



FREUDASTROLOGY:
EDITION II:
“STRAIGHT LINES OF THE
GALAXY”

PART 1b



DECEMBER 1, 2022/3/4...
FREUDASTROLOGY.COM

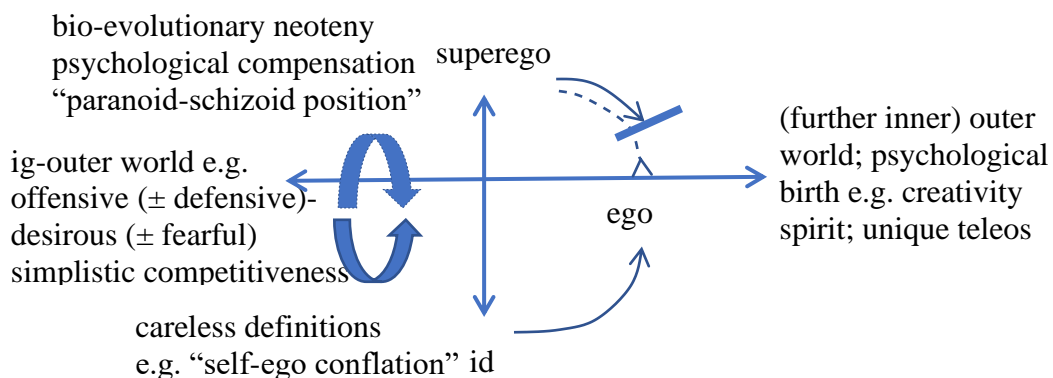
PSYCHO-STRUCTURES IV: IG-ID TRANSITION

COMPLEX TERMS ‘D’: SIMPLISM, PHYSICALISM & SPIRITUALISM

Love’s careful definition uses verbs (it is an action), nouns (it is a phenomenon) and, perhaps most of all, adverbs/adjectives (it has qualities). Indeed, with love being so especially qualitative, it defies the aims of those who would “reduce” its definition. Perhaps the most reductive thing that could be stated about love is, “love is complex”. Yet, then again, “simplists” might even argue that point. Frank Capra fans will recall the impassioned speech of the “Capra-corny” patriarch of his 1938 movie, “You Can’t Take It With You”, railing against “-isms” i.e. assumption-laden conceptions that lend themselves to “identification” and ‘10 defensiveness’ feeding ‘1 competitiveness’. The irony of communism – a system that would do away with capitalistic competition – is that it found itself in a competition with capitalism! The 20thC’s political disaster was not a case of capitalism being “right” and communism being “wrong”... it was a case of individuals of the two sides “identifying” with over-simplistic, loveless systems and forsaking their individual, self-loving search for their respective “identities”. Now that capitalism has won the competition – and why wouldn’t it when it is explicitly focused on competition? – the world has its chance to sit back, relax and invest a Jupiter cycle or three contemplating links between capitalism, theories of evolution and, eventually, the psychology of political systems that are, implicitly or explicitly, “Darwinian”...

The individual who studies Darwinian theory wouldn’t be called “a Darwinist” unless s/he had “identified” with it. And, yes, insofar as Darwin’s theory is focused on purposeless competition for ‘matter’, it invites “(loveless) identification”. Nonetheless, if a student of biology cares for theories ‘beyond’ it – i.e. s/he refrains from establishing his/her “identity” ‘on’ the theory – it won’t become a “graven image” for him/her and, in turn, s/he is able to think about it within the wider scientific and, then, philosophical contexts. For example, “Darwinism” resembles capitalism insofar as their (respective) adherents think in terms of competitive victory over anything else that threatens their survival. As a Kleinian might say it, Darwinian & capitalistic simplists “regressively” hole up in their respective “paranoid-schizoid” offices and universities.

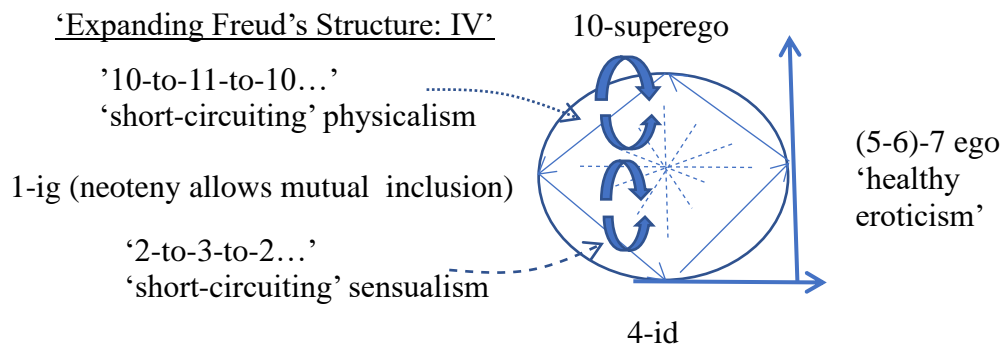
None of what we have described here would lead to any significant alterations of our now-familiar (see: ‘Psycho-Structure I-II-II’) schema of this series...



One of the reasons that capitalism and Darwinism are linked is that they both sail within the more general ‘-ism’, “physicalism”. At risk of the record getting stuck,

we repeat that, to become a “physicalist”, the individual would need to be “identified” with the material realm i.e. s/he takes him/herself (and, of course, everyone else) to be “nothing but” atoms and inter-atomic forces. The immaterial face of love might ‘exist’ but, like the dark matter of the universe, the “Hyde Park Corner” physicalist would insist that it has no bearing on what happens down here on Earth. We should add that, to be fully fair to capitalists (even if capitalists see the world as inherently unfair), two ‘fathers of communism’, John Locke and Karl Marx, were “physicalists” too.

By this point, Freudastrologers will have focused on the three earth archetypes, ‘2’, ‘6’ & ‘10’, as the symbolic pointers to physicalism. Although these three have their input, the adoption of the ‘-ism’ means that some kind of “arrest” has also taken place. Our longstanding readers will be aware that we don’t discount development ‘into’ and ‘of’ the soma. To put this in ‘Winnicottian’ terms, the analysand is encouraged to ‘be physicalist enough’ to develop ‘down-into-(especially)-through’ his/her 2nd house. This encouragement, however, forces us to take extra care with conceptual links to the three earthy archetypes... specifically, ‘2’ would be better conceived as “sensualistic” more than “physicalistic”. Freudastrologers would schematize this extra care as follows...



... and, in doing so, the point can be made that there is no mutual exclusion between physicalism (that has the character of a negating philosophical assumption) & sensualism (that has the character of a preoccupation with perceptions to the point that the bigger picture behind the hedonism is missed). Therefore, an individual could be both a physicalist and sensualist yet s/he might be so much one more than the other that s/he would be best described with only one of the ‘-isms’. The key psychodynamic that leads to the ‘-ism’ is the ‘short circuit’ between a sensing and a thinking archetype that avoids the anti-clockwise development through (and a coming to terms with), in the case of physicalism, ‘12 feeling’ (infra-ig), and, in the case of sensualism, the ‘4 id’.

We can’t leave this discussion behind without pointing out that “spiritualism” is also an ‘-ism’. Being so, individuals are hardly less prone to “identification” with it and a subsequent loss of (search for) individual uniqueness. It hardly needs to be typed here that this has been the great problem with all the religions for thousands of years. In the narrower terms of the present section, the “spiritualist”’s answer to Darwinism is Lamarckism. Just as Freudastrology prefers non-short-circuiting capitalism to non-short-circuiting communism (the former promotes incarnation), we prefer non-short-circuiting Darwinian views to non-short-circuiting Lamarckian views. The ‘Darwin-Lamarck dichotomy’ is a Scylla and Charybdis to be sailed through and beyond.

THE IG-ID TRANSITION: THE 2nd (+2nd) ARCHETYPE

Although the 1st archetype is ‘the’ archetype of initiative, the 2nd archetype has connections to initiative by virtue of Jung’s aphorism, “(initially), sensing tells me that something exists, thinking tells me what it is, feeling gives it a value and intuiting tells me whereto it is going”. Even without the zodiac, this aphorism points to a masculine-feminine polarity for “initiative”. So, when we learn from the tradition that Aries and Taurus are “ruled by” the Mars-Venus pair, our view of Freud’s “Pcpt.Cs” being best conceived as a masculine-feminine pairing in the same manner as his “ego ideal” falls into place. Those who have read through our ‘Meta-Science’ essay will know that we don’t get very excited about the “individuality” of the ascendant – it is too much ‘fed’ by the 4th quadrant houses to be counted as very individual – and, therefore, we hope to see evidence of developments in the 1st house ‘spilling down’ into the 2nd house. Let’s note at this point that the sign on the cusp of the 2nd house is often different to the sign on the ascendant (not always) and, therefore, the simple duality of the ascending sign – a ‘1-Y (Y being the sign) interaction’ – morphs into a ‘psycho-quadratic’ – a ‘1-Y + 2-X (X being the sign) interaction’, whether or not it forms a ‘Z-cross’. As a result, the individual only needs to ‘reach’ his/her 2nd house to ‘begin’ to get a sense that existence is complex, neither monistic nor dualistic. The word, here, is “begin”, not “conclude”.

The key to ‘not becoming stuck’ in one’s 2nd house or Taurus’ (30°) arc, as those who have read our ‘Psycho-quadratics’ section know, is to “be quadratic enough”. Or, to put this in Winnicottian-Pythagorean-Platonic terms, “be ‘4-souful’ enough” to set sail in the direction of the house, the 4th, out of which the ‘5-6-7 ego’ grows (for Freud, as noted in ‘Freud’s Meta-Structure I’, the ego sources to the id). Therefore, although our term for the feminine-receptive half of Jung’s/Freud’s “persona/Pcpt.Cs”, the ‘ig-id transition’, lacks something in simplicity, we do claim that it makes up for this lack by virtue of its accuracy. Our use of the word, ‘transition’, we hope, would direct the Freudastrologer to transiting planets/luminaries as symbols not only of (i) ‘not getting stuck’ in the 2nd house/Taurus, but also (ii) ‘not getting stuck’ in the houses/signs either side of the 2nd house/Taurus. For example, the watery 12th house can be conceived as a “souful house” but, when it comes to the “individual soul”, the 2nd house has more to offer, as emphasized by the familiar phrase, “the body is the temple of the soul”. In other words, this phrase could help to clarify the function of the 2nd house if the word, “individual”, was included i.e. the 2nd house is the locus wherein, if in an incremental way, the ‘artificial’ boundaries imposed by ‘mother-10th pelvis’ are superseded by the ‘natural’ boundaries that are symbolized by the body’s sensory surfaces; touch-skin, olfaction/taste-nose/mouth, hearing-ears, sight-eyes. (And, later, at the 6th house, 2nd house boundaries are superseded by those that come out of “mind-body integration”).

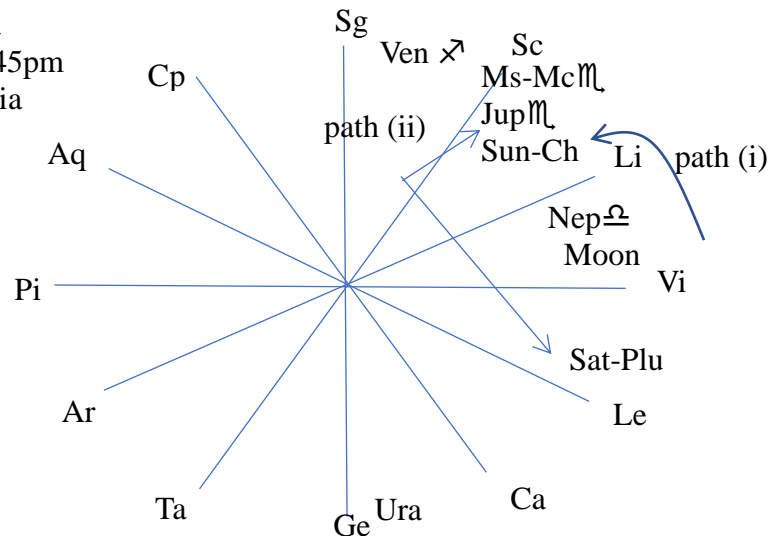
To be sure, the relative uniqueness of a particular individual’s tastes might not reside at the centre of his/her “individuation”. However, their very obviousness means that they are an individual’s most accessible reminder that “individuality” remains a necessary stepping stone to “individuation”. As an individual realizes that s/he prefers this (sensory) quality against others, we can hope that s/he also sees his/her preference as a pointer to the fact that immaterial aspects of his/her ‘life path’ will be different to others’. Then, when, in the 3rd house, sensory information is ‘raised’ to mental content – not only as an agreed-upon verbal definition, but also as the market value – we notice a partial ‘incursion’ by the collective. Then, into his/her 4th house, “family values” can

have the effect of ‘shifting’ things away from individual particularity even further. In short, the ‘2-3-4-5-6 lower hemisphere’ is not a simple symbol for becoming more and more individual... rather, the individual registers the ‘2-3-4-5-6 lower hemisphere’ as more and more individual if s/he has made the most of his/her 2nd house. This is simply another way of putting our Winnicottian encouragement, “be ‘sensualist enough’ but not ‘so sensualist’ that ideas about ‘spirit’ are negated or conflated into a monism”...

In the spirit of equinoctial Aries-Taurus, the psychoanalyst looks more toward a balance between spirit & the flesh than to the dominance of either. In the same way that “identification” has been a sad historical reality for the religions, so has the over-simplistic idea of the “the spirit overcoming the flesh”. We have already made note of ‘1’'s paradoxical-but-nonetheless-vital spirit that (i) carries the unborn into the flesh, and (ii) given the vast slabs of ‘unborn’ psyche in the world, it has claim to be as vital to eventual transcendence ‘up-away’ from the world as the spirit that the religions are so fond of talking about. This problem is our basis for describing Darwin as a “hero”, even if it might be going a bit too far to describe his life as “fully heroic”.

If, dear reader, you find yourself agreeing with the material thus far presented in this chapter, you will probably find plenty to criticize in the musings of...

Deepak Chopra
22 Oct 1946 3.45pm
New Delhi, India



... while, at the same time, having plenty of sympathy for his attempt to make the 6th house of “mind-body integration” into a ‘house of importance’... in his medical practice, he moved away from the reductive-physicalist medical approach and toward the teleological-integrative approach with his “Maharishi Ayurveda Health Center”.

At the level of criticism, however, the FA-er looks to the monistic (“nondual”) philosophy that underpins Deepak’s approach. The odd thing about “nondualism” is that there is a dual interpretation; on the one hand, Deepak-the-“spiritualist” holds that the ‘one’ from which space-time-matter-energy appears is “consciousness”, while, on the other hand, the “physicalist” holds that the ‘one’ is matter(=energy/c-squared). This oddness, of course, is (... errr) ‘one’ of the reasons for FA’s pluralistic approach. One can’t help but think of Jung’s view that a neurosis isn’t necessarily useless and in need, therefore, of eradication... Jung tells us about analysands whom would use their

neurosis as a barometer for how well they were developing i.e. if their symptoms flared up, this would be taken as a sign to look at areas of their (respective) psyches that had succumbed to “arrest” and/or “regression”. Jung reports one of his analysand’s quips, “happy neurosis island!”. The big problem with being-feeling healthy as one’s basis is that it might not help to clarify the following duality: (i) (what FA calls, ‘4th quadrant’) zones that are in need of additional ‘delivery’ ‘down-into’ incarnation, & (ii) (what we would call, ‘3rd quadrant’) zones that are in need of the ‘6 work’ that would underpin their process of “transformation” into spirit and/or acceptance of their reincarnation.

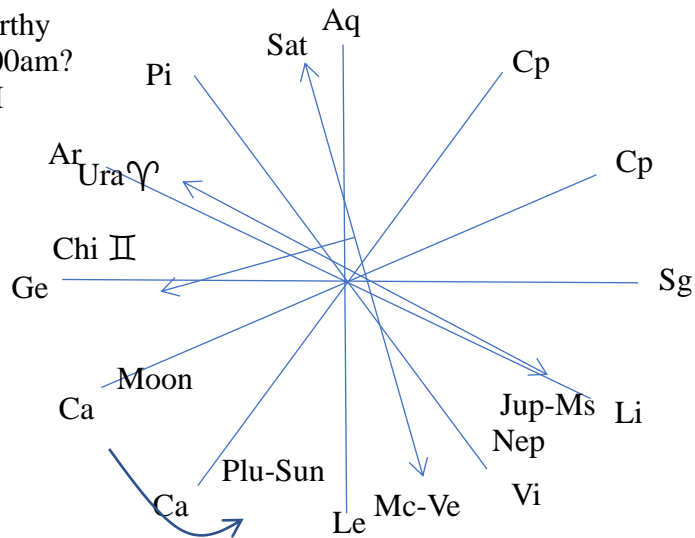
You won’t have to be Jung or the world’s greatest astrologer to see that Deepak would likely be interested in ‘(ii)’. In his natal chart, we see an ‘empty’ left hemisphere (because of transits and progressions, the word ‘empty’ is misleading) and things get really going at the Saturn-Pluto conjunction of his 6th house (longstanding readers will recall our notes on Gandhi’s assassination occurring close to this conjunction). It is no stretch to see Deepak’s natal Uranus on the I.C. as a symbol for his “brilliant scientist” father who had a significant role in ‘delivering’ Deepak ‘up-into’ his 5th and 6th houses. From there, we notice 2 ‘paths’, (i) ‘through’ his descendant, Moon and “chart-ruling” Neptune up to his Sun-Chiron conjunction in the early degrees of his 8th house, & (ii) ‘skipping past’ the Sun-Chiron conjunction by virtue of the squared aspect of Saturn-Pluto to Jupiter in Scorpio in the latter degrees of his 8th house. At this point, we notice that Jupiter is the “ruler” of his M.C (it is important because the 10th house is ‘empty’) and, therefore, we notice that, having been ‘informed’ by (what FA calls) his ‘dynamic superego’, Saturn, Jupiter itself is looking further up-across to ‘inform’ (what we call) his ‘topographic superego’, the M.C.. Summing this up in terms of mythology, we have the sense of Deepak being part-Chronos and part-Zeus in the throes of overthrowing his Uranian I.C. father-image with whom he had “passively identified” for too long... very ‘superego-ic’. Thus, despite the beauty of his professed sentiments regarding the nature of existence, we continue to worry that he is exploiting a “regressive” hypnotic charm that is too dismissive of some of the harder elements of the 1st quadrant.

The problem of slabs of unborn 4th quadrant psyche might not be a significant issue for Deepak but, as noted earlier, his Saturn-Pluto conjunction might be a bit too ‘superego-ic’ for the promotion of fulfilment in a percentage of his ‘believers’. In reply, Deepak might argue for “synchronicity” insofar as those who are ‘meant’ to seek out his method will find him and, with our own admission that we don’t have access to the details of his clients one-by-one, we admit that our criticism has now run out of steam. Running out of superego-analysis steam doesn’t mean that all our steam is spent...

Aries on the 2nd house cusp doesn’t automatically mean a ‘monistic’ attitude to the accrual of resources but it is worth noting that Deepak is a wealthy man and many have wondered about this accrual of wealth in light of his stance that, at bottom, it is a mental construct without tangible reality. We look to his chart to see that the “ruler” of the 2nd house is Mars in Scorpio in the 8th house... and this ‘1 Mars’ is (if, widely) conjunct the “ruler” of the 3rd house (and natural ruler of the 2nd house), Venus in the house of publishing, the 9th house. Mercurial Mercury is the fulcrum of a Mars-Venus-Uranus “complex”. If Deepak were to “defend” his financial status with the view that he has the nous to put the finances to better use than do those whom had handed their finances over to him, we would be tempted to say, “how Darwinian of you, Deepak!”

EXAMPLE BOOK/FILM A: THE ROAD (2006/09) ☾☽

Cormac McCarthy
20/7/1933 ?2.00am?
Providence, RI

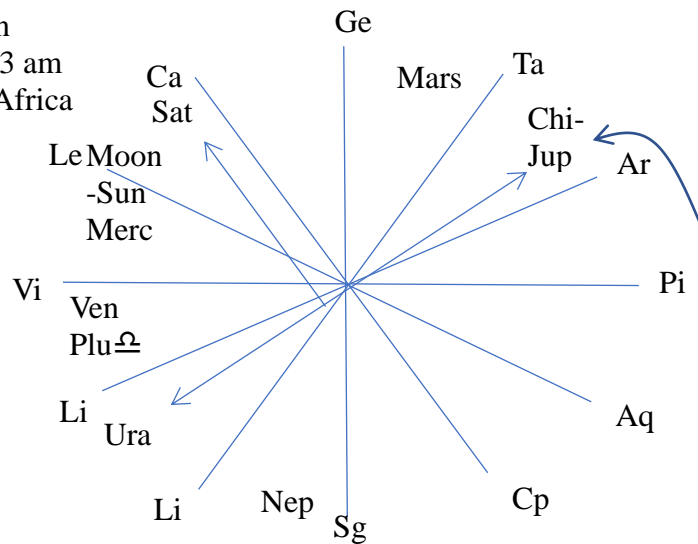


For our first guess of Cormac’s birth time, we had entertained his ‘resonance’ with his country of birth and went for Sagittarius on the ascendant but, later, attracted to the notion of Pluto-Sun in the 3rd house and Mercury, his “chart ruler”, on the I.C., we would go for a Gemini ascendant. The upside of this ‘flip’ is that, by not featuring much ‘zodiac-horoscope phase-shift’, it is easier to see the human phylogenetic factor that is the subtext of his ‘movie-friendly’ books, “No Country for Old Men” and “The Road”. In “The Road”, the microcosm of father-son relationship is put in the context of a collective gone mad having been de-‘2’-resourced by a mysterious apocalypse. His natal Sun-Pluto in Cancer (= an intense interest in the family dynamic of the father) was being transited by Saturn at around the time of writing and publishing. The mad, dishonest cannibals having connections to Uranus in Aries and Chiron in Gemini.

As we had done when discussing “The Exorcist”, one can begin with a reductive Freudian interpretation insofar as the story highlights the problems that is faced by a single parent... in this case, (not a mother, but) a father (Viggo Mortensen) struggling in vain to be both a protective mother & an encouraging father for his son (Kodi Smit-McPhee). The absent mother (Charlize Theron) had given up the ghost when the son was very young. With the film’s set of backstory scenes, the audience is provided with the reason for father’s struggle i.e. his wife, so she reported, cared more for enjoyment of life than mere survival with no hope for a happy ending and, therefore, the audience realizes that she had succumbed to the same ‘over-reduction’ that the cannibal-rapists who hunt them have i.e. she doesn’t care for “real relationships”. The father not only tries to defend his son against the ‘outer’ cannibal-rapists but also against the ‘inner’ cannibal-rapists by, for example, advising him not to think about his mother. The son asks his father how he can go about not thinking about his mother-loss, and the father has no answer because he ‘gets it’ that he had “projected” his own superego-ic “order” onto himself ‘out-onto’ his son. It is ‘narratively correct’, therefore, that the son’s fate is to encounter a father who has enough “fire” to keep his relationships “real”.

EXAMPLE FILM IVB: MAD MAX: FURY ROAD (2016) ☉☿☽

Charlize Theron
7 Aug 1975 8.23 am
Benoni, South Africa



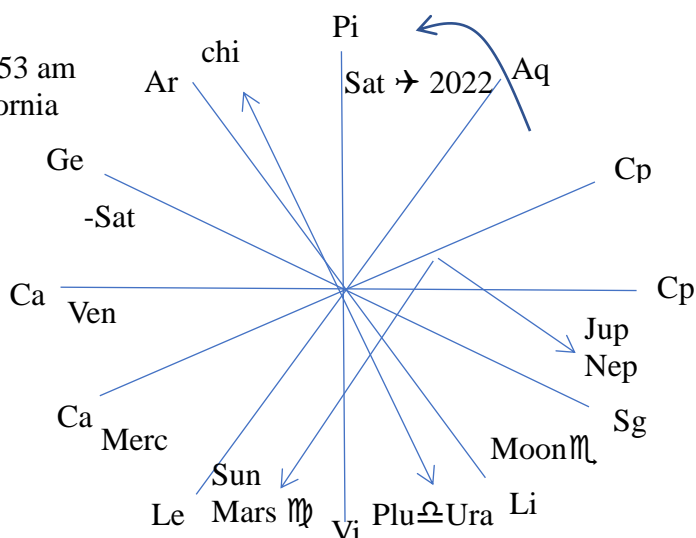
Having won an Oscar in the early 2000s, Charlize was afforded the opportunity to pick and choose her post-2003 roles. We have presented Charlize’s natal chart here not only because we don’t have “Mad Max”’s director, George Miller’s, birth info but also because it might be worthwhile to see if there is anything in her chart that points to why she ‘freely’ chose a couple of ‘post-apocalypse movies’. To be sure, the second post-apocalyptic role that she chose stood in diametric opposition to the role that she had chosen in “The Road” – “Imperator Furiosa” is a ‘mother’ who will do everything possible to save her ‘daughters’ from terminal, “regressive” psychological endogamy while searching for a fresh ‘spiritual feminine’ start – yet, the narrative context of the consequences of “mass” humanity’s inability to understand itself links both movies.

For FA, the connection between them is primarily Charlize’s Virgo ascendant, that ‘feeds down’ to her 1st house natal Pluto. In 2009, Saturn, the planet of doom-‘n’-gloom, was transiting her ascendant and we can assume that she had ‘connected’ with her character that was being abducted by Hades. By 2016, however, Jupiter would be making its way over her ascendant and, accordingly, she chose a character who seems to also be heading into a death-marriage but, this time, she would go down swinging. The degree to which Saturn’s 2016 transit through her natal Neptune in the 4th house was involved is not easy to determine from our movie-buff distance. Still...

The film’s narrative has more than a few things to tell us about the hero myth for horoscopes with plenty of ‘zodiac-horoscope-phase-shift’. At first pass, Furiosa’s decision to return to the rotten post-apocalyptic ‘10 mountain’ looks “regressive” but, if we keep the zodiac’s cyclic character in mind, we could argue that, even if the fleeing ‘maidens’ – they might be sexual slaves, but they would not have thought of themselves as married – did accept the return, their now-processed grief at the loss of their hoped-for, Pisces (Charlize’s descendant) paradise would have sparked a growth of an ‘inner resolve’ that they weren’t able to ‘spark’ back in their 12th house “prison” (Charlize’s new Moon in Leo). Psychologically, then, the maidens were still ‘anti-clockwising’.

(ARGUABLE?) HEROES OF DIRECTION II: BEN AFFLECK

Ben Affleck
15 Aug 1972 2.53 am
Berkeley, California



Although the films that were directed by Ben, “Gone Baby Gone” (2007; ☹☹), “The Town” (2010; our favourite ☹☹☹☹) and “Argo” (2012; Hollywood’s favourite ☹☹), are very different to Buster Keaton’s deadpan slapstick films, it is, nonetheless, difficult not to make a comparison... both have/had a “centroverted” sign – Cancer, Leo – on their respective ascendants, both have/had ‘difficult’ looking 10th-4th houses and both would, so it appears/ed from a distance, make a pact with a Hollywood devil and, later, find that it was costing a great deal in terms of the ‘lower-right hemispheric’ challenge of developing up-out of their (respective) families of origin & up-in to their (respective) families of destination, leading to (respective) “affairs” with the bottle and a story to tell about how they may have inherited it from their respective fathers.

The degree to which the “affair” could be called “addiction” would depend on the degree to which it depended on the circumstances of the “affair” i.e. now that Ben is with J-Lo (oops another ‘J’... if they go their separate ways, Jennifer Lawrence might have to duck & cover), is he still trying to wash earlier emotions away? The fact of Ben’s confession of his “affair” to the world leads us away from the term, “addict”, but we are, of course, too far away to know. Natal charts never answer questions. They are only prisms through which we make decisions about which questions to ask. When we look to expressions of ‘12’ in his chart, we have M.C. in Pisces, Saturn in the 12th house (we’ll come back to these) and Neptune in his 6th house square Mars in his 3rd house. This leads us to compare Ben with the great neurologist, Jean-Marie Charcot, and, in turn, to a consideration of Ben’s award-winning screenplay on mental health...

Another prominent difference between Ben and Buster is that Ben appeared to have an easier time of the 3rd house... whereas Buster was in an implicit competition with Charlie Chaplin, Ben had a ‘brother’ in Matt Damon insofar as they collaborated on the script of “Good Will Hunting”, a script that saw them both enter the fast lane of Hollywood success/excess. As shown above, Ben’s natal Sun in Leo widely conjunct Mars in Virgo would suggest a competitive attitude toward Matt but the Sun imbues the competition with enough ‘centroversion’ that brotherly respect would win the day.

Through the decade that followed, Ben's biological brother, Casey, was given the same respect insofar as he cast him in the lead role in his directorial initiation, "Gone Baby Gone", a film that expands on the family-of-origin to family-of-destination challenge by introducing (spoiler alert!) the 'intermediate family'. Having announced our alert, the big reveal of the narrative's climax is that the missing child, "Amanda" (Madeline Obrien), has been abducted by the police captain, "Jack Doyle" (Morgan Freeman), whom, 'on the surface', is searching for her. The hot potato issue, therefore, that Ben was exploring was the question about who and who isn't 'fit' to be a parent. Amanda's mother, "Helen" (Amy Ryan), behaves toward her daughter in a fashion that wouldn't pass the depth psychologist's definition of "love"... at turns, Helen is possessive and, then, indifferent and, therefore, she is the kind of mother that reflects Ben's own 4th-house-(to-10th house) 'family romantic image' of Pluto and Uranus in Libra in his 4th house opposite Chiron in Aries in the 10th house. During 2007, Saturn was transiting his (Mercury)-Sun-Mars and, by 2010, Saturn was grinding through the guts and the 'mid-point' of his marriage... and, so it appears, accelerating his "affair".

Ben's natal chart points to the idea that is it possible for natal placements to be a little 'mis'-leading (or, the natal chart has a capacity for "Freudian slipping"). What do we mean by this? Answer: one could look at his "chart-ruling" Moon in Scorpio in his 5th house and think that he might solve some of his 'broken family-of-origin' issues by having children of his own. Of course, the chart isn't alone, here... Ben would likely have 'felt' it too. It was very likely that this was the kind of impulse that had led him to take interest in "Gone, Baby Gone" i.e. who 'should' be raising children? to what extent is it 'right' for authorities to get involved? if authorities do get involved, to what extent is civilization heading down the dodgy path to a "brave new world" (e.g. would-be parents needing a certificate for parenting, otherwise adoption is enforced etc.). It is noteworthy that, in "Gone, Baby Gone", Casey's character, "Patrick", is motivated by wanting to keep his word and reunite biological mother and daughter rather than by a collective-orientated mindset of giving children the best opportunities to achieve emotional-spiritual maturity. And, in fairness to Patrick's partner, "Angie" (Michelle Monaghan), she may have opposed Patrick because of her personal connection rather than any overarching politico-philosophical belief. The screenplay doesn't disclose.

Meanwhile, back at the ranch of Ben's horoscope, our questions about his natal Moon remain: to what extent could FA have advised him to deal with his 4th-10th house complex prior to having 'outer' children (he has three)? to what extent could FA have advised him to find his 5th house 'inner child' before going about creating an 'outer' family? In answering these questions, much would depend on one's bigger picture i.e. were Ben's children's souls able to 'wait'? to what extent might Ben's children's souls have 'chosen' an 'early incarnation'? had their souls decided, in the pleroma, that the time had come – it was their 'turn' – to be challenged by parental divorce? These are the kinds of questions – let's call 'em "taboo questions" – that flash thought the mind of Patrick as he sits with Amanda in the final scene of "Gone, Baby Gone".

One of the more interesting corollaries of 'anti-clockwise development' is that the house(s) of marriage, the 7th-(8th), are subsequent to the house of children. For FA, this implies the value of a 'double transit' through the lower hemisphere i.e. the first 'transit' – or, in Ben's case, we might consider his 1st lunar "progression" – the goal is to focus upon the question of how development of one's '5 inner child' might underpin

one's '5 romantic' inclinations that, in turn, could lead to marriage at the descendant. The second 'transit' – or, in Ben's case, the 2nd "progression" of his chart-ruler – the goal of having 'outer' children who will have the "happy childhood" that the parents may not have had, looms on the horizon. Against this protraction, however, Ben would probably 'complain' that, if the focus remains on his 2nd "progressed" Moon through his 5th house, he would be waiting until his mid-50s to become a father. This is where a psychoanalyst would step in and note that it is possible to get the best of both worlds if one is willing to enter the analytic "safe environment" for "taboo questions".

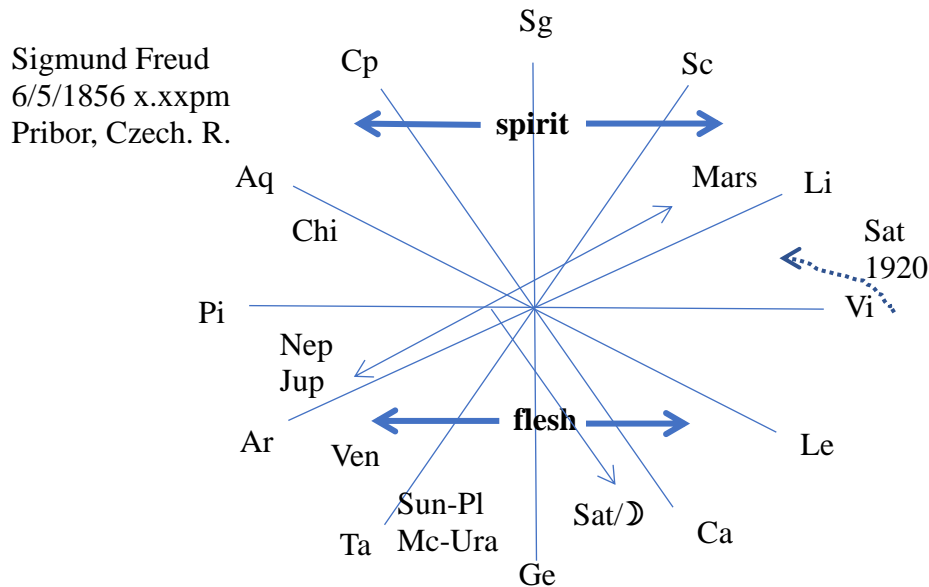
"Taboo thinking" is rife in "The Town", a story about a bank-robber, "Doug" (Ben Affleck), becoming romantically attracted to a hostage, "Claire" (Rebecca Hall), whom he had taken to facilitate a post-heist escape. There is a touch of Doug as a 'pre-ego' in one of Freud's 'superego-ego-id sandwiches' insofar as Claire forms an alliance with the F.B.I. investigator, "Dt. Adam" (Jon Hamm), and Doug's partner-in-crime, "James" (Jeremy Renner), is not about to hesitate doing away with Claire if he has any hint of her being able to help the Feds. For FA, Hitchcock's spirit, if it is keeping interest in earthly cinema, would be giving this a standing ovation... Ben's ramping up of tension in Hitch's signature incremental way is (if not the, then one of) the best example/s since Hitch passed in 1980. The scene in the streetside restaurant featuring the 'superego', 'pre-ego formation' (see next essay) and 'id' interacting is a standout.

From this success, Ben then broadened his palette into the nationalistic arena with (not "Fargo", but) "Argo". Although it was entertaining and well-made, it would also generate the often-seen Hollywood controversy for the dramatic license exercised in ways that played too much against the history of the 1979 hostage crisis in Iran that resulted from the U.S.A.'s conciliatory attitude to the deposed Shah. If Freudastrology has a problem with the film, it is that Ben might have broadened his palette too much in the direction of nationalism and away from the individual. The Jungian in us would prefer Ben to stick to 'infra-national' concerns but, of course, we have a different natal chart... and, perhaps, if we too had Saturn in the 12th house, we too might be focused on a narrow, somewhat nationalistic, "ontogenetic" band of collective '12 values'...

Indeed, the 12th house is one of the starker differences between Buster Keaton and Ben i.e. Buster has Jupiter in Leo in his 12th house. "Traditional" astrologers have linked the 12th house to "hidden enemies" and it is no great stretch to translate this to the 'hidden enemy within'. In looking at Ben's family tree, we notice, on the one hand, that, yes, his ancestors came to America for the fresh start that the New Land offered to the oppressed of Europe but, on the other hand, we can still wonder, as we can for so many Americans, to degree to which fleeing Europe had been "displacement" from fleeing an unresolved inner issue. The problem that so many Americans have inherited from their "brave new start" is the '10-ish' tendency to "compensate" and, as it is with this psychodynamic, "under-compensation" flips to "over-compensation" and back in a way that makes it difficult to unpack (we had noted this problem in Clint Eastwood's "American Sniper"). Many Americans believe "American values" to be worth killing for but, even if (i) Americans are truly living by these values (well, not really) and (ii) these values are "better" than other values (unknowable), the problem of nationalism is a bigger problem. Our longstanding readers know we add imperialism & populism. Ben's next decade of Saturn heading for its second return might be worth watching.

2022 P.S.: FREUD'S IG-ID TRANSITION

Having raised the issue of “spirit vs. flesh” in respect of zodiac cycle (scroll up), let's here re-draw Freud's ‘zodiac placements’ in a way that has “the flesh” align with the “lower” & “the spirit” align with the “higher”. Specifically, this ‘0° Pisces chart’...



... because it helps us to align Freud's ‘phylogenetic’ interest in Homo sapiens being directed ‘downwards’ to “the flesh” i.e. with the exception of Mars and Jupiter, all of his personal planets are placed in Aries, Taurus and Gemini... and, in any case, Mars & Jupiter are ‘drawn down’ (to Gemini) by virtue of the T-crossing with Saturn. The hurdle, here, would be the accepting of FA's applications of “flesh” & “spirit”...

“the flesh”: although ‘1 Aries’ is a ‘fire (= ‘spiritual’) sign’, FA sees Aries as the ‘fleshy fire sign’ insofar as it feeds ‘down-(out)’ to the ‘fleshiest’ sign, ‘2 Taurus’; and, although ‘3 Gemini’'s airy-ness would seem to negate any ‘fleshy-ness’, its adjacency to Taurus and Cancer tells us that it is more prone to ‘think about’ the flesh than it is to ‘think about’ the spirit; Leo-Virgo, the “integrators” of “the flesh”, ‘connect’ it to...

“the spirit”: although ‘7 Libra’ ‘thinks about’ what has transpired through ‘2-3-4-5-6’, the connection to ‘9’ remains strong virtue of the mythological link of Athene being born out of ‘9 Zeus’ head; although ‘10 Capricorn’ is, in one sense, the epitome of “the flesh”, FA sees ‘2 Capricorns’ (i) “arrested in” and/or “regressed to” (from ‘3-2-1-12-11), and (ii) when it is ‘properly informed’ by ‘7-8-9’, it is can “transform” its self-perception in “spiritual” ways e.g. “bodhisattva”. Meanwhile, back at the ranch of Freud's ‘ontogenetic’ interest in himself...

Having raised the issue of ‘zodiac-horoscope-phase-shift’ in respect of Charlize Theron (scroll up), let's now expand on it in respect of Freud's Sagittarius on the cusp of his 2nd house and Gemini on the cusp of his 8th house (i.e. 140° of ‘zodiac-horoscope-phase-shift’). These ‘9-2’ & ‘3-8’ interactions demand some subtlety in interpretation.

One curious aspect of Freudastrology is that (i) when learning about the cycles of (“the universe”+) “life” & “consciousness”, the student needs to focus on the zodiac, yet (ii) when the time comes to interpret a natal chart, the student needs, for the sake

of the client, to focus on his/her houses. In terms of our current example, Freud having Sagittarius straddling the cusp of his 2nd house, we would focus on the important role that the 2nd house plays as a soul incrementally entangles itself in a body – i.e. Freud's pleasure-unpleasure dyad – rather than worry about '9's impulse to "transcend". For example, it serves the 2nd house challenge to interpret '9' less in terms of transcending the round and more in terms of connecting the round. Specifically, Sagittarius on the cusp of the 2nd house is better viewed as a 'connector' of an '8 intense' "oral" phase to a '10 determined' "phallic" phase than as a vector that would like to jump clear of the 3rd house. The analyst might discover that the analysand can discuss the "anal" phase easily – e.g. s/he intuits the "fistful of dollars" etc. – but finds that the analysand gets a little more doomy-gloomy about the "phallic" phase – e.g. "Wyatt Earp" has to learn that "life is about losing" – and is faced with a limited access to his/her memory.

A corollary of Sagittarius taken as a 'connector' of Scorpio to Capricorn is the idea of Sagittarius as a 'wide connector' e.g. when placed, as it was with Freud, in the lower hemisphere, it could inspire the connection of the ascendant to the 2nd quadrant and, in turn, 'connect' the whole incarnation process that is symbolized by the 'sweep' through '1-2-3-4-5-6', noting that the 6th house is the locus wherein the "mind-body connection" can be "integrated" (this is what we call, "earthy integration"). In making this corollary, we are, as we often are, expanding the view of "traditional astrologers" that the body is symbolized by the 1st house. For FA, the 1st house does symbolize the body but only that aspect of the body that "presents" itself i.e. face, posture are aspects of the body that are 'ready to go'. The 2nd house also symbolizes the body insofar as it the perceiver of "natural" experience, meaning that when the 1st and 2nd houses are linking together, the body image becomes important. The links to "narcissism", here, are straightforward in a house that is naturally ruled by Venus. With Freud, therefore, we would note that he was a man who took a lot of care with his grooming that would not only be linkable to his Venus-ruling Sun-Pluto-Uranus sign but also linkable to his set of material values that, generically, are instigated in his 2nd house. Freud also had little trouble discussing his '2 intuitions' about the developmental "anal phase"... the phase that would be given close intuitive attention in his analysis of the "rat man".

Have we gone far enough, however, in our alignment of the body to the (whole) lower hemisphere? Astrologers who 'like' how 12 zodiac signs have been aligned with the body would have to answer "no": Aries = upper half of the head; Taurus = mouth, neck-to-shoulders; Gemini = lungs arms; Cancer = proximal gut breasts; Leo = heart; Virgo distal gut (opposable) fingers-thumbs; Libra = fluid balance kidneys; Scorpio = reproductive system; Sagittarius = thighs; Capricorn = knees; Aquarius = lower legs; Pisces = feet. The Freudastrologer, therefore, does need to keep his/her mind open to the view that the body, being "all over the zodiac", would, for coherence's sake, be "all over the horoscope". This shouldn't be a difficult open-ness for modern psychological astrologers because, after all, the "psyche is all over the zodiac-horoscope".

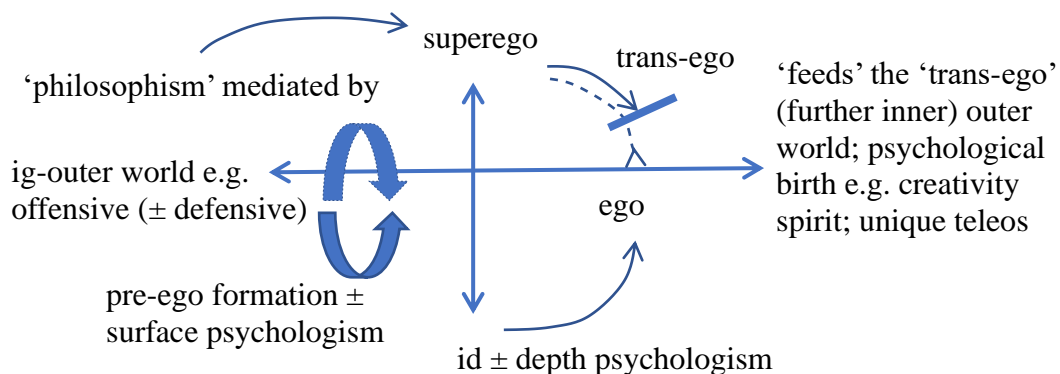
If there is an aspect of "the flesh" that, despite being "all over the place", needs '6 refinement', it is the Donald-Hoffman-ish view that, like thermodynamic time, the body is nothing more than a mental construction. As FA's longstanding readers know well, we oppose "traditional astrology"'s view of house systems describing that which lies 'beyond' perception. No-one knows what is 'beyond' his/her perceptive apparatus.

PSYCHO-STRUCTURE Pt.V: PRE-EGO FORMATION

COMPLEX TERMS 'E': PSYCHOLOGISM, PHILOSOPHISM & PRISM

The awful truth of Love is that it is 'healing' the universe. Your garden variety atheist would like to know why a purported omnipotent Being wouldn't have 'healed' the universe at its Big Bang. Stephen Fry's followers know of his question to God (that, in any case, he can't or won't imagine): "why is there bone cancer in children?" Jung's answer is that omnipotence isn't quite the same as omniscience. Human tragedy instills a sense of the complexity of Love more than any other human experience... God comes to know more about Love (= Him/HerSelf) through human experience of it. Getting angry with God because S/He isn't omniscient is about as meaningful as getting angry with a child because s/he dares to ask, "why?". Freudastrology adds to Jung's answer but, before we go further into our addition, let's review the inherent circularity of the word that was typed in the prior sentence: what does the word, "meaning", mean?...

The fact that meaning is primarily a 1st person experience that is very difficult to convey even to a sympathetic listener (forget about anti-pathetic listeners) 'means' that a significant percentage of humans see no point in defining it. Moreover, to do so would risk being charged, as Jung had often been, of succumbing to "psychologism". Nonetheless, as explained in 'Freud's Meta-Structure IV', for this charge to stick, the individual would have to have "identified" with a psychological explanation and gone on to '10 defend' him/herself and, if necessary, supported it with a '1 attack'. As noted in 'Freud's Psycho-structure I', definition of words such as "love", "identification" & "psychologism" are registerable by the mental apparatus prior to the (full) formation of the ego. And, as also noted there, the individual can use this apparatus to reject any application of a term to his/her own superego. Thus, we concluded that the term, 'pre-ego formation', warrants its addition to our poly-structure. In respect of our familiar 'triples-to-cross' diagram, it finds a coherent home in its left lower quadrant; like so...

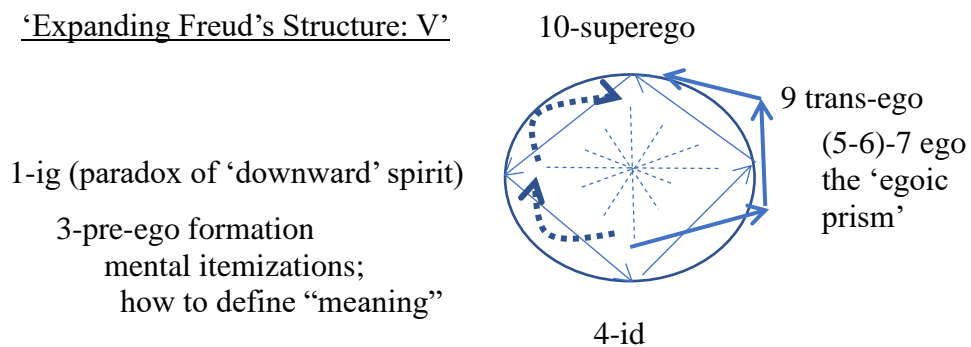


... and, as before, it forces us to distinguish between two new terms, (i) 'surface psychologism': can be sourced to Descartes' "conscious" (or, better, "aware") position (ia) of knowing that "skeptical thinking is going on" in a brain that, modern scanning techniques notwithstanding, is opaque to outside observation, and (ib) of being fixed in this Cartesian place via an "identification", (ii) 'depth psychologism': is what Jung had accused Freud of doing i.e. preoccupying himself so much with the 'superego-id-sandwich' that he was "identifying with" it to the point of not acknowledging other

significant ego functions besides Freud’s own “sublimation”... for example, a Jungian ego can develop a “transcendent function” that is able to ‘feed up’ into a philosophical ‘trans-ego’ that is able to contemplate, (iii) ‘philosophism’: a philosopher succumbs to philosophism if s/he “identifies” with his/her philosophy... and, as Jung points out, this is precisely what philosophers have done ever since (but not necessarily including) Socrates & Plato; for example, a philosopher who “identifies” him/herself as a “logical positivist” will be someone who defends his/her position and, then, intermittently, goes on to attack the critic of his/her position. By contrast, a “Socratic” philosopher won’t have a position to defend; or, if s/he has a position, s/he doesn’t care to defend it against the “Popperian” outlook, because, as Jung pointed out about alchemy, the ‘wronger’ a view is about the outer world, the ‘righter’ it is about the inner world. For example, there may not be four elements in the universe (as our meta-science section proposes) but, if it is a different number, it would confirm that we need to look at why the psyche – not only FA’s psyche but many other psyches – finds the number ‘4’ so attractive. In turn, it becomes clear that psychology and science unfold in separate domains.

In the spirit of self-application, we realize that to avoid philosophism, we need to develop through our ‘(3)-3-4-5-6-7-8-(9) right hemisphere’; schematically...

‘Expanding Freud’s Structure: V’



... realizing that, every time our 3rd house becomes activated by transit and/or progression, we can think about how better to define the word, “meaning”, even if the house is not necessarily a locus where we will experience it. If the individual is able to define “meaning” well-enough, the definition becomes a ‘prism’ through which s/he is able to coherently pursue meaning and, if s/he has the stamina, holistic fulfilment.

With this preliminary, we can now return to FA’s addition in respect of ‘God’'s apparent lack of omniscience. For FA, the Godhead, like Freud’s psychical structure, has a Masculine-Feminine essence that is in need of a Marriage. If ‘God’ was Sacredly Married to ‘Goddess’, They would be omniscient. At this stage, ‘God’ seems still to be Courting and, perhaps, not so successfully. He has created m/Man not so much in His image as in His lack of omniscience so that He can learn something about Good, True and Beautiful Courting. The more that men achieve emotionally and spiritually “real” relationships with women (and vice versa), the better the Courtship. The problem for men is that, in this part of the galaxy-(universe), they are disinclined to provide ‘God’ with achievements in this regard. No matter, the universe is big and there are plenty of Golden ‘Goldilocks’ planets. With the way that things tend to go around here (Jim), you and I might hope that we can find a reincarnating home on one of them (Jim).

THE PRE-EGO FORMATION: TWINS OR TRIPLETS

One straightforward example of silly “identification” is “behaviourism”... the question to the behaviourist goes: why are you sticking to behaviour? His/her answer, “I suspect the motives of those who would focus on unconfirmable cognitive activity”, the trouble being that his/her suspicion shows that s/he is a cognitivist. In other words, if one wants to be any kind of psychologist (‘3 surface’ or ‘4 depth’), s/he might as well go straight for motive... and, to avoid sterility in an “identification”, try not to become overly strict as s/he does so. If, indeed, s/he avoids doing so, the opportunity arises to occupy ‘3’ as a ‘bi-directed surface cognitivist’ i.e. s/he reflects back to ‘1-2 behaviour’ and, simultaneously, reflects forward to the (at least, “personal”) ‘4 unconscious’.

The most significant dichotomy of the 3rd house, however, is the fact that, when (if troublingly) ‘developed’, it is the locus wherein individuals are able to ‘1 say’ things that are different to what they ‘3 think’ i.e. lie. ‘Surface psychologists’ have performed many experiments on young children as they learn that others (siblings are motivated to do so more than parents) don’t tell the truth. Often, these children are so shocked that a kind of P.T.S.D. occurs and no interest is taken in the motivation for lying and, so, they are surrendering any future interest in the dyad, “lying vs. delusion”.

If, however, there is no P.T.S.D., interest turns to the possibility that others are also lying to themselves i.e. delusion. If so, the individual is on the (... errr) ‘cusp’ of becoming a “depth psychologist”. As noted at the outset of this essay series, the kind of individual who enters psychotherapy is the kind of individual who takes the extra step of wondering more about one’s own possible delusions than others’ delusions e.g. could it be that I haven’t resolved my ma-‘n’-pa issues as well as I ‘think’ that I have?

If, dear reader, you have gone along with this series of essays well-enough, you may find yourself in agreement with us that “nondualism”, whether it is an outgrowth of the monism of “consciousness” or the monism of “physicalism”, is a proto-autistic state. If you find yourself pushing back against our ‘diagnosis’, it may be because your image of the autistic individual is a (both verbally & emotionally) non-communicative “Rainman”. If, however, you permit the “compensation” psychodynamic that allows for hyper-verbal and/or hyper-emotional over-corrections, you might be a little more congenial. After all, not a few nondualists show a penchant for writing books, having classes and getting involved in emotionally charged public debates. As we had pointed out for Deepak Chopra, it seems that he would rather write another book rather than admit to that the fact that the very existence of opposition to nonduality – FA isn’t the only opposer out there – generates duality, the beginning-(not-end) of pluralism.

In the horoscope, we have seen that duality is already present at the ascendant i.e. the world appears to be the sign on the ascendant but it is 11/12ths wrong and needs to undergo a correctional development. By the time we reach the cusp of the 3rd house, we are run up against the Buddha’s 100,000 names (for the 10,000 things; if, of course, we can come up with 10 names for 1 thing). Although the ascendant’s duality appears at birth and, then, its sensual differentiation ‘begins’ at about 3-5 months (symbolized by the 2nd house), the individual won’t ‘begin’ to think about the duality until his/her 3rd house development, a development that begins at birth (note that the 3rd house is, like all the other houses, ‘drawn’ at birth), but incorporates a special ‘developmental window’ from-9-to-18-months. The key for a continued development into the 4th house is a capacity to ‘value’ the emotion higher than the sensation, despite (or, even because)

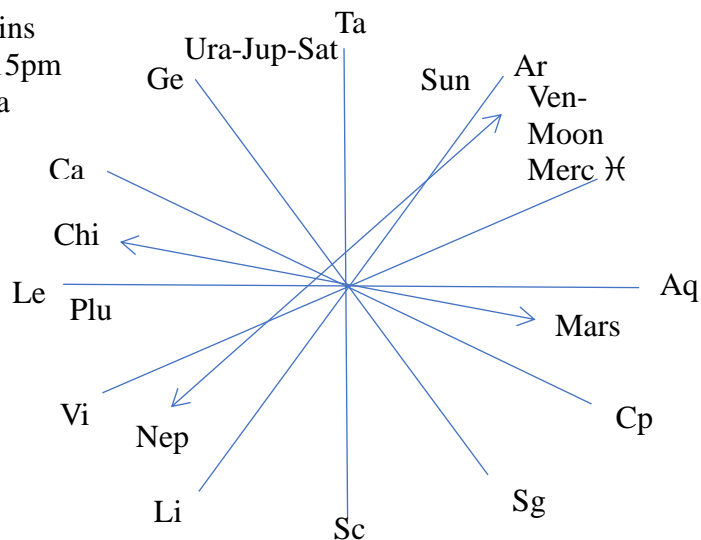
emotions are mixtures of feeling & sensation e.g. unless one is Beethoven, before music can emotionally satisfy us, it first needs to be heard. And, as Sigmund & Anna made clear, if ego development is to continue through childhood & adulthood, the emotions that circle around parental images need to be (correctly) ‘valued’ most of all.

One of our favourite paradoxes of the zodiac is that 3rd archetypal Gemini was not symbolized by triplets. Nonetheless, we are not unhappy with Twins because, even though its mid-point, its 3rd, is ‘there’ in the abstract sense, the developing infant needs to move around-across to his/her centering ‘5’ before the 3rd can be actualized. At the risk of being a bit too self-serving, we ‘like’ the fact that our natal Jupiter placement in our 3rd house is in the ‘other’ sign that is “ruled by” Mercury, Virgo... we’re getting the best of ‘theoretical and actual 3/6’. And, yes, this is the point at which we admit to publishing this extended-expanded essay that draws so much on the 3rd archetype with Jupiter transiting the 9th house into its mid-cycle own opposition (for the 2nd time). We are self-servingly, but not necessarily incorrectly, arguing that this series of essays has been 6 years – the time Jupiter needs to ‘rise’ through ‘4-5-6-7-8-9’ – in the making.

Readers who have made their way through our ‘Psycho-quadratics’ essays will know that we have characterized Charles Darwin, the ‘mid-point 3rd’ of a Copernicus-Darwin-Freud triumvirate, as a hero (if not quite a ‘full’ one). To be a Freudastrologer (or any kind of astrologer), however, it is impossible to “identify” with Darwinism, per se. There is simply too much going on around “random mutation & natural selection” for FA-ers to do so... but, that doesn’t mean that we reject Darwin’s theory. Attentive readers will also know that we take the view that, during “(1st quadrant) extraverting” phases of development, it is a good idea to keep Darwinian theory front & centre.

Now, having had a little dig at Deepak for being too comfortable in nondualism, it is only fair & balanced of us to have a little dig at another nondualist. However,...

Richard Dawkins
26/3/1941 ?2.15pm
Nairobi, Kenya



... even though he is very monistic about Darwinian theory, Richard would be unlikely to “identify” as a “nondualist”. Our use of the question??mark above shows that, as for Donald Winnicott, we are guessing at a birth time. Nonetheless, being a bit of the ‘Donald Trump of biology’, it makes sense to begin with Donald’s Taurus-down-

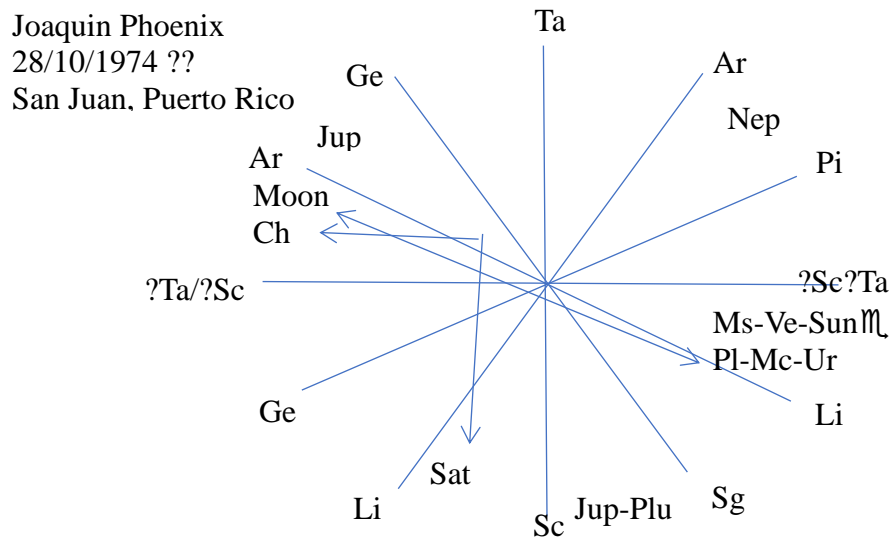
to-Leo superego-to-ig angles. It is also a sensible place to begin because this chart lacks inner (rocky) planets in the 10th house that help to humanize the superego. Those who follow the Chopra-vs.-Dawkins public debates will know that (i) one would need to 'be God' to 'know' that there's no God and (ii) Richard 'knows' that God doesn't exist. It follows, therefore, that Richard is having trouble finding his humanity. And, having no time for the sacrifice of 2,000yrs ago, the odds of Richard sacrificing his negating superego (whatever, in actuality, the sign on his M.C. happens to be) are not good.

One of Richard's issues is his aiming at the easy target i.e. "displacement". The trouble with Chopra-vs.-Dawkins sterility is that Richard avoids the charge by fellow scientists that science's parameters are such that they don't provide answers regards the existence (or not) of God-(s). For example, a (somewhat) fertile debate could occur if Richard debated, say, high profile physicist, Brian Cox (the grannies do love him), who doesn't "identify" as an atheist because of the limits of science. Yet, even in this case, the hollow-man politics of self-satisfied superegos playing 'concept tennis' is very far from the complexity of development psychology. In other words, the debate would need to be triangulated with someone like Donald Winnicott who would ask pertinent questions as to the degree that 'tennis players' are "identified" with a "false self".

If, dear reader, you are recalling 'Psycho-Structure III', you will know that we align the "false self" more with the frightened '10 superego' than with the "Clayton's Sun" '1 ascendant'. We can imagine some readers wanting to see the "false self" as an expression of an interaction of '10' & '1' (especially '1's "regressive" side). However one wishes to align it, a "DSM" psychologist will also know that the "false self" is the 'organ' that sets up "narcissistic personality disorders". This disorder is of interest to Freudians insofar as Freud had adopted the term, "narcissism", in his own writings. Both "DSM-ers" and Freudians (and "DSM Freudians" such as M. Scott Peck) begin to suspect this disorder when boundaries are poorly defined. Therefore, with Richard having a poor understanding of science's boundaries, the psychologist's suspicions are aroused. Poor boundaries are further evidenced by intrusive action to control others' psyches... something that Richard is keen to do. Indeed, these politically correct days, what Richard is doing is "gaslighting"... this is a species of emotional abuse insofar it devalues the inner life of another individual and, as such, is a no-no. Another giveaway sign of NPD is "deflection", a variant of "projection": when confronted with their own shortcomings, the sufferers of NPD will 'move-the-confrontation-along'. For example, if Richard was asked about the boundary of the Big Bang or a/biogenesis, he might say that such questions are ineptly answered by Deepak and, nodding to hollow-man politics, he might change the subject to one that is irrelevant to the question. We have yet, of course, to make note of the most recognizable sign of NPD, "grandiosity"... is there a more grandiose statement that one is "God-enough" to 'know' that there is no God? Furious "reactions" against believers follow in quick narcissistic (dis)-order.

One thing we would remind ourselves here is that, as it is with Donald Trump, we need to be careful of our own "narcissistic" tendencies. For example, we need to be aware of the extent to which we might be "scapegoating" any sufferer of NPD. Indeed, with (i) Richard being only an, if numbingly humour-less, entertainer, and (ii) remote controls being ubiquitous, we can always flick and invest a chunk of thermodynamic time looking in the mirror. So, in raising our "scapegoating" button, let's consider...

EXAMPLE FILM VA: JOKER (2009) ☹☹☹



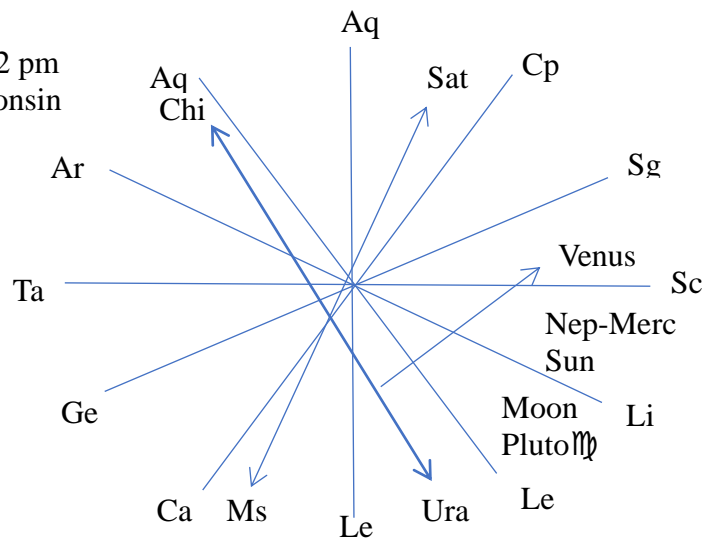
The clown is an inexhaustible psychological study. The use of the outfit and the make-up suggests, first of all, that the “compensation” dynamic is full throttle. What is the “compensation” against? In a significant percentage of cases, that the individual isn’t, in fact, funny. This can be compounded by the fact that, as the clown ‘looks out’ from his ‘me-in-here’ predicament, everything seems funny, including himself. In any case, “scapegoating” a “compensator” is easy because we are all “compensators”. And this is precisely how “Joker”’s act I begins and, again, it is how act II begins although, this time, it leads the Joker to enact a “compensated”, “itchy & scratchy” revenge.

With the memorable and nuanced characters created by Paul Schrader, Paul D. Zimmerman, Martin Scorsese and Robert DeNiro, “Travis Bickle” (of “Taxi Driver”) and “Rupert Pupkin” (of “King of Comedy”), there was a ‘joke’ going around acting circles in the 1980s that a sign of a great actor would be someone who could pull off a Travis-Bickle/Rupert-Pupkin combo. It might have taken 3/4 decades, but most would agree that Joaquin Phoenix did, indeed, pull it off. It is noteworthy that the director, Todd Phillips, pulled back from naming the (spoiler re-alert!) assassinated talk show host, “Murray Franklin” (Robert DeNiro), “Rupert Pupkin”, and, to be sure, even if he is 40yrs older, DeNiro’s performance is not very Pupkin-esque.

The success of this movie surprised everyone, including its makers. Perhaps its success has something to do with the collective growing up a bit and, as a result, taking a deeper interest in the genesis of psychosis. The most straightforward psychodynamic on show here is “displacement” (we also saw that one in “Taxi Driver”) i.e. unable to get to Batman’s father, “Thomas Wayne”, whom the Joker believes to also be his dad, the Joker gets rid of father-ish Murray, instead. It isn’t quite a textbook case of oedipal removal, however, because the Joker, after securing the relevant medical records, also gets rid of his mother, “Penny” (Frances Conroy). Think of the worst day of your life. If, at the end of the day, three boof-heads begin to beat you. You happen to have a gun. If you are honest, you would admit to being tempted to use it. Lines are fine.

EXAMPLE FILM VB: CHICAGO (2002) ☹☹☹

Rob Marshall
17/10/1960 6.32 pm
Madison, Wisconsin

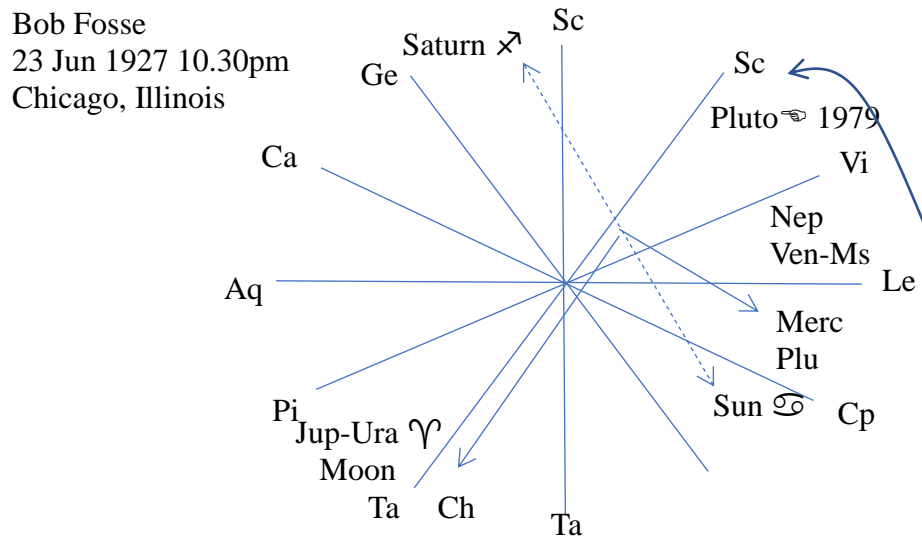


There are many ways to present “mass-man psychology”. Freud’s way was to set it in the context of “narcissism” (“Group Psychology & the Analysis of the Ego”). Jung’s way was to set it in the context of an uprush (± downrush) from the “collective un-(supra)-conscious”. Many post-Freudian psychoanalysts would set it in the context of the “paranoid-schizoid position” insofar as Melanie Klein tells us/them that it is the psychological locus from which the over-reduced, non-expandable, “all-good vs. all-bad” (the latter “must be defeated!”) dichotomy is generated, acting as a “defense” against (the Buddha’s) “10,000 things”. Melanie Klein’s link to paranoid schizophrenia is fair insofar as the real world is plural-not-dyadic and, so, like a sufferer of florid psychosis, those who are embedded in this “position” are living in a fantasy world. In light of our 3D-ification of the zodiac (see, ‘Introduction’), the Freudastrologer would go the extra step of translating the term “mass psychology” into “gestational psychology”.

Given that not many read about mass psychology, it has to be a good thing that many directors have made films about it. For obvious reasons, a lot of the films take their audiences to doomy-gloomy places and, in turn, that section of the populace that would benefit most from learning about mass psychology (= those who are most likely to succumb to mass movements) decline to put down their 10 bucks to be put in a bad mood. Fair enough, the 10 bucks could be better spent. We will never know, of course, whether a popular movie about mass psychology could “make a difference” but every path of education deserves its chance. Rob Marshall, perhaps with a couple of famous court cases in the 90s that triggered his frustrated Saturn in Capricorn in the 9th house opposite angry Mars in Cancer in the 3rd, might find himself in agreement with us.

The odd thing about “Chicago” is that the betrayed murderesses are portrayed as “hot-blooded” assassins... not unlike “Joker”. The state’s vengeance, however, is “cold-blooded” execution and there may be impulses in “mass men” that believe that the second crime is worse than the first and, therefore, the murderess’ should get off for that reason alone. In this case, the “mass man” wouldn’t be so bad. And, so, to...

(ARGUABLE?) HEROES OF DIRECTION III: BOB FOSSE



What a difference a quarter cycle of Saturn can make. In 1961, Robert Wise & Jerome Robbins had made what many believe to be the best musical ever, “West Side Story” (a double Saturn cycle later, Steven Spielberg has put that to question). 7years on, Robert Wise’s expensive over-blown “Star!” turned out to be Hollywood’s death knell. How would Hollywood react to the fact of rock-and-rolling “Easy Rider”, made for peanuts, had dwarfed everything else at the box office? Answer: make something that doesn’t have “a spoonful (or much more) of sugar”... “Cabaret” (1972: ☹☹☹☹) would, once again, throw open the question: what is the greatest movie musical? If we focus on individual psychological development, FA’s answer is “Wizard of Oz” (we’ll examine it more closely later in 2022) and, while we also acknowledge the irresistible charms of “Swing Time” and “Singin’ in the Rain”, the greatest musical dealing with collective psychological non-development would have to be Bob Fosse’s psycho-social study of the decadent, ‘Weimar’ Berlin of the post stock-market crash 1930s, almost two cycles of Saturn before Wim returned to make another great Berlin-movie.

As hinted in our notes on “Chicago” – Bob was the stage director of this show back in the mid-1970s – Bob, like Rob, was/is interested in “mass psychology”. Bob’s filmization, however, focuses on (what could be called) the “mass-state-man” i.e. the man who doesn’t care that the state engage in “cold-blooded” execution. To this point, we realize that a key scene in “Cabaret” is the street scene of the fascist takedown of a communist rally... as the narrative’s Oedipal-ish triangle, “Baron Max” (Helmut Griem), “Sally Bowles” (Liza Minelli) and “Brian” (Michael York), pass it by, Baron Max explains to his lovers that the ‘neutral’ allow it to happen because they fear the communists more. And, who knows?, if the communists had seized power in the same way that Hitler did, the result could have been comparably destructive.

To this, the moralist might argue, “so, given that bad things happen when good people do nothing”, Max would be a more redeemable character if he had verbalized the hope for the Germans to be given a more creative ‘3rd’ – say, a Buddha-like ‘Middle Way Party’ – for which they could vote in the coming election”. For FA, however, this

moral dimension can't be answered until Max's outer opportunity and inner capacity for understanding this "problem of opposites" has been assessed. To be sure, in respect of outer opportunity, not only Freud & Jung but also essayists such as Gustave Le Bon (1841-1931) had already published material that was becoming widely known to well-educated Germans such as Max. (Recall, here, we give Max Robespierre something of a pass due to the not-quite-so-Enlightened century in which he lived). As for capacity, however, this is something that is difficult to do even after a thoroughgoing analysis. To be sure, once the analyst 'clears' his Oedipal complex, there is a chance to examine the collective-individual interface (from the safe distance of the 5th house and 6th house across to the 11th house and 12th house) but answers can still be elusive. And...

In respect of the birth chart, this 'capacity question' is equally difficult. By and large, we would have reservations about developmental capacity in birth charts with (i) lots of planets, especially 'difficult' (outer) planets, in the 4th quadrant ± (ii) lots of hard, close aspects of 'difficult' planets to the (inner, rocky) personal ego-constructive planets. If we look to Bob's chart, he does have Saturn in Sagittarius in the 10th house, putting him at odds with (the matriarchal aspect of) his 'mother image' and Mercury is square to his Chiron in the (mercurial) 3rd house. Overall, then, we would view this one as a kind of touch & go... the Freudastrologer would 'dress' this touch & go factor with the events that synchronize with planets transiting his I.C.. Astrologers who are interested in "mundane astrology" (e.g. the astrology of nations etc.), are not likely to disagree with us. Nations with '(i)' and/or '(ii)' above have/had their problems and, in FA's view, all nations, no matter how 'easy' its chart may or may not be, rank building of an ego below self-defeating stagnation of a superego. Germany of 1933 had 6 planets in the 4th quadrant, including Saturn and Uranus (and Chiron on its ascendant).

The puzzle of Bob Fosse's situation, of course, is that his Oedipal complex was a long way from being resolved but his 20-20 hindsight of the interwar period wasn't affected. This may be because, although his chart-ruling Uranus is mixed up in his 2nd house with Jupiter (conjunct) and the Moon (not conjunct but both in Aries), the latter two planets appear to have kept the 'anti-mass-man', 'anti-clockwise' flag flying all the way through to his Sun-Mercury and Pluto. But, how solid is this assessment?

In this series of essays, we have been taking more care with verbal definitions e.g. "love", "growth". As you can see with our bracketed() 'arguable'? above, and as we had done for Buster Keaton, we continue to take extra care with the word, "hero". This caretaking began with our discussion of Charles Darwin... because of the sterile conclusions that he had 'over-reductively' drawn, we couldn't go so far as to describe him as 'fully' heroic. Freud liked the phrase, "connected series", and, when assessing heroism, this term comes in handy: at one end of the series, we note the anti-hero, best exemplified with the "hollow man" of politics who revels in his fomentation of division and subsequent disintegration; in the middle is the non-hero who, although he doesn't revel in disintegration, goes with the flow of the "party line"; as we move into 'positive' territory, we encounter the individual who understands what Freud was talking about in his "Group Psychology & the Analysis of the Ego" (as noted, it was published a full decade prior to the time in which "Cabaret" was set), and makes an attempt to educate his party but, perhaps because of being stuck inside his/her "family romance", s/he is lacking the fertility-creativity to make an impact; further into the 'positive' end of the series, we see creative politicians (almost an oxymoron) and, depending on the climate,

s/he may be risking life as s/he goes about his/her business; where along this series one might place the creative outsider-looking-in (e.g. commentators such as Freud; artists such as Bob Fosse) isn't always straightforward. For example, if we fast forward from "Cabaret" to Bob's cinematic 'autobiography', "All That Jazz" (1979; ☹☹), in which Bob, "Joe Gideon" (Roy Scheider), confesses to his death-bride, "Angelique" (Jessica Lange), that, like Bill Clinton etc. etc., he too had become stuck in a "family romance" and failed to win the exogamous bride, we get a sense that he might not have made it very far into the 'positive' territory as his films were aiming. Before we look closer at Bob's topographic-dynamic superego, let's go back to his archetype of initiative...

Aquarius on Bob's ascendant points to an idealistic and a riskily 'extra-human' outlook. With his 1st house being "empty" (well, not really), our eyes go straight to his "chart ruler", Uranus, that is in Aries conjunct Jupiter. It is no wonder that his ideals had a strong physical-sensory and fortunate-expansive component... born in 1927, he grew up watching Fred & Ginger and, by 1940, he was already a professional dancer. As "All That Jazz" shows us, however, dancing in "adult entertainment" venues would lead him into sexual wounding courtesy of the bawdy mamas (or, if Bob's natal Chiron in the 3rd house is added to this interpretation, we can translate to bawdy sisters; Bob was the 5th of 6 children... the chances of any kind of 'wounding', sexual or otherwise, would be on the list of possibilities). Meanwhile, back at the superego-ic ranch, we can recall convergence of Bob's topographic & dynamic superego symbols, M.C. & Saturn i.e. Saturn is placed in the 10th house. We have included the quincunx aspect to Bob's natal Sun in Cancer because (i) it is close and (ii) it is relevant to all his five films. The most obvious of the Saturn in Sagittarius in the 10th house jokes in "All That Jazz" is his plea to the Lord, "what's the matter? don't You like musical comedy?"

Although his Sun in Cancer doesn't have a major aspect to his Venus in Leo in the 7th house, it does have the "minor" "semi-square" aspect that would have put some 'pressure' on his attempts to move 'through' his endogamous urges to mix '5 romance' with the '4 mother'. As always with this phase of development, the individual is faced with the task of holding to his/her creative fantasy (noting, all the while, the important difference between creative & non-creative fantasy) and keeping clear of concretizing things in a "(not so real) relationship". As his film shows, of course, Bob had no trouble admitting that he concretized all over the place. And, Bob had his career influencers...

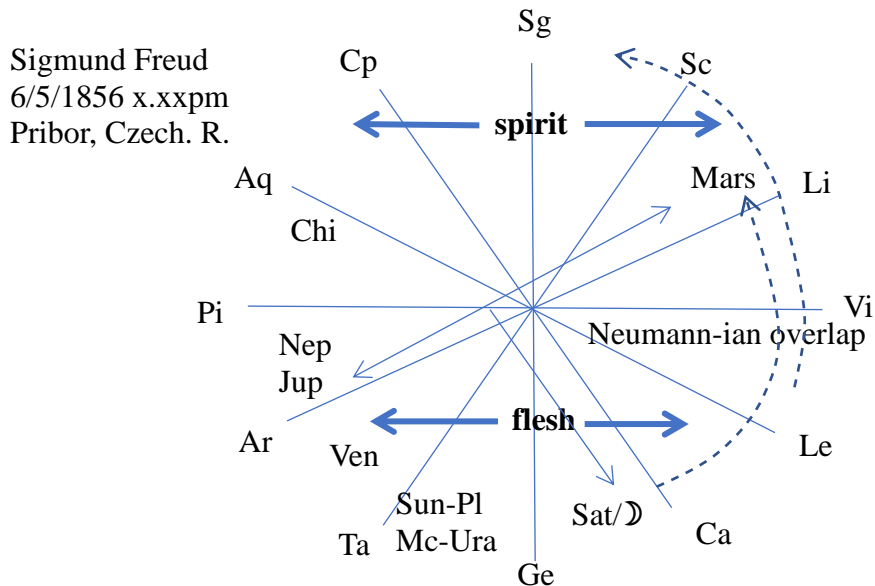
It is clear from Bob's films that he had a 'thing' for Fellini. His inaugural stab at directing, "Sweet Charity" (1969: ☹☹), is the musicalization of Fellini's "Nights of Cabiria" and "All that Jazz" is deeply indebted to Fellini's autobiographical study of decadence, "La Dolce Vita", and "director's block", "8½". The concluding scenes of "All That Jazz", wherein the women in Bob's life dance/sing here & dance/sing there, is a near re-make of Fellini's dizzying 'women-of-my-life' scene in "8½". As indicated in the horoscope (scroll up), the Pluto transit in Libra (Saturn catching up in Virgo) was in the throes of the Pluto-square-Pluto in the 8th house, '8-8-8 interaction', during the time of his autobiographical stab. Bob's "definitions of love" were being put to the test. The question for the psychoanalyst is the degree to which his use of the cinematic "confessional" was too self-directed. It is the job of the analyst to inform the analysand that s/he might be "displacing" onto his/her inner easy targets. From our distance, we can't know the answer. No matter, Bob received one at his disembodied "life review".

2022 P.S.: FREUD'S PRE-EGO FORMATION

In our 5 essays on film directors who have directed films that are standing the test of time – Adam McKay, Buster Keaton, Wim Wenders, Ben Affleck and Bob Fosse – we have, in respect of their (respective) heroism, felt the need to qualify them with a ‘?’. Although each director has shown that that he has developed into his creative ‘5th archetype’ (Sun, 5th house, Leo sector), we pointed out, most plainly in with respect to Bob Fosse, that the “heroic development to/through ‘5’” is, nonetheless, different to the “transformation of ‘5’”. This dyad, like the “fate vs. free will” dyad, is yet another example of difference between ‘3 talking the path’ and ‘4-5-6-7-8-9 walking the path’.

Indeed, this is the kind of distinction that leads many to criticize psychoanalysis i.e. from the outside, it appears to be a lot of talk, talk, talk without any walk. And, to be sure, there are psychoanalyses that get “stuck” in ‘3 talk’... the poster child for this eventuality is Woody Allen; w.t.f. was going on with his analysts? A: they weren’t real psychoanalysts; and, yes, Woody’s right... they should hand his money back. We have to assume that Woody’s analysts had also got “stuck” in ‘3 talk, talk, talk’ in their own (respective) analyses. Given Woody has a Sagittarian Sun, he may have done better to enter Jungian analysis i.e. he would have had a talent for ‘9 diametric perspective’ on ‘3’s big “problem”... in becoming so narcissistically ‘local’, it can become unable to give enough ‘mental value’ to the (erotic) ‘incrementally global’ ‘4-5-6-7-8-9 journey’.

Now, the \$64,000Q in respect of Freud with these ideas would be: to what extent did ‘phylogenetic Freud’ become “stuck” in his 3rd archetype in a way that precluded his ‘4-5-6-7-8-9 phylogenetic journey’? As we re-draw Freud’s ‘phylogenetic’ chart...



... we add two dotted-arrowed curves that we call, ‘Neumann-ian overlap’ i.e. FA takes the view that Erich Neumann’s “creation-hero-transformation” sequence translates into zodiac-speak as an overlapping prism e.g. ‘3 Gemini’ into ‘4 Cancer’ is the mid-zone of the “hero myth” yet only the beginning-zone of the “transformation myth”. Moreover, we take the view that the earlier myth takes priority over the latter myth e.g. intentions to complete one’s heroism will be stronger during one’s first pass

of '4-5-6' (recall, here, our notes on Ben Affleck's "progressed" Moon) to a degree that could preclude its transformation. As it is in the myth of Parsifal, a full experience of the zodiac requires (at least) two rounds of walking-(more-than-talking) to grasp this 'Neumann-ian overlap'. In respect of Freud, we can see why he would split from Jung in an irreparable way at his 2nd Saturn return... he had become "stuck" in hero-mode because the years after Freud's 2nd Saturn return were dominated by Saturn and the "progressed" Moon running through his '4-5-6' (rather than his '7-8-9'). By the time that Saturn was rolling through Scorpio-Sagittarius, Freud's 'phylogenetic' views had congealed further into atheism (instead, as a scientist using only a half-complement of epistemological functions should do, bolster his/her 'Brian Cox-ish' agnosticism) and, as a result, he would forfeit the, if Saturnian, opportunity to heal the rift.

One of Freud's most 'congealing' post 2nd Saturn-return transits would likely have been Saturn's waxing square to itself in 1921 that, as the months rolled into 1922, went on to 'pick up' his natal Mars in Libra in the 11th house. Jungians know that this was the time of publication of his "Psychological Types", from which Freud, if he had been (shall we say) 'younger', might have realized that the psyche is best considered as a phenomenon like a crystal ("lapis") i.e. crystals are, at least, relatively unique in their ways of reflecting/refracting light. There may be some astrologers who object to our view insofar as the sign in which Mars was placed, Libra, is known as a sign that seeks "balance" – "balance" is a significant feature of "Psychological Types" – yet the fact that Freud didn't care to respond to Jung's challenge, that Freud's "extraversion" had a lot to do with his one-sidedness, tells the FA-er to leave 'phylogeny' (sign) behind and move back to 'ontogeny' (house). In short, Freud's '11-1 interaction' (Mars in the 11th house) deserves consideration before his '1-7 interaction' (Mars in Libra).

If Freud were alive today and reading this, he might still not care to respond to our interpretation of his Mars. If Freud had been "pushed", he may have pointed out that the 11th house – "guilds, groups, friends" – appears to qualify it as "extraverted" yet the FA-er holds the view that the '9-10-11-12 sequence' is "introverted"! We will never know if 'reincarnated Freud' would have the patience to consider FA's view that "friends" found in the 11th house are only so insofar as they agree with the individual's ideals... that are a "product" of "hopes and ideals" that have entered his/her psyche from the "further in" Platonic realm. In other words, the apparent "extraversion" of taking oneself forth into collective group is a "reaction" to underlying "introversion".

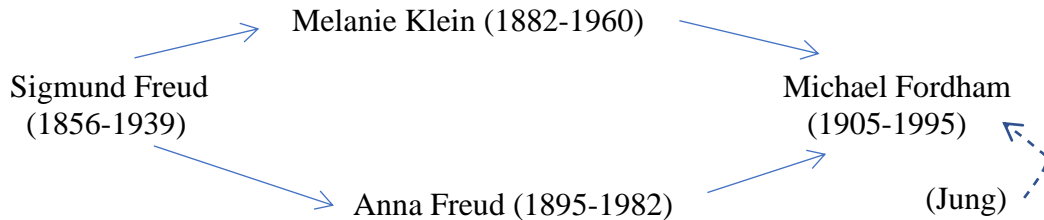
The other factor that comes into the Freudastrological frame in respect of the 11th house (and '11-in-general') is its Kleinian potential for "splitting". Hence the fate of all political movements. Again, we will never know if Freud would have been patient enough to understand that his Mars might have been too keen to see science's 'victory' over religion to, then, grasp that, ultimately, science & religion require "integration". Our un-knowing in this respect is further inflamed by the "air sign trine" from Mars in Libra/11th house 'down' to Chiron in Aquarius/3rd house. Astrologers are known to 'like' "trines", but Mars-Chiron, whatever the aspect, is never easy to 'like'.

Whatever 'reincarnated Freud' might have to say about his pre-ego formation of '1856-1939', the Freudastrologer would have to give him a pass for living in a 'pre-Kleinian' era. He never had to deal with the very ironic "split" that occurred in depth psychology when the "Melanie Kleinians" came up against the "Anna Freudians"...

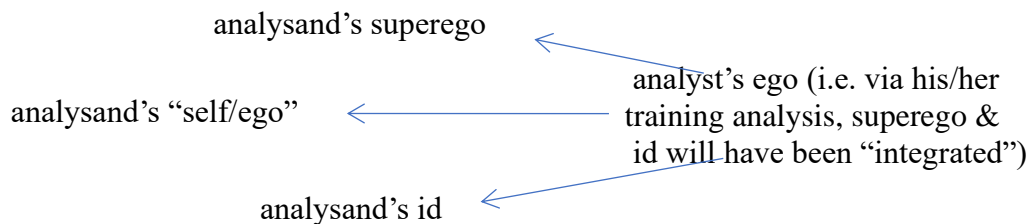
CONCLUSION: PSYCHO-STRUCTURES

FROM STRUCTURE TO DYNAMICS (TO QUADRATICS)

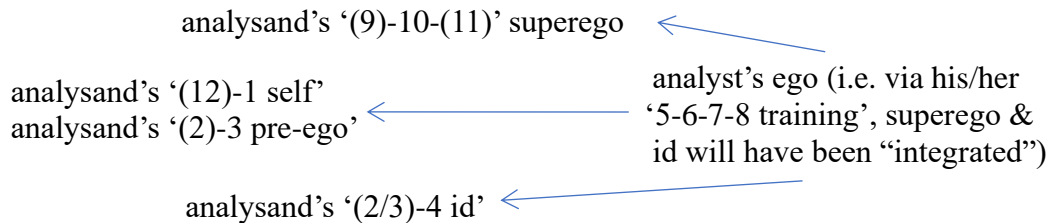
Freud may have been an atheist with no sympathy for Christianity, but he was, nonetheless, attracted to trinities: Copernicus-Darwin-Freud; superego-ego-id. As the post-Freudian decades rolled out, however, Jung would point out that three-ness had a quality of incomplete-ness. Indeed, if (i) we look for a triumvirate that leads out from Freud & (ii) recall our ‘Introduction’, things expand from a ‘three’ to a ‘four-(five)’...



... if, then, we focus on Anna Freud’s contribution to structure – a contribution that stressed the analysis of the self/ego – we arrive at the following ‘four/quadratic’...

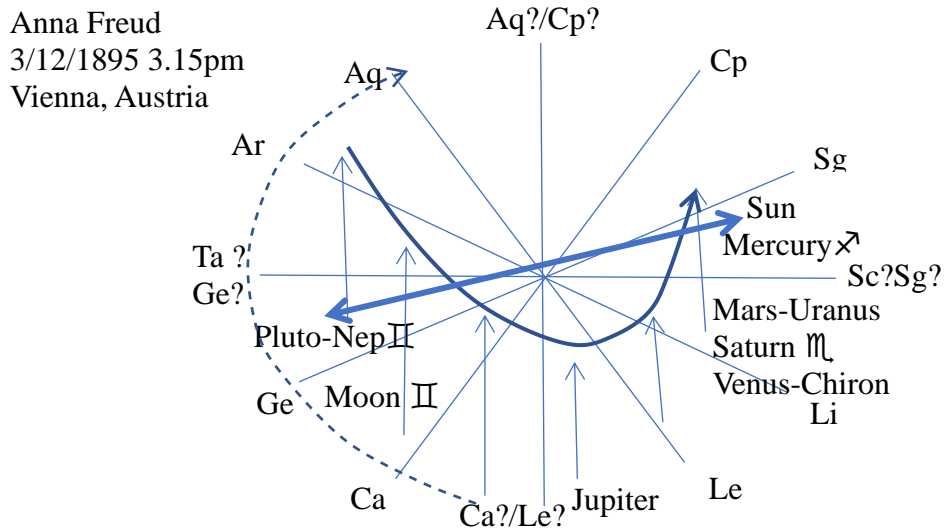


... and, then, if we recall the content of our (five) chapters presented herein, we find ourselves ‘quintizing’ (and, we believe, clarifying) the second of our quadratics...



... and, by now, hopefully, our readers are understanding why we would have preferred Anna to have called her famous book, “Ego & the Mechanisms of Defense” (1936), “Superego-(Self) & the Mechanisms of Defense”. To be sure, we don’t deny the “ego”’s capacity for mounting defenses against phenomena that would devalue and/or destroy it yet, for the FA-er, the fully formed ego would, at least, want to question the degree to which its defenses might have become their own worst enemy. By contrast, a superego will be focused on how to bolster its defenses irrespective of downsides such as loss of “self” and/or “initiative”. Perhaps Anna’s reason for her title is that the book was written more through her rounded-balanced ego than through her superego...

THE PASSION OF ANNA FREUD



Your local “traditional” astrologer who passes on depth psychology will prefer to see the astrological houses as ‘outer’ tangible realms of experience e.g. the 5th house is the realm of one’s children and hobbies, the 6th house is the realm of one’s routines (typically meshed into one’s workplace), the 7th house is the realm of one’s interaction with business/marriage partners, the 8th house is the realm of certainties such as taxes and death, the 9th house is the realm of learning about the bigger picture. Fair enough, when ‘dynamized’ by a planetary transit or “progression”, these phenomena appear. Because, however, the depth psychologist cares about “projections” and, for example, that the 7th house is also “the house of open enemies”, s/he will want to remind his/her client that there is an “enemy within” and, to deal with an “open enemy”, the mature path is one in which the natal horoscope is ‘owned’. The depth astrologer will say, for example, “your 7th house is in your chart... you have an open enemy because you have not laid down the psychological ‘ground’ to successfully withdraw ‘projections’”. You don’t have to be Anna Freud to see that ‘ground’ is akin to “secondary autonomy”.

Given the location of Anna’s Sun – in her 7th house – and the success of a book that was written when Jupiter transited her 7th house (we should also note that Chiron in transit was activating her Pluto-Neptune conjunction in 1935-37), we don’t expect too much push-back against the view that, despite her ‘difficult’ 1st house (and, even, her ‘difficult’ 6th house), Anna had a ‘3-D ego development’ that was full of “secondary autonomy” and right hemispheric “integration”. Like all egos, however, it could have been even more ‘rounded-balanced’ than it was... but, to use a Winnicottian phrase, Anna’s ego was “good enough” to be creative about psychological ‘structure’.

‘Structurally’, then, we might say that Anna wrote her book ‘out of’ Leo on the 5th house cusp (the “ruler” of the cusp, the ‘dynamic’ Sun, ‘up ahead’ in her 7th house), Venus-Chiron and Mars-Uranus-Saturn in her 6th house and, especially Sun-Mercury in her 7th house (that, as was noted in our introduction, is opposite her Pluto-Neptune in her 1st house). As far as Sagittarius on her 8th house cusp goes, alignment is murkier, because the ‘8-9 interaction’ has something to say about spiritual destinies and (what

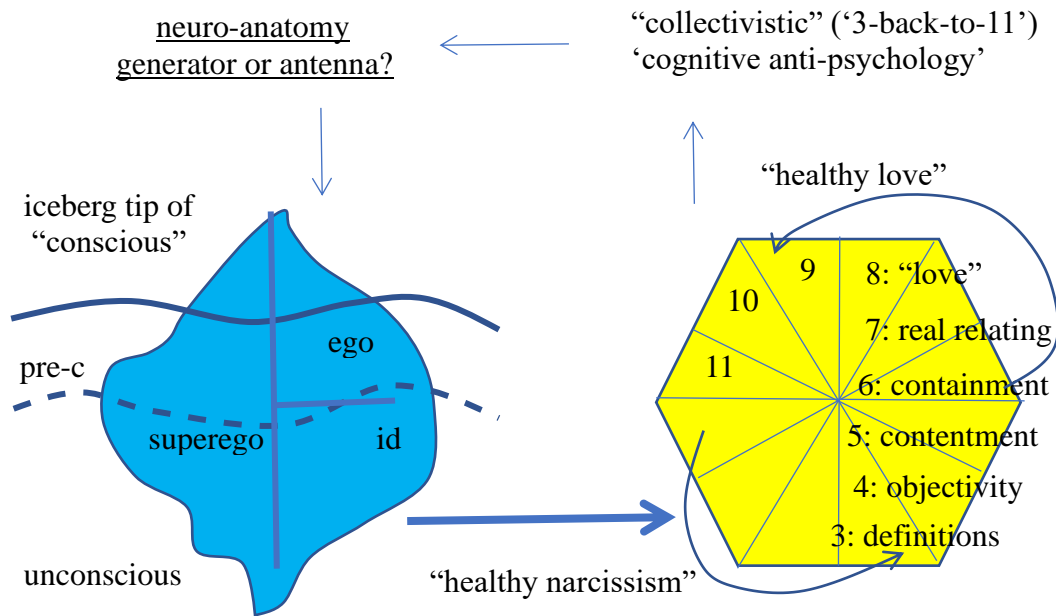
Jung called) “life’s afternoon” and, of course, Anna was focused on “life’s morning”. At any rate, the clarity of her 5th house cusp ruler, the Sun, placed in her 7th house and her Sun ruler, Jupiter, in the 4th house could hardly be clearer in the way it directs us to how a ‘structural’ (topographic) ego and a ‘dynamic’ ego connect and intertwine.

If, dear reader, you have sharpened your vision, you will have noticed that our re-drawing of Anna’s horoscope includes the qualitative signs and the most prominent aspect, her natal Sun in Sagittarius opposite Pluto (conjunct Neptune) in Gemini. Our reason for ‘hiding’ the signs in our introductory drawing was that we didn’t want to become bogged down in an ascendant-M.C. debate... given that, (i) Anna’s birth time is not definite (Sigmund reported that Anna was born during his 3.00-3.50pm analytic session), & (ii) her angles were very near the cusp of the above-indicated signs, we are now ready to put in our sixpence worth: we lean toward Taurus on Anna’s ascendant & Leo on her I.C. because it ‘points to’ Sigmund’s Scorpio & Leo on his ascendant & M.C., pointing, in turn, to the awful truth of the astrological reasons why a daughter, throughout her lifetime, could remain a little ‘too married’ to her father.

Irrespective of this detail, however, a Freudastrologer would notice that Anna’s ‘zodiac-horoscope-phase-shift’ is not wide and it seems to have something to do with the way that her recollections of her own infancy flowed freely into her consideration of overall infant development. Although, as we had noted earlier, Anna’s development was symbolically ‘initiated’ by her transiting ascendant (365 x 4, 5 or 6), this does not mean that an ‘insight into’ or ‘retrospective healing of’ her infancy is a function of the ascendant... as FA’s longstanding readers know, the symbols for these subtler aspects of infancy are the transiting ± “progressing” Moon & Sun. For example, at each lunar return in Gemini in her 2nd house, Anna would have built some “secondary autonomy” into her sense of material values, the ‘ground’ for which was laid down during her 2nd “anal” phase of development. Anna was not shy of reporting the difficulties that she had encountered during this phase wherein the infant’s focus is on where his/her body stops & where the annoyingly uncontrollable environment starts. With Anna’s Moon (i) placed in Gemini & (ii) being the “ruler” of her 3rd house, FA-ers would not exclude interest in the maternal principle as it applies to siblings. In Anna’s case, we discover that her older sister, Sophie, was a sore point for her insofar as Sigmund and mother-Martha, in her view, preferred Sophie. This sore point was not only subjective, it was also reinforced by objective events such as exclusion from Sophie’s wedding. This was always going to be a motivation for a degree of “compensation” and, as we have noted, Anna remained the faithful daughter for the rest of her life. Ernest Jones was keen on Anna but Sigmund managed to talk Anna out of romance and/or marriage with him. Having her Sun-ruler, Jupiter, in her 4th house, we can assume that Sigmund would at least have been a trigger for Anna’s intuitive function in respect of “family romances” and, in turn, we might guess that, although Sigmund talked her out of it, Anna would have had her own ‘in-the-long-run’ ‘9 intuition’ that Ernest wasn’t the right guy.

A \$64,000Q looms on the descendant horizon: does one need to have natal Sun in the 7th house – e.g. Anna, Sigmund, Jung – to become an analyst? Short answer: no. Long answer: a prospective psychotherapist who doesn’t know his/her birth time will answer this ‘through’ his/her analysis... a prospective psychotherapist who does know his/her birth time answers similarly, ever suspicious of “rationalizing” a horoscope.

LOVE



Having re-drawn Anna’s horoscope with additional detail, we now do the same for the lower half of our quadratic ‘super-structure’ that we had earlier drawn in our ‘Psycho-Structure: Introduction’ (scroll up). The additions to the right side are (i) the use of “keywords” (by no means are they the only ones) that help orientate newcomers to the ‘developmental zodiac’ and (ii) the distinction, discussed in the body of our text, between “healthy” and “unhealthy” narcissism. Although academics who are familiar with the “DSM” will know about this distinction, they will view FA’s superimposition of the zodiac onto the distinction to be nonsensical. The key idea for Freudastrologers, here, is Jung’s ‘answer to academia’ that points out the ‘non-mutual inclusion’ of the scientific method and psychology i.e. if something that the psyche produces is, indeed, nonsense, this means that it has something important to tell us about the psyche... the ‘wronger’ something turns out to be in the outer brain, the ‘righter’ it is in respect of informing a psychologist about psychological processes. Jungians are especially aware that ‘wrong’ mythology is, at base, the psyche ‘correctly’ describing its own processes. The question of whether or not a myth has something ‘true’ to say about the Platonic ‘further inner’ world is a novel issue. Therefore, if an individual really, really wanted to spice girl his/her ‘9 education’ with a ‘9 long journey’ into psychology, s/he would do him/herself a favour if s/he were to keep the scientific method at arm’s length.

This ‘non-mutual inclusion’ is a guide for the ‘9 long journey’ into one’s study of the inter-relationship of science with (not only psychology, but also) philosophy and religion. In Fordhamian terms, we could say that the boundary-mess between science, psychology, philosophy & religion needs to be “de-integrated” (the Freudastrologer goes further to reconfigure Fordham’s term to “de-conflated”) before we can begin to “integrate” the four. Science is as inept at making meaningful commentary on religion as “thinking” is inept at ‘proving’ that “feeling” & “intuition” don’t exist (or, if they do exist, are irrelevant). This epistemological point is the reason for our inclusion of ‘Psycho-quadratics’ on our ‘basics’ webpage. And, in a similar way, we take the view

that astrologers needs to “de-integrate” (or “de-conflate”) its four components, house, sign, planet & aspect, so that they can grasp the ‘modern four’, ontogenetic structure, (qualitative) phylogenetic structure, dynamics & inter-action... and, in turn, interpret a chart with a surer sense of what healthy inner development entails.

Having now re-turned to the realm of neologisms, we would also argue that the “academic psychologist” is a “Freudian slip”. By not giving “love” is central position, the academic who wants to study the machinations of the mind would be more precise to consider him/herself an ‘anti-psychologist’. Yes, academics aren’t about to re-name themselves... but, at least, we can. Hence, our adjustment in our diagram (scroll up).

If, dear reader, your vision is still sharp, you will also notice that we have drawn the ‘30° rotated’ version of the zodiac/horoscope that ‘pushes’ ‘8’ – Scorpio/Pluto/the 8th-house/semi-square – ‘up’ to the highest arc of “conscious ego-ness”. The astrologer who (i) isn’t so keen on depth psychology, (ii) accepts the fact that ‘8’ is symbolized by the Scorpion because of its self-destructive tendency, and (iii) sees nothing “conscious” going on in amongst the power games that precede ‘8 self-destruction’, might question our alignment of ‘8’ with the “conscious ego”. The astrologer, however, who sees what we are driving at with the “transformation” of the 7th house “open enemy” into the 7th house “partner”, will probably stay with us insofar as the 8th house (or a Pluto transit) “struggle” can be “transformed” into an 8th house experience of “love” if, in his/her overall development-thus-far, his/her definition of “love” has been built up out of its ‘3 careful definition’. If, say, his/her definition has been carelessly encumbered with a “physicalist” assumption, the chances of an ‘8-experience’ being a “loving” one aren’t good. If, however, the individual ego has established some ‘4 objectivity’ with respect to his/her “family (of origin) romance”, some ‘5 contentment’, a measure of ‘6 psychosomatic health’ and good ‘7 diplomatic connections’ in the outer world (especially with respect to any “open enemies”), the ego’s ‘8-experience’ is accordingly more likely to ‘climax’ with “love” or, even, be “bathed in I/Love” prior to one. However...

If, dear reader, you are at university and have begun to think something like, “yep, OK, our curriculum needs to have a course on defining love correctly”, we would caution this sentiment with a re-reference to “Fight Club”’s, “is this a test?” i.e. it is, of course, easy as pie to make glib statements about “love” and, unfortunately, easier still to ‘pass the test’ and, then, easiest of all not to realize that ‘passing’ leads to over-valuation of “(an empty idea of) love” and a failure to see this as a miserable substitute for “consciousness ‘in’ love”. And, let’s be fair-balanced, it is a religious problem too.

Returning to the “healthy narcissism vs. unhealthy narcissism” dyad, it is easy to see that it is just as easy to make glib statements about who is “healthy” and who is “unhealthy” but, the deep truth is that everyone has a mixture of both and, therefore, without a thoroughgoing analysis, it is impossible to determine where one part of the mix stops and the other begins. Indeed, there are junctions in many analyses when, in order to get a grip on the subtleties of “healthy narcissism”, the analyst might have to encourage his/her analysand to “be selfish”. This is a variation on the theme visited a few times in this website of “not throwing the baby out with the amniotic bathwater” i.e. the “self” (we have called it the “ambi-self”) is a better place to ‘begin’ than in the “false self”. If there is someone else’s “false self” in your vicinity, especially if it insists that it “loves” you, consider the advice given in “Godzilla”: “running is a good idea”.

THE 78 POSSIBLE 'BASIC INTERACTIONS'

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	'1'	'2'	'3'	'4'	'5'	'6'
'1' ♀						
'2' ♂						
'3' ♀						
'4' ♀			May/2020	Jan/2022		
'5' ♀				Jul/2020		
'6' ♀						
'7' ♀						
'8' ♀						
'9' ♀	May/2022					
'10' ♀						
'11' ♀					Apr/2020	
'12' ♀	Jun/2020					

	'7'	'8'	'9'	'10'	'11'	'12'
'1' ♀						
'2' ♂						
'3' ♀						
'4' ♀						
'5' ♀						
'6' ♀	Sep/2020					
'7' ♀						
'8' ♀		Feb/2022	Mar/2020	Jan/2020		
'9' ♀				Nov/2020		
'10' ♀				Oct/2020		
'11' ♀		M??/2023				
'12' ♀		Jun/2022	Apr/2022	Feb/2023	Jan/2023	Feb/2020

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Introduction: Astro-diary

Dec/2019

(Freud)-astrologers are 'interaction-ologists'. For example, we could describe the transit of Jupiter through Capricorn – beginning on 2/12/19 – as an 'interaction' of the 9th & 10th archetypes (i.e. a '9-10 interaction'). This description also applies to the Jupiter-Saturn conjunction – on the 22/12/20 – although, noting that this occurs in Aquarius, it is perhaps more accurate to call this a '9-10-(1)-11 complex'.

Astro-diary I: '8-10'

Jan/2020

Because of its 'double up' of the 10th archetype, the Pluto-Saturn conjunction in Capricorn ('8-10-1-10') that builds through the Xmas-to-new-year period of 2020 (peaking on 12/1/20) is likely to highlight the character of all '8-10 interactions' (e.g. 2001's Saturn opposite Pluto; Saturn in Scorpio). Given Pluto's link to regeneration and Saturn's link to fear, it is prudent to consider the meaning of '8-10' beforehand.

Astro-diary II: '12-12'

Feb/2020

On 20/2/20, for the first time in some centuries, all 'planets' (i.e. including the Sun/Moon) will be transiting the Capricorn-to-Taurus arc of the zodiac. The Moon-Jupiter conjunction in Capricorn will 'pick up' Neptune in Pisces by "sextile". This "complex" is likely to highlight the character of the '12-12 interaction' (e.g. Neptune in Pisces; Pisces on the 12th house cusp) and, in turn, what FA calls 'gestationalism'.

Astro-diary III: '8-9'

Mar/2020

On the 5/4/20, Jupiter forms the "aspect" with Pluto that, three months prior, Saturn had formed i.e. a conjunction in Capricorn (as per 'Jan/2020' above). Given that a prior consideration of the meaning of Saturn-in-aspect-to-Pluto is a good idea, it is a pity that this transit peaks almost three months after '8-10' rather than three months before. Still, we can recall Jupiter's recent transit through Scorpio in 2018.

Astro-diary IV: '5-11'

Apr/2020

On 26/4/20, the central Sun (Sun-Earth axis, actually) 'transits' to its year-in-year-out conjunction with eccentric Uranus that, for the next 7 years or so, is rolling through Taurus. The Sun's transit will shed some springtime light on the interaction

of earthy Taurus & airy Uranus. Autumntime Solar light availed on 31/10/2020 (Sun opposing Uranus) assists the preview of 2021's earthy Saturn-square-airy Uranus.

Astro-diary V: '3-4'

May/2020

In Greek mythology, Mercury is the messenger of the gods but, in astronomy-astrology, because it is never more than 27° away from the Sun, there is a sense that Mercury is more specifically interested in messages from the Sun. If, in addition, we notice that Gemini is adjacent Cancer in the zodiac, we get a sense that Mercury's messages from the Sun need to take the Moon's 'refractions' into account.

Astro-diary VI: '12-1'

Jun/2020

Although the '12-1 interaction' symbolizes a willingness to dip 'back' into the collective unconscious, both Freudian and Jungian psychotherapists would counsel their analysands against doing so, especially if they have yet to build the 'foundation' for transformation in their (respective) 2nd quadrants. When built, the 'foundation' ensures that the opposites from the 'deep' can combine without making 'war'.

Astro-diary VII: '4-5'

Jul/2020

Images of the Sun and the Moon are prominent features of alchemical texts. This makes good sense especially in respect of the Sun because modern astro-physics revealed that gold is made in the stars. This year's new Moon in Leo, on 19/8/2020, is not only <2° conjunct Mercury but also 45° semi-square Venus and, as such, Jungian analysands may experience the odd golden dream... with a hint of royal incest.

Astro-diary VIII: '6-7'

Sep/2020

From 6/9/2020 to 29/9/2020, Mercury, the ruler of '3 Gemini' and '6 Virgo', will transit '7 Libra', one of the signs ruled by Venus. Venus will return Mercury's serve when it enters '6 Virgo' on 3/10/2020. These few weeks are an opportune time to look at these dual rulerships and consider the 'comet-like' journey from the orbit of Saturn 'down' to the orbits of Venus and Mercury and, then, 'back up' to Saturn.

Astro-diary IX: '10-10'

Oct/2020

Saturn has been transiting the sign that it rules, Capricorn, for some time now. Perhaps this discussion is a bit late but better-late-than-never because, soon, Saturn will form tricky squared aspects to Mars and Uranus (see, 'April/2020'). Now might also be a good time to discuss '10' aspecting itself because, in Libra, the Solar hero is 'balanced' but the scales of '10-10' always risk tipping too far toward conservatism.

(Astro-diary X: '9-10')

THE '8-10 INTERACTION'

On 26/1/2008 (the year of the “GFC”), Pluto, after a break of 2½ centuries, re-entered Capricorn. This tells us that not only has the collective-as-a-whole had over a decade of '8-10' but all of its pre-teens have Pluto in Capricorn in their (respective) natal charts (and not insignificant fraction of these pre-teens also have a birth-charts with natal Saturn in Scorpio!). As a result, the 'interactionologist' can claim that it is increasingly important to understand the '8-10 interaction'. And, in the days, weeks and months that lead up to 12/1/2020 – the date when transiting Saturn 'catches up' to transiting Pluto (at 23° of Capricorn) to form an '8-10-10 (complex) interaction' – the importance of understanding '8-10' gets an additional shot in its arm.

That astronomers have 'downgraded' Pluto to the status of “planetoid” doesn't concern us much because, in any case, (for FA) Pluto is merely a proxy for the black hole at the centre of our “Milky Way” galaxy (and, in the wider sense, a proxy for all black holes everywhere). There is no suggestion that, anytime soon, astronomers will 'downgrade' their observation that the Milky Way's stars orbit the galactic centre in the same way that the planets orbit the centre of our Solar system. This points to the symbolic meaning of Pluto i.e. if the Sun is a conscious 'centre' that 'cooks' opposites to create something new, Pluto is the unconscious 'centre' that, when 'necessary', will override Solar systemic influences to 'cook' opposites to create something immaterial out of 'de-created' (i.e. not necessarily 'de-destroyed') materials.

And, so, when we turn to '10's (Capricorn's/Saturn's) focus on materialization – '10' looks 'down-forward' to e/Earthy '2' (Taurus/Venus), usually with a hefty dose of “compensation” (see FA's “Psychodynamic II”) – you don't need to be Einstein to realize that Plutonic imperatives will not be easily received. This unwelcomingness is only going to be further emphasized in matter-orientated, “scientific” societies such as we see everywhere today. The great irony of 9/11/2001 (i.e. the prior opposition of Saturn-Pluto across Gemini-Sagittarius) was that the attackers, although they would have thought of themselves as “spiritual” were, by virtue of their material statement, no less materialistic than the institutions that they attacked i.e. Jung would have said that the attackers were “projecting” their (respective) materialistic “shadows” onto these institutions... with neither side becoming the wiser after the attacks.

How, then, might an astrologer reflect on the 'matter vs. spirit' problem that is such a big part of '8-10'? Two ways come to mind...

&(i) Solar: it is noteworthy that, only one day after the 12/1/2020 Saturn-Pluto conjunction, the Sun 'catches up' to make a (what was a) 'double conjunction' into a 'triple conjunction'. This means that, if the individual has the patience to piggy-back the heroic path of the Sun over the subsequent 12 months, through Easter to its own 'homecoming' in Leo and, then, back up to the next conjunction, s/he will have been able to be able to 'view' this '10-8' from 12 different and developmentally sequential vantage points. Because Pluto has already been transiting Capricorn during 10 or so of these Solar paths, s/he could also draw on what s/he has experienced during the past decade e.g. because (a) '10' is a 'womb-izing' archetype i.e. it 'looks forward' to the next '1-(2) birth' rather than lament the prior '8 death' & (b) Pluto is as much an “intensifier” as a “grim reaper”, the addition of the '5 Sun' in Capricorn (to Saturn-Pluto) could push the psyche toward “intense” reflection on re-birth. In other words,

although deathly Pluto in life-preserving Capricorn might seem irreconcilable (and, in this way, seem “bad”) it isn't necessarily so. Still, we can't get carried away... it is precisely because the Sun & Saturn, if for differing reasons, are ‘life-preservers’ that the individual may prefer to turn to our second way of reflection...

&(ii) Jupiterian: although the Sun is life-preserving because of its promise for a rich, fulfilled life and Saturn is life-preserving because it doesn't want anything to change (especially life), '10' & '5' do come together in the fact that, by preceding '8', they are somewhat blind to what '8' has to offer; in the wake of a Pluto transit, many astrologers report that a client often says '9-ish' things like, “that was very unpleasant at the time, but it was the best thing that happened to me” and, in turn, many will agree that they are reporting from, as it were, the 'Jupiterian' perspective because Jupiter-ruled '9 Sagittarius' follows on (i.e. it sits in the wake of) Pluto-ruled Scorpio; in other words, if the shining Sun 'creates' the meaning of life, outer-space-gazing Jupiter is a 'prism' for reflection-(refraction!) on the meaning of death. So...

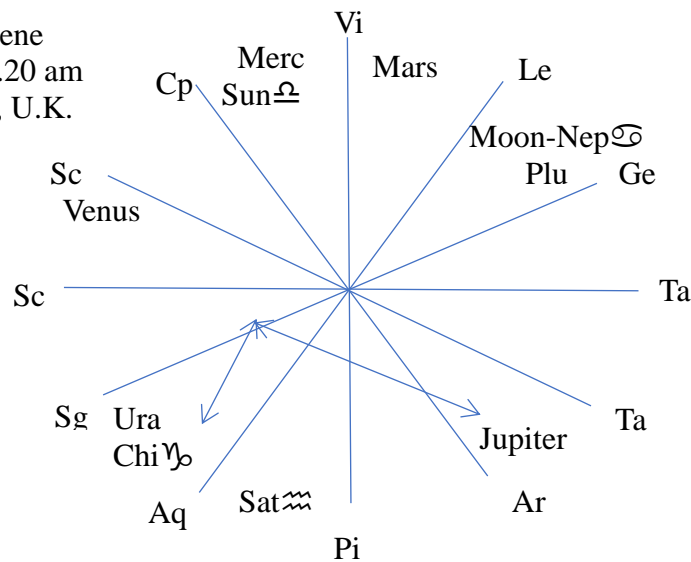
Freudastrology's Jupiterian perspective divides into three: the meanings of (i) physical death, (ii) psychological death and (iii) the connection between the two. The Darwinian-physical reason for death is 'mating' i.e. offspring, taken as a whole, have a better chance of survival if preceding generations 'get out of their way'. If we apply this to '(ii)-(iii)', it follows that a psychological death (e.g. a Pluto transit) symbolizes the death of out-dated 'inner means' to make way for new 'inner offspring'. The out-dated psychological means that first grabs an FA-ers attention is that development-staller, “identity/identification”. And, recalling that Saturn is the ('dynamic') symbol for (the 'un-dynamic') 'inert identity', we realize that '9' sees the '10-8' interaction as the kind of interaction that takes no (psychological) prisoners. Moreover...

Taking the zodiac cycle as a whole (i.e. taking the zodiac cycle Jupiterianly), we realize that '9' does more than follow '8'... Jupiter, an intuitive 'connector' wherever we will find it, 'connects' '8' to '10'. Indeed, it is the Jupiterian impulse that is able to judge (not condemn) how well one is going with his/her dis-identification process. By contrast, because “de-identification” is a form of change, Saturn condemns it without caring to understand it. This is all very obvious on the world stage where we observe government spokesman after government spokesman proselytizing the state=status and his/her commitment to its perpetuity... yet psychoanalysts will want their clients to 'retrieve' their “projections” onto the world stage and, while 'retrieving', consider the ways in which they are over-committed to their “identifications”. It is worth noting that Jupiter recently (i.e. on the 2/12/2019) completed its transit through the signs of the 3rd quadrant – Libra/Scorpio/Sagittarius – and, on 21/12/2020, Jupiter will form its, once per 20yrs conjunction with Saturn (a '9-10 interaction') in Aquarius (a '9-11 interaction'). We consider Jupiter's transit through Aquarius as especially fortuitous because it 'connects' Scorpio to Pisces i.e. Sagittarius is already 'connecting' Scorpio-Capricorn, Jupiter now 'connects' Capricorn to Pisces. With 'connection' comes the possibility of “integration”. In short, under the pump of '10-8', patience is Virtue.

Unfortunately, the more unconscious the individual is, the more impatient s/he tends to be. One way of looking at this problem further is through artistic works that coincided with prior Pluto-Saturn transits. In the prior century, we notice the 1st on the 20/5/1915. Not a happy year. OK, so what can we say about 1947/48?...

RELEVANT BOOKS/IMAGES I: BRIGHTON ROCK (1938/1947)

Grahame Greene
2/10/1904 10.20 am
Berkhamsted, U.K.

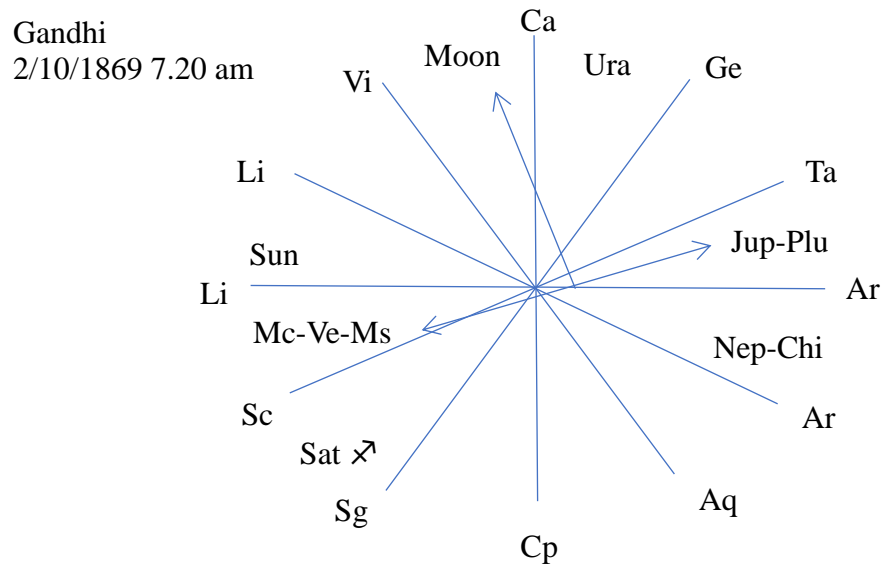


Before we look at the Saturn-Pluto conjunction of 1947 (see prior paragraph), it is worth recalling our note, in our 'Introduction' (December 2019), that WWII was a 'continuing theme' of the Saturn-Pluto conjunction of 1915. The celebrated author Graham Greene not only lived through this 'theme' he was also primed to it insofar as (i) having Scorpio on his ascendant, Pluto would have been his “chart-ruler”, and (ii) during Pluto's 'T-squaring' transit to his natal Chiron in '10 Capricorn' (in the 2nd house) square Jupiter in '1 Aries' (in the creative 5th house), Graham created one of the more (at that time) controversial characters in literature, “Pinkie Brown”, the extremely psychologically wounded gangster of “Brighton Rock”. The novel could only be described as relevant... the world of the late 1930's was being run by a bunch of wounded gangsters. Because one could say the same for any decade of the 20thC, we could qualify this further in pointing out that Plutonic “intensity” brings the situation to a head so that the gangster-ish nature of leadership becomes easier to see.

There are a number of Freudian astrological writers who view Saturn-Pluto as an interaction that points to the clash of the superego (Saturn) and id (Pluto) but, if, dear reader, you have read our overview, you will know that we don't agree with this view. Rather, we view Pluto as an 'exposer' of the superego and id and, as such, when Pluto aspects Saturn, it is 'exposing' the fact that the superego might imagine that it is “conscious” when, in fact, as Freud pointed out, it has a significant “unconscious” fraction. Although it is easy to think of gangsters as those who are ruled by their ids, and the police are those who are ruled by their superegos, Pinkie, someone who only cares to control those around him with lies and force, is a good example of a gangster who is dominated by the unconscious portion of his superego i.e. instead of marrying for passion, he marries for control. Although published in 1938 it would take the best part of a decade before it was transferred to the silver screen... no surprises that this occurred at the next-1947 Saturn-Pluto conjunction. The actor who played “Pinkie”, Richard Attenborough, was also a director and was mixed up in our next example...

RELEVANT FILMS IA: GANDHI (1982) ☹☹

☹☹☹☹ = illuminating; ☹☹☹ = highly instructive; ☹☹ = interesting



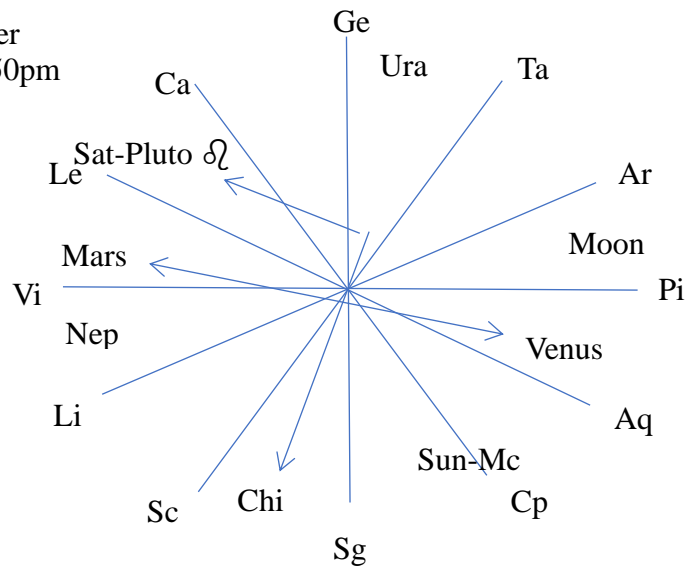
The religious question of the making or re-making of nations is whether ‘God/s’ care/s about (re)-making nations. In 500yrs, it seems as if that He/they doesn’t/don’t.

The Mahatma's birth-time is not disputed as to the hour, but it is disputed as to the minute. Given that he studied law and, anti-Freudianly, assumed that reason will eventually (... errr) 'trump' passion in politics, we prefer the earlier birth-times that place Libra on the ascendant (this doesn't mean that Hitler didn't have Libra on the ascendant). In any case, we are here using Gandhi's chart to examine (not birth, but) death because, not having a Saturn-Pluto aspect at birth, we become more interested in Saturn-Pluto's activity near his death... he was assassinated almost 6 months after the 11/8/1947 conjunction of Pluto and Saturn i.e. 30/1/1948 (let's note that Pakistan was inaugurated a mere three days after this conjunction). Why the 'delay'? Most of our answer traces to the natal position of Gandhi's 10th house Moon i.e. from 11/8/47, it would take 6 months for Saturn to retrograde to the ruler of his Cancer M.C.... the Moon. During this time, anterograde Saturn got the chance to 'activate' his 7th house Pluto-Jupiter conjunction in Taurus. If Gandhi had visited a Freudastrologer before the fateful date, s/he would have advised him that this was the opportune time to do something about his 'inert identity' with his matriarchal image.

Unlike Gandhi, biopic-o-philic director, Richard Attenborough, had a Saturn-Pluto aspect in his birth horoscope. In fact, while making his biopic at his 2nd Saturn return, transiting Pluto would join in on the fun. That “Dicky”'s chart lacks air tells us that his thinking function was 'isolated' and, so, if we add 1982's Saturn-Pluto, we get a sense that his obsession with India's king of reasonable-ness was something of a “compensation”. We would hope that the 'real Gandhi' had more self-doubt than the one depicted on the screen. With natal Sun in the 12th house, Gandhi would have had some idea that he was a sacrificial lamb for collective politicians. And, so, FA takes the view that a movie buff might get a deeper sense of political 'reality' out of...

RELEVANT FILMS IB: THE THING (1982) ☾☾☾

John Carpenter
16/1/1948 9.50pm



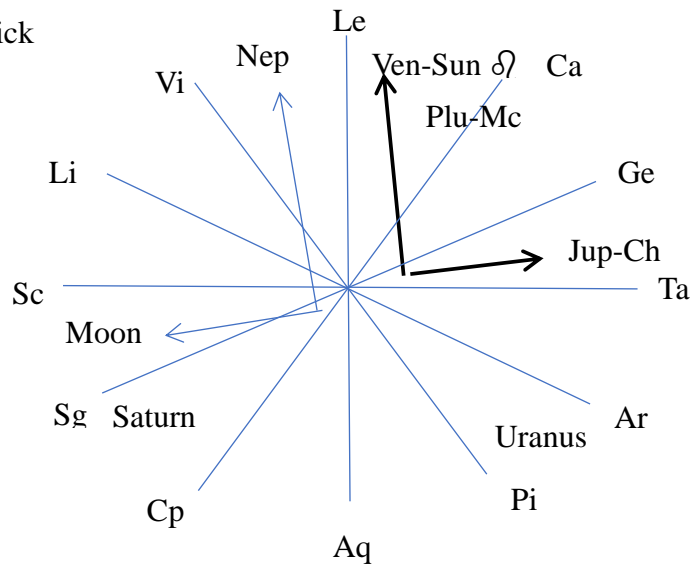
Let's turn to a director who was born two weeks after Gandhi's assassination. Having Virgo on the ascendant, we realize, almost without looking, that the director of "Halloween" (1978:☾☾), John Carpenter, has his natal Saturn-Pluto conjunction in his 11th house. It is no surprise, then, that he would make movies about groups of people in distress. In 1974, with Saturn rolling through his Gemian M.C. opposing his Jupiter in Sagittarius on the I.C., he would release "Dark Star", a movie about a crew of men wandering aimlessly about in space blowing up "unstable planets". Two years on – his 1st Saturn return – he returned to Earth to make "Assault on Precinct 13" (1976:☾☾), a bloodbath film about an Alamo-like last ditch stand by a group of cops and robbers. The critics raved because of its gallows humour... very '10-8'.

Saturn's descent over John's ascendant saw him release "Halloween" and "The Fog", a break from groups in distress to Virgoan maidens in distress but, by the time Saturn rolled on to join Pluto in Libra in his 2nd house, John released one of the best-ever films about paranoia, "The Thing". In our prior essay on this highly instructive film, we took note of the number of characters in the distressed group (12!) and used it to ponder how the 12 signs express themselves in a paranoid circumstance i.e. each character is unaware who of the (remaining) 11-10-9-8-7... characters is a puppet of the alien. That the story includes the threat of global, apocalyptic destruction within 27,000 hours brings in the question of how to disarm paranoid nations. The fact that there is nothing that the individual can do without hypocritically trying to beef up the minority that, underneath, could be even more paranoid, provides the non-answer.

At the time, "The Thing" was devalued because of its lack of female characters but this why the film should be praised i.e. the world may look as if it is being run by a bunch of oligarchic 'boys clubs' but, deeper down, all these boys are pawns of their respective mothers. For Freud, paranoia points to unconscious homosexuality but we differ... paranoia (& homosexuality) point(s) to unconscious "identification" with the matriarchal impulses of '10' (± '11'). In other words, '8' exposes 'pseudo-patriarchy'.

HEROES OF DIRECTION I: STANLEY KUBRICK

Stanley Kubrick
26/7/28
New York



Whether or not our readers agree that Stanley Kubrick should be the first of our 'heroes of direction', many readers will have already acknowledged that Stanley, a lifelong student of depth psychology, had Freud's ascendant (Scorpio) and Jung's Sun (Leo). He is, therefore, a good first example. We also like the idea of commencing our survey with Stanley because (i) transiting Saturn is a great 'illustrator' of the sign & house through which it is passing, and (ii) we like to begin at the M.C.-ascendant.

With the ascendant symbolizing birth and the horoscope being a 'birth' chart (not, say, a 'conception' chart), the first item of interest is the ascendant. The sign on the ascendant speaks to 'Kleinastrologers' because it describes the character of the bond between the newborn baby and his/her mother-world i.e. Stanley "projected" Scorpio onto his mother-world and, baby-Ram-head-to-mother-Ram-head, Scorpio would have 'buted' straight back. Scorpio's connection to life and death tells us that the individual with Scorpio on his/her ascendant, at least to the degree that s/he has 'reached' his/her ascendant, is 'intensely' attached to the world. This tells us that the second item of interest is the degree to which the individual is psychologically born i.e. although we can't go so far as to claim that, every time a planet transits the ascendant there will be more psychological birth, we can go so far as to claim that, every time a planet transits the ascendant, more psychological birth becomes possible.

Kleinians would say that, when Saturn transited Stanley's ascendant in 1954, he was somewhat "projectively identified" with the lead character, "Davey Gordon" (Jamie Smith), of his first (owned) film, "Killer's Kiss", who kicks the film off with the confessing voiceover, "it's crazy how you can get yourself into a mess sometimes; and not even be able to think about it with any sense and yet not being able to think about anything else; you get so that you're no good for anything or anybody; maybe it begins by taking life too serious; anyway I think that's the way it began for me; just before my fight with Rodriguez three days ago...". This film also gives us a good illustration of the how an ascendant-persona becomes a 'window' through which the

individual looks at the world, everyone else and potential partners... “Rear Window-style”, Davey's apartment's window faces his future love interest's, “Gloria”'s (Irene Kane), apartment window. Davey's meet-cute with Gloria evokes Stanley's Scorpio ascendant insofar as Davey intervenes a life-threatening attack by a gangster. Gloria then tells Davey her Scorpio-ish life story... her mother died in childbirth; her sister committed suicide (Saturn rules the sign on the cusp of the 3rd house of the sibling).

When considering a '(re)-birth' of Saturn, it isn't a bad idea to look at what it might have gotten up to during its 'gestation' i.e. during the prior 7 (or so) years. In Stanley's case, things are extra interesting because Saturn's transit to Stanley's M.C. on 11/8/47 was accompanied by transits of his (i) “chart ruler”, Pluto, (ii) “Sun/M.C. ruler”, the Sun, and (iii) Venus. In other words, the '10-8-(+)' interaction' of 1954 was preceded by an '8-10-(+)' interaction'. At this earlier time, Stanley was employed as a still photographer for “Look” magazine... a time, an astrologer would assume, when he was realizing the career limitations of working in bureaucracies. In any case, with Jupiter (i) running through his 10th house, and (ii) conjuncting transiting Pluto (that itself was conjuncting natal Neptune i.e. '9-10-8-12-1') in 1956, Stanley made a deal with United Artists so that he could complete his 2nd (owned) film, “The Killing”, the Hollywood “calling card” that would be quickly answered by Kirk Douglas.

There is a sense of 'over-determination' about the film Stanley made in 1957, his “Saturn return” year. “Paths of Glory”, a story about the nonsensical “paths” of the superego, was not only a reflection of a director having to come to terms with his own superego – as we all need to do at our (respective) “Saturn returns” – but also a reflection of Stanley's “glorious” '10-4 axis' i.e. the supra-egoic ruler of his Aquarian I.C., Uranus, was transiting his Leo on the M.C. and wounded Chiron was transiting his I.C.. With all the outer planet(-oid)s now mixed up in his “vertical axis-(houses)”, no astrologer would expect Stanley to cede to someone else's authority for very long. Nonetheless, he would put up with 'father' Kirk Douglas once more for “Spartacus” (1960) but, in the manner of its title character, he soon decided that he would rather have freedom in his own hell than go on being a slave to Hollywood heaven. It was a determination that allowed him to chase after Freud's “family romance”...

What would have happened if Stanley had sought a depth astrologer's advice during the making of “Spartacus”? The astrologer would probably have pointed out to him that the Sun-Mercury-Jupiter conjunction in Capricorn of 6/1/1961 will land in the early degrees of his 3rd house (and, over the next few weeks, pick up transiting Saturn). Because the 3rd house is where the individual develops his 1st personal mind and, in doing so, gives 'air' to his intellectual ambivalences, it is, when activated by a developmentally opportune transit, an opportune place to begin therapy.... especially in light of the fact that, at the next house cusp, the I.C., the individual will encounter his/her emotional ambivalences around the father. The astrologically minded analyst would, therefore, have expected Stanley to spend the initial year of therapy thinking about fatherhood and, after the Sun-Mercury-Jupiter conjunctions of Feb 1962 near his I.C., expected him to move along to his emotions about fatherhood... emotions, as they were for Freud, complicated by Aquarius' (say, Ouranos') disdain for childhood emotions and exaltation of intellectual ideals. (For the record, let's note that Scorpio-on-the-ascendant Freud commenced his self-analysis in 1897, with Jupiter transiting his 10th house and the Sun-Mercury conjunction forming in his 6th house i.e. 'beyond'

his I.C.). This same depth astrologer, however, would also have expected that Stanley would have not taken depth astrological advice because Saturn's transit through his 3rd house was, in 1960, opposed to his 9th housed natal Pluto in Cancer. Saturn-Pluto transits, as noted throughout this essay, draw people away from any kind of advice.

Stanley might not have gone into therapy in 1962, but he at least did the next best thing i.e. make a film about a “family romance”. For 1962, “Lolita” was as close as a film could get to unveil the controversies around childhood sexuality i.e. the title character (Sue Lyon) is hovering near the age of consent and her 'father', “Humbert Humbert” (James Mason), is not biological. The main thing that doesn't quite match with Stanley's horoscope is that Humbert is a literature professor rather than, as we would expect for Aquarius on the I.C., an engineer, architect or scientist. At least the ruler of his I.C., Uranus, is placed in the creative 5th house, thereby making this match up more convincing. Nonetheless, Stanley's next look at the “family romance”, “Eyes Wide Shut” (1999), features a straightforwardly scientific 'father'.

A far more 'typical' time to enter therapy is midlife and, if we fast forward to the next transit of Jupiter through Capricorn-Aquarius-Pisces, 1972-1975, we notice that transiting Saturn is no longer in the lower hemisphere and, therefore, we might expect him to be more open to exploring his personal unconscious... but, then again, transiting Saturn in the 8th house would have brought back the '10-8' theme that was troubling him in 1960. No surprises, then, that, through his midlife transits, he made another film about the family-romantic problems of over-attachment to one's mother and a forlorn search for a father, “Barry Lyndon”, one of the most visually exquisite films ever made. Fast-forward another dozen years – Saturn crossing the ascendant for a second time, running to its second return – Stanley presents us with the classic, neonate-at-the-“bad breasted” Kleinian mother... don't be put off by the fact of drill “Sergeant Hartman” (R. Lee Ermey) appearing to be a 'father'. Anyone who lives by his/her superego is a 'pseudo-patriarch'. “the Jungian thing, Sir!!”.

For all of Stanley's insightful surveys of nuclear family dynamics that, in our view, peaks with “The Shining” (see below), the main reason that he will endure into the 21st C is (and, arguably, beyond; see also below) are his philosophical films of the 1960's, “Dr. Strangelove” and “2001: A Space Odyssey”. The placement of the natal Sun has a lot to do with the meaning of one's incarnation and the placement of natal Saturn has a lot to do with the karmic debt that one owes to the world and, it was in 1968 that Stanley's progressed Sun, from Leo to (now) Virgo, formed a square aspect to his progressed Saturn (still) in Sagittarius... all very appropriately reflected in the final image of “2001...” i.e. even though the hero-astronaut is able to overcome Homo Sapiens' technological beast, he didn't do this well enough to transcend the world and, so, he is readying himself for another incarnation.

Through the 1990's, Stanley looked to do a semi-sequel to his “2001...” but, in the end, it would be his friend, (Sun)-Sagittarian Steven Spielberg, who would make “AI: Artificial Intelligence” in (well, yes) 2001. When we see that Stanley died on the day of his Neptune opposition to Sun in 1999, we get a sense that he was handing the baton over to Steven as, perhaps, he had received “Psycho”'s baton from Hitchcock in 1980... after all, “2001: a Space Odyssey” was, as Hitch would probably have said it, the purest example of “pure cinema”. Onto...

STANLEY KUBRICK'S (PSYCHOLOGICAL) "TOP 10"

1: 2001: A SPACE ODYSSEY (1968:1) 🌑🌑🌑🌑

This is FA's nomination for the Hero Myth for the Aquarian Age. We may still be struggling to humanize our biological evolution – i.e. the “Dawn of Man” through to the most audacious jump cut in cinema history – but the struggle to humanize our technological evolution looms much larger. That the heroic twin transcends “beyond Jupiter” (rather than, say, “beyond Saturn”) is astrologically satisfying because this fits with Jupiter's symbolic connection to bridges and expansion. The importance of (the number) 4 is emphasized primarily via the 4 appearances of the black monolith and its 4th appearance, inside a bedroom, points to how an exploration of outer space will sooner or later lead a death-bound human hero to an exploration of inner space.

2: THE SHINING (1980:5) 🌑🌑🌑🌑

Many hero myths begin in a dilapidated kingdom ruled by a king who doesn't care to know that he is the cause. Moreover, his pride leads him to murder potential saviours. 'Sunny' Jung, unlike most other Westerners such as hotel caretaker, “Jack Torrance” (Jack Nicholson), realized that religions are systems of mental hygiene: it doesn't matter whether or not burial serves those who have died... burial helps those who remain alive to maintain respect for the deeper levels of the unconscious where time doesn't pass. Because “Jack” Overlooks this, he will “always be the caretaker”. At least, “Jack”'s son, “Danny” (Danny Lloyd), is in possession of the 'sunny', Solar, shining gift that helps him to retrace his steps in the labyrinth of the unconscious.

3: DR. STRANGELOVE, or how I stopped... (1964:8) 🌑🌑🌑🌑

One could argue that the lessons learned during October 1962's Cuban Missile Crisis were necessary to help mankind deal with the psychical 'pressure' that would be placed on it when, in 1966, 'concretistic' Saturn in Pisces formed an opposition to Pluto–Uranus. There is a sense, therefore, in which the crisis did bring about 'good'. Kubrick's interlaced images (i) the war-room invoking the '10/11 womb' and (ii) the B52-bomber invoking an '11 flight' over the '12 ocean', when put together, give us a sense of the newborn's “paranoid-schizoid position” 'gone global'. Dr. Strangelove's (Peter Sellers') right hand not knowing what the left is doing/thinking illustrates the 'intolerance of ambivalence' that characterizes the “paranoid schizoid position”.

4: BARRY LYNDON (1975) 🌑🌑🌑

'Civilization's' inability to settle differences with '7 diplomacy' is an indication that, despite having the appearance of patriarchy, it is matriarchal i.e. the sons tend to “displace” their mother image (from their mothers) onto their respective nations, especially, as it is for “Barry Lyndon” (Ryan O'Neal), when every father-figure that he meets has already done so. At first, we might wonder if Barry is an exception (e.g. his mother-tie is too strong to displace) but, in the movie's 2nd half, we see his mother “project” 'civilization' onto another mama's boy, “Lord Bullingdon” (Leon Vitali).

5: PATHS OF GLORY (1957) 🌑🌑🌑

Kubrick's first war movie may not have the black humour of his other two but this is the one for those who want a picture of scapegoating. Even “General Mireau”

(George Macready) is made into a “goat” (the 4th). The notion that there is an anthill that is so valuable to the French command that it will sacrifice thousands of its 'ants' to win it points to the idea that God must be a kind of 'scientist' Who looks down on man as an entomologist looks down on insects i.e. curious but indifferent. The rest of “Earth”, however, as one of the 4 unlucky goats tells us, will go to the cockroaches.

6: A CLOCKWORK ORANGE (1971) ☹☹

Over its history, psychoanalysis shifted emphasis from Freud's focus on libido (mating) to Klein's focus on aggression (hunting). Kubrick, by contrast, shifted back and forth between the two instincts (e.g. “Paths of Glory” to “Lolita”) but, with this controversial book adaptation, his interest would turn to how they become (as Freud would say) “alloyed” to each other. Not so the political wings... rather than use their libido to investigate libido, they prefer to use their libido not to investigate libido.

7: FULL METAL JACKET (1987) ☹☹

As Saturn rolled toward its 2nd return, Kubrick revisited the issue that featured in his 1st Saturn return movie... scapegoating. This time, however, the scapegoat gets the upper hand (at least for few seconds). When Sergeant Hartman (R. Lee Erme) barks “you can give your heart to Jesus, but your ass belongs to the (Marine) Core”, we recall Freud's clarification that the superego operates more 'below' than 'above'. In the 2nd act, the story goes beyond Freud all the way to “the Jungian thing, Sir!!”.

8: LOLITA (1962) ☹☹

Early on, it is easy to get the impression that the 'emotional age' of the middle-aged scholar, “Humbert Humbert” (James Mason), is rather less than “Lolita” (Sue Lyon), his teenage temptress. By the end, with Lolita informing Humbert that she is determined to make a “good enough mother” of herself and Humbert hunting down the more predatorial, “Claire Quilty” (Peter Sellers), the early impression is not out of the question. Teenage Humbert should have passed on poetry and chosen biology.

9: SPARTACUS (1960) ☹☹

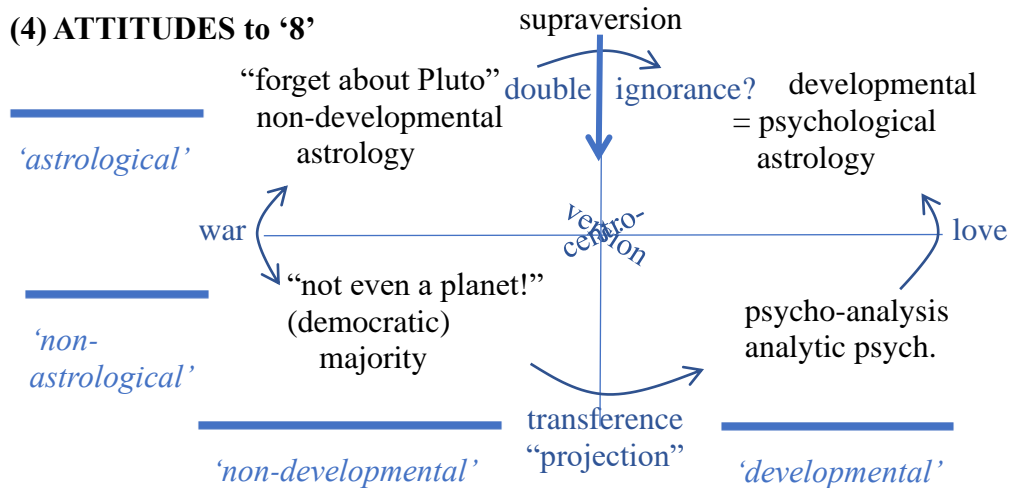
As Roman Senator, “Crassus” (Laurence Olivier), explains, slavery operates at many levels... Rome may not brandish a whip but she still demands that her citizens chain themselves to her 'Idea' and kneel before her. Just as a Jungian would take the view that “Spartacus” (Kirk Douglas) needed to understand introversion so would a Freudastrologer take the view that “Spartacus” was over-attached to his mother (her 'Idea', at least). We can guess that, at film's end, Saturn is transiting his ascendant.

10: EYES WIDE SHUT (1999) ☹☹

The curiosity value of watching a celebrity marriage diverts the audience from an illuminating survey of the difference between the raw anima and raw animus and how each play a part in opening the cracks that lurk in most marriages, celebrity or otherwise. The use of masks in the orgy scene points to the direct connection of the persona to the animus/anima. “Alice” (Nicole Kidman) dreams and “William” (Tom Cruise) (re)-acts to dreams but, in their search for “fidelio”, they are the same.

2022 P.S.: THE '8-10 INTERACTION' INTO THE FUTURE

In 2019, as we were compiling our first set of 'interactionology-diary' essays, we would break off from time to time to compose another set of essays on (what we would eventually call) 'psycho-quadratics'. During 2020, when '8 intensification' was having its way with (typically sterilizing) '10 protective structures', it was becoming clear that we could have drawn an additional 'psycho-quadratic' titled "basic attitudes to '8'". Now, in 2022, with Saturn having moved into mid-Aquarius & Pluto 'trailing' it, still in Capricorn (>10°-distant), we now draw it with (... errr) '20-20 hindsight'...



... in words, prior to the discovery of Pluto, "death-&re-birth" was "ruled by" the planet of (not quite "death", more about) "birth", Mars. Indeed, given that it has not yet been a century since Pluto's discovery, astrologers still feel that they can debate the relevance and/or meaning of Pluto. Indeed, one doesn't have to go on an exhaustive web-search to find astrological blogs that characterize Pluto as irrelevant & unworthy of astrological study... as if astrologers will do just fine sticking to Mars ruling '8'. Is this a case of Plato's not-knowing-that-one-doesn't-know'? As we drew it (above), FA takes the view: yes, until-proven-otherwise i.e. the post-1930 Freudastronomer prefers to ('right') side with those whom, even if they know zip about astrology, know about developmental psychology than ('left') side with the "forget about Pluto" school.

Having done so, we sub-divide the astrologers who do accept Pluto's relevance & meaning into (a) those who wish it wasn't relevant & meaningful, and (b) those who are happy that we can now track a god of (at least, psychological) "death" because the most valuable aspect of "life" is that it grows... and, if it takes psychological death to grow, then, in the way that tarot card readers say, "Death is a good card!", we can say that '8' is 'good too'. The trouble with '(b)', of course, is that psychology can spill over into the physical plane and the developmental astrologer has to work out what to say when 16 million people die (and millions more with chronic physical sequelae), "before their time", from a virus, irrespective of its "artificial" or "natural" origins.

There is a sense, therefore, that there is very little to say in (what now appears to be) the retrospect-o-scopic phase of Covid-19. Because we were writing in 2019, the fact that (almost) two decades had passed since the (Pluto-Saturn) attack on the World Trade Centre had made it easier for us to discuss the "projections" of "shadows" and

none being the psychologically wiser. By contrast, psychological wisdom in respect of the recent bodily death toll lacks a certain relevance. Nonetheless, we can say that the pandemic revealed some of the limits of science. For example, we don't have a "control Earth" to find out what would have happened if different courses had been followed. Medicine was limited to what had been learned from prior pandemics... but, for very many, this didn't constitute sufficient data to justify the measures that were taken. Science's lack of "controls", "double blinding", "randomizing" etc. meant that science was destined to be internally divided about how to proceed even before the issue spilt sideways into the rarified air of political conspiracy. So much for medicine, however...

We are, nonetheless, able to make some tentative psychological statements in respect of the political character of '10-8' because, although it isn't (almost) 2 decades, it is more than 1 decade since the 2009-10 Saturn in Libra square Pluto in Capricorn that reflected the "reactions" + "formations" to the financial crisis. We have noted the sterility of the governments to the financial crisis in our 'Psycho-Structures' essay that dealt with the 'supra-ego' that, in turn, re-booted demagoguery. And, although we are now watching the unfolding of the new Saturn-Pluto inter-cycle that can also be taken as a new 'Saturn-Pluto chapter', we would, in any case, remind readers that the 'book' (of the chapter) might not be so "new" i.e. the upcoming, 2028-29 transiting Saturn in Taurus square Pluto in Aquarius has the 'GFC signatures' of Saturn in an earth sign & Pluto in (one of) the signs of "reaction formation". You won't have to be Jung to realize that, once again, governments that are formed out of '(12)-11-10 regression' will merrily go along in their archetypal 'back-to-Babel/Babylon' ways.

The 'value' of this unhappy political context for the Freudastrologer is that the analysand has something upon which s/he "projects"... although we would add that, if the analysand doesn't retrieve his/her "projections" onto the political system, if s/he is capable of doing so, this 'value' will be wasted in the same way that the collective is keen to repeatedly discard its '10-8 (... errr) opportunities' that appear each decade. For the upcoming decade, the astrological 'side' of the Freudastrologer would use the time prior to the beginning of "(intense) '10-8' projection" – this is what we are doing here – to '9 broaden' his/her palette in respect of the signs through which Saturn and Pluto transit on their way to Taurus square Aquarius (i.e. Pisces-Aries) because, as we have emphasized with our 'Hermeneutics' essays, better understanding arrives when interpretations are placed in the fullest possible context. In turn, we will also want to make the most of Jupiter, the 'planet of fullest possible contexts', as it 'falls' from its Saturn-Pluto in Capricorn-Aquarius conjunctions down-around to its 'full-moon-ish' opposition (from Aquarius) to Leo in 2026. To be sure, Jupiter will only have covered the 'left hemispheric' zodiac sequence but, if, in this meanwhile, it can 'connect' in a 'diametric' way (i.e. in addition to its 'direct' way), the full zodiac context is availed.

If there is a downside to this Jupiter semi-decade, it is that Jupiter (i) links also to the desire to transcend the zodiac & (ii) the location to where it is heading, Gemini, is known in "traditional" astrology as "detriment"... meaning that there is something in Jupiter that wants to bypass 'left hemispheric' shenanigans. Indeed, this is the risk of Jupiter's 'diametric perspective' i.e. as it 'looks up' from, say, Taurus to Scorpio, it looks to 'bypass' the material world. This constitutes the 'geometric explanation' for the tendency of 'material infantilism' morphing into 'pseudo-spiritualism'.

THE '12-12 INTERACTION'

On 5/4/2011, after a break of 154 years, Neptune re-entered (“returned” to) the sign that it “rules”, Pisces. Because Neptune's orbit around the Sun (= cycle through the zodiac) has such a long duration, individuals do not experience their (respective) “Neptune returns”. The closest that an individual can get to this species of 'doubling up' of '12' is his/her mid-life Neptune-square-Neptune (41-42yrs) and, if s/he lives to a ripe old age, Neptune-opposite-Neptune (82-84yrs). With the “modern” astrological tradition awarding Neptune with the key-word, “confusion”, it follows that Neptune's contribution to the mid-life crisis is the 'midlife confusion'. Nevertheless, as noted at the top of this essay, we are all presently in the midst of a 12th archetypal 'double up' and, as pointed out for '10-8', because it is a feature of the natal chart of every child born after this date, it is now more important to understand it.

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

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

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

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

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

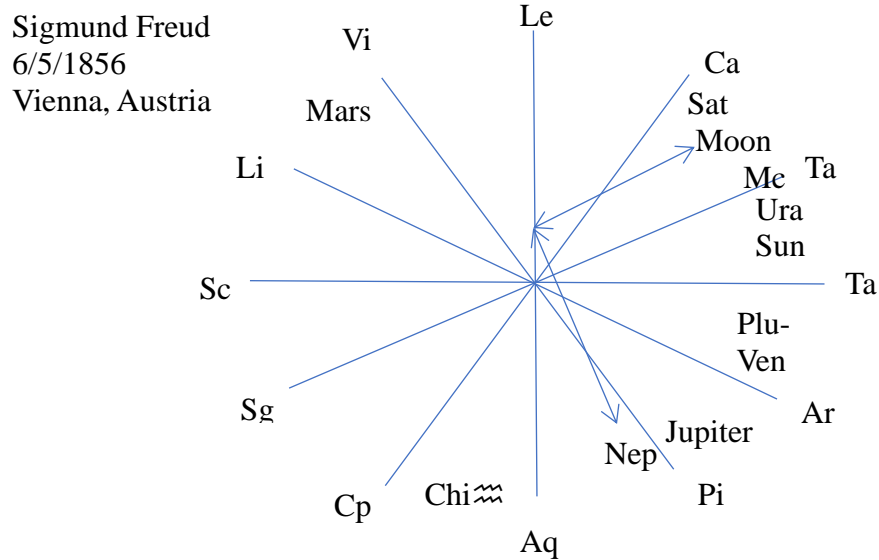
As it transits Pisces, Mercury-the-information-gatherer would likely take note of the fact that Pisces is a dual sign, the two “Fishes” (not the least because Mercury itself is a duality lover). Not only does Pisces symbolize the clockwise/anti-clockwise duality (regression/development) but it also as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

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

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

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

RELEVANT BOOKS/IMAGES II: THE INTERPRETATION OF DREAMS

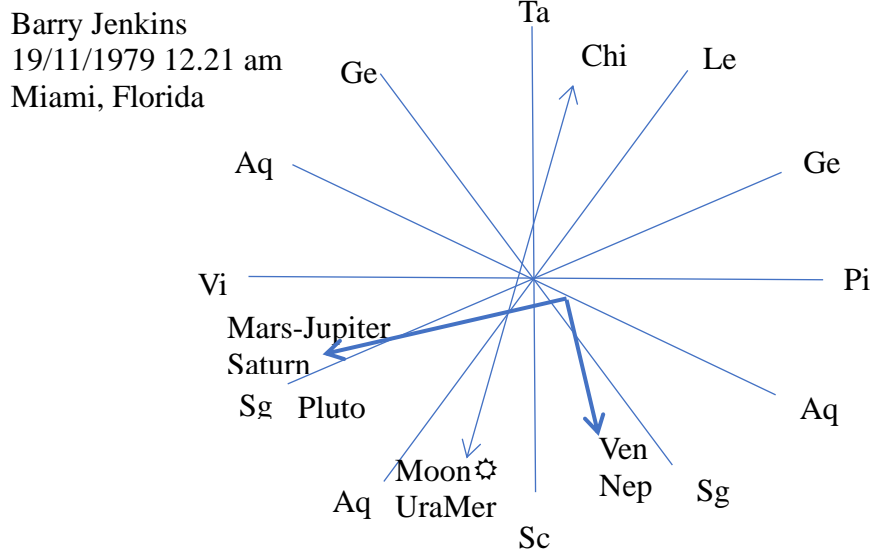


... all the same, the Freudastrologer would still view '12''s positive side through the prism of Sun-Mercury-(Jupiter). For example, although there is little doubt that Freud's midlife Neptune-square-Neptune had much to do with his "Interpretation of Dreams", his determination to write about dreams didn't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

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

For readers who resonate with images as much as they resonate with words, we would recommend the "6 of Swords" of the Rider-Waite tarot deck. The tarot's swords sequence shows a need to cross two bodies of water. Having crossed the 1st in the "2 of swords", the airy thinker does well to anticipate a second crossing at the "6 of swords" in an (i.e. his/her) ego-boat... recalling that, at the "2 of Swords", the sword-ful, blind thinker had been in "denial" about the need to leave idealization-island. The landmass toward which the rower rows symbolizes his exogamous family of destination. For those who are more attracted to moving images, however, let's consider...

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



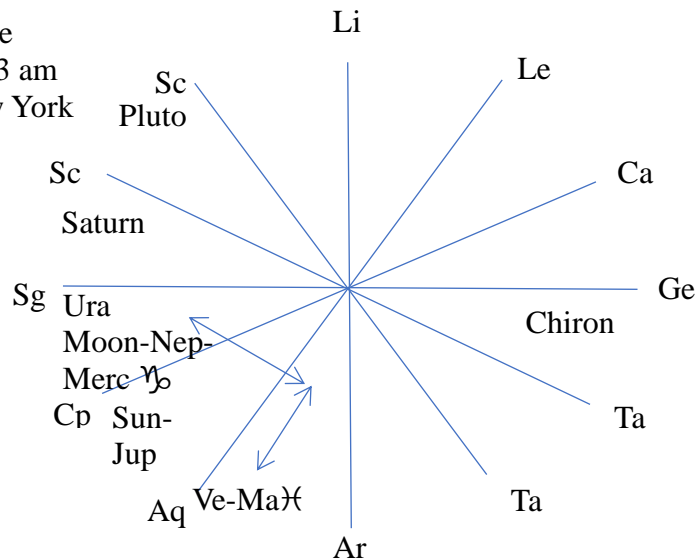
Insofar as '12' is connected to dreaming it is fair that the astrological tradition aligns it with Tinseltown. And, insofar as '12' is connected to confusion, it is also fair to say that 2016 was one of its most confused years... its top honour, “Best Picture”, was awarded to Barry Jenkin's “Moonlight” although a different film (scroll down) was announced. Although these two films could hardly be more different, they share their reflection of that year's “compensation-meets-confusion” Saturn-☐-Neptune. As you can see above, Barry Jenkins, “Moonlight”'s director, has a natal Saturn square Neptune aspect... it is in the house of the “family romance” and “personal father”.

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

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

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

Damien Chazelle
 19 Jan 1985 4.23 am
 Providence New York



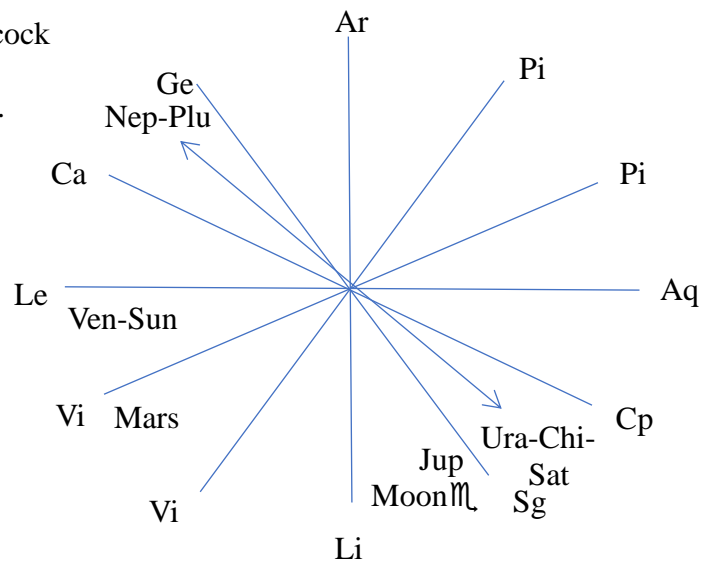
When Neptune is not in Pisces, it still generates a ‘12-12 interaction’ when it is aspecting planets in Pisces and/or the 12th house. Some complex ideation is required.

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

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

HEROES OF DIRECTION II: ALFRED HITCHCOCK

Alfred Hitchcock
13/8/1899 ?
London, U.K.



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

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

Any chart with Aries on the M.C. (e.g. Hitch's, FA's) brings the opportunity to discuss one of FA's favourite themes, the 'zodiac-horoscope-phase-shift' i.e. although the horoscopic 'round' begins at the ascendant, when the sign of “beginnings”, Aries, is found on the M.C., it is easy to see the horoscopic 'round' having a 'pre-beginning'

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

And, sure enough, in 1919, Hitch landed a job as a title card designer for a film studio. Now, instead of being pre-occupied with 4th quadrant shenanigans, Hitch was able to make his 1st house-self into a 'centre' that could see forward to his descendant as easily as it could reflect back to his M.C.. And, 7 years on, with Jupiter transiting his descendant, he could not only see forward to his descendant, the Freudastrologer would now say that he had also laid down a Jupiterian path to it... in 1926, he would not only direct his first hit film, "The Lodger" (January 1927), he would also marry. Alma Reville, born within hours of her future husband, was his lifelong '7 reflecting' partner. In 1938, with Jupiter having completed another 12-yrs-cycle and, therefore, once again rolling up over his Aquarian descendant, Alfred would make another hit, "The Lady Vanishes" (his last in Britain), and broker a partnership with Hollywood mogul and psychoanalysis-fancier, David O. Selznick. 7 years after making his home in America (Kubrick had gone in the opposite direction), with Saturn now transiting his ascendant and 27yrs in the moving images business, Hitch went on to make two films, with Ingrid Bergman in the lead, that covered Freud's terrain, "Spellbound", about the treatment of memories made inaccessible because of their unpleasantness, and "Notorious", about a devilish spy who is unable to come in from the coldness of his Oedipus complex, unable, at least, until the end of the film. It is worth noting that "Notorious" is (... errr) notorious for Hitch's push at the limits of the code in respect of sexuality... kisses must last only a second or so; no phallic tongues in fornix mouths!

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

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

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

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

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

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

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

ALFRED HITCHCOCK'S (PSYCHOLOGICAL) "TOP 10"

1: VERTIGO (1958:1) 🌀🌀🌀🌀

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

2: PSCYHO (1960:5) 🌀🌀🌀🌀

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

3: SPELLBOUND (1945:9) 🌀🌀🌀🌀

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

4: REAR WINDOW (1954) 🌀🌀🌀

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

5: THE BIRDS (1963) 🌀🌀🌀

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

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

6: REBECCA (1941) ☹☹

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

7: NORTH BY NORTHWEST (1959) ☹☹

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

8: MARNIE (1964) ☹☹

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

9: NOTORIOUS (1946) ☹☹

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

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

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

2022 P.S.: THE '12-12 INTERACTION' INTO THE FUTURE

Although many of our first 'interactionology' essays focused on the 4th quadrant archetypes, '10', '11' & '12', we held (still hold!) the view of this bias being valid for 2 reasons: (i) ('rounding out') 'incarnation' – that is indicated by the sector of the zodiac cycle that runs anti-clockwisely 'down out' of the 4th quadrant and 'through' both the 1st & 2nd quadrant archetypes ('1', '2', '3', '4', '5' & '6') – is the first off the rank issue in psychotherapy and these were our first essays, & (ii) understanding the 1st quadrant is difficult without gaining (let's call it) a 'pre-understanding' of the 4th quadrant. This is why, dear reader, you notice our emphasis on Freud's "princesses", Melanie Klein & Anna, rather than on Freud's "crown prince", '4-5-6-7-8-9 focused' Jung. And...

Yes, our subtitle is inaccurate: with Neptune not leaving Pisces (entering Aries) until 30/3/25, '12-12' is as much in the present as it is into the future. Nonetheless, with a bunch of years of Neptune in Pisces having expired since our essay of 2019, we now have more im/material to work with... specifically, many Sun-Moon-Mercury-Venus diametric "reflections" to a '12' still 'doubling up' its "time-boundary-lessness".

Despite (because of?) our "reflections", however, little has changed in respect of what is the most valuable question that can be asked about '12's ultra-deep 'level' of the "(collective) unconscious": with what might the individual go about getting a "real relationship" to it... philosophy, psychology? We have noted that reductive, "reaction formation"-laden science's rejection of it is a naughty, (Saturnian)-psychopathogenic "terrible relationship". What isn't allowed through the front door usually has its way of sneaking in through the back door... an observation that can be made in respect of abstractions (such as "science") no less than it can be made in respect of an individual whom would otherwise have stood to benefit from the abstraction. A straightforward case of science's back-door-problem is its scientists' wish to render science "popular" i.e. who cares about science's unpopular truths! who cares that "populism" has, again & again through history, been shown to be an inevitable victim of rebellion and, then, defeat. The unpopular truth of "populism" – "regression" into destructive "paranoid schizoid gestationalism", leading to "rejection" of complexity & nuance – is the truth that survives and, in its way, is as 'basic' as Heisenberg's "uncertainty principle".

"Populism", therefore, is one of FA's "keywords" for '12' that ranks high... not far behind, if behind at all, "confusion" and "time-boundary-lessness". We don't view it as 'always bad'... it has a rightful place in cultural festivals and sporting events (i.e. places of "what you see is what you get"). It has no place, however, in institutions that are founded on the need to go behind the veil (i.e. science, religion & politics). We have known this for 2,500 years; it was Plato who set down the following quadratic...

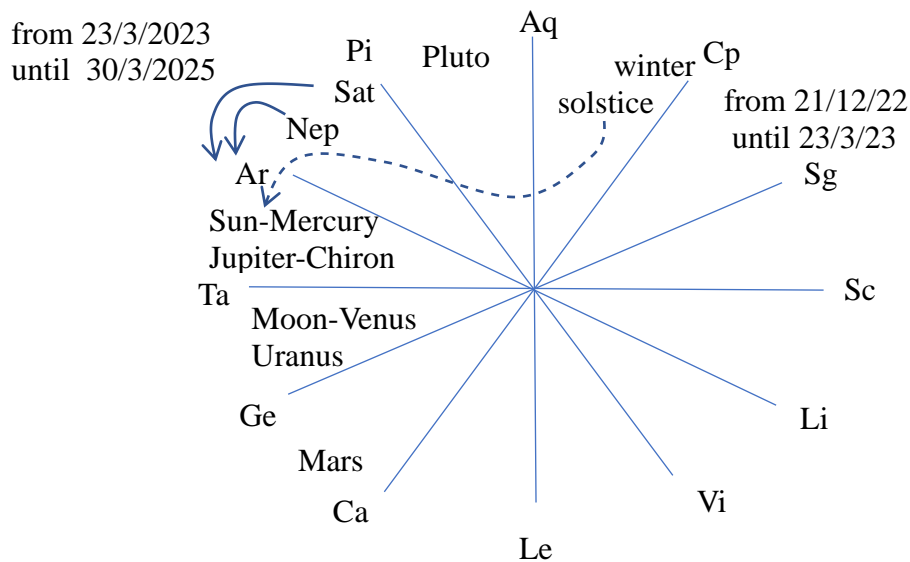
appears good; is good	appears evil; is evil
appears good; is evil	appears evil; is good

... as if Plato was looking forward, from his "Age of Aries" perspective, into the "Age of Pisces" and warning his descendants that they were in need of a philosophical framework that spots phenomena such as the "shadow of democracy". (The religious

framework was on its way). Combining Plato’s quadratic with 20thC Kleinastrology, we get something like, “populism is that which feeds the collective ‘paranoid schizoid position’, the ‘position’ that, recognizing only a ‘dyad’ of appearances, pre-emptively strikes off the need to ‘9 expand’ to a ‘4-5 quadratic/quintic’ of reality”. Hence...

The “key” 12th archetypal question of astrology could be: is astrology part of the “what you see is what you get” realm of ephemeral populist entertainment? or, is it a part of serious ‘basis’ of legal, educational, political institutions? FA’s answer: in this phase of astrology’s “evolution”, we would have to say that it is much more the former than it is the latter. An example of this is Freudastrology itself... as we compose these essays our primary goal is to entertain ourselves by connecting astrology to film. Then again, in the same way that movies often deal with “serious subjects”, we have no aim to lock the door that opens into the room of seriousness. For example, in this chapter’s consideration of “Moonlight”, we noted that the “unnecessary suffering of masochistic narcissism” deserves more study so that treatments are more effective. Meanwhile...

Whether or not we have changed our view of ‘12-12’, we at least confess to asking new questions of it e.g. to what extent can Neptune in Pisces be taken as “better” than Neptune in other signs? could Neptune’s 2025 entry into Aries lead to an accentuation of the ‘already there’ boundary dissolution between ‘12 Pisces’ & ‘1 Aries’ that sources to Homo sapiens’ neotenous evolution (we take the view that Homo-sapiens’ has a kind of ‘generic Aquarius/Pisces’ on its ‘species ascendant’)? to what extent, then, will 2025 be “more confusing” than the recent 14yr transit of Neptune through its own sign? is it on the cards that the collective will become “more confused” about the value of Aries as the ‘kick-starter’? If this is so, then we need to make the most of the ‘pre-Neptune-through-Aries’ transits that help to clarify Aries before ‘12-1 dissolution’ arrives...



... and, as shown above, Jupiter & Chiron are the planets that will be ‘hanging around’ Aries over the next year or so and the months leading into the spring equinox have the ‘incarnating’ (= helpful) symbolism of transiting Sun-Moon-Venus-Mercury (the dashed curved arrow). We will pick up these threads in our next ‘2022 P.S.’...

THE '8-9-INTERACTION'

In our 'January 2020' essay, we took the view that the best way to consider the '8-10 interaction' is through the intuitive fire of Jupiter. Although Jupiter's intuition is always employable, it 'peaks' when it makes a significant aspect to interactions of interest. In terms of January 2020's '8-10 interaction', we note that (faster orbiting) Jupiter will 'catch up' to (slower orbiting) Pluto in Capricorn on the 5/4/2020 but, by then, Saturn will have already moved into Aquarius. Jupiter will have to 'wait' until 2020's winter solstice before it 'catches up' to form a (planetary) '9-10 interaction' in Aquarius ('9-10-11'). While 'waiting', Jupiterians will have to satisfy themselves with an 8-month long reflection on what had occurred (or happened) to them on (the days leading up to) the '8-9-(10) interaction' of 5/4/2020...

We use the term, 'Jupiterians', to describe those who have faith that intuition is a useful function. Jung described the intuition as the function that 'rises' from one's unconscious to tell him/her where the thing that has been sensed, thought about and emoted upon is "going". Because intuition 'rises' from the home of emotion-(feeling), the unconscious, to the home of thinking-(logic), consciousness, it can also "connect" these "rational" functions in a 'meta-feeling' & 'meta-logical' way. This is important when it comes to astrology because it is easy to think that Jupiter-Pluto will connect the individual to his/her unconscious but, if s/he has an overly narrow view of it, s/he might not be able to 'read' the clues that appear near 5/4/2020. 'Logical' thinking is always at risk of morphing into the proverbial ant living on the proverbial elephant 'thinking' that it can run all over it and work out what an elephant looks like.

Nonetheless, we can 'think' a few things... for example, no intuition is required to know that the house placement of the Jupiter-Pluto conjunction will tell us where to 'apply' our intuitions. To take a specific example, with the conjunction forming in Alfred Hitchcock's 6th house of "mind-body connection", AH (if he were alive) would have gained insight into his psychosomatic complaints... provided, of course, that he had been able to acknowledge that physical symptoms are connected to his mind. If, alternatively, Alfred had decided that health was nothing more than a case of chance and DNA-necessity, the transit would have slipped silently by and, therefore, with no insight into his mind-body connection, any neurotic suffering would continue. Yet...

Jung countered Freud with the idea that, at a 'deeper' level, the individual may 'need' his/her neurosis insofar as any flare ups of the symptom carries the advantage of 'reminding' him/her to respect the 'other side' i.e. the opposite point of view is not something to be 'cured' but something to be gestated within. If, further, we reflect on how mythic Zeus dared not interfere with Hades' edicts, we can see that the transit of Jupiter to Pluto requires this kind of 'deeper', subtler interpretation. There is always something about the unconscious that appears to 'oppose' the conscious attitude but, at a 'deeper' level, offers the chance for fertilization of, as Jung would say, the "third thing" that leads to a thriving re-birth. This would also apply, of course, to Jupiter's transit through Scorpio (1958, 1970, 1982, 1994, 2006, 2018) and/or the 8th house.

OK, so what about Pluto transiting Sagittarius and/or the 9th house? We peruse the ephemeris to discover that, on 17/1/1995, after a break of 240 years (and 6 weeks after the Jupiter-Pluto conjunction in Scorpio; '9-8-8'), Pluto dipped into Sagittarius and, after a retrograde phase in which it returned to Scorpio, it began a decade long

transit through Sagittarius from 11/11/95. This transit ended on 26/11/2008, the year of the “GFC” and the day of the attack on the Hotel Mumbai, events that astrologers might describe as deathly “stings in Pluto's tail” and Freudastrologers would view as a reminder that, although the shift from '8' to '9' offers transcendence, the shift from '9' to '10' indicates that offer's 'expiry' i.e. a 'reincarnation' is now required. Indeed, with Jupiter recently transiting from Sagittarius to Capricorn on 3/12/2019, there is a sense in which this 'expiry' has now been 'doubled up'.

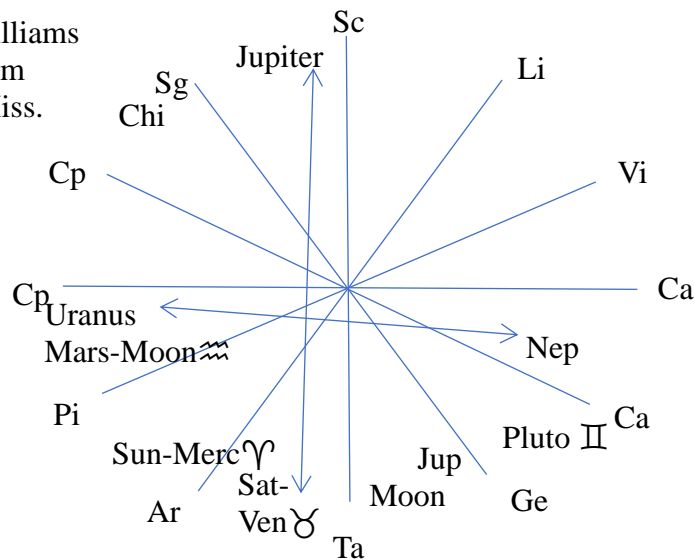
This is the point at which the Freudastrologer needs to adjust Jung's definition of the “collective unconscious”: in his 1934/1954 essay, “Archetypes of the Collective Unconscious”, Jung explains, “the more or less superficial layer of the unconscious is undoubtedly personal. I call it the 'personal unconscious'. But this unconscious rests on a deeper layer which isn't derived from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the 'collective unconscious'. I have chosen the term 'collective' because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals”. We don't disagree with Jung's statement insofar as he is referring to '11/12' but, the physical placement of '8 Pluto' in the trans-Saturnian outer reaches of our solar system (i.e. in the realm of '11 Uranus' and '12 Neptune') means that he should have left open the question of whether there might be, after all, a 'personal' factor in the deeper layer. No prize for guessing that FA sees Pluto as the dynamic expression of the 'plumb line' that 'drops' from personally developable '4 id' into the impersonally undevelopable '12 collective unconscious'. The degree to which the individual can 'develop' expressions of his/her '8' in 'this life' is uncertain. Rather, '8' seems to have more to do with bringing about a 'fresh start' for the 'Freudian' development of '1-2-3-4-5-6-7'. Yet...

As for 'Freud vs. Freudastrology', '8-9' is a point of difference... whereas Freud had no '8-9 interactions' in his natal chart, FA has Pluto in Sagittarius. And, as noted in our earlier 'astro-diary' entries, with the current teenage-to-young-adult (12-25yrs) generation having natal Pluto in Sagittarius, the '8-9' interaction is more important now than it was in Freud's time. Perhaps it is for this reason that we feel the need to 'Jupiterianly' expand Freud's essay, “Our Attitude Towards Death” (1915), in which he discusses the ambivalent emotions that emerge when we repress finality. We have three expansions: (i) as noted above, Freud was too atheistic to be worried about the 'barriers' that separate Eastern and Western religion (symbolized, post-1947, by the India-Pakistan border; notwithstanding Bangladesh and the pockets of monotheistic Islam in India, Myanmar and Malaysia), (ii) having Pluto (& Sun) in Taurus, Freud was too concretistic to discuss 'immaterial (e.g. “psychological”) death', although we do admit that Freud had dealt with it implicitly when discussing the losses of infancy i.e. reactions to losses of womb, breast, phallus etc. have much to tell analysts about how analysands will deal with all later losses in life, including the loss of life itself, & (iii) although Freud admired Darwin, he 'forgot' to point out life's reductive 'reason' for physical death i.e. offspring improve survival chances if there is less competition, from outdated genetic sequences, for resources.

Meanwhile, cosmologist, Stephen Hawking, realized that, after all, “black holes ain't so black” i.e. “Hawking radiation” is the cosmological version of '8-9'.

RELEVANT BOOKS/PLAYS III: CAT ON A HOT TIN ROOF (1955/58)

Tennessee Williams
26/3/11 2.25am
Columbus, Miss.



... and, so, the attitude to take with Pluto (with or without an aspect to Jupiter) is to remain creative by fostering emotional ambivalence around black holes and what is on the other side of black holes (e.g. a “black hole in reverse” = a sister universe).

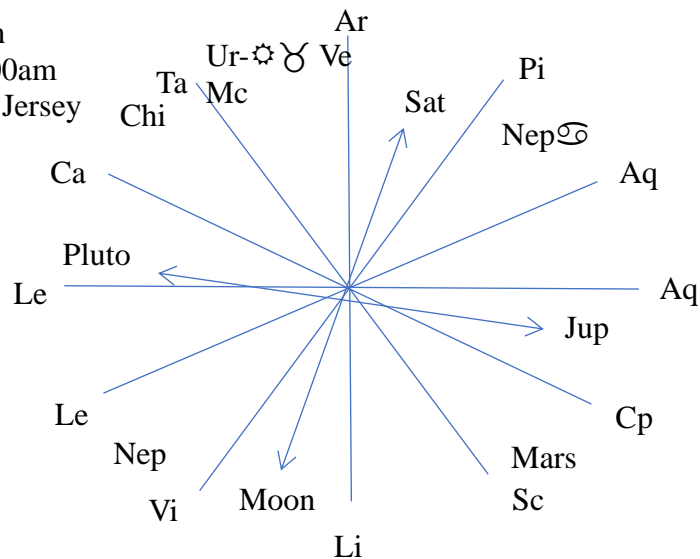
Ambivalent emotions about death were rife in the work of Tennessee Williams. Not only did Tennessee have natal Jupiter in Scorpio closely conjunct the M.C., but Jupiter would also transit his 8th house in Virgo when the stage version of “Cat on a Hot Tin Roof” opened on-Broadway to rave reviews. 3 years later, for the 4th time, Jupiter “culminated” to his M.C. and the rest of the world would get to see the toned-down movie version featuring Elizabeth Taylor and Paul Newman.

Although Tennessee hated the movie version because of the way it whitewashed the homosexual aspects of “Brick” (Paul Newman), it still retains plenty of Freudian insight with regards the “attitude to death” i.e. through the play's first act, “Brick”'s father, “Big Daddy” (Burl Ives), having swallowed his doctor's lie that he isn't about to die from cancer, allows his Zeus-defying, unconscious phantasies of immortality to spill out all over the place. Then, in the second act, Big Daddy finally faces the truth, revealed by a Freudian slip of Brick's tongue (telling us that Brick's Oedipus fantasy is mostly in his unconscious). Thus, to bring it 'up', Brick is in need of his intuition...

Thereupon, in the third act – appropriately set in the id-basement (for the most part) – we see Big Daddy coming to the connection between Darwinian selection and Freudian insight when he says to his son, “I've got the guts to die; the thing I want to know is: have you got the guts to live?” Tennessee's use of gut symbolism is accurate insofar as this is the site of Big Daddy's cancer but, just as Brick's broken leg speaks to another anatomical 'leg' that is broken, so does Big Daddy's gut speak to another anatomical 'gut' that has become terminal. If he can win his wife back after she has weaned her son, a father will save his son from any ongoing “identity/identification” (see our essay, “Identification” in “Basics”) with his mother. If a father fails to do so, the mother over-eroticizes her son by (unconsciously) using him for her solace.

RELEVANT FILMS 3A: FIVE EASY PIECES (1970) ☉☿

Jack Nicholson
22/4/1937 11.00am
Neptune, New Jersey



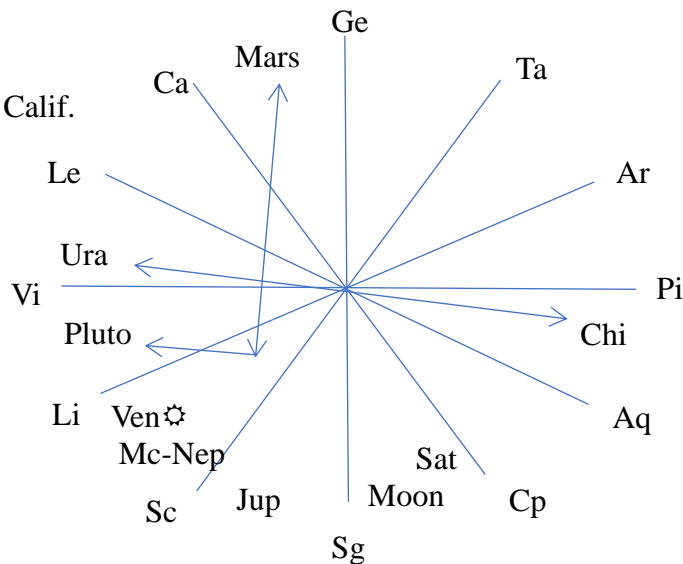
... if, from the film version of “Cat on a Hot Tin Roof”, we advance 12 years to 1970, we arrive at another passage of Jupiter through Scorpio and another film that deals with the demise of the father, “Five Easy Pieces”, that, in the final scene, speaks also of the demising “inner father”. Although he took his hand to direction a few times, Jack Nicholson will be best remembered for his ability to make angry men entertaining... film buffs have long celebrated his “here's Johnny!!!” and “Robert”'s spray at a poor waitress in his breakout performance. Astrologers would likely have noticed Jack's Jupiterian-Zeus-ian thunderbolt aspect that is reflected in his Mars in Sagittarius (that, if you are happy with wide-ish orbs, sextiles his Jupiter in Capricorn in his 6th house... that, itself, opposes Pluto pushing up to his ascendant).

Although no astrologer would put Jack's talent for making anger entertaining all down to his Jupiter-Pluto opposition, we can say that, because (i) he is something of a “method” actor, (ii) in 1970, Jupiter was transiting his 3rd house & I.C., and (iii) “Five Easy Pieces” depicts “Robert”'s anger at his siblings and the father's inability to give spiritual guidance to him, Jupiter-Pluto is a contributor of his anger (by the way, the film's director, Bob Rafelson, has the 'softer' 60° sextile of Jupiter-Pluto). In noting these points, we don't deny that the first place we would identify Jack's talent for 'creative' anger is his Sun in his 10th house square Pluto. And, even if Jack's close Moon-Saturn opposition is more about frustration than anger, the direct connection from frustration to anger leads us to see significance there also.

This leads us to the general problem of trying to 'locate' particular emotions in the horoscope. Although it may be worthwhile from an 'astrological workshop' point of view, emotions are so intermingled (e.g. wherever we notice a desire we will notice a fear that the desire may be thwarted) that, ultimately, it is smarter to 'Jupiterianly' connect, rather than 'Saturnianly' delimit, emotions. Indeed, the 'quality' of emotion is less important than its 'quantity' because the more intense an emotion is the more it is signaling to the individual that it is high time to retrieve a “projection”.

RELEVANT FILMS 3B: THE SHAWSHANK REDEMPTION (1994) ☹☹☹

Tim Robbins
16/10/1958
West Covina, Calif.

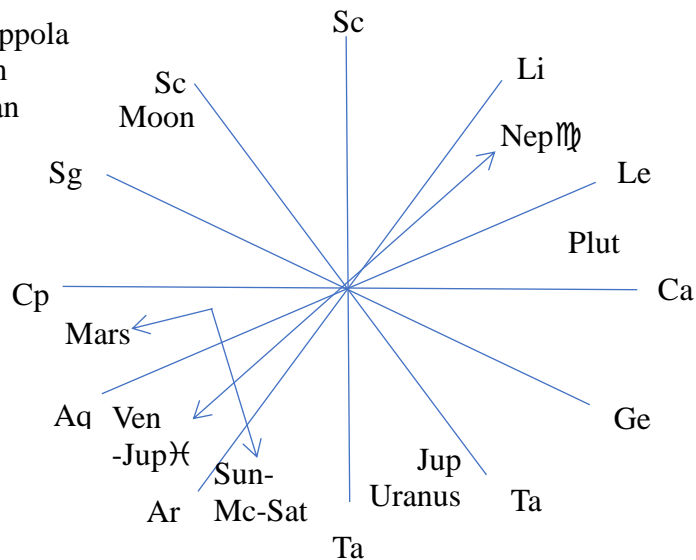


... rather than roll things forward another 12 years, let's roll forward (12x2=) 24 years to 1994 and compare Jack Nicholson to another actor-director who took his hand to direction a few times but made a deeper mark playing men with suppressed anger. It is worth noting that, although a “suppressor” of anger is in a psychologically “more conscious” state than the “repressor” of anger, both anger species can damage the self. The obvious comparison is the '1 masks' that each actor had built up over the decades before being cast i.e. Jack's showy Leo, Tim's quieter Virgo. When the time comes to consider the 'inner life' that, at least for the “method” actor, had 'qualified' their respective '1 masks', we note Jack's Moon in Scorpio in the 3rd house and Tim's intuitive Jupiter in Scorpio the 3rd house. The key to the success of “The Shawshank Redemption” was Tim's capacity to let his Jupiter in Scorpio 'feed' his mask i.e. the prison inmate, “Andy Dufresne”, had to keep a secret from his inmate 'brothers'. If, for alternative example, Tim had Saturn in the 3rd house, he might have been able to show what “compensatory” hope looks like (hope is, after all, a spinoff of intuition's capacity to know that which is sensed, thought on and emoted about is “going”) but, when, during a meal, he tells his 'brothers' about the importance of hope (i.e. “black holes ain't so black”), there is no smell of “compensation” about it. Hence, we accept our discovery at story's end that Andy had resisted being institutionalized. He leaves his institution in the same way that a priest who has uncovered the sins of his church leaves his institution... he may find himself defrocked, but he will have made himself ready for new spiritual developments.

This comparison of institutions leads us to Tim's other telling portrayal of (less suppressed than) “repressed” anger in “Mystic River”. Although this film coincided with Jupiter transiting Tim's ascendant+Pluto, it has too many depth-psychological points of interest to discuss here. We will discuss it more expansively when, later this year, we study the chart of its director, Scorpio-rising Clint Eastwood. First, let's look at a director who had Scorpio on his M.C....

HEROES OF DIRECTION III: FRANCIS FORD COPPOLA

Francis Ford Coppola
7/4/1939 1.38am
Detroit, Michigan



After the introduction of television in the 1950's, Hollywood's big studios began to suffer... their most famous disaster being “Cleopatra” (1963). By this time, Stanley Kubrick had already left Hollywood, formed his own production company and made “Lolita” (1962) and “Dr. Strangelove” (1964). A number of up-and-coming directors had taken notice, not the least being Francis Ford Coppola who, at that time, was in the midst of directing his first feature, “Dementia 13”. Along with George Lucas, he would form American Zoetrope in 1969, during his 1st Saturn return. As you can see in Francis' birth chart, his Sun (+ his chart ruler, Saturn) in his 3rd house points to his capacity to 'shine' in sibling settings. In addition to psychological siblings such as George, Francis also has an elder brother, Augusto, and a young sister, Talia, whom he cast as “Michael Corleone”'s (Al Pacino) sister, “Connie”, in “The Godfather Saga”, “Pt. 1” of which was set in the years of Francis' youth, 1945-1955. One of FA's favourite portrayals of psychological ‘siblings’ is that of “Owney” (Bob Hoskins) and “Frenchy” (Fred Gwynne) in FFC's (we think) underrated, “The Cotton Club”.

It is psychologically interesting that Francis did not want to direct (what would eventually be lauded as) the greatest film of all time. He did such a good job that the depth psychologist would be forced to conclude that Francis' conscious attitude was a “compensatory” reaction to his unconscious... and, astrologically, we see a number of indicators for “compensation”: (i) Capricorn rising often points to a reluctance to enter the lower hemispheric 1st person ego development but Mars in Capricorn very near this ascendant would likely turn the Goat inside out and push him aggressively 'down' toward his 3rd house (Saturn in Aries and Mars in Capricorn are in “mutual reception”); (ii) Sun in Aries in the 3rd house is like a 2nd ascendant, an after-burner, that, in any case, is conjunct Saturn and, as noted above, (iii) Saturn would roll from Francis' 3rd house through his 4th house and across Saturn's mythic 'enemy', Uranus, as he struggled through the making of the family saga, and (iv) Francis' M.C. is in a sign, Scorpio, that doesn't necessarily indicate “compensation” but it will “intensify”

any “compensation” that swirls around the exercise of his authority. We should note, here, that, around this time, Francis had won an Oscar for the screenplay for one of best films about authority, “Patton” (progressed Sun to Uranus in the 3rd house) and, so, the 10th archetype was career-defining in more ways than one.

It is also worth noting that Saturn's subsequent transits across Francis' 'angles' synchronize his forays into organized (authoritarian) crime: “The Godfather Pt.II” across his descendant, “The Cotton Club” (a kind of “The Godfather Pt.1½”) across his M.C., “The Godfather Pt.III” across his ascendant (again). With the exception of “The Godfather Pt.II”, the other three movies were beset with the kind of difficulties that, ironically, are set out in “The Godfather Pt.II” i.e. how will the individual react to his/her poverty in the capitalist system that operates with a 'you-need-money-and-power-to-get-money-and-power' system? Specifically, Francis had neither the money nor the influence to get American Zoetrope studios off the ground (although they did do Lucas' “THX1138” in 1970)... so, would he have to use violence to get it? With his daily confrontations with the 'do-it-my-way-or-take-the-highway' Paramount Studio executives, it sounds as if there was an 'emotional violence' that paralleled the young “Vito”'s (Robert De Niro) decision to gun down the local hood. Francis may not have been risking his life but he was risking the life of his career = the welfare of his three children. Freud made the key point that any attempt to 'fast-track' psychoanalysis is suspicious to the point that any 'successes' would have to be deemed to be part of the “transference” and, without a subsequent analysis of the “transference”, they would need to be deemed fake successes. We can say the same for the capitalist system that was frustrating Vito and Francis... as the old “Vito” (Marlon Brando) laments to his son, “there was not enough time, Michael; not enough time”. Vito, of course, doesn't live to see the extent of the mess he has made for his children. When things move too rapidly, thousands of years of post-Abraham developments, with escalating rapidity, can be wiped out in less than a generation. Back to Cain and Abel we go.

Because Vito, however unconsciously, makes a mess of things, we could cast the studio executives in his role and cast Francis as Michael, who has inherited the battle between Hollywood and television. In this way, “Sonny” (James Caan), becomes that part of the film industry that was worried that television was getting the upper hand (who can deny that TV is heroin-ishly addictive?) and, therefore, that something had to be done. As Jung tells us, “extraverted intuition” (for Freudastrologers, '1 Aries') is the archetype of business venturing. The fateful problem for Sonny, of course, was that he openly admitted it... and, in capitalism, you don't openly admit anything.

Jung is the best reference point for the problem that cast the biggest shadow on the 20thC, 'capitalism vs. socialism' i.e. a dichotomy screaming out for, as Jung would say it, its “integrative third”. Longstanding readers will know that we link socialism (and national socialism) to the 4th quadrant... and, recalling our additional view that this quadrant operates in the manner of two 'layers' – (grand)-parenting/gestational – it follows that socialists see themselves as grandparents and capitalists see socialists as fetuses. But, of course, all this begs the question of where in the zodiac round one might find capitalism... and, as hinted above – businessmen use extraverted intuition ('1') to gain material resources ('2') and keep secrets ('3') so that they can keep their (respective) '4 families' safe – it becomes clear that capitalism is an 'infantile' system. Some might say that capitalism extends into '5' and '6' but these archetypes have too

much live-and-let-live about them to fit in with the cannibalistic attitude of capitalism. This means that Jung's "integrative third" would, most likely, be found in the 'child-to-adult' 2nd & 3rd quadrants. To find a name for this "third" we borrow from Jung's "individuation" and Plato's "(intellectual) aristocracy" to arrive at 'individuational aristocracy' as the political system that would provide the best context for its citizens to achieve their (respective) meaning(s) and fulfilment(s).

Jung realized that all collectivism exude a "shadow" of individualism and vice versa. The mutual "projection" of these "shadows" brings out the worst in 'neotenic' (womby) Homo sapiens. By contrast, an individual aristocracy would have naught to do with populist elections and elective oligarchies... rather, the self-knowledge that is availed via "individuation" would make it clear to a citizen whether (i) s/he needs to join the ranks of law-making/policing and, if s/he so needs, (ii) the kind of office that would aid his/her individuation e.g. if s/he were to feel, say, pride if s/he were to take up a particular office, this would be a good reason not to take it up... psychologically, this would be a mess-making "compensation" against his/her neoteny. Office holders are supposed to 're-presenting', to the collective, that it is and they are 'foetal'. All this leads us to Francis' other famous creation...

The question of whether or not "Apocalypse Now" is the best of all war movies fades under the thought that it is less a war movie and more a 'river movie'. In turn, we can wonder whether heading upriver is more a metaphor for anti-developmental "regression" or for development. Our first choice would be for the latter because the developmental struggle for consciousness is experienced as a struggle against "going with the flow". But, can we claim that "Willard" (Martin Sheen), the anti-hero of the story, is developing his consciousness when, after all, he is an anti-hero? Answer; yes, insofar as his development is Saturnian rather than Solar i.e. although it is known as a "malefic" planet, the fact remains that Saturn is the same as "benefic" planets like Venus insofar as it too cycles in an anti-clockwise direction. Although the Sun passes through the transformative 8th house 29x more frequently than Saturn, the fact also remains that, sooner or later, Saturn makes its way through-and-out-the-other-side of the 8th house (if the individual lives long enough) more than once.

Turning to Francis' horoscope, we notice that transiting Saturn entered his 8th house in 1977, on its way to 'catching up' to transiting Pluto that, itself, had recently completed its transit through the 8th house. It is interesting that FFC's wife, Eleanor, the key figure of Francis' emotional sharing, decided to document the making of this film and, for a title, borrowed from the source novel, "Heart of Darkness" by Joseph Conrad. Just as Willard doesn't have any idea what he will do when he arrives at his destination, we see, from Eleanor's documentary, that Francis was also short of ideas about whether his investment of his (now sizeable) fortune would bear any fruit. The press were having a field day with "Francis' folly in the Philippines". It is interesting that, at editing, Francis got rid of the "French plantation scene" that would have put the story into the realm of political explanation... the "domino principle" is the same principle that the Mafia uses i.e. eliminate the opposition before they get too strong.

In the end, Francis went for a more psychological ending i.e. the only hope for ending a war for the participants to be fed up with horror. The key question for the nuclear age is, however, how to prevent wars from beginning.

FRANCIS FORD COPPOLA'S (PSYCHOLOGICAL) "TOP 10"

1. THE GODFATHER (1972:1) 🗳️🗳️🗳️

"I believe in nation-states and capitalism". The parallels between nation-states and organized crime is implicit throughout Francis' and the 70's best movie. Unlike politicians and their constituencies, however, crime bosses need to look further into the future than the next election. Although "Sonny" (James Caan) knows this better than "Michael" (Al Pacino), he has insufficient insight into the art of secrecy that is central to capitalism. Michael has both the insight and the art but, via FFC's classic final shot of the door shutting out Michael's wife-anima, "Kaye" (Diane Keaton), we can see that Michael is keeping secrets from himself e.g. his "identification" with his father, "Vito" (Marlon Brando), is the dynamic that has led him to his "loss of soul".

2. APOCALYPSE NOW (1979:4) 🗳️🗳️🗳️

From "All Quiet on the Western Front" (1930) to today, opinions will be likely be forever divided to which is the greatest war film. This one looked as if it might be eclipsed by "Saving Private Ryan" until the proponents of the 2nd Iraq War justified their "shock & awe" approach (there is but a struck match between "shock & awe" and "the horror, the horror"). Whereas Steven's film marches into the philosophy of military sacrifice – thereby garnering comparisons to Kubrick's "Paths of Glory" – Francis' film may ultimately be viewed more as a psychological march, along Pluto's 'plumb line' (see our opening section), from the personal unconscious to the (largely) collective unconscious. Why didn't FFC go for a shortened French plantation scene?

3. THE GODFATHER Pt.II (1974:9) 🗳️🗳️🗳️

The capitalist's art of secrecy also haunts Michael's relationship with his elder brother, "Fredo" (John Cazale). Had Michael understood the spiritual significance of siblings and the benefits of open, non-secretive discussion, he could have avoided being "possessed" by the 'Cain' archetype. Michael's "disappointment" with Fredo's and "Connie"'s (Talia Shire) flaws blinds him to his own flaw e.g. he doesn't see that Fredo's attitude is a symptom of his "identification" with his father... the only way to gain respect is to start at the bottom. There is a psychological sense in which Kaye is also Michael's sibling. Kaye trips over her racial prejudice as she laments Michael's "family romance" as a "Sicilian thing". Freud knew it to be a "Homo sapiens thing".

4. THE COTTON CLUB (1984) 🗳️🗳️🗳️

"The Godfather Pt.I" covered the WWII-to-mid-20thC period; "The Godfather Pt.II" covered the first two decades of the 20thC into the "roaring 20's". It must have crossed Mario Puzo's mind that his epic saga didn't cover the late 20's into the early 30's i.e. when the prohibition of alcohol gave organized crime its huge boost. Rather than recruit De Niro for another Vito/Michael Italian comparison, Francis went for De Niro lookalike, Joe Dallesandro, and shifted focus away from Italian infighting to Harlem's Jewish/African-American tension. No shift from sibling conflicts, however.

5. THE GODFATHER Pt.III (1990) 🗳️🗳️🗳️

Returning to the Italian-American milieu, we agree with the critics that it was a terrible shame that Francis did not cut a deal with Robert Duvall ("Tom Hagen"), the

one remaining 'brother' of Michael... this would have allowed the story to switch between the illegitimate 'bloodline' of the incestuous cousins and the involvement of Tom's son – a legitimate 'non-bloodline' – as a further adversary. Either way, this film drives home the Jungian idea that, if, in the second half of one's life, the individual is beholden to his “superego”, he will keep finding himself being “dragged back in”.

6. THE CONVERSATION (1974) ☹☹

The (i) linking of accidents to the 3rd house and (ii) location of natal Mercury in Francis' 3rd house would lead most astrologers to wonder about Francis' interest in accidents of communication. S/he wouldn't need to interview him because this movie is all about mis-hearing (mis-recording, actually). If the lead character, professional eavesdropper, “Harry Caul” (Gene Hackman), had entered analysis, he would have been encouraged to recall his parents' pillow talk and what he may have mis-heard.

7. RUMBLEFISH (1983) ☹☹

Francis' 1969 dream to leave Hollywood and 'go European' finally came of age with this Fellini-esque dream piece (it is one of his personal favourites). All the same, “The Godfather” comes to mind through his (re)-examination of sibling rivalry and the many strange forms that the Mother archetype can take as troubled siblings look for their respective 'inner father/s'. The “rumbling” gangs that attract male teenagers may appear patriarchal but their embracing nature tells us that they are matriarchal.

8. (BRAM STOKER'S) DRACULA (1992) ☹☹

Whereas Freudians would view Dracula as a metaphor for the 'entanglement' of the three basic instincts (running, hunting and mating), Jungians would view him as a metaphor for the abandonment of the ego's transformation. Blood points to life's 4-part definition: (i) self-recognition (ii) metabolism (iii) reproduction, and (iv) entropic death. Because vicarious Dracula is “undead' and can't bear the light of '1-2-3-4-5-6' ego development, we realize him to be a creature of '12-11-10' regression.

9. PEGGY SUE GOT MARRIED (1986) ☹☹

The cyclic nature of the zodiac means that reincarnation is archetypal and this one reminds us that we don't have to wait for physical death for another chance at a having a happy childhood to a fulfilled life. With its highlighting of mother issues, we can assume that the relevant cycle in this comedy is the “progressed Moon” (27yrs), despite the fact that “Peggy Sue” (Kathleen Turner) has only rolled back 25yrs. Full “integration” of the “anima/animus” may, however, take from 50yrs to 250yrs.

10. THE RAINMAKER (1997) ☹☹

Francis' 2nd Saturn return movie recalls “The Godfather” insofar as it compels us to sympathize and, then, empathize with reprehensible characters i.e. ambulance-chasing lawyers such as “Bruiser Stone” (Mickey Rourke) are heroes in comparison to corporate sharks such as “Leo Drummond” (Jon Voight). The twist-and-turn plot is yet another reminder that, in addition to Sun-Saturn, Francis' natal chart also has Mercury in the 3rd house. Here, the 7th house of justice is way off in the distance.

2022 P.S.: THE '8-9 INTERACTION' INTO THE FUTURE

In our prior 'P.S.', we posited that Jupiter's 2023 transit of Aries could provide helpful, 'last chance gas' connections of Aries before Neptune arrives with its 14yrs of '12-1 confusions'. In this vein, we also posit Jupiter-square-to-Pluto of 2023 providing more 2023 assistance... the few days either side of its "perfection", 18/5/2023, are also noteworthy insofar as they are the days of the 'waxing square' of a Jupiter-Pluto inter-cycle that had begun in 2020. Readers who have read our 'Psycho-Structures' essays (see, 'Section I') will know that we distinguish between 4th quadrant "physicalism" & 1st quadrant "sensualism". We don't know about our readers, but we will be viewing this '8 intensification' of Jupiter as a new '9 possibility' for '9 expansion' of the '9 meaning' of how these two quadrants might be '9 connected'. To be sure, any insights might be tentative but they are worth holding through to the 2029 'waning square' of the Jupiter-Pluto cycle, when the '8-9 interaction' is, once again, 'doubling up' i.e. Jupiter now in Scorpio squaring Pluto from the 'spiritual' side.

Halfway between these squares, of course, is the 2026 ('full Moon-ish') Jupiter-Pluto opposition. Given our view that (i) the next 3 years point to an '8 intensification' of the '10-11 cusp', & (ii) that '10-11' spells trouble-with-a-capital-'T' (as Freud noted, it is virtually impossible to convince a righteous analysand that s/he has heaped his/her libido up in the most unfortunate psychical "location"), it is always worth taking any opportunity to gain some '5-9-up-across-to-11' 'diametric perspective'.

One aspect of '9's relationship to '8' that we won't need 6 years of reflection to spot is that, since Pluto's discovery (and, thereafter, astrologers awarding "rulership" of Scorpio to it), it brings a "mix-'n'-match" character to the 3rd quadrant i.e. Scorpio is "ruled by" a planet that, like Earth-Moon-Venus-Mars-Mercury, is "rocky" yet it orbits among the "spheres" of the "gassy" Jupiter-Saturn-Uranus-Neptune collective planets, whereas Sagittarius is "ruled by" a planet, that, like Saturn-Uranus-Neptune, is "gassy" yet it orbits within/near the sequence of the "rocky", inner, personal planets. This "mix-'n'-match" is probably why, as noted in our first 'P.S.' (see: '10-8'), Pluto's meaning is still contested among astrologers. As FA's longstanding readers are aware, our closest astrological neighbours are the "evolutionary astrologers" who view Pluto as a symbol for the "trans-incarnational" "journey of the soul". Part of the (if one can call it) 'reason' for "evolutionary astrologers" taking this view is that, if the individual "soul" is to have a complete Pluto experience through the zodiac (\pm house system), the "soul" would have to have at least 3 human incarnations – $3 \times 83 = 249$.

Although we have a lot of sympathy for the "evolutionary astrological" outlook, we view Pluto as the dynamic expression of the 8th archetype and, as such, it points to the same place that the other 8th archetypal expressions point... thermodynamic time. Although we have pronounced FA's addition to cosmology more than once, it is worth, we think, pronouncing it again: '8's "thermodynamic arrow" points "both ways" i.e. increase in physical entropy is 'paired' with increase in spiritual extropy (decrease in spiritual entropy). This adjacency of physical "loss" and spiritual "gain" has potential to allow an individual to understand why the fully developed "ego" is able to properly define and understand "I/Love" (see: 'Psycho-Structures' once again). This alignment of '8' with the "ego" means that we don't see it as part of Freud's "id"... although, if a particular Freudian were to see Freud's "death-drive (= thanatos)" to be a part of Freud's "id" in its broadest sense, we wouldn't stand directly in his/her way. From an

indirect place, however, we would question whether the “id” jumbles “Thanatos” in a parallel way that the “compensating” “superego” jumbles the ‘ambi-self’. If this is so, it might serve understanding if these two ideas were seen as distinct. If the individual labours under “physicalist” assumptions (i.e. the large majority), s/he will not only miss the opportunity that ‘8’ brings but s/he will also succumb to the single-sided idea of the thermodynamic arrow and “compensate” via “power”. The problem with Pluto is not Pluto... the problem is the lack of ‘1-2-3-4-5-6-7 development’ to meet it.

Meanwhile, back at the Jupiterian ranch, the “soul”, if it were to achieve a full “incarnation” – that which, for FA-ers, is the full lower hemispheric development into and through the 6th house – has a ‘Jupiterian opportunity’ to ‘un-hook’ itself from the ‘cycle’ of earthly suffering over the years of Jupiter’s transit from Virgo to Sagittarius – (not 250yrs, but) 3yrs – to achieve “transcendence”. In turn, we begin to see the (if one can call it) ‘reason’ for the “mix-‘n’-match” being a reminder that, for the “soul” to be granted its release from the round-spiral atn ‘9’, it would first need to answer the hard questions that are posed by all expressions of ‘8’, natal & transiting Pluto, Scorpio and the 8th house. If the questions are answered insufficiently or poorly, the “soul” will need to gear up for another ‘10-11-12-1-2-3 f/Fall’ & ‘4-5-6 incarnation’.

Thus, we arrive at why, in FA’s view, the Eastern & Western spiritual traditions are in need of (if not “integration”, then) creative interplay. For some, such interplay deserves to be placed high on the list of humanity’s “to do list”. In our view, however, neither Eastern nor Western spiritual traditions have dealt satisfactorily enough with the challenge of deepening one’s ‘this life incarnation’, as symbolized by the multiple transits & “progressions” of the rocky inner planets and, especially, the Sun-Moon. In turn, we would view the ‘best phase’ of the Jupiter-Pluto cycle is that which symbolizes this deepening i.e. the ‘waxing’ phase that is with us ‘now’ and will retain its relevancy through most of this decade... to its above-mentioned ‘full moon-ish’ opposition.

For many, the \$64,000Q in respect of the Pluto-Jupiter conjunction of 2020 could go something like: “with Covid-19 deaths spiking during the times when Pluto-Jupiter was peaking, could it be that it was pointing less to what FA is referring – i.e. ‘this life incarnation’ – and more to the need for one or more ‘next life incarnations’ that will provide a better chance for the kind of ‘incarnation’ that allows transcendence?” This question is of the type that is more about asking than about answering, yet we would see it as affirmation of our view that ‘8’ is the ‘exposer’ of the “shadow(s)” of whatever archetype it touches... in Jupiter’s case, the “shadow” is its “regressive” overthrow of Saturn. Yes, Saturn has his own problems, but he at least has interest in “gestation”. Jupiter’s “shadow”, however, would rather remain in the “fallopian tube”. In short, if ‘9’ is over-invested in itself, it sets up a “regression” to ‘8’, the “pale rider”.

Never mind, all “four horsemen of the apocalypse” are invested in collectivistic “regression” i.e. when ‘9’ is over-focused on ‘12’, there will be an over-investment in false messiahs, “white riders”; if ‘9’ is over-focused on ‘11’, there is an over-investment in wars (to, ironically, keep the peace), “red riders”; if ‘9’ is over-focused on ‘10’, there is an over-investment in supply, scarcity and the disregard for ecocide, “black riders”. Against this archetypal view of the apocalypse, of course, there a plenty of concretistic views of the anti-Christ but there is a human developmental point at which Napoleon, Hitler et. al. were educational tools for the class, “regressive collectivism”.

