development. So, when Saturn was transiting his I.C., his “progressed” Moon would have been making its way over his “progressed” descendant... and so on.

Upon moving to scandal-free Switzerland, Charlie began to value his ego more than his superego... Taurus is the sign of sensual pleasure and, having this sign on his descendant, writing musical scores for his early films was ego-ic. They were...

## **CHARLIE CHAPLIN's (PSYCHOLOGICAL) "TOP 10"**

### **1: CITY LIGHTS (1931) 🗨️🗨️🗨️🗨️**

Jung realized the need to distinguish between individuals who were “naturally unconscious” and those who were “falsely unconsciousness” i.e. the former would be able to glide through life enjoyably enough without needing to understand the whats & whys of motivation, whereas the latter would be constantly colliding with difficult 'events' that, if they were to diminish, demand depth psychological inquiry. Charlie's “Little Tramp” is one of the best depictions of “natural unconsciousness” because, if things look to be going badly for him – losing a fight/being put in jail – we anticipate that he will come out the other side. If a falsely unconscious window-shopper took to furtively glancing at a naked mannequin, s/he would surely have fallen into the hole.

### **2: THE GOLD RUSH (1925) 🗨️🗨️🗨️🗨️**

We may never know if Charlie had examined a deck of tarot cards but his first scene of the Little Tramp walking along a precipice appears very close to “the Fool” of the major arcana. The main difference is that the dog in the tarot card is replaced by a bear. In addition to being funny, the fact that the Tramp doesn't notice the bear speaks to the Tramp being “unconscious” of what the bear symbolizes i.e. the “Self”. As noted above, this is another example of Jung's natural unconsciousness. A falsely unconscious individual would wind up like DiCaprio's character in “The Revenant”. And, as the story unfolds, we notice that the tramp's natural unconsciousness assists him as he runs into his many and varied confrontations with various 'fathers'.

### **3: THE KID (1921) 🗨️🗨️🗨️🗨️**

Although there is a critical consensus that “The 400 Blows” is the cinema's best film about childhood, cinema's first great feature gives it a run for its money. For the astrologer, this is the film that seems to confirm a birthtime that reveals Charlie as a Moon in Scorpio on the ascendant. Only three years after WWI, it is no surprise that this film was a smash hit in Europe where so many boys had recently been sacrificed for nothing. You don't have to be a sentimental mother to get the emotional punch of a mother (Edna Purviance) talking to her son (Jackie Coogan) without knowing that he is, in fact, her son. Perhaps only Charlie could get a laugh from having his parent look down into a drain and then consider tossing his newfound responsibility into it.

### **4: MODERN TIMES (1936) 🗨️🗨️🗨️**

Here, the Little Tramp illustrates what could be dubbed 'conscious criminality' i.e. he 'knows' that he prefers to be in jail (in leaving more clues behind at the scenes of their crimes than they were ever to intuit, Freud concluded that perpetrators were unconsciously motivated to help the cops catch them, presumably because they want, deep down, to be protected by the walls of prisons, just as much as civilization wants to protected from them). In this scenario, it matters not that his “anima”, “Gamine” (Paulette Goddard), is undifferentiated... she only needs to initiate him into his life.

### **5: MONSIEUR VERDOUX (1947) 🗨️🗨️🗨️**

Although, in the first few reels, it seems as if we are watching a kind of 2<sup>nd</sup> tier Hitchcock, it gradually becomes obvious that the title character, rather than being a

just-plain-crazy “Norman Bates”, is a character with a 'Jungian' philosophical point of view i.e. if God created Good, then He must have created Evil too and, in turn, He needs to have His conduits. As Pluto transited Cancer (1914-1937), there was a sense that the only thing that mattered were family bonds and, therefore, one could justify anything in their name. “Displacement” of family bonds onto nations is endemic.

#### **6: THE GREAT DICTATOR (1940) ☹☹**

Charlie was born within one month and one ascendant (i.e. within one sign) of Hitler and, having enough perspective on his “shadow”, he was confident of making a success of making fun of him. Charlie may also have thanked his Maker for giving him the Solar talent to be successful without having to resort to the “compensations” (a term that attracted Alfred Adler) that are standard issue for all tyrants. Charlie's cup of “power fictions” may have runneth over had he been as untalented as Adolf.

#### **7: THE CIRCUS (1928) ☹☹**

Archetypally, the circle symbolizes only the beginning of order when things can still go wrong, as they do over and over again in this comic take on the “P.T. Barnum bit”. Yet, because things do indeed get off to an ordered start, there is an expectation that things will right themselves without too much external assistance. The final shot is a telling one for the archetypalist who take the Garden of Eden as symbolizing the order that needs to get messed up so that, later, a Sacred Marriage can be pursued.

#### **8: WOMAN OF PARIS (1923) ☹☹**

A famous flop in its day, it is still one of cinema's breakthrough films insofar as cinema had yet to get a grip on the inner dramatic life. No doubt, there are countless films these days that have dealt with the melodramatic outpourings of dumped men but the limitations imposed by silence work as a metaphor for the phrase, “being lost for words” when romantic aspirations break down. As shown directly below, Charlie took a full cycle of Saturn before he would “return” to the problem of melodrama...

#### **9: LIMELIGHT (1952) ☹☹**

It might have take a full cycle of Saturn, but Charlie had decided that he could still direct a dramatic film provided that he finish it off with a slab of silent slapstick (with his old 'adversary', Buster Keaton). With Freud now having become a familiar figure, Charlie's “woman of London”, “Terry” (Claire Bloom) can be seen, for those with Freudian eyes, as the hysterical 'sister' of the perverse “woman of Paris”. There is little doubt that, somewhere in her unconscious, Terry wants to do the can-can.

#### **10: SHOULDER ARMS (CHAPLIN REVUE:1918/1959) ☹☹**

In his “Jokes & their Relation to the Unconscious”, Freud gives us insight into why we laugh at dirty jokes i.e. a momentary relief from “repression” of the mating id. In other words, we could analyse our laughter as much as our dreams. At the ripe old age of 70, Charlie picked out three of his favourite short films made four decades earlier. The second of these three reminds us that we “repress” running and hunting no less than we “repress” mating. To be accurate, we “repress” their 'entanglement'.