

CHAPTER 11: FROM SAGITTARIUS TO CAPRICORN

PART A: CROSSING CAPRICORN'S CUSP & "THE TOWER"

On 14/12/2023, the Moon transits from Sagittarius to Capricorn. Over Xmas, the Moon will conjoin Mercury & Pluto in Capricorn, Saturn & Neptune in Pisces & Jupiter & Uranus in Taurus. This would be a logical time to look for the Jungian "3rd thing" that could emerge (perhaps, at the full Moon) if the lighter & darker angels of human nature were to 'hold' their polarity. That this holding is possible is hinted at in the tarot's image, "the Tower", because it can be taken as a positive symbol insofar as it shows the "fallen humans" of "the Devil" (& "the Lovers") image/s now having been released from bondage via the strike of a golden thunderbolt. Then again, it could be taken as a negative symbol insofar as it anticipates that the "falling humans", unlike "the Fool", will be landing (not on their respective feet, but) on their respective heads, invoking that familiar phrase, "what goes up must come down"... that leads the more mature 'head' to conclude, "it is not a bad idea, therefore, if heads are not going to get sore (or if heads are not going to break), to take extra care while on the way up".

The things to 'take extra care' with were covered in "Chapter 10: from Scorpio to Sagittarius" e.g. im/patience, pretenses of being 'centred', 3-2-1 (over)-reductions, disinterest in the '1-to-8 development' from sensuality through endogamy to exogamy. Unfortunately, we are living in a time that gives power & authority to those who don't care to 'take extra care'... although, in saying this, we add that there is nothing unique about the 21stC in respect of 'taking extra care'. For example, in his "Republic", Plato laments the way in which 'Babel-like' democracy, a collectivism, sets up faulty offices of authority. With Plato's stance being theological, he is best seen as the '9 priest' who advises the '10 official' & less as the '7 psychoanalyst' advising the '3-to-4 analysand'. Therefore, as worthwhile as might seem to translate "The Republic" into the language of developmental astrology (to, thereby, give a sense of how to transform collectivism into 'collectivation'), the fact remains that the chances of such a transformation taking place are too remote to warrant it. Rather, it is wiser to direct our '9-to-10' discussion toward the individual who has achieved some understanding of the difference between individualism & "individuation" and, then, in finding him/herself 're-birthing' into Sagittarius (not into Aries or Leo), finds him/herself needing to keep hold on his/her (self-id)-ego in preparation the upcoming 'winter' of 'hibernating' (&/or gestational) collective discontent. In terms of "The Tower", this self-holding could be summed up with phrases such as, "only occupy an office of responsibility if you have a deep karmic sense that you need to do some re-balancing". Because the 9th & 10th houses are more relevant to the individual's 'actuality' than are the Sagittarius & Capricorn sectors, we could add that our view is easier to digest for the individual who has his/her 60° of Sagittarius-Capricorn inside his/her lower hemisphere... because the annual Venus-Sun-Mercury transit through the collective signs will 'call' the individual away from 'outer' ('actual') offices of responsibility. Conversely, the individual who's horoscope has a narrow 'zodiac-horoscope-phase-shift' may suffer indigestion. Either way...

There is a sense in which "the Tower" image is another expression of the ideas that are presented in the first of our 'Act III' images, "the Hanged Man". Even though the latter image has only one protagonist, both former & latter images emphasize the upside-down-ness that occurs when lower hemispheric dynamics are dynamizing the

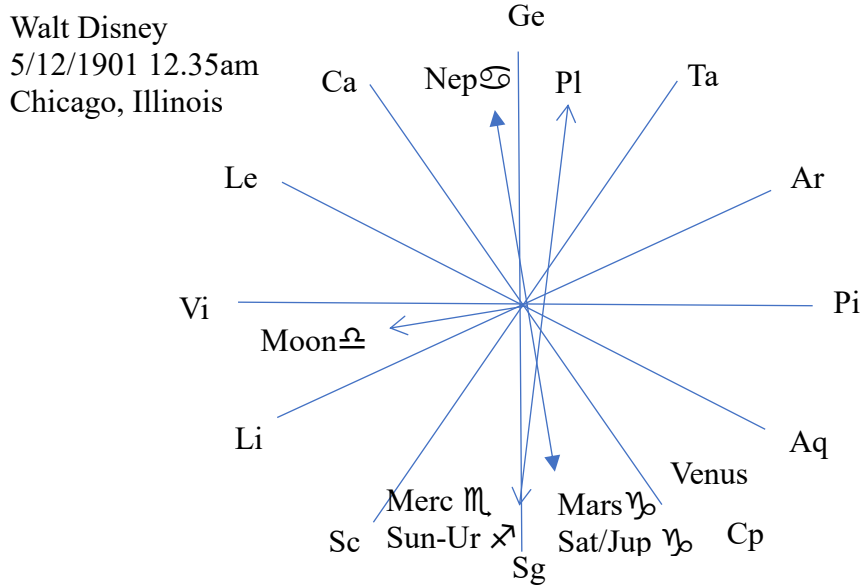
upper hemispheric archetypal qualities. Longstanding readers know that, in addition to '10', we apply our adjective, 'superego-ic', to '9' & '11', because it reminds both us and our readers that differentiating the superego from the (self, id &) ego is similar to differentiating '(d)e-centralizing' introversion from 'centralizing' centroversion (Jung would describe this as "shadow work"). Yet, irrespective of whether we apply Jungian or Freudian terminology to identify this challenge, the challenge itself is so formidable that, if the individual has doubts when offered an office of responsibility, his/her doubt is the guiding factor. In other words, the individual does better to live through another Venus-Sun-Mercury cycle (from Pisces to Scorpio) before any re-consideration. Here, we are leaving aside the self-appointing version of official-dom – the version that, via "repression", is defended against doubt – because, as the legacy of Plato's "Republic" reveals to us, there is zippo that can be psychologically done about it... it simply goes its merry destructive way until necks are broken... or severed (forget the sore heads).

At this point, some readers will likely be complaining, "wait on, Heisenberg & all that!... there is always doubt!! won't this nullify our view that doubt is the guiding factor?" We draw our answer from Freud's realization that most psychological things are a "connected series" (from, in this case, undefended doubt to confidence). In turn, the individual locates his/her place in the "series" via memories of earlier Venus-Sun-Mercury cycles & their hermeneutic contribution to his/her own "meta-narrative" of "integration". From these, s/he determines the degree to which his/her confidence is "compensatory". Authentic authority heals collective "compensations".

With this, we encounter a second point of likely complaint: "why so fussy about occupying centres & synthesizing integrations?" We admit that it is difficult to answer this question for the Eastern astrologer who doesn't care for (i) the astrological West's day-in-day-out choice to use the tropical zodiac, & (ii) Copernicus' discovery that the Sun-Earth axis – that which had been drawing the tropical zodiac over the prior 1500 years – now speaks, like "the Hanged Man" and "the Tower", to the upside-down-ness of the tropical zodiac. Nor might s/he care for our view of '5-6-7' having more to offer to "integration" than '11-12-1' does and, therefore, the '1 self' needs to make the most of '2-3-4 extraversion' so that it can reach '7 centroversion'. For Westerners, however, we can refer to the golden crown that not only shares the stage with the lightning bolt in "The Tower" but also was a feature of "Death" & "Temperance" and note that this has something to tell us about the role of (not '1', but) '7' in the 'use by dating' of '10'. In other words, '11-(12)-1' would like to set '10's 'use by date', but it-(they) cannot do so because it-(they) lack the 'centre' to know what it is. More often, war is declared, as straightforwardly evidenced by what happened after the (twin) towers fell.

One of the benefits of Sagittarius preceding Capricorn is that the former has the anti-clockwising 'jump' over the latter. Thus, Archer-ic optimism can 'keep ahead' of Goat-ish pessimism. In the world of depth psychology, we see this 'keeping ahead' in the way that, unlike pessimist-Freud, optimistic Melanie Klein found ways to treat the "narcissistic neuroses". To be sure, Kleinians may discover that their optimism is dashed when their analysands reveals to them that, instead of occupying a "position" (i.e. something that can change), they are stuck solid in something closer to "paranoid schizophrenia" (i.e. un-changing mental illness) yet, unlike Freud, a Kleinian, even if s/he is an atheist, reveals his/her '9 priestly' side through his/her "Temperance".

EXAMPLE EGO-DYNAMICS XXI: WALT DISNEY



Yeah, yeah, we know... Walt was a producer and not a director. Well, at least we can say that, when he moved to Hollywood, Walt had hoped to become a live action director. One could say that Walt would go on to direct his animators as if they were actors, so he ‘sort of’ fulfilled his hope. For example, in order for his animators to ‘act’ their characters convincingly, Walt would bring live animals into the cartoon studios and direct his animators to study them in a not dissimilar way that live action directors direct actors to study human emotions by going to courtrooms and emergency rooms, places where ‘acting’ and ‘living’ collide. In other words, it is the task of the director to be on the lookout for phony action and, upon noticing it, intuit ways to correct it... a task that usually requires a sense of timing. This is not dissimilar to analysts, in order not to ‘lose’ their analysands, taking care with timing when the (... errrr) time comes to inform him/her that s/he is living his/her life too inauthentically.

Going, now, to Walt’s natal chart, there is a sense in which we can characterize it as “bi-complexed”, (i) his natal Moon in Libra in his 1st house forms a T-cross with his (wide) opposition that ‘drops’ from his 10th house Neptune down to Mars-Saturn-Jupiter in his 4th house and (ii) Sun-Uranus in Sagittarius opposite Pluto in Gemini in his 9th house. One of the times of these “complexes” coming together was in the early 1930s... a time of Walt’s Sun “progressing” from Sagittarius to Capricorn and making its way to the conjunct “rulers” of these signs. Although Walt had already given birth to Mickey Mouse some years earlier, 1933 was the breakthrough year because, having succeeded with his animated short, “The Three Little Pigs”, he would set his sights on making the first animated full-length feature film...

In terms of Walt’s biography being one of having to deal with a difficult father, a psychologist might have expected him to set his sights on a father-son “Pinocchio”-type tale. Then again, ‘father’ may have still been a bit too close to the bone for Walt in 1933 &, in any case, he had just become a father himself to his daughter, Diane, also

a natal Sun in Sagittarius. It follows, therefore, that (at least, “unconsciously”) Walt had decided to approach his negative memory of his father with the “neutralizing” act of doing something creative so that his daughter might have a positive memory of him. And so it goes, in 1937, Walt released the mother-daughter fairy tale, “Snow White & the Seven Dwarfs”. In respect of this gender jump, we must add that the psychoanalyst never ‘divorces’ the inner parental images and, so, we add that part of Walt’s difficult son-father memory (at least, “unconsciously”) would have been peri-influenced by the difficulties that he had noticed or felt was going on between his mother and father. In turn, it would not surprise to learn that Walt noticed that his mother’s “wicked queen” grievances in respect of her aging process weren’t insignificant and, as a result, Walt would have had hopes for Diane not to grow up into a version of his own mother.

If there is a problem with Walt’s depiction of the Wicked Queen who arranges for the death of Snow White, it is its one-sided ‘badness’. This, of course, wasn’t Walt’s fault because he was only adapting a Grimm’s brothers’ fairy tale. Still, in order that the psyche can “integrate” a difficult archetype – in this case, the static, 4th quadrant “block-of-time” archetypes, ‘10’, ‘11’ & ‘12’ – a feeling of something-to-be-redeemed (or, at least, salvaged) from it does well to be included. For example, we don’t know if the Queen is a ‘can’t developer’ or a ‘won’t developer’... if the former, then she would be a figure of pity rather than a figure to be buried under a boulder to be forgotten.

At this point, there may be some readers who might be thinking, “wait on! this is only an animated fairy tale for kids... the capacity of children to see the differences between the evil acts and the evil soul is limited and, as such, it is right that the Queen is destroyed at the end of the tale”. This complaint is, in one sense, the complaint that has been levelled at all those with pedagogic pretensions, “on what grounds do adults decide what constitutes good ‘food’ for children’s souls?” and it has been a complaint that Walt would have to deal with ever since the success of “Snow White...”. Having a natal Sun in Sagittarius ‘means’ that the individual needs to heroically struggle with “ultimate” questions... but, what about a Sun in Sagittarius placed in the house of the young “concrete”, sibling-ish mind that is faced more with practical “day-to-day” (not “ultimate”) questions? For example, what about those who have taken John Locke’s philosophical stance, children’s psyches are “blank slates”, on board(?)... might they decide that Walt was a “cartoon propagandist”? Will they become staunch opponents of Walt’s legacy of ‘feeding’ children the idea that “dreams can come true”?

Meanwhile, there is another voice that says, “wait on! maybe the Seven Dwarfs are also symbolic depictions of the “block time” 4th quadrant – although “Grumpy” has a ‘1 Mars-ish’ 1st quadrant quality, he is “grumpy” because he is subject to his 4th quadrant brothers, “Sleepy”, “Dopey”, “Bashful”, “Doc”, “Happy”, “Sneezy” – and, because Snow White manages to win them over (even “Grumpy”) this constitutes her “integration” of the 4th quadrant... and, so, it doesn’t matter that the Wicked Queen is crushed by a boulder”. Indeed, the fact that Snow White has already ingratiated all the forest fauna means that she also has made a good fist of “integrating” the 1st & 2nd quadrant archetypes so, once again, we have grounds for seeing the ‘10-11-ish’ Wicked Queen as reaching her ‘use by’ date. The most important action, however, is left to the Dwarfs... because they are un-earthers (of jewels), they don’t want to submit Snow White to any kind of boulder burial. Rather, they prefer to hope for her resurrection.

WALT DISNEY STUDIO'S (PSYCHOLOGICAL) 'TOP 5'

Walt is one of the producers-(directors: see opening paragraph) who's "spirit" may be more influential than his "flesh"... hence, our inclusion of "The Lion King".

1: SNOW WHITE & THE SEVEN DWARFS (1937) 🍌🍌🍌

Before being released to critical acclaim & box office success, the 1st full length feature cartoon had been dubbed "Disney's folly". Walt probably would have known of this but his Sagittarian side (in concert with the Uranian urge to be different) knew that something 1st personally worthwhile would come out of it, irrespective of whether it failed or succeeded in the outside world. For FA, one of the best of the 'worthwhiles' that did make it into the outside world was "Shrek" and, yes, even if we like the latter movie more, it deserves to be seen as part of a double-bill with Walt's original. Women who have kissed too many frogs will, no doubt, want to ban this one right out of school.

2: BAMBI (1942) 🍌🍌

The matriarchal societies of our ancestral past were "sealed on the other side" by the fact of men assuming that gods (or God) fathered the children. With, however, the realization, "sex makes babies", fathers felt more important. Then again, Homo sapiens still needed plenty of evolution, both Lamarckian & Darwinian, to flow under the bridge before marriages would be solid enough for children to 'truly' know who their fathers were. Not knowing 'truly' leads to a reciprocal fascination with fathers.

3: PINOCCHIO (1940) 🍌🍌

With the success of "Snow White...", Walt was now ready to deal more directly with the "father image". The fact that "Jiminy Cricket" (Cliff Edwards) comes across more as a duality-sensitive sibling than he does a figure of authority helps us to realize the duality of "conscience" (i) '10's version, that of the fairy-matriarchal superego, is that which eventually needs to be (if not discarded, then) demoted and (ii) '5's version, that of the 'call' to "be oneself", that which eventually needs to be promoted.

4: DUMBO (1941) 🍌🍌

We all have our respective (special) talent, but it often happens that it is hidden under a handicap. It may also be that we each need to feel shame around our (special) handicap because, without this shame, we might not deem it important enough to give it the attention it needs... that, eventually, leads to looking underneath it. It might not seem "fortunate" that "Dumbo"'s handicap is un-hidden and un-hide-able, but it can be taken as "fortunate" insofar as it forces attention upon it... before it is "too late".

5: THE LION KING (1994) 🍌🍌

Coming up to 30years after Walt morphed into spirit, those who had taken his legacy seriously decided to return to the father-son issue that was the most important 'fuel' that burned through Walt's innovative life. Although lions are not threatened by any of the fauna of the food chain, they can still threaten each other. Archetypically, an uncle will be a minion of the matriarchate. If an uncle wants to be considered as a member of the patriarchate, he would need to keep proving it, day/yr-in-day/yr-out.

CH.11 (cont.): FROM SAGITTARIUS TO CAPRICORN

PART B: REFLECTING ON CAPRICORN'S CUSP & "THE STAR"

Having made our case for interpreting the major arcana's 16th/17th image, "the Tower", in a duality-sensitive way, we are ready to do the same for the major arcana's 17th/18th image, "the Star". This is not difficult to do in the Rider-Waite-Smith version because it highlights the distinction between singular & plural. Indeed, insofar as this image depicts a golden, single star surrounded by a set of smaller white stars, the card might have better been titled, "the Stars". Whatever the answer to the titling question, we don't anticipate much objection to the parallel between the singular-plural duality of "the Star" to the individual-collective duality that is a key concern of Sagittarius & Capricorn. (We don't include Aquarius & Pisces in this concern because they shy from the individual pole... and, during collective '11-12 madness', they outright deny it).

The \$64,000 interpretative question of "the Star" follows: does the golden star refer to our Sun or to a prominent 'star'? FA's answer: in taking the religion seriously, we opt for 'prominent star'... and, rather than opt for Alpha Centauri, we opt for the '5BC star' that guided 3 "wise men" to Bethlehem. The Jupiter-Saturn conjunction in Pisces had pointed not only to the links between '9' & '10' but also to the meaning that it would have for the '12 Piscean Age'. Underlining this '9-into-10' theme, Christianity would go on to establish the birth of Christ in those early Capricorn days that inform the faithful that their Solar hero has not '9 transcended' and, therefore, for yet another year, h/He will light the way forward for them (even if, as discussed earlier, h/He hands this task over to the '9 Holy Spirit'). Although it is a Freudastrological fantasy, we like to imagine that Christ's natal Moon was full (i.e. in Cancer) because this (i) reinforces h/His soulfulness, (ii) points to h/His youth being informed by a Lunar "progression" making its way through h/His right-'centroverted' hemisphere, (iii) would render the subsequent Lunar "progression" increasingly "reflective" as it waxes to full-ness (this time, in Leo) and h/His biography shifts from carpentry to something less earthbound, (iv) (if it is correct that the Crucifixion occurred at age 35yrs) would bring coincidence to Easter Sunday's full Moon in Libra and h/His full-ish "progressed" Moon in Libra, and (v) most of h/His ministry would have coincided with the passage of the full-(ish) "progressed" Moon through the "individuating" 2nd quadrant signs to, thereby, assist the "collectivizing" temptations that were being thrown up to h/His "progressed" Sun in high-minded Aquarius. Without this assistance, h/He may not have impressed h/His followers enough about the importance of the "inner man"... or, to put this in Jungian language, h/He may not have impressed h/His followers enough about the importance of withdrawing their "projections" of the "inner 'centred' man" onto h/Him.

If we are to be fully accurate, however, we would have to state that h/He didn't impress h/His followers enough. After all, un-retrieved "projections" are, at least in these hypocritical+ 21stC days, par for the course. (If there are more than 144,000 out there whom have retrieved most of their "projections", FA would be very surprised). Throughout the Age of Pisces, Christianity repeatedly succumbed to idealistic '11-12 collectivism' and, in doing so, set itself up for "regression" to 'fearful 10' (badly, if at all, informed by '9') and, in quick order, (what Freud calls) to "reaction formations", a psychodynamic that can be counted as a near-twin of (what Melanie Klein calls) the "paranoid schizoid position". Whatever term the depth psychologist prefers – FA, for

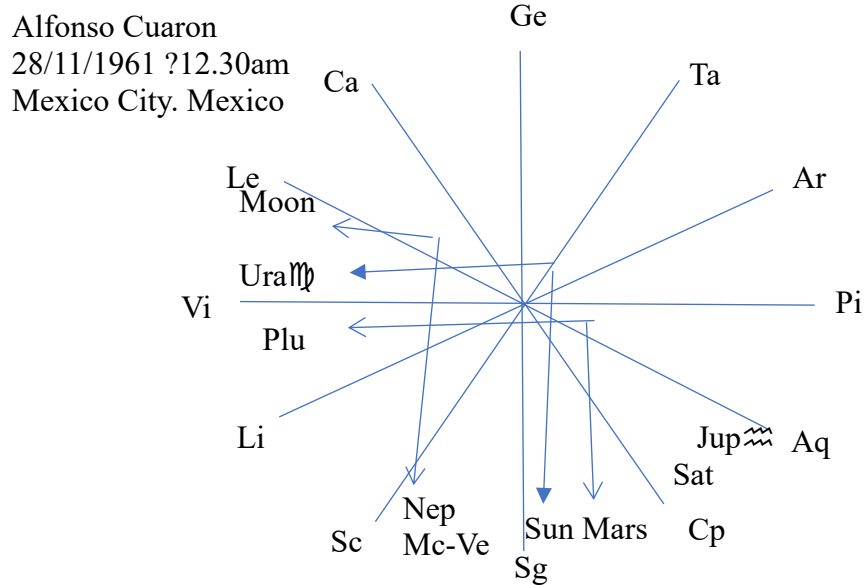
example, prefers yet another, ‘compensated masochistic narcissism’ – s/he won’t have any difficulty in noticing that those who have unretrieved “projections” go on to form ‘11 groups’ and, when flushed with a modicum of ‘12 regression’, groups exhibit their propensity to become creepily satisfied with a ‘10 pretentious authority’ whom locates ‘bad-ness’ outside the group and, in turn, tries to convince the group how to calculate their way toward an annihilation of the perceived ‘bad-ness’. For the FA-er, this is the picture of Aquarius-gone-wrong rather than (Sun-in)-Aquarius-gone-right e.g. before joining a group, the individual affirms that s/he has achieved an inward development that allows him/her to assess the degree to which a group is “reaction formational”.

These ideas lead us back to “the Star” image and the degree to which it might be depicting ‘Aquarius-gone-wrong’ (although a Sun placed in Aquarius can provide protection against this – take, for example, Desmond Doss, the medic of Mel Gibson’s “Hacksaw Ridge” – it may not be enough – take, for example, Dick Cheney). We can, at least, make note of the fact “the Star”’s protagonist spilling (not carrying) water as if in defiance of the angel of “Temperance”. At this point, readers may recall our essay on this card and the need for water-carrying to be maintained all the way ‘down’ from Capricorn to Cancer... wherein the individual is ‘at home’ in his/her individuality, so ‘at home’ that s/he is able to understand what Jung meant by “individuation”. In turn, we could interpret “the Star” as “Lt. Ripley” does in “Alien”, “it could be a warning”. After all, pessimistic Capricorn has a nose for potential trouble and loves to warn.

Jung’s great paradoxical declaration, “thank God I’m not a Jungian”, is worth repeating in this context. FA’s favourite way of (perhaps) resolving this paradox has been to reference the Jungian who (again perhaps) has done the most to bridge the ‘11 group’ “projections” that have persisted between the depth psychological orientations i.e. Michael Fordham wanted training to become a Jungian analyst in Switzerland but life circumstances forced him back to England, where he would take greater interest in Freud and Klein and, later, give grounds for Jungians (Jung was now too old to care much about it) to move in “integrative”, Babel-dissolving directions. Given our efforts in gathering Freud, Jung, & Klein and applying them to the banner of “developmental astrology”, it is clear that Michael is one of FA’s major (arcana) inspirers.

Fortunately (if that is the word), FA’s major inspirer ‘from the other side’, Liz Greene, was hesitant enough about Freud that the ‘gap’ that presented to us would be difficult to resist. In the years prior to my decision to post a website of this ‘gap’, I had noticed that ‘11 group’ “projections” were as rife in astrology as they were in virtually every other walk of life... and, so, back then, I was happy that there was no ‘11 group’ (no “Wednesday Night Psychoanalysis Club”) that would run the risk of “projecting” onto, say, Jungastrologers or non-psychological astrologers. Of course, I don’t need a group to be rightly accused of failing to retrieve “projections”. In theory, this website alone could be one big steaming pile of them. One safeguard against this possibility is to establish ‘first principles’ out of which our ideas can flow... hence, the need to begin with epistemology. Thereafter, in noticing that (i) astrology’s history reveals plenty of intuiters, thinkers & empirical inducers, yet (ii) astrology itself tells us that knowledge is a 4-way street, astrologers need to “feel” more. Hence, even if Freud had never lived, psychological astrology needs its equal share. Moreover, as eloquent Jungian, Edward Edinger, tells us, Capricorn-(Cancer?) Christ was the world’s first psychotherapist.

EXAMPLE EGO-DYNAMICS XXII: ALFONSO CUARON



Whereas it took a couple of decades for Guillermo del Toro to make his ‘Disney re-make’, his amigo, Alfonso Cuaron, kicked his (at least, English speaking) directing career off with a Disney-ish foray into Snow White-ish mother-daughter shenanigans, “A Little Princess”. Because of this connection to Walt, and that the two are/were both natal Sun in Sagittarius, our first guess for Alfonso’s ascendant is Walt’s... Virgo. We aren’t over-confident about this but, when we look to some of Alfonso’s other movies, we aren’t shaken. Take, for examples, the ‘8 intense’ ‘11 rebellion’ against ‘6 Virgoan’ ‘earthy sublimation’ that we see in “Y tu Mama Tambien (and your mother too)”, the ‘descent’ along the vertical axis of Geminian ‘twins’ from the Geminian space-station down to Sagittarius under the influence of “Gravity” and the fact of him directing the best of the “Harry Potters” aligning with his “mystical” Neptune, “magical” Mercury and (sometimes) “friendly” Venus in the 3rd house of the siblings. Alfonso’s family of origin has three brothers and a sister. Alfonso’s a sister & two brothers nicely matches our guess at the contents of his 3rd house. His brother, Carlos, co-script-writes. Yet...

Anyone who ‘keeps thinking’ for long enough will come up with a case for any ascendant. For example, although “Gravity” has astronaut, “Ryan” (Sandra Bullock), confessing that she is Virgoan-ly single, she soon confesses that she is a ‘Demeter-ian’-grieving mother of a daughter who was taken by ‘Hades-ian’ gravity (Ryan’s daughter had fallen while playing and her head striking the ground was fatal). This means that we could also make a case for Taurus on the ascendant... at least, insofar as Alfonso, at some level of his awareness, feels a need to “actively identify” with his heroines. In thinking further about Ryan’s own “fall” under gravity, we get another argument for Alfonso having Taurus on his ascendant insofar as Taurean Sandra winds up landing on, and being figuratively born, through the birth canal of Taurean Earth.

Another astrologer might counter that, because Ryan’s birth is death-defyingly intense, Scorpio on the ascendant works even better. This idea is attractive insofar as it brings comparison to Scorpio-on-the-ascendant Kubrick and it isn’t difficult to spot

the comparison between “2001:...” and “Gravity”. Then again, because of Alfonso’s gift with technology – he had won the Oscar for “Gravity” because of his best-yet-by-far display of spacewalking – helps other astrologers make a case for Aquarius on the ascendant. An Aquarius ascendant also comes to mind when we think of (in this case, the global) sterility, the narrative driver of his 1st foray into sci-fi, “Children of Men”.

In general, if the ascendant is up to question, the psychological astrologer needs to generate the “Temperance” to keep all 12 ‘basic’ life-stories in his/her head, because this will help the client in the longer run. Any astrologer who has been at his/her craft for a few years will know of clients who have had their (respective) ascendants guessed at and, years later, the birth time becomes available that brings a different ascendant to light and, in the wake of this, great confusion results. When a Freudastrologer deals with a client with an uncertain ascendant, s/he can’t help but make his/her guess but, in the back of his/her mind, there will be some kind of betting card, with 12 horses at the starting gate with odds from, say, even money down to (greater than) 12-to-1. To sum up, considering the ascendant is uber-important because it (i) is most responsible for setting up the extraversion that is a vital pre-requirement for the individual to ‘get real’ about his/her earthly predicament, and (ii) has the potential to throw the psyche out into the world in a way that encourages the psyche to “run after itself” into it. This is the message (if, indeed, there is a message) of the pre-heroic heroism of “Gravity”.

The reason for thought to be put into the possible ascendants is that it reminds the astrologer that the ascendant has an uber-important role to play... of “projecting” the ‘inner parents’ (especially the ‘inner mother’) onto the ‘hooks’ that are availed to the “projection” mechanism in the outer world. If there was no “projection” the infant would go along with the “delusion” that it could parent itself. Indeed, a good deal of psychotherapy is aimed at the problems that spill out of the “self-parenting delusion”. We have always ‘liked’ the response of imprisoned “Frank” (Clint Eastwood) in “The Escape from Alcatraz”, when asked about his childhood, “short”. The Moon and Sun, irrespective of what sign is on the ascendant, are not meant to be “retrieved” until the 1st quadrant infant has grown into the 2nd quadrant child. As Freud reminded us, the (unanalysed) adult that we see had already been “determined” by the 5th year of life.

Whatever the case of Alfonso’s rising sign, we don’t have to guess in respect of his planetary “tri-complex”, (i) Moon in Leo square Neptune in Scorpio, (ii) Uranus in Virgo square Sun in Sagittarius, and (iii) Pluto in Virgo square Mars in Sagittarius. With Jupiter being the “ruler” of Alfonso’s natal Sun, we note that it rolled from the ‘(i)’ “complex” through the ‘(ii)’ “complex” across to the ‘(iii)’ “complex” during the making of and release of “The Children of Men”. There is a sense in which this story is an expression of the waxing square of the 2000-2001 Jupiter-Saturn conjunction in Taurus because, by 2006, “frustrating” Saturn had rolled forward into Leo, the sign of the (at least, inner) child, and “fertilizing” Jupiter had rolled forward to the sign of exogamous reproduction, Scorpio. Laying this Jupiter-Saturn square over Alfonso’s “tri-complex” we notice that just about all 12 archetypes are involved. And, perhaps, that is the deeper “message” of the movie: for humanity to move forward into its next phase, it needs to find a system that will allow the expression of everything to do with reproduction... but without turning everything into a chaotic mess. Alfonso’s forays into sci-fi suggest to us that he has got an even better one brewing in his unconscious.

ALFONSO CUARON'S (PSYCHOLOGICAL) 'TOP 5'

The 'top 5' is forced on us here because Alfonso is not prolific. Through 30yrs, from 1992 to 2022, "gravity" has pulled him down to the director's chair only 8x...

1: CHILDREN OF MEN (2013) 🌟🌟🌟

For FA, the main reason that this cinema-dystopia is one of the best is its near (rather than a far off) future setting provides a high plausibility quotient. With history telling us what happens when a new source of a rare commodity (e.g. gold, diamonds) is discovered, it is surprising that it took this long for cinema-dystopian to bring us a tale of humanity itself becoming a rare commodity. No great surprise that Alfonso was the one to do so, however, insofar as his Sun had "progressed" through (most of) the sign of the 'political' ramifications of pregnancy, Capricorn, when he was making it.

2: GRAVITY (2006) 🌟🌟🌟

Many have compared this film to "2001: A Space Odyssey" yet a plainer point of reference is to Ron Howard's "Apollo 13". Whereas Ron's film chases the optimistic view of human '11 technological' ingenuity in the face of daunting '11 extra-human' outer space, Alfonso's questions the wisdom of mankind conquering 'extra-terrestrial' space when we have yet to de-clutter the space race e.g. 'comm-less' heroine, "Ryan" (Sandra Bullock), has the task of translating Chinese with crossed fingers.

3: ROMA (2018) 🌟🌟🌟

Live-in housemaid, "Cleo" (Yalitza Aparicio), like so many indigenous women, deals with her "Mixtec", 12th archetypal ancestral inheritance "unconsciously". This leads to taboo thoughts about her pregnancy that is fathered by 11th archetypal rebel, "Fermin" (Jorge Antonio Guerrero). Cleo worries that her taboo thoughts in respect of the pregnancy may have something to do with the eventual stillbirth. Catholic guilt is the subconscious patina over which something much deeper has been swirling.

4: Y TU MAMA TAMBIEN (2001) 🌟🌟

The title refers to the claim made by teen, "Julio" (Gael Garcia Bernal), to his (not-really) friend, "Tenoch" (Diego Luna), that, more than having sex with Tenoch's girlfriend, he had sex with Tenoch's mother. (Earlier, Tenoch had only claimed to have had sex with Julio's girlfriend). Thus, the tale deals in how a mating quaternion that seems horizontal lends itself to the vertical mother-son component. The two teens are warmed up to their claims with the input of 'sister-mother', "Luisa" (Maribel Verdu).

5: A LITTLE PRINCESS/GREAT EXPECTATIONS/HARRY POTTER 🌟?

Of Alfonso's three other films that we have seen, we prefer "A Little Princess" insofar as the parent-child dynamics on show seem more informative than those that we see in "Harry Potter". The production values of the Harry Potter films make them very watchable but a lot rests on how easily the audience members are able to stomach precocious children. As longstanding readers are aware, magic, psychologically, is the degenerate form of ritual and this movie series doesn't bring this well enough to light.