

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

PART 1c



DECEMBER 1, 2022/3/4...
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THE '5-11 INTERACTION'

On 26/4/2020, the Sun-(Earth axis), making its yearly journey through Taurus-(Scorpio), will conjunct-(oppose) Uranus. This can be seen as the first day of the next Sun-Uranus cycle just as much as it can be seen as the conclusion of the prior Sun-Uranus cycle. Indeed, to the extent that Sun in Aquarius is the same as Sun in aspect to Uranus, we can state that waning square of the prior cycle – the Sun transiting (i) through Aquarius & (ii) square Uranus (22/1/2020), a 'double up' '5-11 interaction' – makes 26/4/2020's Sun-conjunct-Uranus 'single interaction' look a somewhat meagre 'exclamation point' on that 'double 5-11 sentence' that had been written in January.

Then again, perhaps 26/4/2020's '5-11' is better conceived as a 'question mark'! And, for the answer, it might also be better to wait another 3 months (= 90°), because the Sun-(Earth axis), now transiting Leo-(Aquarius) and forming its waxing square to Uranus on 2/8/2020, will be 'doubling itself' as much as it will be 'doubling 11' (see our opening paragraph). In turn, we can expect a stronger sense of 'centrality' as the Sun-(Earth axis) intuits the nature of '11', the archetype of, if you will, 'eccentricity'. From '5 Leo', the '5 Sun' is in a good position to consider '11's associations, “sudden change”, “(raw) animus”, “idealism”, “group think” and “revolution”.

This '5-centric'-vs-'11-eccentric' issue can be considered further when the Sun-(Earth axis) rolls another 90° around to Scorpio-(Taurus) to form its opposing aspect to Uranus in Taurus. As noted in our intro, this is an opportune time to flesh out any summer 'answer' because the Saturn-Uranus square of 17/2/2021 is looming.

Now, whereas '10 Saturn' is typically intolerant of '11 Uranus' (e.g. “stop being idealistic!”), the '5 Sun' looks to '11 Uranus' to see if there is something about it that can be “integrated”. Indeed, this is a 'central' theme of Freudastrology itself... in our horoscope, our natal Sun is (widely) conjunct our natal Uranus and this conjunction is 120°-trine our natal Saturn e.g. our Saturnian side recoils from the 'exploded' view of a 'birth' – to the uninitiated, the birth chart looks like a dog's breakfast – whereas our Solar side notices that each of the dozens of interactions in the birth chart can be taken as pieces in a jigsaw puzzle that require 84± cycles of virtuous, Solar 'patience' (recall, here, that 1 Uranus cycle = 84 heroic Solar cycles) to 'solve'.

If there is something that both our Sun and our Saturn can agree on, however, it is that the Uranian impulse is “dissociative”, realizing all along that “dissociation” is the taking of “differentiation” to pathological places. To put it in planetary terms, whereas Mercury differentiates experience and language so that communication can work better, Uranus will devalue one side of the differentiation e.g. Uranian idealists not only differentiate themselves from Saturnian pragmatists but go the step further of reducing their value, often to the point of planning their destruction. This is where the heroic Sun needs step in and 'interact' (if necessary 84± times) with Uranus and urge for reflection because, after all, it is impossible to overthrow an archetype, and, therefore, the only constructive course is gradual integration...

Now, as we become more aware of Uranus' pathogenic flaw, we do well to keep in mind that the Solar hero is not without his flaw. Usually, the hero makes too much of his talent and becomes over-confident e.g. the Sun in Aquarius individual believes that he can retain his individuality (& “individuation”!) as he goes about integrating '11's “group think” aspect. It is precisely because he is better than “average Joe” at

this that he over-rates himself, ignoring the fact that he is now too close to the “God” side of the “God-man” ledger. And, so, he becomes “inflated” (we return to this issue in our next section). Hence, with Uranus presently transiting Taurus, the student of mythic heroes would do well to study the Greek's myth of Daedalus, a descendant of the royal house of Athens and the builder of the labyrinth that holds the child-eating Minotaur. As s/he does so, s/he could make a comparison with the child-rejector god, Uranus, who stuffs children back into the womb.

As we move from mythology to humanity, we don't have to spend more than a minute or two searching for an example... not only did Freud have a prominent '5-11 interaction' in his natal chart – Sun conjunct Uranus – but also this conjunction was in Taurus. This means, of course, that Uranus is just about to complete two cycles of the zodiac since Freud's birth, 164 years ago. On the Uranian side, we notice that not only did he differentiate science from religion, he also devalued religion (although he knew that he could do little about religion's destruction). Although we might expect, at first, an individual with a natal Uranus placed in earthy Taurus being more likely to take science's 'side' in the 'science vs. religion' debate, we need to remember that the Bull has more to do with a material “reality” that can be sensed than it does with 'science', per se, and, given that many religious devotees are materialistic about their religion, we need to be cautious with initial expectations.

Meanwhile, on the Solar side of Freud's '5-11 conjunction-(1)', we note that his talent for the material world – his was a fine anatomist – turned him into something of a Daedalus insofar as he was building a labyrinth that would allow him to remain clear of dealing with the public. When it comes to Freud's Solar 'flaw', we begin with his lack of talent for hypnosis and note the irony that it was precisely this 'flaw' that was behind so many of his discoveries i.e. “resistance”. In other words, no individual (scientifically) “reduces” to one mythic character... Freud was not only Daedalus but also the Minotaur, King Minos and the hero, Theseus. Another of Freud's 'flaws' was his concretistic view of sexuality i.e. going on the flood of incestuous 'memories' that were pouring out of his clients, it appeared as if Vienna was putting Ancient Corinth and Thebes to shame. It was very Thesean of him to admit his 'flaw' and, thereafter, underplay the material brain in favour of the mind and unconscious “phantasy”.

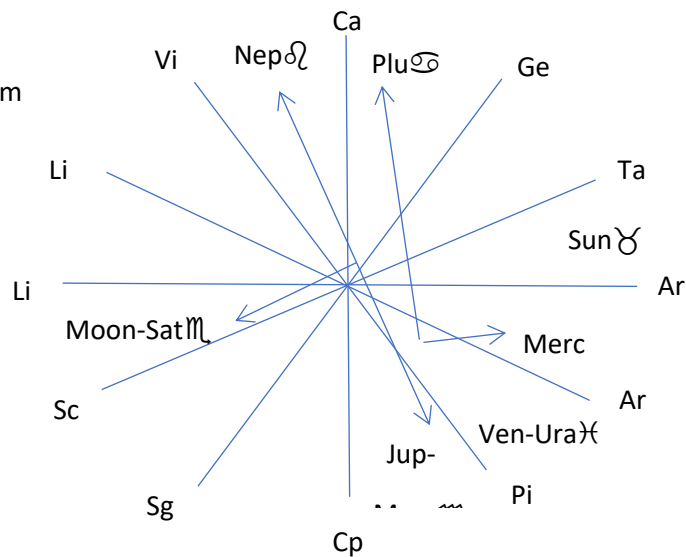
Although it goes without saying that Freud is FA's 'hero', longstanding readers know that we don't get carried away... Freud could have been more Thesean with his undeveloped (= Minotaurean) function, intuition, and, if he had done so, his Uranian urge to devalue spirituality would have lost enough of its sharp edge to repair his rift with Jung. If we go on to compare Freud's Sun-Uranus to FA's Sun-Uranus, we note that, with ours in a water sign, Pisces, we need to be as “conscious” as possible about our undeveloped thinking... even if we are 'protected' by the proximity of Mercury.

With the Uranus' cycle having a duration of $84\pm$ yrs, we realize that it, at some point over the prior $84\pm$ yrs, Uranus would have occupied Leo for $7\pm$ yrs. This longer run of '5-11' may not be long enough to 'make' a generation but we do get something of a generational 'flavour' within this span. The 20thC's 'mini-generation' of Uranus in Leo ran from 1955-1962; over this span, a number of films were made that pitted a heroic lawyer against “Twelve (emotional) Persons”. One of these was drawn from a Pulitzer Prize winning book, contemporaneously written by...

RELEVANT BOOKS/IMAGES IV: TO KILL A MOCKINGBIRD (1960)

Harper Lee

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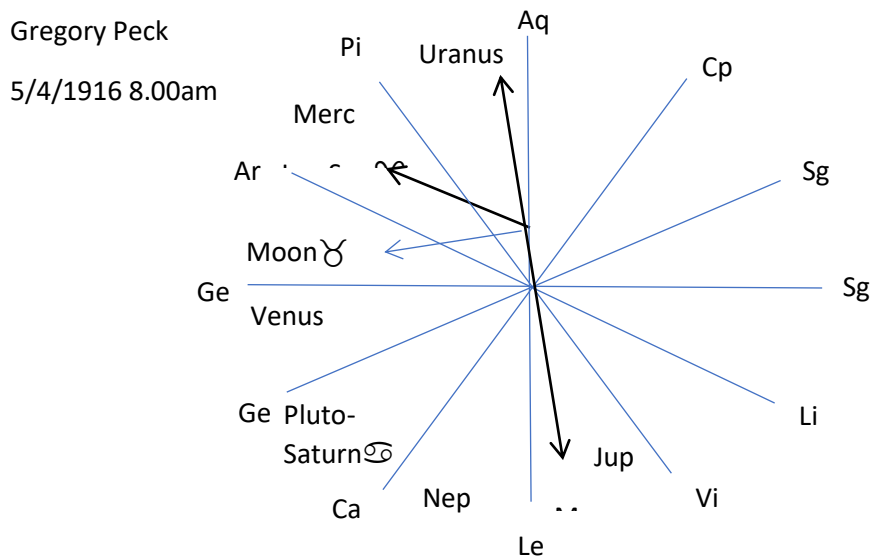


... many writers write because they have no choice but to write. Harper wasn't one of these. Up until the year of her death, she only wrote one book. The winning of the Pulitzer Prize in 1961 put her in the 'only-way-to-go-now-is-down' mode and, so, post-1961, she would remain silent, also turning her back on would-be interviewers.

All this places extra interest in the book that Harper did write and, as happens so often for first-time authors, “To Kill a Mockingbird” was very autobiographical... her father was, indeed, a lawyer who defended a black man accused of assault. And, when we look to her birth-chart, we see the “legal Zeusian eagle” in her paternal 4th house i.e. Jupiter-Mars in Aquarius. This 'air' is emphasized, of course, in her Libra ascendant and her chart ruler, Venus, placed in her creative 5th house that makes her Uranus in the 5th house, her '5-11', also significant. Harper's alter-ego, “Scout”, who was frightened of “Boo Radley”, can be seen in the Moon/Saturn conjunction in her 2nd house. This conjunction ties into a T-cross configuration with the above-mentioned ‘airy’ 4th house & Neptune in the 10th house. ‘12 loss’ of a matriarchal mother is also a feature. In overcoming her fear of Boo, Scout is then able to counsel her counsellor father, “Atticus Finch” (another bird reference; by “progression”, Harper's Sun had rolled into Gemini with Mercury catching up; Jupiter in Leo was soon to oppose her natal Jupiter-Mars), by reminding him that it would be a sin to put mockingbird-ish Boo through the kangaroo court system that Atticus is over-rating... because, we can guess, his talent as a lawyer had led to successes that had blinded him to what a court can and can't do. Indeed, given that reason is opposed to feeling, a court that held higher standards may have been no less damaging to Boo's mental health because to refrain from killing a mockingbird is an act of feeling. Recall, from mythology that Venus is a 'daughter' of the loins of castrated Uranus out of the Piscean sea and, in turn, note Harper's Venus-Uranus in Pisces.

Because Harper's book dealt so much with a child's “inner life”, making a film of the book was considered unlikely. But, then, a famous actor got the ball rolling...

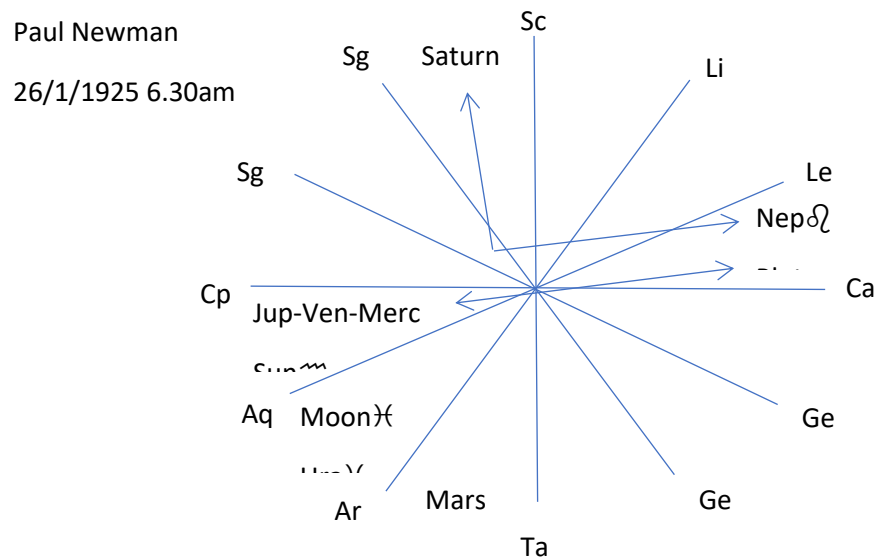
RELEVANT FILMS 4A: THE GUNS OF NAVARONE (1961:☉☽☿)



Because we are partial to the “integrative” role of the director, we tend to bypass actors & producers. When, however, ‘actors’ become powerful, they gain a ‘producer quality’. The reasons why Gregory spent a large part of 1961 trying to get “To Kill a Mockingbird” made into a (☉☽☿) film can be seen in his natal horoscope. First, we notice that he has an Aquarius-Leo ‘vertical axis’ (5-11//10-4), his Aquarius M.C. is conjunct his natal Uranus opposing his ‘Sun-ruling’ natal Mars conjunct his I.C.; all this is sextile/trine his natal Sun in Aries in the 11th house (another ‘5-11’ interaction) and this Sun is conjunct his Jupiter and ‘chart-ruling’ Mercury. During 1961, for the 4th time in Gregory’s life, Jupiter was transiting Aquarius (i.e. his M.C.)... but it was only the 1st time in anyone’s life of the 20thC that Jupiter would transit Aquarius and, at the same time, oppose Uranus in Leo. In 1961, and in a word, “expansion” was on Gregory’s side. Reluctant studio bosses were now paying attention.

There is something very ‘masculine’ about Gregory’s horoscope Sun-Jupiter in Aries and Mars in Leo etc.. As he prepared Harper Lee’s adaptation, Gregory would make one of the more entertaining ‘boys’-own-adventure’ movies of the 1960’s, “The Guns of Navarone”. It is no surprise that it is a story about a group of men trying to blow up guns that are buried in a ‘10 mountain’. As it struggles toward its objective, the astrologer can almost see Gregory’s heroic character, “Mallory”, setting off from his Aries in the 11th house and, after crossing the ‘12 sea’ and beaching himself on his ‘1 ascendant’ (i.e. Navarone’s cliff face), dealing with his troubled (what FA calls the) ‘narcissistic-sadistic’ 1st quadrant i.e. he confronts his (i) 2nd house Saturn-conjunct-Pluto through a character, “Andrea” (Anthony Quinn), who has determined to enact vengeance for the loss of his family (Saturn-Pluto is in Cancer) on Mallory after the mission is accomplished, (ii) Neptune in the 3rd through his betraying anima, “Anna” (Gia Scala) and (iii) Mars in his 4th house through his argumentative father, “Miller” (David Niven), who disputes Mallory’s cold calculation regarding whether it is worth sacrificing one – another father, “Franklin” (Tony Quayle) – to save many brothers.

RELEVANT FILMS 4B: THE HUSTLER (1961) ☹☹☹



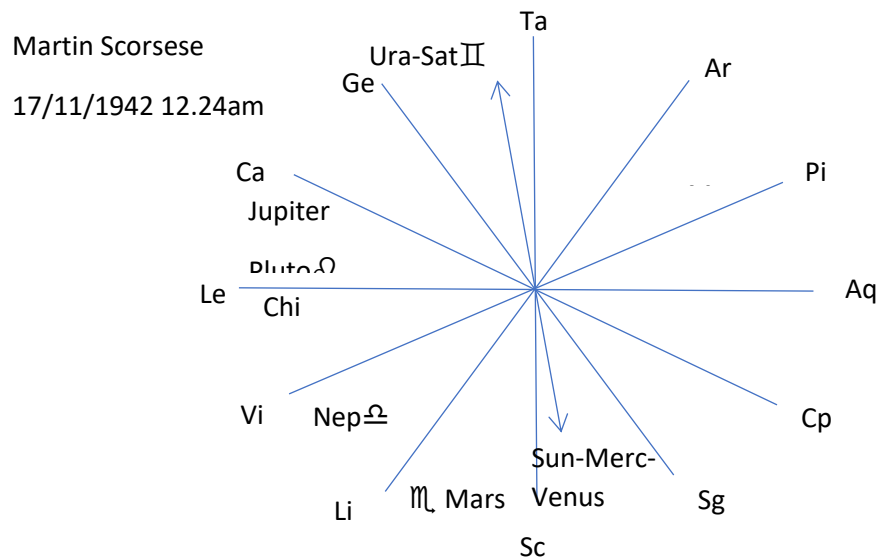
Unlike Gregory Peck, Paul Newman was one of the many successful film actors who had directorial ambitions... with his chart-ruling Saturn on the M.C., Paul may have felt a 'karmic' attraction to taking responsibility for the “final cut”. Actors can do no more than hope that the director does the right thing by them. With, however, Jupiter, Mercury, Venus and the Sun near the ascendant, an astrologer would likely have advised a 20-something Paul that acting would be his easiest path to success. As it turned out, the cool-ness embedded in Paul’s ‘mask’ allowed him to expand on the idea of a “method actor” being Brando-ishly emotional e.g. “Cool Hand Luke”.

After some pre-Saturn return successes on the stage, Paul would go on to find film success after his 1956 Saturn return e.g. “Cat on a Hot Tin Roof” (see our essay on '9-8'). The director of “The Hustler”, Robert Rossen, was well able to do the right thing by Paul, a thing that comes as no astrological surprise because, in 1961, Jupiter had transited his '5-11' in the 1st house. Paul's character's name, “‘fast’ Eddie Felson”, nicely describes the Sun-Aquarian genius of the pool player who rushes from shot to shot, calculating his snooker angles at a glance... and coming up against “Minnesota Fats” (Jackie Gleason) who has the passage of time (= experience) on his side.

I have often wondered how conscious a director is, when the scene of the action shifts from the loft/first floor to the ground floor to the basement (“The Hustler” and “Cat on a Hot Tin Roof” are not the only ones), of the basement=id=emotional truth metaphor. Nonetheless, in this story that critiques a young man's lack of feeling that can go so far as 'kill off' contact with his “anima” (thereby, giving him no chance of “differentiating his anima”), we see Eddie descending into a basement of yet another hustler to discover his grim emotional truth too late. Although a young man needs to 'tear' himself clear of his unconscious, he doesn't need to be as ruthless as Eddie.

25 years after “The Hustler”, Paul thought it a good idea to redeem Eddie a bit and, unsurprisingly, he found a director who had a bit of '11-5' about him to help...

HEROES OF DIRECTION IV: MARTIN SCORSESE



As Martin's birth-time is more certain than Alfred Hitchcock's, this mini-essay will be written with more confidence about (directors with) Leo on the ascendant. If there is a problem with comparing Martin to Alfred it is that, whereas Hitch's natal Venus is placed on his ascendant (and Sun in Leo in his 1st house), Marty has Chiron placed on the ascendant. If, however, we view Marty's examination of schizophrenia in "Taxi Driver" as his Chiron-wounded variation-combination of Hitch's "Psycho" and "Vertigo", the problem is no longer a problem. We are certainly not the first film watcher who has noted that Martin has a more sympathetic view of psychopathy than Hitch had. We have already noted that we don't 'see' "Norman Bates'" backstory.

With Marty's psychological view that everyone (= the world) is mad in fantasy and, therefore, the line that separates everyone from those who are identifiably mad, such as "Travis Bickle" (Robert de Niro), is "acting out", we soon realize that Marty is taking up a kind of Buddhistic "middle way" i.e. movies are, after all, "acting out" in fantasy. Creative Marty sees further than destructive Travis, however, because he knows that the story of paranoid schizophrenia can spill off in very ironic directions e.g. instead of being diagnosed a paranoid schizophrenic, Travis is hailed a hero.

Given that paranoia is the '8 intensification' of '10 fear', our first port(s) of call in Marty's horoscope is(are) any '10-8 interaction/s'. And, indeed, not only do we see a Saturn-Pluto 60°-sextile in Marty's horoscope we also see that, during the year that "Taxi Driver" was made, (i) transiting Saturn was rolling over his natal Pluto, & (ii) transiting Pluto had formed a 120°-trine to his natal Saturn-(Uranus conjunction) in Gemini in his 10th house. With all this, we can add his Chiron-ascendant conjunction because, by squaring both his 10th house Uranus and his 4th house Sun, it generates a T-cross configuration that sharpens the clockwise/anti-clockwise question. And, even if a Sun in Scorpio has its difficulties, we take Marty's Sun to be "good" insofar as it 'attracts' his left hemispheric activity and, in doing so, makes anti-clockwise heroism more likely. Moreover, this Sun provides a good 'base' for any ego developments 'up-

into' his right hemisphere. Whenever the development reaches through his 6th house, the FA-er would expect a degree of healing of the childhood asthma that, because his Saturn and Uranus are in the sign that rules the lungs, Gemini, FA-ers would trace all the way back to his 10th house, even if the first place that they would 'usually' look for the source of psychosomatic illness is the 12th house.

Marty made his most autobiographical film in 1973 (i.e. on the heels of his first Saturn return). He tells us that he often saw his father trying to deal with delinquent youths in the neighbourhood with compassion and fairness... and, in "Mean Streets", we see his lead character, "Charlie" (Harvey Keitel), mediating when money-lender, "Michael" (Richard Romanus), threatens dire consequences for delinquent "Johnny Boy" (Robert de Niro) if he doesn't make his payments. In trying to redeem himself in the face of God, however, Charlie begins to make the mistake of playing God. God became a bigger issue for Marty 14 years later with "The Last Temptation of Christ" being made on the heels of Saturn's midlife opposition and, in keeping with Saturn's tendency for frustration, he would have to defend his film against those whom Charlie had criticized in "Mean Streets" i.e. those who use "just words". 4 years later, father would become a 'deeper' issue for Marty because, as his 'Sun-ruler', Pluto, transited his nadir/I.C.-Sun conjunction in Scorpio, his father, Charles ("Charlie"), passed on.

The film that Martin dedicated to his father, "The Age of Innocence", appears, on the surface, very far from autobiography. Then again, if we note, (i) its portrayal of a (not-yet)-father-as-a-young man, "Newland" (Daniel Day Lewis), going through the fire of (what Jungians call) the "differentiation of the anima", (ii) the mixture of endogamous and exogamous imperatives that we see with '4-8 interactions' (Scorpio on the I.C.), (iii) the fact that, like Charlie of "Mean Streets", Newland operates as a mediator, and (iv) the involvement of Newland's son, "Ted" (Robert Sean Leonard), when Newland-as-an-old-man has a new opportunity to redeem his idealized anima, "Ellen" (Michelle Pfeiffer), we begin to get a sense of Marty's "parental complex".

For the son, the psychological issue symbolized by his father's death is that the time has come for the son to become a father himself. Because, by 1993, Marty was a father of both outer children and inner (= movie) children, he may have complained to a depth astrologer that he didn't need his father to die for him to become a father himself. This is a fair complaint but the becoming of a father, especially for someone who has natal Sun in Scorpio, is to shed father-skin after father-skin in order to find the deepest levels of exogamous fatherhood. When we turn to outer life, we often see this play out as the Sun-in-Scorpio individual's father being so neat a "hook" for his "projection" of father that he takes his father as the snake-skin shedder rather than himself... and, in order to retrieve the "projection", the father may need to withdraw to a (let's say) 'spiritual distance' from his son.

Now, if Marty were to point out to the (theoretical) analyst that he saw himself more the snake-skin shedder than his father, the analyst wouldn't have to disagree... s/he only needs to keep the question alive e.g. "let's not give up looking for a 'corner' of your psyche that might not be so keen on change". And, if Marty were in analysis in 1993, s/he might look to see how Marty's dream of 1993, "The Age of Innocence", might be providing some clues...

First, Newland's mother, "Mrs. Archer" (Sian Phillips), is attached to Newland and wants him to hold fast to his conservatism. Even though Newland didn't kill his

father, a Freudian would still call this an Oedipal victory (“if there is anything worse than Oedipal defeat it is Oedipal victory”). There is a sense, therefore, in which Mrs. Archer has (inwardly) 'married' her son. Newland's semi-solution to freeing himself from his psychological marriage is to marry an 'echo' of his mother, “May” (Winona Ryder). The author of “Age of Innocence”, Edith Wharton, demonstrates her proto-Freudian insight with some nice phrases, “there were moments where he felt that he was being buried alive under his future” and “there was no use trying to emancipate a wife who was without the dimmest notion that she was not free” tells of Newland's “projection” of his own conservatism. “Projection” is the “defense mechanism” that allows Newland to remain unconscious of the fact that he is (...errr) “projecting”.

Note, dear reader, our use of the term 'semi-solution' in the paragraph above. The fact that the marriage is physically consummated is a detriment but it is 'closer' to exogamy than the a-ogamous (Piscean) phantasy marriage that was also going on with “Ellen”. We can conclude, therefore, that Newland did decide to journey along the snake-skin-shedding path of fatherhood. And, having completed his commitment to 'physical' fatherhood in (to be sure, very late) midlife, Newland's son presents him with a chance to “differentiate his anima” in a more complete way.

Another notable fact that is pertinent to Marty's '8-(5)-4 interaction' is Pluto's 'slowness'... post-1993, it would take another decade or so for his Sun-ruling Pluto to leave his 4th house behind and move into his 5th house. Prior to this move, in 1996, his Pluto transit through his 4th house, having entered Sagittarius, formed an opposition to natal Uranus in Gemini in the 10th house. In keeping with the Geminian theme, he would not only make a movie about Buddhism, “Kundun”, but he would also search about for someone to finance his movie adaptation of a book published 29yrs earlier, “Silence” (1966), that dealt with Christianity's 'clash' with its 'sibling' Buddhism. At this time, Saturn was transiting his Moon in Pisces on the cusp of the 8th house... and, over the next 20yrs, Saturn would transit from this very watery Moon, 'across' to his watery Jupiter and 'down' to his watery Sun i.e. his Moon, Jupiter and Sun form an equilateral-triangle “grand trine”. For the Jungastrologer, “Silence” speaks volumes about the need for “individuation” and “transformation”... psychodynamics that are 'meant' to become “conscious” in the 'rise' of '4-5-6-7-8-9'. The proselytizing priests, “Father Rodrigues” (Andrew Garfield) and “Father Garupe” (Adam Driver), don't have the self-knowledge that would have informed them whether (or not) they were 'meant' to spread the Gospel. Although it is easy forgive 'pre-Jungian era' priests for insufficient self-knowledge, we still wonder why their seniors had not educated them better in respect of the 3rd Commandment. In the 'post-Jungian' era, we can now say that the 3rd Commandment has become something of a running joke.

It seems that directing is easier than it used to be... many of the great directors of yesteryear – we will be looking at John Ford and Ingmar Bergman later this year – retired from movie-making long before their deaths. So far as we can tell, Marty is going to throw up a few more in the 2020s. The film that he makes as Saturn crosses his Pisces Moon for the 3rd time, in 2024, might turn out to be something that brings the East-West religious divide a creative “integration”. Either way, it will at least be another grand step along Marty's kaleidoscopic path of “acting out” in fantasy. Out of his Buddhistic middle-way madness, sanity is sure to spring.

MARTIN SCORCESE'S (PSYCHOLOGICAL) "TOP 10"

1. RAGING BULL (1980:1) 🐃🐃🐃🐃

Freud realized that human instincts are "alloyed" together. He didn't go so far, however, as to "alloy" narcissism and masochism but, if "Jake la Motta" (Robert De Niro) had landed on his couch, he may have done so. Such widening of theory, in any case, would not have been any help to Jake i.e. on the one hand, masochism presents the analyst with a profound "economic" puzzle and, on the other hand, narcissism is a contraindication for psychotherapy (i.e. the analyst needs a level of "transference" to proceed). Then again, Jake's wife, "Vickie" (Cathy Moriarty), although she is just as masochistic as Jake, does have potential for transference and, so, all Vickie would need to find would be an analyst whom was conscious of his/her own masochism.

2. TAXI DRIVER (1976:6) 🐃🐃🐃🐃

Because "Norman Bates" is already past the point of no return, he emphasizes the fact that psychotherapy is of no use in psychosis. When, however, we see "Travis Bickle" (Robert De Niro) teeter at the point of no return during the first and second acts, we see a more (what could be called) 'human' face of psychosis and we are able to wonder if Travis might have had an ear for depth psychological advice. Indeed, he seeks out some advice from that taxi driving "Wizard" (Peter Boyle), "a man takes a job and... you know... that job becomes what he is" and, a few scenes on, he is given a 'geometric' (= astrological) diagnosis courtesy of the fairy tale (= archetypal) maiden held in a tower and guarded by a monster, "Iris" (Jodie Foster), "you're square!".

3. GOODFELLAS (1990:10) 🐃🐃🐃🐃

Marty's natal Pluto in the 12th house forms a square aspect to his natal Mars in the 3rd house. In light of the fact that, prior to Pluto's discovery, Mars ruled Scorpio, the astrologer might take extra interest in the goings on when Pluto transits Mars in Scorpio e.g. (in the 3rd house) "power and aggression amongst siblings". Although this transit occurred a few years prior to the filming of "Goodfellas", we note that Marty wrote the script at this early time and, like Hitchcock, he confessed to being annoyed because, by 1989-90, he was already thinking about his next film. In a sense, "Henry Hill" (Ray Liotta) admiring the gangsters from his bedroom window is like a marine with a huge "compensation" (a 'bulletproof vest') admiring his next beach landing.

4. THE DEPARTED (2006) 🐃🐃🐃🐃

"I don't want to be a product of my environment; I want my environment to be a product of me!" says gangland boss, "Frank Costello" (Jack Nicholson). By saying so, Frank reveals that he has no idea that, irrespective of how powerful or willful the individual may be, s/he produces his/her environment courtesy of his/her "minimal self" i.e. his/her ascendant. It is worth noting that Marty created this one as Saturn transited his ascendant... Saturn isn't only the planet of the "cop" it is also the planet of "cops" who are happy to "appear to be a cop". Saturn always has a 'use-by' date.

5. THE IRISHMAN (2019) 🐃🐃🐃🐃

Our marine-contemplating-a-beach-landing metaphor (see "Goodfellas") gains traction when we notice that, in 1990, Saturn in Capricorn was transiting the cusp of

Marty's 6th house and, in doing so, it had formed an opposition to Marty's Jupiter in Cancer on the cusp of his "oceanic" 12th house i.e. "who wants the '10 frustration' of a '6 job' when Jupiter is altogether too busy desiring the fruits of the 1st quadrant?" And, so, with Marty returning to the gangster genre 29 years later, we can, therefore, compare these two to generate a better understanding of Saturn-opposite-Jupiter.

6. MEAN STREETS (1973) ☹☹

Criminal "Charlie" (Harvey Keitel) is a useful example of the various levels of hypocrisy in religious life i.e. although he knows, as so many can't/won't, that action speaks so much louder than words, Charlie would likely have never realized that his role model, St. Francis of Assisi, "didn't run numbers" without the say-so of anima-girlfriend, "Teresa" (Amy Robinson). God may be 'happy' when He sees individuals helping each other, but He won't be 'happy' if the helping individual "plays God".

7. THE KING OF COMEDY (1983) ☹☹

The seeking out of the father via a kidnapping might not be as identifiably mad as parricide (or matricide) but, in terms of the degree of "repression/compensation" in their respective psyches, there's little that separates "Rupert Pupkin" (Robert De Niro) from "Norman Bates" or "Travis Bickle". If, on his tonight show, Rupert were to interview Norman or Travis Bickle, the ratings would no doubt burst through the roof i.e. to that place where TV's "collective supra-conscious" has already gone.

8. THE AGE OF INNOCENCE (1993) ☹☹

For many, an analytic interpretation of a novel/film such as this is like using a hammer to thread a needle. Nonetheless, from an analytic psychological (= Jungian) perspective, the decision made by the elder, post-fatherhood "Newland" (Daniel Day Lewis) to not visit the embodiment of his 'raw', idealized "anima", "Ellen" (Michelle Pfeiffer), is a mistake. Although it is possible for a man to "differentiate his anima" without the presence of an actual woman, it is unlikely. It was the 19thC, after all.

9. THE AVIATOR (2004) ☹☹

The excessively divided, incestuous feeling that Howard Hughes (Leonardo Di Caprio) had towards his mother is straightforwardly depicted in HH's horoscope by Saturn in Aquarius on the M.C. opposite Venus in Leo on the I.C.. We can compare this to Marty's Saturn in Gemini in the 10th house and Venus in Scorpio on the I.C.. HH's '10-10-11' points as much to aviation ambitions as it does to his success feeding into his mental illness. Marty's great talent is sympathy for the unsympathetic.

10. THE WOLF OF WALL STREET (2013) ☹☹

OK, so how about empathy for the unempathetic? This film reveals how much more difficult this can be. It is no surprise that Marty brought this one out when the planet of opportunity and expansion, Jupiter, transited his Taurus M.C. and quickly moved over to his Gemini Uranus-Saturn. In economics, there are always two valid arguments. As "Jordan Beaufort" (Leonardo di Caprio) says it, "the way I looked at it, their money was better off in my pocket... I knew how to spend it better".

2022 P.S.: THE '5-11 INTERACTION' INTO THE FUTURE

Yes, once again, our title is a little misleading insofar as the '5-11 interaction' is as much in the present. Indeed, our essay of 2019 would focus on all four "hard" angles in a way that suggested that, even when Sun is not in Aquarius or in aspect to Uranus, FA-ers can still think and, more importantly, feel-intuit about '5-11' in the intervening months. For example, s/he could compare '5-11' against other interactions that involve '11', in particular '10-11' i.e. with Saturn in Aquarius until 7/3/2023, the comparison between '5-11' and '10-11' implies and invites a comparison of '5' to '10' (via '11').

The best part of this last hurrah of Saturn in Aquarius (at least, for 27yrs or so) is that, since October 2022, the Saturn-square-Uranus influence has been decreasing – from '11-10-11-(2)' to only '11-10' – meaning that the emphasis that we had earlier placed on Uranus-in-Taurus and the myth of King Minos is no longer as sharp as it was through 2021-22. Much of the "projection" through 2022 had been on the Russian "Tsar" who was dismayed at what had happened during the prior passage of Saturn through Aquarius in 1991. One could say that over the years of the subsequent 'f/Fall' into Taurus, Russia switched from 4th quadrant socialism to 1st quadrant capitalism too quickly and, as a result, oligarchs managed to turn Russia into a capitalistic basket case. In this way, we can say that what Putin was fearing the 1989 Saturn in Capricorn transit was "sealed on the other side" by what happened over the subsequent decade. The 'Minotaur' that Putin had fed, over the remainder of the 1991-2020 Saturn cycle, was his attachment to military 'externality'. It is interesting that Putin's birth time is very uncertain i.e. insofar as "mundane astrology" is "more '11' than '5'", no wonder the astrologers have difficulties interpreting politics when Saturn is in Aquarius. The 'good' thing about Putin's birthtime being uncertain is that it makes it easier for the "psychological astrologer" to retrieve his/her "projection" onto him... the astrologer, after all, knows his/her own birthtime and, as such, s/he knows the details of his/her own '10', '11' & '5'. To what extent will the astrologer grow from his/her retrievals?

It is a good idea for the '5-11 (e.g. Sun in Aquarius) astrologer' to 'water' his/her Solar growth before taking on Pluto's '8 intensifying' of Aquarius because, as we had pointed out in 2019 (our opening section), Solar hero(/in)es do well to deal with their (respective) "flaws" before confronting more difficult challenges. Then again, the next year, 2024, may be the more appropriate year to deal with this issue because, although Pluto does dip into Aquarius in 2023, it will spend a lot more time in the sign of the Water-bearer next year and, therefore, it will provide a better sense of what to expect over the upcoming double decade. This year, perhaps, could be spent thinking, intuiting and feeling about the heroic flaw in a more general sense... giving next year over to thinking, intuiting and feeling about the specific "flaws" of Aquarius.

This year, then. The FA-er's default approach is to begin by reviewing how well one has done with building up "secondary autonomy" in the pre-egoic houses, 1st, 2nd, 3rd & 4th e.g. to what extent is the 'grower' giving priority to his/her personal situation by withdrawing "projections" that have landed in collective arena? Recall, here, FA's view that the "me-in-here-I.C." is the first location of withdrawal of "projections" that have spilled forth from the ascendant (itself under "compensating" pressure from the M.C.). Without a thoroughgoing understanding of one's "family romance", a "flaw" has a chance of becoming a "disaster". The next step would be to consider how well the individual's "me-in-here-ness" has become a foundation for the building of his/her

right hemispheric, topographic ego. If the building does have good foundations, a new location for the successful withdrawal of “projections”, the descendant, will have been availed and the individual will take his/her part in the world with a “fair & balanced” attitude that, irrespective of the intercurrent degree of ‘natal’ Solar “shining”, will be sufficiently ‘incarnated’... being sufficiently ‘earthed’ in the 6th house is a very useful way to take the sting out of ongoing problems when the “flaw” (re)-surfaces.

Now that we have brought up the issue of Solar “shining”, we are moving from the structural, topographic ego to the dynamic ego. For FA, grasping the development of the dynamic ego requires the psychologist to be ‘post-Copernican’ i.e. “traditional” astrology won’t do anymore & there has to be some recognition that interpreting the Sun in a horoscope requires a concomitant interpretation of the (heliocentric) Earth placement. In turn, the psychological astrologer needs to include the placements of the Moon as per “2001: A Space Odyssey” i.e. the new-to-full Moon is the ‘basis’ on which the Sun is able to find its ‘human’ dimension (the Sun needs to be “transformed” from God-man into man-God) by allowing the full Moon to “shine” the (heliocentric) Earth placements. Having done so, the Sun can set its heroic course... over the 6 months of its journey through to its sign of ‘incarnation’, the heliocentric Earth will, of course, be reciprocating with its “night sea journey” journey to the geocentric Sun. Thus, our rationale for the use of bracketing – Sun-(Earth) – in this essay. This year, OK, so...

Next year, then. When the Sun enters Aquarius (Pluto following suit less than a day later), we would recommend that the ‘5-11-er’ invests his/her full epistemological armamentarium – thinking, feeling, intuiting sensing – into the problem of filling out his/her journey to Leo, wherein an “integration” becomes more meaningful, because, after all, s/he will be traversing two water signs, a fire sign, an earth sign and (another) air sign to get there. As s/he traverses these signs, the first item on the heroic agenda is the degree to which the “heroic flaw” of ‘5-11’ has been understood. As noted above, success with this understanding has much to do with the degree of lower hemispheric, anti-clockwise growth. The most frequent expression of the ‘5-11 flaw’ is ranking one’s ‘narrow collective’ (i.e. his/her group) over the ‘wide collective’ (i.e. overall humanity), such as seen day-in-day-out with “party politics”. Longstanding readers will be aware that this is the reason why, following Plato, FA deems democracy – the system that has ‘11 groups’ clockwising a path to a ‘10 authority’ that, as George Lucas shows in “Star Wars”, devolves into “666 authoritarianism” – to be, at best, a ‘stop-gap’ system. We don’t have to look very far beyond “Star Wars”, to find a good example of ignorance of the ‘5-11 flaw’ i.e. Sun-in-Aquarius Ronald Reagan – the president famous for using astrological advice – was ever keen to rank his party, nation & collective system above his proverbial, “displaced” “easy target” that still haunts the U.S.A. today.

In our essay on another ‘5-11-er’, Charles Darwin (see: ‘Psychoquadratics’), we see something much more heroic insofar as Darwin saw not only the key ‘pattern’ that led to the understanding that ‘overall humanity’ is connected to a few thousand souls living in Central Africa 200,000 years but also that humanity is more connected to the biosphere than it is to the groups it (often, artificially) forms. Although Darwin wasn’t a ‘full hero’, he did help to underpin Sun-conjunct-Uranus Freud. ‘Overall humanity’ is in a position to understand how ‘11 dissociation’ & ‘10 re/op/suppression’ entwine to ‘12-1 reveal’ how neotenous men are nastier than chimps (pretty nasty themselves).

THE '3-4 INTERACTION'

On 22/5/2020, there will be a new Moon (a Sun-Moon conjunction) in Gemini. We can say, therefore, that the subsequent month, from 22/5/20 to the summer/winter solstice, is 'meant' for further development of 3rd archetypal issues such as language, information, sibling relationships and that oxymoron, the “concrete mind”. Regular visitors to the ephemeris will be keen to add that, 10 days prior to this new Moon, on 12/5/2020, the 'ruler' of Gemini, Mercury, had already begun its own transit through its own sign (having, earlier, formed a conjunction with the Taurus Sun on 4/5/2020). And, after completing its journey through Gemini, Mercury, in more ways than one, will 'connect' '3' to '4' when it enters Cancer on 28/5/2020.

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

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

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

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

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

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

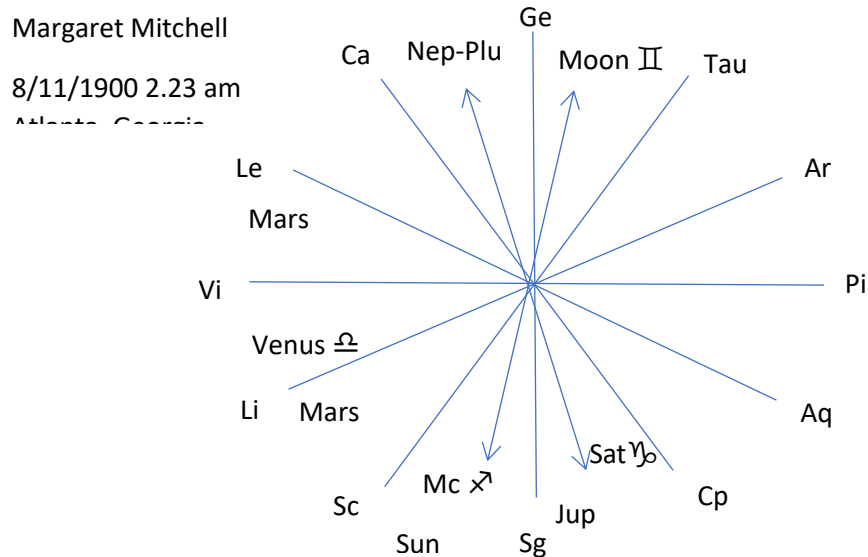
Typically, of course, the analyst discovers that his/her analysand's parents had told a few (what we call) "beige lies" i.e. they might believe that their motivation for telling the lie is "white" (i.e. protecting their child's innocence) only to find out that, in doing so, they have sacrificed some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

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

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

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

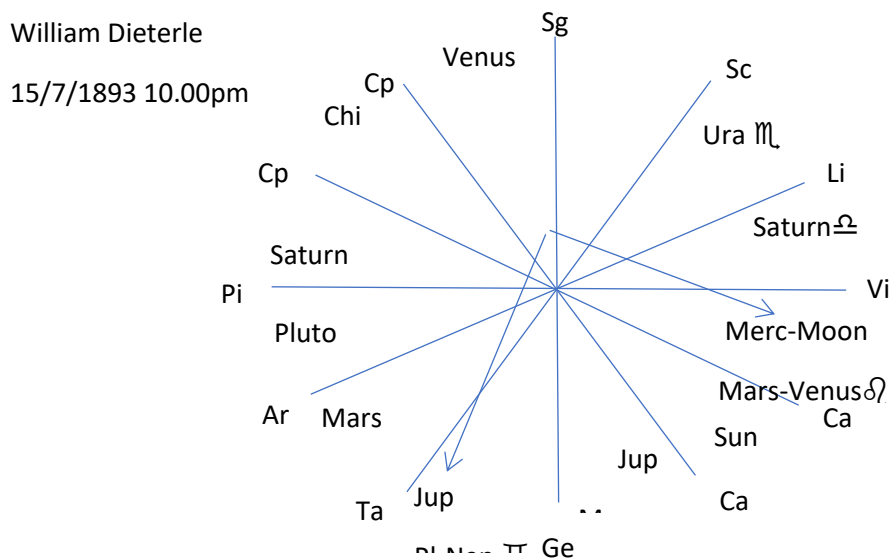
RELEVANT BOOKS/IMAGES V: GONE WITH THE WIND (1936/39)



Harper Lee was 11yrs old when, Margaret Mitchell, another author fathered by a lawyer working in south of the U.S.A., would win her Pulitzer prize for penning “Gone With the Wind”. Margaret’s birth chart’s ruler, Mercury – with Virgo residing ‘beyond’ Leo in the anti-clockwise cycle, we like to call this ruler, ‘outbound Mercury’ (‘inbound Mercury’ rules Gemini) – is located in her 3rd house (in Sagittarius; ‘3-3-9’) and is tightly opposite her Moon in the 9th house (in Gemini). And, this ‘3-4 opposition’ is not the only tight opposition in her horoscope... she also has Pluto opposite Jupiter and Neptune opposite Saturn across the parental houses square Venus in her 1st house. Plenty going on here.

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

RELEVANT FILMS 5A: THE DEVIL & DANIEL WEBSTER (1941): ☺☺



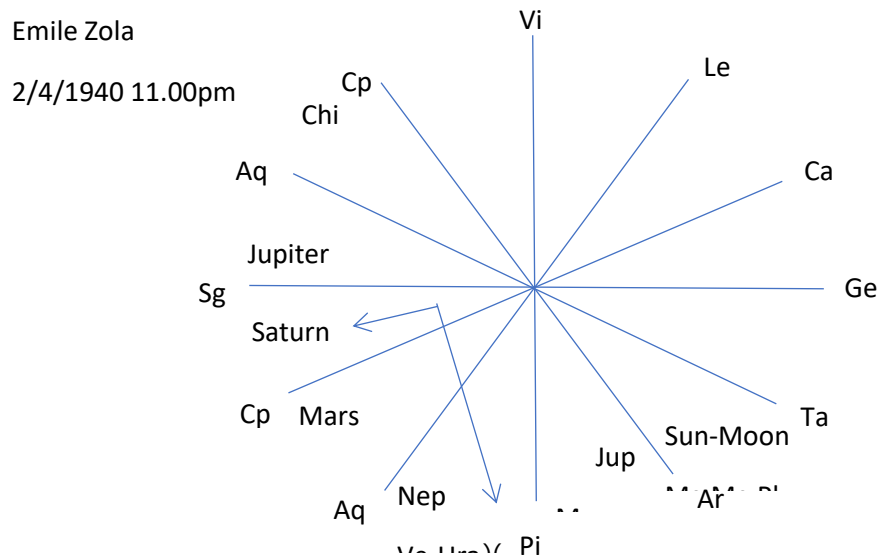
Who doesn't love a feisty courtroom drama? Especially when the 12 jury-men are ghosts! The fun of this one is that the screenwriter, Stephen Vincent Bennet, saw fit to pit the prosecuting Devil against the defense of a politician (no, seriously!). Aw, the innocent early 1940s! "Gone With the Wind"-phile,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

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

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

It is significant, therefore, that "Jabez" (James Craig) signs his soul away while still in Aries, as per the date scorched into the tree. This may explain why his lawyer defends him successfully i.e. two signs before the Geminian 'crossroads', Jabez is yet to get a sense of (as his mother says it), "when a man sees the better course and takes the worse, then the Devil is in his heart". Aries Adam & Taurus Eve were blind. Aries Abraham had a better sense of the problem but one needs to have established a 'four-cornered' philosophy to see the corollary of "forgive them father, for they...".

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



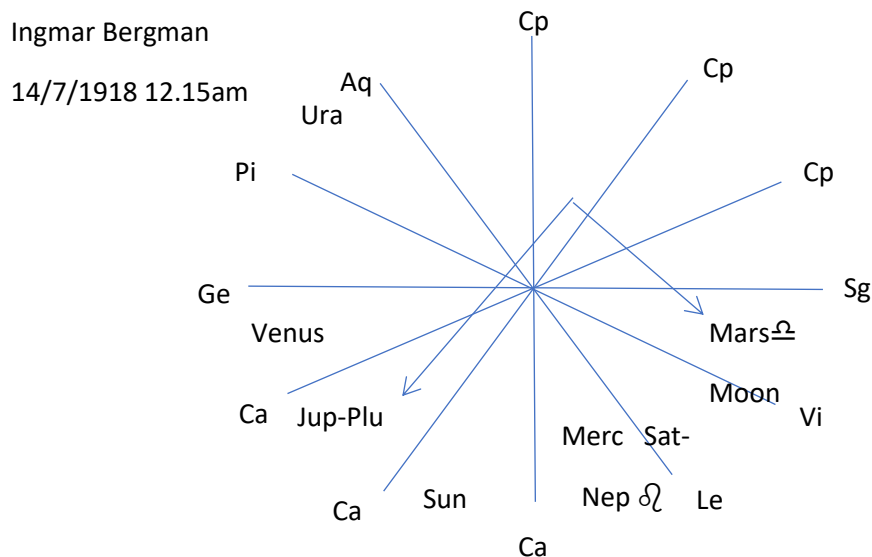
... “don’t forgive them, Father, because they do know what they do” is the kind of corollary that is not available in a courtroom.

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

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

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

HEROES OF DIRECTION V: INGMAR BERGMAN



Given that, in these sections, we are dealing with directors who have resonance with depth psychology, we expect that many readers would have expected Ingmar to be the first cab off our rank (before Kubrick, Hitchcock, Coppola, Scorsese). Indeed, if this website was 'Jungastrology' rather than 'Freudastrology', we could only agree with them. For example, to “reduce” Ingmar's great examination of (2nd Millennium) religion, “The Seventh Seal” (1957), to Freud's idea of infantile wish fantasy would be to fall too far into (what Jung called) the “reductive” rabbit-hole of psychoanalysis & not far enough up (what Jung called) the “teleological” tree of information, knowledge and wisdom. Nonetheless, with so many of Bergman’s movies depicting the (nuclear) “family romance”, there is still plenty of Freudian resonances to chew over. We deem it significant, therefore, that Ingmar's natal Sun sits about half-way between Freud's Sun in Taurus and Jung's Sun in Leo (☉ in ♉, shown above). To celebrate a century after his birth, Criterion collected all his films in one album... if, dear reader, you've got the funds to acquire it, you can spend a whole month swimming around the zone between Freud and Jung and, as you do so, consider the many ways in which the two famous psychologists could have built a bridge across the gap that had formed when Freud emphasized that the analysand needs to return to his/her childhood and Jung emphasized that the analysand needs to imagine a meaningful future adulthood...

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

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

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

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

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

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

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

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

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

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

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

INGMAR BERGMAN'S (PSYCHOLOGICAL) "TOP 10"

1: THE SEVENTH SEAL (1957:2) 🍷🍷🍷🍷

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

2: FANNY AND ALEXANDER (1982:6) 🍷🍷🍷🍷

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

3: PERSONA (1966:9) 🍷🍷🍷🍷

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

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

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

5: THROUGH A GLASS DARKLY (1961) 🍷🍷🍷

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

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

6: CRIES AND WHISPERS (1973) ☹☹

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

7: WILD STRAWBERRIES (1957) ☹☹

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

8: SHAME (1968) ☹☹

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

9: AUTUMN SONATA (1978) ☹☹

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

10: THE VIRGIN SPRING (1960) ☹☹

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

2022 P.S.: THE '3-4 INTERACTION' INTO THE FUTURE

With the Moon and Mercury being the most rapid movers through a horoscope, we never have to look very far into the future to find a '3-4 interaction'. And, although the '3-4 interaction' usually presents its analytic interpretative and/or synchronicities on a personal scale, as discussed in 2029, it still provides month-in-month-out (i.e. the transit of the Moon through Gemini/3rd house and in aspect to Mercury) opportunities to understand why the "talking cure", although similar to the Catholic's confessional, goes beyond the confessional in critical (once was called, "scientific", now to be called) 'meta-scientific' ways i.e. 'meta-science' involves being able to talk about one's mental contents with even greater freedom than is the "purpose" of the confessional. In turn, by gaining more information than the priest, the psychoanalyst is in a better position to gain fuller knowledge of his/her analysand's "field of awareness" (even before s/he looks to the dream to discover how his/her "unconscious" is "reacting"). The analyst's information-into-knowledge-into-wisdom revolves around timing i.e. the juncture at which s/he confronts his/her analysand in respect of the latter's "arrest", "regression" and ("repression") of endogamous impulses that, in turn, have led to "identification", "dissociation", "displacement". Moreover, in the confessional, a moral judgement at the conclusion is par for the course and it is no wonder that the confessing "sinner" is able to rattle off his/her "hail Mary's" without any heart-felt understanding that could lead to "integrative" healing. Catholic priests are similar to rejecting scientists when it comes to the need to psychoanalyze the superego (even more than the id), beginning with their own. We can't generalize too much because there will be priests & scientists who will be interested in analyzing both jaws of the vice that squeezes the ig, yet...

Freud was only too "conscious" of the fact that writing his theory down on paper and delivering it to a group would not be very successful because the timing issue that we outlined in the prior paragraph would only apply to the great majority of those in the group i.e. although attendance of a lecture might, at first, seem to be an indication that the attendee is ready for his interpretation, Freud realized that curiosity isn't the same as heartfelt interest. It is here that we run up against '3's "problem" of gaining information for the sake of information and, with it, the lack of interest in expanding to hermeneutic knowledge and wisdom. Freud would tell a story of his analysand who hid her "resistance" behind a superficial curiosity in the manner someone who attends an art auction only to "watch the money". To make an astrological example, we might notice that an "intensely" curious individual might, at the time, have a Mercury-Pluto aspect that is being "activated", whereas the "oh, yes, that's (poor) me" has a Neptune-Moon aspect that is being "activated"... but nothing much happens when the meat & potatoes of analytic 'work' is ready to be digested.

For the Freudastrologer, "resistance" inside '3' (as opposed to '11/10 resistance' outside '3') comes out of thinking being an auxiliary of sensing, yet being in opposition to feeling i.e. the anti-clockwise step from '3 information' to '4 (emotion) feeling' seems like an assault on rationality, whereas a "regression" to '2' – e.g. trying to explain the psyche with neuro-material "rationalizations" – seems to be an "integrative" step. The astrology of Uranus in Taurus – i.e. the '11 idealization' of '2 materialism' – makes it virtually impossible to convince a "resistor" that s/he is "resisting". It is more likely that the "resistor" will, using "confirmation bias", distil the "evidence" that could be wrongheadedly interpreted as "proof" that "resistance" doesn't exist. What, then, are

we to expect when, on 7/7/2025, Uranus makes its way into Gemini (and, 7yrs on, when Uranus makes its way into Cancer)? One possibility is ‘11 idealization’ of the capacity of Gemini to consider both sides. Although this doesn’t count as “integrative”, it does count as a necessary step toward eventual “integration”. The problem, as always, with ‘11’ is the “Promethean” ease that comes with ‘11’ seems to have the effect of blinding humans to the “Epimethean” dis-ease coming in on its heels.

Given our Epimethean caution, a Freudastrological view of ‘3-4 into-the-future’ finds more to be optimistic about during June 2024’s the waxing Moon, when the new Moon in Gemini runs around to a full Moon in Capricorn from 6/6/2024-to-20/6/2024. Indeed, the day prior to this new Moon – 5/6/2024 – is the ‘3-3-4-(1) interaction’ of the Moon with Mercury in Gemini... but, it is more than that: this conjunction is, in fact, a ‘3-3-4-(1)-9-(1)-(1)’ triple conjunction of Moon-Mercury-Jupiter. With this, we have the chance to get a kind of 2 week/6 month-early ‘preview’ of the Moon & Mercury as they enter ‘9 Sagittarius’ (along with their aspects to the ‘5 Sun’). In non-astrological words, we have a chance to get a better chance to answer questions about dichotomies that ‘3’ is ever keen to ask of us: in our opening essay we considered the dichotomy of “artificial vs. natural” order. And, with the heavy involvement of ‘9’ in 2024, we could add dichotomies such as “fate vs. free will”, “faith vs. science” etc.

Although we have elsewhere tried to play down the idea that some commentators have linked to Freud – i.e. “determinism” – it is always worth risking the stuck-record syndrome with this hotly debated issue. Because Freud thought that psychoanalysis was worthwhile, it tells us that he wasn’t as fatalistic as some have claimed i.e. Freud’s views of “determinism” applied to individuals who had not undergone psychoanalysis. And, if pushed, Freud would also have admitted that some don’t need psychoanalysis because, with their natural “sublimative” gifts, they have, unbeknownst to themselves, undertaken a successful, if somewhat subliminal, “self-analysis”. His/her astrologer might see something like a Sun-Jupiter-Mercury conjunction in Cancer “progressing” into Leo in his/her horoscope.

For everyone else, there is much to be gained each time the Moon transits and/or “progresses” through their respective 3rd house/s and especially when (never-very-far-from-the-Sun) Mercury joins in and messages things through one’s I.C.. These are the junctures when we run up against the paradox that we presented in our introductory essay, ‘Freudastrological basics’ i.e. if we have developed all the way through the 2nd quadrant, we gain our free willing “choice” function in our 7th house(s). Yet, the “catch 22” of needing to access 1st quadrant “free will” (that may not be very free) to get 3rd quadrant “free will” is the key question when the transition out of the 1st into the 2nd quadrant is the issue. As we have noted earlier, the auxiliary helpmate of ‘3 thinking’ is ‘2 sensing’ whereas the antagonistic opposite of ‘3 thinking’ is ‘4 feeling’ and, so, the temptation to “regress” into hedonism and/or physicalism has its functional rationale.

Overall, then, the rule of thumb would be that individual with a predominantly 4th quadrant psyche – s/he will be preoccupied with ‘collective’ issues – probably does not have the “free will” available to make much of any ‘3-4 interactions’, whereas the individual with, say, a predominantly 1st quadrant psyche is, in theory, able to gather together enough “free will shards” to reach his/her I.C.... an action that Melanie Klein would agree leads to the inner location of “teachability”, the “depressive position”.

THE '12-1 INTERACTION'

On 13/6/2020, Mars forms (what could be called) a 'double-double interaction' i.e. '1 Mars' will '1 conjunct' '12 Neptune' in '12 Pisces'. Over the day or three either side of this date, most astrologers would expect a level of “confused aggression”. Yet, when we also consider the fact that, in the hours prior to this conjunction, the Moon will, (a) transit these two planets and, then, (b) form its waning square to the Sun in Gemini, we could also argue that it could pick up the 'emotional flavour' of the '12-1 interaction' and 'deliver' it to a Sun that, over the prior month, has been 'heroizing' Gemini's thinking. For the mature psyche, this Lunar overlay symbolizes the chance to “integrate” part of this 'difficult' interaction. Then again, this interaction is better described as 'doubly difficult' because, when '1' and '12' are considered during times when they are not in aspect, they are each considered to be 'difficult'.

Back in the days of “traditional” astrologers, Mars was described as “malefic”. In these “modern” astrological days, this term is no longer accepted. All the same, it would be going too far to describe Mars as “benefic” and, so, the best compromise is to go no further than describe Mars as 'neutral'... and only when it is able to express initiative without generating aggressive & self-defeating opposition i.e. the generation that is common when Mars fights for fighting's sake rather than fighting for a better expression of the Sun. So, when we consider Mars in aspect to Neptune, we first look to see if Mars has lost sight of the Sun for which it is supposed to fight. If Mars loses its Sun-sight, we don't have to wait long before fights turn into wars.

Thus, one of the tasks of a psychoanalysis is to work out the difference between fighting for the Sun and fighting for fighting's sake. This isn't easy because any fight that 'surfaces' will have already been going on unconsciously for some time and part of this unconscious fight will have its Solar component. This means that there will be something valuable to find when an analysand is “acting out” his/her aggression. An almost perfect metaphor for this something would be “don't throw the Martial baby out with the Neptunian, amniotic bathwater!”.

One subtle way in which aggression is “acted out”, even if the analysand would wince at his/her analyst's use of the word “aggression”, is the “idealized lust” that is more commonly known as “falling in love” (and, let's face it, s/he would not warm to the term, “idealized lust”, either). As a result, many psychotherapists will, when faced with an analysand in the throes of this 'predatory' phase of “love”, leave these stark descriptions aside and look to the possible Solar component that may lead the lovers into something t/True but, even then, they would need to remind themselves that the animal level of the Sun is the predatory lion... in other words, the Sun might require even more “transformation” than Mars already requires for these two fiery 'planets' to work together (this is a significant part of our first example, “Carol”, below, even if it is a part that could only have been answered in “Carol II: the Relationship”).

Having already discussed the '8-9 interaction' (March 2020), we here point out that the '12-1 interaction' is similar insofar as they both draw on adjacent water-fire sequences of the zodiac cycle (as does '4-5'; see July 2020). In comparing the two, we note that '8-9' and '12-1', although they both point to the 'overlap' of watery 'death' (astrologers usually prefer the term, “endings”) and fiery '(re)-birth' (“beginnings”), '8-9' places more emphasis on the '8 death' side of the 'death/re-birth' ledger (i.e. '9'

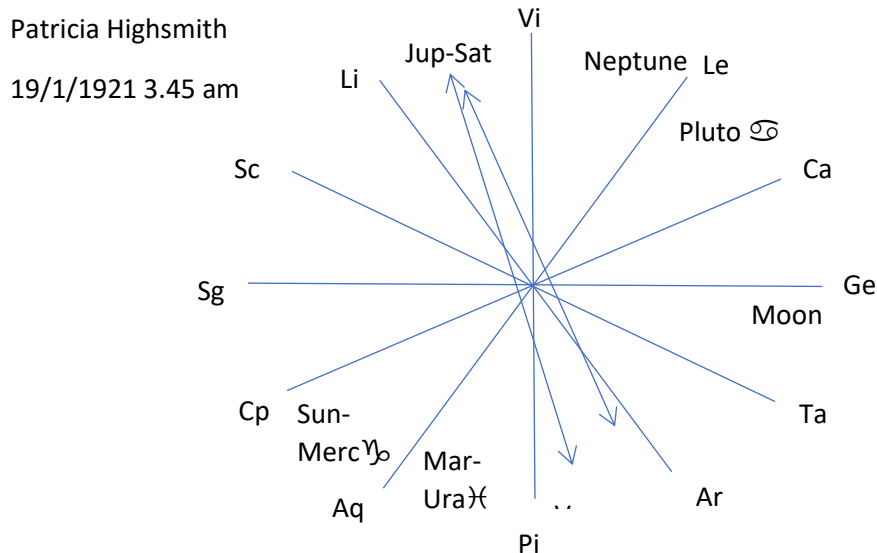
spends >half of its time looking at how (re)-birth might be avoided via transcendence) whereas '12-1' places more emphasis on the '1 (re)-birth' side of the 'death/re-birth' ledger (i.e. '12's alignment with non-flowing “eternity” leads it to discount the 'loss' that occurs along a changeful, entropic timeline). This note is another way of saying that the “cardinal” ('1'-'4'-'7'-'10') and “fixed” ('2'-'5'-'8'-'11') archetypes tend to be more emphatic than the “mutable” ('3'-'6'-'9'-'12') archetypes.

Freudastrology goes a step further with the emphasis on (re)-birth in respect of '12' to '1'... it also constitutes the shift from (narcissistic) masochism to (narcissistic) sadism. And, so, when '12' is in aspect to '1', we might expect a level of entanglement of these two instincts and, in turn, we come upon one of the archetypal 'formulas' for “sado-masochism”. As Freud would discover, this is the entanglement that lays at the base of many psychoanalytic 'failures' i.e. deeper down than his/her impulses to heal, the analysand 'likes' his/her suffering more. Although it is the day-in-day-out task of the analyst to explain the analysand's symptoms to him/her, when the analyst tries to explain this one, the analysand will, ironically, use his/her “sado-masochism” to reject the explanation. For example, the analysand 'likes' the fact that s/he does not believe the explanation. Further, this disbelief can be used as a 'reason' to leave the analysis i.e. the analysand can sadistically punish his/her analyst for his/her wholly incredible diagnosis by leaving treatment and, in doing so, s/he serves a masochistic “secondary gain” of punishing him/herself by closing off the avenue to healing (Freud called this “sealing the pathology on both sides”).

Now, to what extent can we say that sado-masochism is restricted to those who have significant '12-1 interactions' in their natal charts? FA's longstanding readers will know that, because we take stock in the fact that Homo sapiens is a “neotenous”, birth-occurs-in-a-womby-state species, we would answer “to a very limited extent”. This 200,000±yr-long biological evolution has been recently underlined by a 2,000yr-long cultural evolution (symbolized by the precession of the spring equinox from '1 Aries' into '12 Pisces'). In other words, there is a sense in which everyone has Pisces on the ascendant. In turn, we would conclude that individuals who have birth charts with Pisces on the ascendant have 'double Pisces' ascendants (presently, we could go so far as to say 'triple Pisces', given that Neptune is transiting its own sign).

From this idea it is possible to conclude that the '12-1' inclination for war is not restricted to individuals who have significant '12-1 interactions' in their (respective) birth charts. We are all keen on war. It would be fair, however, to see war-mongering as something that is more expectable in these individuals. One of the more worrying aspects of war-mongering, however, might belong to the '11-1 interaction', something to which we will return to when our focus turns to it but, here, we will point out that '11's intellectual species of idealism carries the problem of disguising the instinctual satisfaction that war-mongering provides. For example, prior to the 2nd Iraq War, we didn't hear any rhetoric to the effect of, “boy-o-boy!! do I love the smell of napalm in the morning!” Rather, we heard a lot of stuff about fighting for democracy (because, so it appears to the democrat, the will of a mob-majority serves the world better than the will of a leader). When we pair this with our explanation above that sadism is itself a disguise for masochism, then we realize that the Age of Aquarius will feature 'double disguises'. The dark road of disguised motivation was something that interested...

RELEVANT BOOKS/IMAGES VI: THE TALENTED MR. RIPLEY (1955)



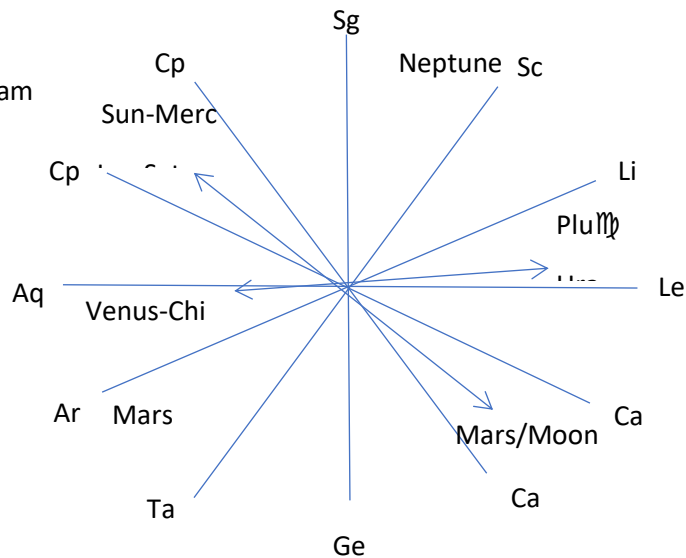
Most of those who have Sagittarius on the ascendant will have Pisces on their (respective) I.C.'s. Only 1/12th of these, however, will have Mars in Pisces. Fewer still will have Mars in aspect to Neptune (and Uranus/Venus). If the individual happened to be an author, we wouldn't be surprised if s/he invented a character who combined the opportunism of a Sagittarius ascendant with an ocean of (pre)-endogamous desire sitting behind it. And, so it happened, Patricia Highsmith came up with her "talented" "Tom Ripley". The book would become fodder for more than a few film-makers, Wim Wenders, Anthony Minghella and Liliana Caviani.

Rather than trace Tom's "talent", a gift for mimicry, to Patricia's natal Sun in Capricorn, it makes more sense to see it in her natal Mercury in the 2nd house that is looking to the cusp of her 3rd house by virtue of it being in the sign that sits on the 3rd house cusp, Aquarius (i.e. Mercury's conjunction to the Sun 'talentizes' it). Although Mercury isn't conjunct Uranus-Mars-Venus, we can at least say that Mercury 'feeds' this 'complex' because Mercury resides in the sign that Uranus rules. When Jupiter transited from her ascendant down-to/through this 'complex' in late 1940's, Patricia authored her first successful novel, "Strangers on a Train", that also told the story of a calculating 'brother', but her chart-ruler needed to have completed its journey over her natal Neptune in her 9th house before she would introduce the world to her most celebrated character. This makes sense insofar as Ripley brings up the philosophical question that Marxists disdain but Jungians embrace i.e. is it better to live poor and be rich in self-knowledge or live high on the hog in the glamorous fast-lane and be poor in self-knowledge? The big problem for Tom is that "Dickie", the 'brother' with whom Tom has "identified" with a level of "consciousness" (or, at least, "sentience") rarely seen in a therapeutic context, is no less '12-1 confused and desirous' than is Tom and, as a result, he is unable to help Tom answer the question. The role that sexuality plays in all this is comes further to the fore in...

RELEVANT FILMS 6A: CAROL (2015):☺☺

Todd Haynes

2/1/1961 9.35am

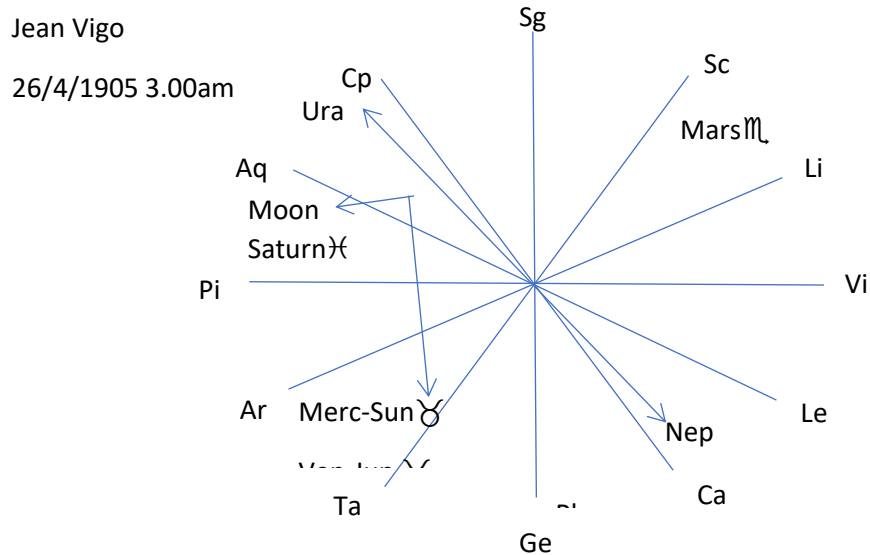


Patricia's Highsmith's follow up novel to "Strangers on a Train" would be "The Price of Salt". This would go on to be turned into a film in 2015 by a director who had become famous for dealing with gay and lesbian themes, Todd Haynes. Although Todd doesn't have Patricia's natal Mars in Pisces, he does have Mars in a water sign trine Neptune in a water sign, so we can assume that he resonates with the issue of "idealized lust" that we had introduced in our opening section. This resonance would have been amplified when a 'temporary grand trine' formed via Neptune in Pisces transiting to Mars' degree in 2015. It is also reasonable to assume that when, in 2013, Todd's Sun-ruler, Saturn, transited natal Neptune in the latter degrees of his 8th house, he would have wanted to 'concretize' his feelings through celluloid. That the critics lauded his finished product may have something to do with the "culmination" of his Sun-ruler to his M.C. (we will look more closely at '10-10' later this year).

Although the "meet-cute" of "Carol" (Cate Blanchett) and "Therese" (Rooney Mara) occurs in a fancy department store, it is easy to re-imagine the looks that they give each other as those of a lion and a gazelle on the Serengeti. The hunger for love leads Carol into risking a relationship with her biological daughter but, here, Freud would have added that Carol and Therese are re-creating a different kind of mother-daughter relationship that, at the "teleological" Jungian level, affords them a chance to transform mother-daughter re-living into mother-daughter remembering.

Now, we should note here that Freud objected to Jung's view that the "Oedipus complex" of the male has a counterpart in the "Electra complex" ("daddy's girl") of the female. Freud took the view that a woman's first love, her mother, will always be more intense and will gazump any daddy with whom she might, later in life, "fall in love". This is the hard fact that Carol's husband, "Harge" (Kyle Chandler), needs to digest as he goes through his divorce. Like Patricia had done in the late 1940's, Carol would enter therapy in the early 1950's but, as that familiar lightbulb joke goes...

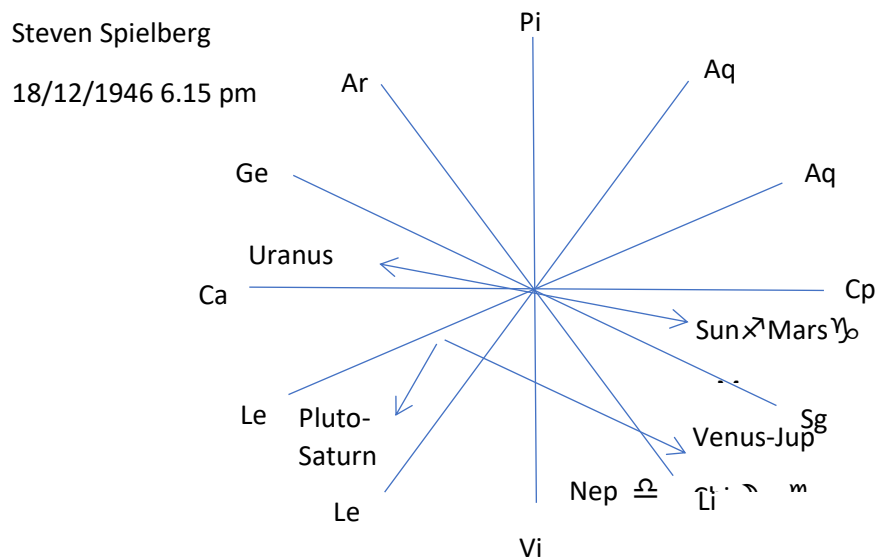
RELEVANT FILMS 6B: L'ATALANTE (1934) ☹☹☹



Very much like “Citizen Kane”, “L’Atalante” failed to stir much fanfare when it was released but, after fresh appraisals by the directors of the “Nouvelle Vague”, such as Francois Truffaut, it has taken on the mantle of France’s greatest ever movie (FA, however, remains partial to “La Grande Illusion”). It was certainly Jean Vigo’s greatest ever movie because it was his only (feature) movie... as it was being readied for release, he died of TB at that very Saturnian age, 29rs. Yet, rather than his death being only about a Saturn return, a survey of Jean’s natal chart shows that it was as much about Saturn’s passage through Jean’s 12th house squaring Mars in Scorpio at the end of his 8th house. And, when we notice the funeral-like procession that follows the newlyweds, “Jean” (Jean Daste) and “Juliette” (Dita Parlo), we get a sense of the 8th house’s “death union” as much as we get a sense of married life being a long and winding river journey to the ocean, replete with a midlife crisis in gay Paris.

Although Jean’s horoscope does have a minor Neptune-Mars contact (135°), we note that his foremost ‘12-1 interaction’ is Pisces on his ascendant. This ascendant is known for giving the individual a sense that ‘this’ earthly incarnation isn’t so earthy after all. Yet, as explained in our essays on the ascendant, this sense is 11/12ths wrong and, therefore, the individual needs the lower hemispheric development to bring the other 11/12ths into view. With so many ego-building planets in his 2nd house, we might have expected Jean to have ‘fought’ harder for an earthier perspective each spring but, then again, we also see his chart-ruler re-submerging things at the cusp of his 5th house. Then, at the top of his chart, we note Uranus’ close opposition to Jean’s natal Neptune. This is the relevant context to Jean’s death because, his biographers tell us that his anarchistic father was murdered when transiting Uranus rolled into his 12th house and squared his natal 8th house Mars i.e. the same as what Saturn was doing to Jean when Jean was heading to the afterlife. This speaks of “identifications” not only with his father but also with his grief.

HEROES OF DIRECTION VI: STEVEN SPIELBERG



Although it doesn't necessarily follow that cinema's most financially successful director is also cinema's most psychologically interesting director, few would dismiss Steven, especially when the focus turns to the question of 'D.I.Y.-therapy' i.e. to what extent did Steven heal his own childhood wounds by making movies that featured (if not children, then) a wide array of "inner children"? Jung's answer would have been that all directors are doing what Steven does... he called it "active imagination". That Steven does this better than other directors was famously noted by Stanley Kubrick... he handed his long-gestating "A.I: Artificial Intelligence" over to him.

The fact remains, however, that Steven's horoscope has an extremely 'busy' 2nd quadrant that points to the emphasis on childhood, when compared to gestation and infancy, being an 'achievement'. In astrological terms, we would say that, each July, when the Sun shines on his Cancerian sense of initiative, Steven has had the capacity to look 'beyond' his rather daunting natal Saturn-Pluto conjunction in Leo across to his natal Sun in Sagittarius. Then, each Solar return 'achievement' would have gone on to not only fuel the following July's initiative but it also would have given him the 10th house authority to hit this upcoming Cancerian ground running. Although many astrologers would see Steven's career primarily in terms of his Piscean M.C. (Pisces-Neptune is taken to 'rule' the film business), we see Steven's directing more in his 6th house and his producing more in his 10th house... with his 6th house Sun and his M.C. coming together when his Sun-ruler, Jupiter transits his M.C., as it did in 1973 when his '5 talent' for '6 refining' the (... errr) talent born in the 5th house were noticed by the producers of "Jaws", Richard Zanuck & David Brown, whom had seen Steven's about-to-be-released "The Sugarland Express" (1974), his first theatrical release.

Indeed, we can take the transit of Steven's Sun-ruler further... after all, "Jaws" is a story about a group of (almost) '11 friends' chasing after a '12 monster' trying to '1/2 eat' people and, through to 1975, Jupiter would transit from Steven's '12 M.C.' through to his '1 Aries-cusped' 11th house. From the Freudian-Jungian perspective, it is interesting that Steven chose to delete the Oedipal subplot that is featured in Peter

Benchley's novel because (i) from the Freudian perspective, Jupiter had yet to reach Cancer, & (ii) from the Jungian perspective, we notice the three '11 (almost) friends' personifying the leading function – airy intellectual marine biologist “Matt Hooper” (Richard Dreyfuss) – supported by its two auxiliary functions – earthy Capricornian “Police Chief Brody” (Roy Scheider) & angry-fiery maverick shark hunter, “Quint” (Robert Shaw) – being haunted by the fourth undeveloped opposite function, watery dead-eyed “Bruce (the shark)”. Jung would have hastened to add that this movie has a resonance with the whole “Age of Pisces” insofar as the devotees of the Trinity had no idea about how to deal with the Fourth. Yet...

Upon reading about the many day-in-day-out difficulties that Steven had with “Jaws”, however, one will realize that Jupiter was probably a secondary astrological consideration... the film had more to do with his upcoming (1st) Saturn return in Leo in his 2nd house (noting that, as for Pakistan, Steven also has Saturn-conjunct-Pluto). In turn, like Francis Ford Coppola, Steven would have felt the furnace of the “you'll never work in this town again!” Hollywood threat as the film gobbled up three times its original budget. His reason for this blowout was (is?!) his perfectionism, a quality that we wouldn't easily apply to Saturn-Pluto. Freudastrologically, then, we explain Steven's reasoning on his Uranus-Sun opposition, recalling that Saturn had recently '12 haunted' this opposition by its own conjunction-opposition and, by 1975, Uranus, after transiting itself by trine, would roll 'up' into Steven's creative 5th house to jostle his natal ☉/♁ conjunction by sextile. Uranus' opposition to the Sun-as-father-symbol makes sense when we wonder whether Steven's father, Arnold, an electrical engineer, may have informed his son that he prefers 'scientific' fiction. Whatever that case, it's clear that, when Steven began to “transfer” his inner father image, a large portion of it would land on Sun-Saturn-Uranus grand-trined Stanley Kubrick...

Steven's parents, Arnold & Leah, divorced when Steven was in high school but, having Cancer on the ascendant, the chart-ruling natal Moon conjunct Chiron in the 5th house and Neptune in the 4th house of the “family (romance)”, he would probably have felt their marriage's end looming long before the papers were signed. There is a sense, then, in which the three children of “E.T.: the Extra-Terrestrial” – “Michael” (Robert MacNaughton), “Elliott” (Henry Thomas) and “Gertie” (Drew Barrymore); even if, in real life, Steven does have a younger sister – are representative of the ages at which his perception of his parents' dissolving marriage underwent another shift... he would admit that, with “E.T.”, he was at his most self-therapeutic. Further, seven Saturnian years on from “Jaws”, Steven would 'flip' the narrative of three 'hunters' of the fourth (function) to three 'protectors' of the fourth (function)... “E.T.” was the upside of '12 collective feeling' inasmuch as “Bruce (the shark)” was its downside. As Jung reminded us, the philosophical “problem of '3' becoming '4'” is not restricted to Christians. If they hang around the out-pouring of their respective “unconscious-es” for long enough, atheists, Jews, Jedis and God-knows-what-elses will find themselves coming up with their own narratives. However his Jewish-ness comes to the fore, his Sun points him in 'Jungian' rather than 'Freudian' directions.

If there's something 'Freudian' about Steven's chart, it's his “family romantic” personal unconscious-orientated Cancer on the ascendant. If, in turn, an FA-er were to recommend an opportune time to explore the personal unconscious, s/he would do well to recommend the period when his chart-ruling Moon “progresses” through his

4th house... at least up until the time when the Moon “progresses” into a conjunction with Neptune in the latter half of the 4th house i.e. before the Moon 'drops' to the raw anima level of the collective unconscious. The trouble with the first “progression” of the Moon over the “progressed” I.C. is that it occurred when Steven was busy, as we have already described, with his Sun i.e. 1973. And, so, with the Moon “progressing” from Neptune across to the cusp of 5th house of “romance”, it came as no surprise to find Steven falling in love and, then, finding that living happily ever after is not easy even for director-heroes. The off-again-on-again romance with Amy Irving became a family 10 years later with the Moon now “progressing” through Steven's 8th house, a time when the Sun was about to begin its own 7 years “progression”, by opposition, through Saturn-Pluto. Having made his second popcorny “Indiana Jones” flick and, in doing so, meeting his future wife, Kate Capshaw (more chances, therefore, for the Freudian therapist to help Steven with the odd “taboo thought”), he would set about making a slew of “darker” films.

Steven's Solar “progression” entered perfectionistic Aquarius in the late 1970's but 12yrs would pass before the Sun “progressed” to Pluto-in-Leo's degree (i.e. 12)... a time when Steven was looking at the problem, as Yeats would say it, “the head of a man and a body of a lion”. Jung, of course, had more than his share of premonitions of the horror story that was about to unfold in Europe and after their realization, he, like so many Jews, would go back “Job” to look for deeper answer than, say, crappy treaties at French palaces, for what had happened. If “Bruce (the shark)” symbolizes the madness coming up from below then “Amon Goeth” (Ralph Fiennes) symbolizes the madness coming down from above. Because, in “Schindler's List”, we see a story that puts overall explanations or solutions of mass madness aside, we could say that Steven had here side-stepped his philosophical Sagittarian-ness... he leaves it to each member of his audience to 'answer “Job”' in his/her own way.

As if to redress this side-step, Steven's next step would be to launch into a slew of “(dark-ish) philosophical” films. After “Saving Private Ryan”'s (1998) query into whether sacrificing many to save the few (one!) is justifiable, Steven looked way into a future where genocide is but a blip in history books i.e. “AI: Artificial Intelligence” (2001, of course), a kind of “2001: A Space Odyssey” meets “E.T.” extravaganza, is a worthy successor to the films out of which it sprang. Once again, we witness Steven's tendency toward self-therapy for the “inner child” as “David” (Haly Joel Osment) is rejected by his parents and, even though it is only a program that has been uploaded into his psyche, he is faced with 'answering “Job”' in his own way. You don't need to be Einstein to see the recurring theme of persecution of a minority that, because it is a minority, manages to become more human than the majority, even if it takes a full Age of Aquarius to prove it.

One good thing about having a long career – and, given how old his father is, it is likely to be an extremely long career – is that astrologers can compare movies that are 29-30yrs apart. For example, in “War of the Worlds” (2005), Steven made a new version of 'three-against-a-monster in a New England-ish setting'. Indeed, it looks as if Steven is going to give his audience a chance to compare movies 59-60yrs apart in 2020-21 when, rather than remake one of his own, he will remake “West Side Story”, another song about the troubles that brew when no-one knows who or what s/he is.

STEVEN SPIELBERG'S (PSYCHOLOGICAL) "TOP 10"

1: SAVING PRIVATE RYAN (1998:2) ☹☹☹☹

The 'f/Fall' through the left hemisphere of the zodiac-horoscope is also the shift from collectivism to individualism. The marine beach landing is a perfect metaphor for the transition from metallic-womby-amniotic-oceanic '12 Pisces' to (aggression)-war-is-Hell '1 Aries'. "Captain Miller" (Tom Hanks) is the spokesman for the bigger '11-12-1-2-3' philosophical picture when he wonders if sacrifice of the many to save the few (or, indeed, one '3 brother') can be justified... "this Ryan better go home and cure some disease or make a longer lasting light bulb!" A lot of pressure for anyone, let alone someone who knows of his sacrifice. Still, Jung tells us that no-one needs to cure cancer... just grow beyond '1-2-3 individualism' to '4-5-6-(7-8-9) individuation'.

2: SCHINDLER'S LIST (1993:6) ☹☹☹☹

Before this story about narcissistic-sadism (i.e. how 1st quadrant capitalism can 'trump' 4th quadrant nationalism, imperialism and racism), Steven restricted himself to narratives that split into two simple groups, (i) malefic influences ascending from 'below' (e.g. 'Darwinian' "Jaws"; 'Freudian/incestuous' "The Colour Purple") & (ii) benefic influences descending from 'above' ("E.T." and "Close Encounters of the 3rd kind" are both 'Freudian' insofar as they speak to the wish for a loving father). Over 1993's Saturn-into-his-9th-house), however, Steven widened his philosophical horizon to malefic influences descending from 'above', (i) "Amon Goeth" (Ralph Fiennes) as the personification of crazy collectivism & (ii) the mad scientism of "Jurassic Park".

3: E.T.:THE EXTRATERRESTRIAL (1982:10) ☹☹☹☹

With 1982 being Steven's Neptune-transiting-to-natal-Sun year, no-one needs a prize for guessing that Steven's symbol for the Self, "E.T.", will enter into a "passive identification" with Steven's symbol for the ego, "Elliott" (Henry Thomas). 1982 was also a Saturn-conjunct-Pluto-sextile-Neptune year (i.e. Saturn-conjunct-Pluto-sextile Steven's natal Sun year) and, so, no more prizes for guessing that Steven would have the Self symbol undergo a death-&-resurrection. As Jung explained, from first-hand experience, the problems that confront the ego when the Self appears to it – ridicule; inflation; feelings of isolation – are also good reasons why the Self is 'wise' to keep its distance in childhood. Could the Self employ cinema to apologize for Its distance?

4: JAWS (1975) ☹☹☹

The much bigger boat that "Chief Brody" (Roy Scheider) needs after he swims back to shore, of course, is one that can withstand the corruption that is inevitable in capitalist systems. Freud would have taken notice, as we do, of the fact that the first blockbuster films, "The Exorcist" & "Jaws", were horror films because it highlights the fact that instincts have a tendency to "alloy" i.e. fear and enjoyment might arise from distinct and separated archetypes but that fact doesn't preclude their eventual mixture. Out of Bernard Herrman's high strings to John Williams' low basses.

5: CLOSE ENCOUNTERS OF THE 3RD KIND (1977) ☹☹☹

The leading characters of Steven's classic 1970's films were played by Richard Dreyfuss, an actor who would eventually be diagnosed with bipolar disorder. Movie

buffs with sharp 'psychological' eyes might be able to see that Richard may not have been acting, after all. It is likely that Steven was able to see his own “puer aeternus”, Sagittarian over-enthusiasm in Richard. It is easy for astrologers to enjoy this movie because, to many, a horoscope looks like a blob of shaving cream. Search all you like through quantum physics and Einstein's equations for 'meaning'. Lots of luck.

6: AI: ARTIFICIAL INTELLIGENCE (2001) ☹☹

If “2001: A Space Odyssey” is a useful hero myth for the Age of Aquarius, then this Kubrick-Spielberg co-production is a useful reincarnation myth for not only the Age of Aquarius but also for the transition to the circa 4,000CE Age of Capricorn i.e. the unimaginative aliens value robot-boy, “David” (Haley Joel Osment), because he is a 'fossil' of the (now extinct) human species as it was negotiating the transition from the Age of Pisces to the Age of Aquarius. Human imagination has its destructive side.

7: EMPIRE OF THE SUN (1987) ☹☹

The movie that '9 bridged' Steven's “E.T.” childhood to his “Schindler's List” adulthood works as a double bill with Bertolucci's “The Last Emperor” of the same Jupiter from Pisces-into-Aries year. That author, J.G. Ballard (in the film, “James”; Christian Bale), remembers his concentration camp experience as enjoyable makes one wonder the extent of God's Childish aspect. Steven seems to have always known that returning (advancing!!) to one's childhood heals political narrow-mindedness.

8: MUNICH (2005) ☹☹

Building on the philosophical musings of “Saving Private Ryan” (and, looking to provide a wider context for the subsequent political handwringing of 9/11), Steven took a turn (this & the two films below) toward political philosophy e.g. is one's nation more important than religion? When a nation is built on a religion, the philosophical questions are, of course, sharper. And, so, being placed in the 'post-nationalist' realm of “intersecting secrecies”, capitalist “Papa” (Michael Lonsdale) becomes the pivot.

9: LINCOLN (2012) ☹☹

In concentrating on the month of January 1865, this story has something to say about the heroic Sun's transit from Capricorn to Aquarius... to Lincoln's own Solar return. With Freud only being a schoolboy in 1865, it is unfair to point out Lincoln's masochistic narcissism. Indeed, it transits Capricorn-Aquarius-Pisces, the Sun is yet to gain the perspective to solve the puzzle of masochism... and, so, we realize why the anti-slavery bill didn't end the war until the Sun had been 'crucified' in Pisces-Aries.

10: THE POST (2017) ☹☹

With the 20thC-into-21stC nuclear threat, politicians have been given the chance to argue that the truth is too dangerous to tell. Steven reveals his 'Sagittarian', what-the-hell-tell-it-either-way side with this historical “to publish, or not to publish, that it is the question!” story. The 'bad guy', Robert McNamara (Bruce Greenwood), has since become the world's poster boy for “ambiguity aversion” i.e. a man will take odds that are known over odds that are unknown, even if he knows the odds to be low.

2022 P.S.: THE '1-12 INTERACTION' INTO THE FUTURE

The next Mars-Neptune conjunction will occur on 29/4/2024. This will be the last Mars-Neptune conjunction in Pisces ('1-12-12-(1)') at least for a century or two. After that, we will have to deal with 14yrs of Mars-Neptune conjunctions in Aries ('1-12-1-(1)'). The initial question in respect of this shift in emphasis from '12' to '1' could be: will this be a case of leaping from a '12 boiling pot' into a '1 fire'? For FA, answering this question requires an assessment of the (level of) "consciousness" that greets it. If the level is decent, we go to '1's 'upside' i.e. '1' shares "extraversion" with '2', '3' & '4' and, as a result, it will increase its 'anti-clockwising' intention. In general, FA takes the view that a healthy 30° Aries sector can be compared to Mars transiting the first 4 houses with '5' in its sights, wherefrom 'diametric perspective' for '10-11' is gained.

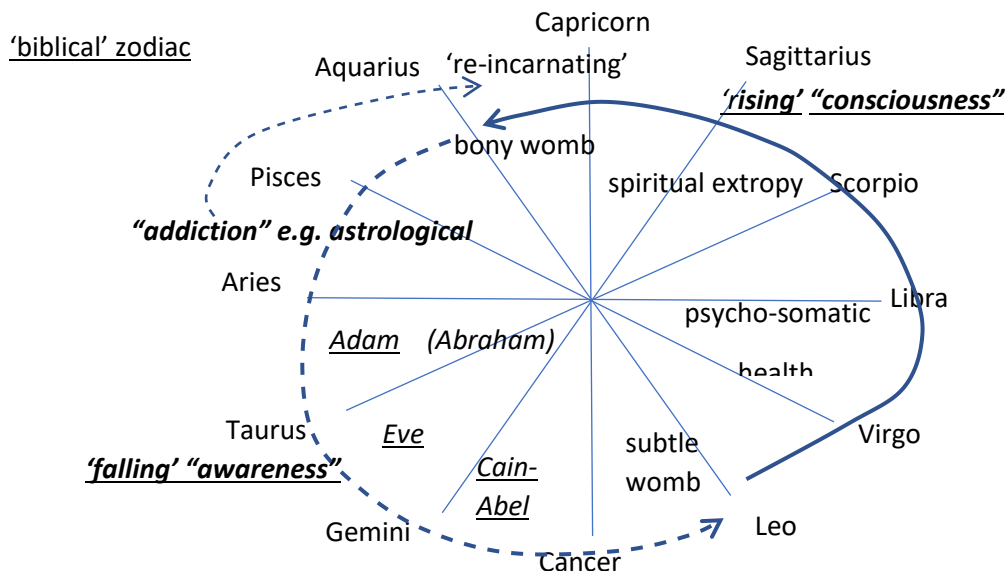
Then again, we can be gloomy about Neptune's transit through Aries when Mars is not involved because '12-1' is ever-there as the "confused aggressor". The prior era of Neptune in Aries was the 1860s through to the mid-1870s... and, historians inform us that there were two significant conflicts during this era, (i) the American Civil War, & (ii) the Franco-Prussian war that had significant 'blow forward' to WWI. In other words, there was an insufficient (level of) "consciousness" greeting '12-1' in the prior centuries. From history to the present, the question goes: is Western civilization more "conscious" today than it was 170yrs ago? Given the recent history of war – 24/2/2022 was Mars sextile Neptune – FA's familiar default, no-until-proven-otherwise, applies.

If Freud was confronted with FA's view that Homo sapiens, via its neoteny, 'has' 'generic Pisces-(Aquarius/Capricorn)' as its "rising sign", he might, first of all, balk at the astrologers' term, "rising sign" i.e. if development begins via a 'f/Fall', why not think of this as a "falling horizon"? FA's answer: astrologers are not necessarily more 'developmental' than the "(non-astrological) wo/men in the street" and, therefore, it makes sense that they note the (ascending) transit of the sign rather than follow the transit of the ascendant. It is as if the morning Sun 'blinds' them to their terminology in a similar way that the physical morning Sun 'blinds' everyone to the night sky.

Indeed, we take the view that a part of the 'Copernican challenge' for astrology is for it to acknowledge the oddness of this 'clockwising' term. (One way for astrology to meet it is to rename it, "rising-falling"). As discussed in FA's 'Basics' essays, Plato pointed out the problem of 'longing for' what was written in the sky long before Christ appeared. The issue is less about rejecting astrology outright and more about seeing that (i) the 'growing' path to (the "raw archetypal realm" of) '11-12' is '1-2-3-4-5-6-7-8-9-10', (ii) talking about walking this path is not necessarily walking this path, & (iii) there is a possibility that what one takes to be "astrological consciousness" is, in fact, "regressive awareness" morphing into an "addiction" to astrological 'parlour games'.

One way that FA could bring (a still alive) Freud to FA's table would be to point out that astrologers are on the path to correcting their "compensation" in respect of their 'longed-for' womb-memory insofar as they take the extra counter-intuitive step of mapping the ascendant to the cartographic west i.e. in doing so, the first three signs of infant development are easily imagined as 'f/Fallers'. In other words, we would ask (the still alive) Freud to let go of his 'cartographic logic' and reconnect with his Judaic heritage and imagine the archetypal linking of: Adam to '1 Aries', Eve to '2 Taurus' and Cain & Abel to '3 Gemini' (having 'f/Fallen' out of '(9-10-11)-12 Eden'). In turn, (the still alive) Freud would be able to see why Abraham is a kind of 'update' of Adam

but not so great an update that the problem of warring offspring is solved... Herman Melville's "call me Ishmael" and all that. In turn, Freud might have seen what we are driving at when we apply the term, "awareness", to the left hemisphere; as follows...



... and, then, he could begin to realize why we reserve the word, "consciousness", for the 'rising' of the transiting ascendant through the right hemisphere. If Freud were to accept this, he might also accept FA's proposed definitions of (i) "awareness": the gaining of extraverted information at the expense of introverted knowing (ignorance of centroversion at this stage) & (ii) "consciousness": concurrent centroversed gaining of knowledge of the outer and archetypal (further) inner worlds. The hallmark of "consciousness" is that it is a process that is led by "integration", and the hallmark of "integration" is that it is sealed by "coherency". The "original sin" of Adam and Eve, partially redeemed by Abraham, wasn't so much the gaining of "consciousness" as it was "awareness" pretense of consciousness". Abraham can be said to have "partially solved" the issue because Homo sapiens has yet to solve '12-11-10's addictiveness...

The task for the astrologer who is "addicted" to astrology – whom we would call a 'clockwise astrologer' – is to explore why, like any addict, s/he prefers "access" over "integration"? With this question, we take the step toward the "fate vs. free will" dyad of "I can't help it" vs. "I won't help it". In our view, if Homo sapiens wasn't '12-back-to-1 neotenous' then, perhaps, there would be no dyad because it does seem that '12' is archetype that instils "feelings" of fate whereas '1' is the archetype that instils the "intuition" of free will. Thereafter, "regression" to '11/10' expresses as the attempt to make (if not a "science", then) a 'meta-science' of "determinism" by appealing to the "rationalizations" of the stuck-in-the-19thC scientists who "reacted" negatively to the 20thC's microphysical demolition of the "billiard ball universe". 20thC science's "open universe" may not have put the 19thC "closed universe" to pasture but, oddly, none of this appears to matter insofar as the religious underpinning of the legal system rolled along as if the centuries of this dubious scientific "progress" didn't happen.

THE '4-5 INTERACTION'

On 20/7/20120, there will be a Sun-Moon conjunction (a new Moon) in Cancer. This '5-4-4-(1) interaction' will reverberate into the month that follows this date in a number of ways, (i) over the following two days (or so), 21/7/2020 & 22/7/2020, the '4 Moon' will transit '5 Leo', (ii) over the following three weeks, the '4 Moon' will form every possible aspect to the '5 Sun' in '5 Leo' until, on 15/8/2020, the '4 Moon' enters '4 Cancer' and forms its waning '8 semi-square' (= 45°) aspect to the '5 Sun'. This is, therefore, a useful time frame for the Freudastrologer to (re)-consider the 'heroic' '5 ego's' heroic '(re)-emergence' from the '4 id'.

This month is also a useful time for our review of the astronomical-astrological parallels of the “luminaries”, the Sun and Moon. Longstanding readers will know of the importance that FA-ers place on the Sun-centering 'tropicalization' of the zodiac that occurred in the decades & centuries either side of the birth of Christ (when the astronomers-astrologers realized that equinoxes were undergoing “precession” from Aries-Libra to Pisces-Virgo). For FA, the astrologers who, after this realization, had stuck by the tropical zodiac were 'saved' from the ever-present threat of “regression” that would lead to psychopathology. The sidereal zodiac that had existed throughout the “Age of Aries”, although not recognized at the time by “(semi)-consciousness”, is 9 billion years older than the tropical zodiac i.e. the “Milky Way”, quite possibly the oldest galaxy in the universe, formed 13-14 billion years ago and the Sun formed 4-5 billion years ago. With this history, timing, we can say that, just as the consciousness creating Sun was a latecomer to our galaxy, so the tropical-Sun-centred zodiac was a latecomer to human “consciousness”. This is one of the parallels that forces us to the view that the Sun is the symbolic 'link' from our Solar system to our galaxy.

(Before we move along to the Moon, it is worth noting that the '5 gold' that has sunk down into the Earth's core came from supernova explosions that had occurred during the prior 9 billion years i.e. the Sun-Earth axis has “alchemical” meaning).

Meanwhile, readers who have read their way through our essay, “Basics”, will know that the concentric zodiacs that demonstrate the “precession of equinoxes” has a parallel in the 'zodiac-horoscope-phase-shift' that comes about when the 12 houses are superimposed on the (now tropical) zodiac. Indeed, by rolling through the house system every day, the ascendant can be seen as 'initiating' the house system in a very similar way that the Sun has 'drawn' the tropical zodiac. The ascendant has much to say about how we initiate our individual (ontogenetic) experience. Because the Moon orbits the Earth-(house system) rather than the Sun-(zodiac), we get a sense that the Moon has an important role in 'filling out' what the ascendant initiates. In short, the Moon symbolically 'links' the Earthy house sequence to the Solar zodiac by virtue of its capacity to 'reflect' the Solar light back to the Earth. Astrologers tune themselves to the personal way in which the Moon informs the Sun's heroic “integration” of the house and sign its passes through each month.

Expanding this focus on astronomical-astrological parallels, we also notice that the monthly Moon-Sun interactive cycle parallels the yearly Sun-Jupiter interactive cycle... after all, Jupiter, even if it doesn't reflect our sunlight, makes its contribution to “integration” by way of its metaphysical intuitions. Then again, we do well to take note of Jung's criticism of metaphysics in “Aion” i.e. affective experience is the most

important consideration when the time comes to understand the Self because it gives the individual a subjective feeling-value for a symbol. Meaning may ultimately be an intuitive phenomenon but it is 'affect' that will encourage an individual to incorporate (there's a lunar word right there, Jim) it beyond a mere intellectual recognition that, of itself, does nothing for soul and/or instinctual development. This is why FA-ers do well to 'tune' themselves to the Moon (and to '4' in general) being an expression(s) of what Freud would call the 'developable' aspect of the 'id', in contrast to '12 Neptune' as the 'undevelopable id'. Now that we have mentioned '12'...

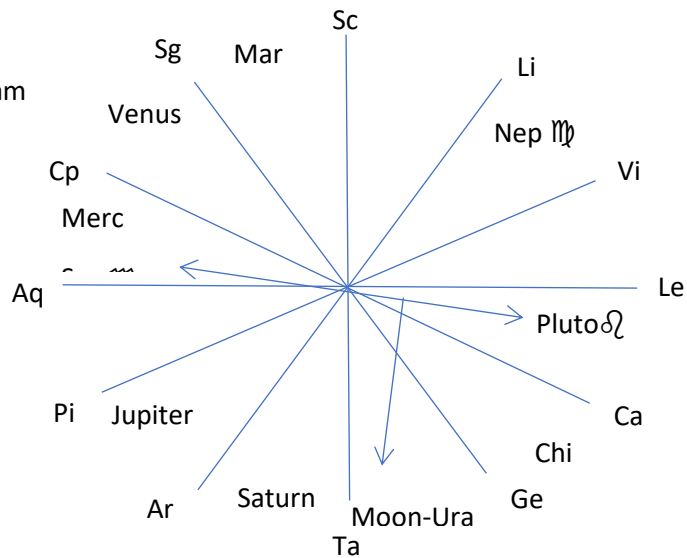
More 'tuneful' still was the capacity of the Moon, through the "Age of Pisces", and by virtue of its share in the feeling function, to 'link' the sign of Pisces to the sign of Leo. Longstanding readers will know of the relevance that we place on the Marys, Mother and Magdalene, in the 'light' that they shine on the ego-forming descendant-Libra at Easter. This drives home the key issue of the '4-5 interaction' i.e. whenever it remains in the realm of fantasy, "incest" is the fluid conduit for sexual developments that lead to authentic exogamy. As both Freud and Jung realized, although primitive societies maintain strict rules against "concretic" incest – even when it fails to generate genetic disasters, it leads to the "inflation" of instinct and consequent developmental arrest – they often throw the fantasy baby out with the "concretistic" bathwater and, in turn, they begin to repress creativity. For example, it won't occur to the primitive bachelor that a girl from another tribe may, psychologically, play a mother role even more tenaciously than a girl from one's own tribe. Given enough of these mother-son psychological 'relationships', any society, primitive or modern, will self-destruct just as easily as any duelling-banjo shanty town one cares to name.

Jung went beyond Freud, however, by discussing the Christian 'answer' to the primitive's shortfall i.e. even if exoteric Christianity would become just as repressed as primitive society, esoteric Gnostic-alchemical Christianity was able to investigate the unconscious phantasies that were bubbling up around the Holy union of the Sun and the Moon. Actually, to be fully accurate with exoteric Christianity, it did identify the new Moon (i.e. the phantasy incest) prior to Easter as the "Passion Sunday" that spills into the "Passion Week" that, in turn, spills into "Palm Sunday" (this would be played down by Pope Paul VI), the Sunday that features the transit of the Moon into Cancer and Leo. In other words, "Passion Week" deals with the Moon's transit from Pisces through to Cancer and, in doing so, sheds its reflective, differentiating light on the diffuse, usually uncreative, (what we call) 'a-ogamous' coexistences of Pisces and the intimate, creative endogamous, alchemical combinations of Cancer-Leo. Christ's "affective" entry into Jerusalem has a touch of '4-4' about it... especially in contrast to h/His '12-ish' Sermon on the Mount that, although poetic, doesn't offer very much to the individual who is struggling with '3 taboo thoughts'.

Overall, therefore, we could say that the Moon is not unlike Mars insofar as its "beneficency" can be traced to a good relationship to the Sun (and to '5' in general). If this relationship is troubled (for example, the natal Moon makes hard aspects to less 'shiny' planets such as Saturn, Uranus, Pluto etc.), we are able to see wherefrom the instinctual struggles of the "full Moon" derive. The best way to avoid morphing into a werewolf is, in our view, to keep one's own "family romance" firmly in one's sights, something that should have been an issue for...

RELEVANT BOOKS/IMAGES: THE FEMALE EUNUCH (1970)

Germaine Greer
29/1/1939 6.00am



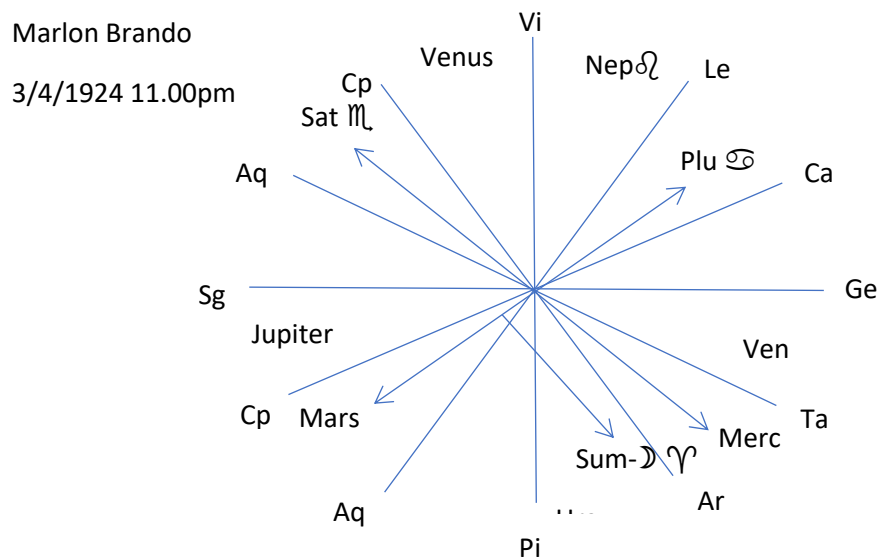
As the 1960s wore on, the narrative of feminism took on new Uranian, animus-influenced shapes. Germaine rode this sawtooth wave into world fame with her book that made the claim that our “patriarchal” society takes the same attitude to women as the caliphs had to the men who looked after their harems. She was one of the most famous anti-Freudians of her era, believing that Freud's hatred of women fuelled his theoretical construction... despite the fact that, time and time again, Freud confessed that his experience “forced” him into his theories against his idealistic will.

In Germaine's horoscope, we see a waxing square '4-5 interaction' that has the look of Christ's angry entry into Jerusalem about it (see prior page). Then again, we also see the intrusion of '11' via the Uranus-Moon conjunction in Taurus square Sun in Aquarius. (Notice that Germaine has a very 'square-y' chart... she also has Neptune square Venus and Jupiter square Chiron). As you can see by the date of the publication of “The Female Eunuch”, it could be called the ‘wake-of-Saturn-return’ publication, going into a “reaction-formational” ‘Saturn conjunct Moon-Uranus’ publication.

With such a chart, it would surprise us if Germaine were ever to warm to FA's view that our society is “matriarchal” ('pseudo-patriarchal'). As Jung explained, the “animus-possessed” woman argues beside the point to the point that exasperates the man who is “anima-possessed” enough to engage her. The wiser man, of course, will withdraw from the field and leave, say, his wife to fill the vacuum. The problem with the animus from the Freudian point of view (not that Freud thought that the animus existed, but) is that it leads a woman (and if his anima has fallen for it, the man) away from (his)/her individual developmental challenge.

We can also wonder how many years of therapy it might take before Germaine would begin to see the difference between feminism and (what we call) the 'spiritual feminine'. The Freud-astrologer would, with some justification, begin with her natal Saturn in the 3rd house and, in turn, the extent to which she may have misinterpreted Freud's phallic phase. Give it three decades.

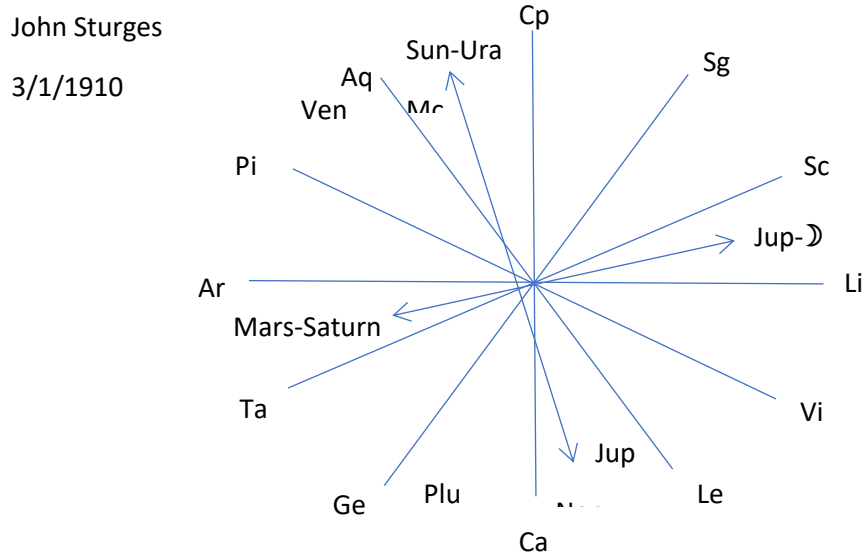
RELEVANT FILMS: ONE-EYED JACKS (1961) ☾☽



Like Germaine, Marlon had a natal Uranus at the nadir of his birth horoscope but, being a man, it may not have been quite as disturbing. The primary disturbance here is the natal T-cross configuration that picks up his Mars in Capricorn, Pluto in Cancer and Sun-Moon-Chiron conjunction in Leo that stretches from the end of the 4th house into the 5th house. This was further disturbed when Saturn transited across his Sun-ruling 2nd house Mars in 1961 when, surprise-surprise, he directed a movie about a 'son's' anger over a 'father' who had betrayed him and stolen his money. His experience as a director was disturbed enough that he would never go down the path again... even if the movie was good enough to suggest that he could have been a good director. Marlon's easy-schmeezy Jupiter in Sagittarius in his 1st house (its square to Uranus on the I.C. wouldn't have made it difficult-schmifficult), had spoiled him.

Indeed, “One Eyed Jacks” is as much a tale about acting-as-lying as it is about a son's vengeance on the father for stealing the proxy of his mother... money. Each of the members of the 'nuclear family', “Rio” (Marlon Brando), “Dad” (yep, if you had any doubts; Karl Malden), “Maria” (Katy Jurado) and “Louisa” (Pina Pellicer), get their chance to lie to each other about everything that happens. In this way, we get a chance to observe 'doubled up' lying e.g. Marlon is pretending to be a bandit who is pretending to be a loyal son. Longstanding readers will know, however, that Marlon-the-“method”-actor would have insisted that he wasn't really lying... instead, he was drawing on his own “true” earlier emotional experience. In this way, we can say that the “method” actor 'opposes' therapy insofar as s/he re-lives rather than remembers instead of remembering so that s/he doesn't have to re-live. On the upside, however, we can say that the “method” actor “synthesizes” Freud and Jung insofar as s/he uses the raw experience of the past to forge an aesthetically pleasing creation in the future. Jung thought that Freud was “reductively” fixated on the past but he didn't consider the subtler 'levels' of the many Oedipal situations that lie in everyone's future.

RELEVANT FILMS: THE MAGNIFICENT SEVEN (1960:☾☽)



If John Sturges doesn't make the class of the great directors of Westerns, Ford, Eastwood, Leone, Peckinpah (who was supposed to direct “One Eyed Jacks”), Penn, he doesn't miss it by much... after gaining notice for the quasi-Western “Bad Day at Black Rock” (1955:☾☽) and, then, “Gunfight at the O.K. Corral” (1958) and, later, its 'sequel', “The Hour of the Gun”, he would go on to direct the most popular of all Westerns, a remake of Akira Kurosawa's “Seven Samurai”. Although the popularity had much to do with the Elmer Bernstein's score, there is also something about “The Magnificent Seven” that brings up the mandala – the ‘full-combination-archetype’ – that, in turn, would have attracted its audience, despite the fact that the bulk of it may have had no “consciousness” of why it was so attracted. This ‘not-quite-consciousness’ was made plain a Saturn-cycle later in Phil Alden Robinson's “Field of Dreams”.

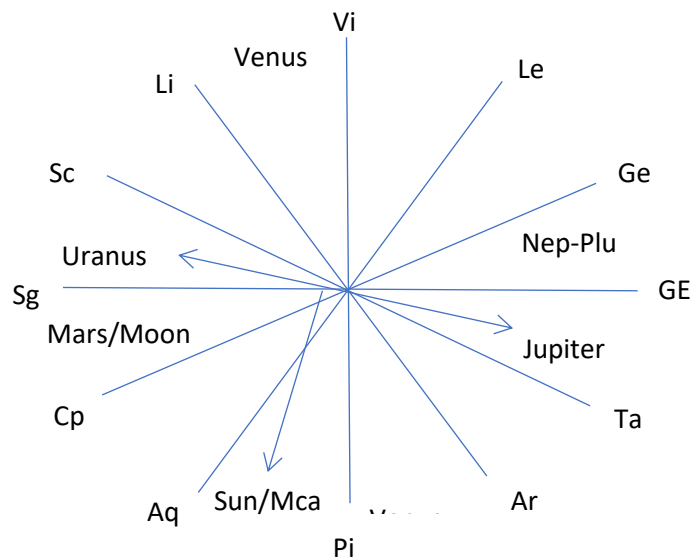
The film pretty much begins at '8/9'... a couple of '9 horse-riding' heroes decide to defy a town and seek bury an '8 deceased' Indian. Once gaining acknowledgement for their bravery by the silent '10 fearful majority', they attract four more, if flawed, heroes. Now, as an '11 group', they are enlisted by a Mexican '12 collective' to defend against the '11 group's' “shadow” i.e. another '9 horse-riding' '11 group'. The reason that “Chris”'s (Yul Brynner) group is occupies the heroic side of this '11' equation is that it represents developed sexuality i.e. the 7th member, “Chico” (Horst Buchholz), needs the other 6 members to work as '1-2-3-4-5-6 stepping stones' in order to marry the '6 maiden', “Petra” (Rosenda Monteras). When we inspect John's birth 'zodiac' (we don't know his birth time), we see a waning Libran Moon squaring a Capricorn Sun. This isn't quite the full Moon of Easter but his Moon in Libra reminds us of it...

There is a touch of synchronicity about the temporal alignment of farming and human pregnancy i.e. seeds are planted through '6-7-8' and, 9 months later, the crop is harvested during '2-3-4'. In other words, the farming culture, because it draws on the full mandala=(zodiac) will attract “God” more than a split-off “sub-personality” that can do no more than view “sexual” activity as episodic sensual amusement.

HEROES (*/?) OF DIRECTION VII: JOHN FORD

John Ford

1/2/1894 ??



A quote that applies to so many American men, “I am a soldier so that my son can be a farmer and his son can be a poet” (coined, arguably, by John Adams), could be said to have been inverted and, then, telescoped in the example of John Ford. After directing more than a few poetic films in Hollywood for a quarter century, Ford would leave it all behind when WWII came to the Pacific... he wasted little time before going on to join the U.S.'s navy e.g. he would filmize some of his experience in his 1945 film, “They Were Expendable”. Before we discuss the films that John directed before and after, however, we will discuss the fact that we have 'asterisked' him for not dissimilar reasons that had 'asterisked' other household name directors...

Directly above, dear reader, you can see ('*/?') in front of the birth time. This is our abbreviation for 'educated guess' i.e. with Ford being quintessentially American, there is a decent chance that his ascendant is the same as the U.S.A.'s i.e. Sagittarius, the Centaur (and cowboy). If so, this would put the Mars-Moon conjunction (square Chiron) in his 1st house as a “complex” that 'feeds down' to his Sun-Mercury (square Uranus) in his 2nd house in Aquarius (the U.S.A. has Moon in Aquarius). When Ford made his great film about the “projected shadow”, “The Searchers”, this birth time would see the planet of the “shadow”, Saturn, transiting this ascendant. None of this speculation is a slam dunk but, from time to time, working with hypotheticals can be as helpful as working with actuals. A bit of Heisenbergian uncertainty can't be bad.

Directly above this asterisk just mentioned is the asterisk next to 'heroes'. This is needed because John's support of Richard Nixon and the Vietnam War made him appear anything but heroic. If we apply our proposed Sagittarius ascendant here, we would get an interesting (possible) picture of the archetypal forces that had 'fed' this errant nationalism i.e. the emphasis of '9' and '11' places the emphasis on “freedom” and, in turn, they tend to jump to conclusions about any political system that smacks of “imprisonment”. Whatever “ego” John had created in the first half of life, we can say that it was, at best, only three-quartered with thinking-intuiting-sensing. Feeling, if developed, would have led him to withhold judgement and notice that Tricky Dick

wasn't a psychologically well dude. An unrounded ego is unable to “transform” itself in the 2nd half of life and, in 1968, John was well into his 70s. Here, some astrologers might dispute FA, and point out that John did have Venus in the watery-feeling sign, Pisces (NB* this sign placement is same irrespective of the birth time) but, of course, this sets up the depth astrologer's tennis match e.g. he could easily have “projected” this Venus throughout his life. It is a match that usually goes 5 sets... and, all the way to '11-9' in the 5th. So let's move along to his association with genre...

Ford, a few years older than Hitchcock, made dozens of films in many different genres but decades later, his name is now synonymous with the Western. Astrologers would be expected to be interested in them insofar as they have often been described as “archetypal”. Indeed, over the decades, whenever film-makers have tried to mess with the Western formula, a backlash has ensued. Arthur Penn, the director of “The Left-Handed Gun”, “Little Big Man” & “The Missouri Breaks” knows all about this problem. In short, the audience wants to 'resonate' with a violent 'hero' overcoming a violent 'anti-hero' on a dusty thoroughfare because he is the 'faster' draw, with the fearful townsfolk watching it all go down from behind the tumbleweeds.

The depth psychological elephant in the room here, of course, is that violence is a sign of inadequate ego formation and heroes, by definition, are examples of how to form an adequate ego... and, so, it is correct, after all, to describe Westerns as stories about heroism? The answer isn't so much about the violence that explodes at the end of the yarn and more about the many chances that the hero has all through the yarn to use violence but refrains. To translate into psychology, the hero's withholdings are the ego-forming acts and the violence at the end is a way for the audience to not have to think about it anymore after the credits have rolled. When a pre-formed ego heats up and remains 'under pressure' for a time, it can 'cook' its anger to the point that it won't be angered so easily the next time. If it does this enough, the ego gains the time to differentiate its anger into (i) useless: “projected” and (ii) useful: one's boundaries need to be clarified. One of both John Ford's and cinema-in-general's best examples of this is the restraint that “Wyatt Earp” (Henry Fonda) repeatedly demonstrates in “My Darling Clementine” (1946)... irrespective of whether or not the 'real' Earp was as capable as this (now) 'mythic' one. It is likely that Earp had his share of 'cooking' episodes while a marshall in Dodge City but, in any case, now in Tombstone, Earp has to re-confront both the collective shadow, “Ike Clanton” (Walter Brennan), and (not 'the' but) 'his' personal shadow, “Doc Holliday” (Victor Mature). The fact that Earp winds up with Holliday on his side points to Earp's successful “differentiation” of the two aspects of the “darkness within”.

In addition to anger-hunting, the hero of the archetypal Western finds himself needing to 'cook' some of his lust-mating to find the space between the “whore” and the “madonna”... but, (... errr) 'typically', he doesn't get very far with it. And, this is what we see with Wyatt. Perhaps, as he rides off into the sunset, we can guess that he is 'fated' to come up against the 'cooking process' enough times that he can return to Tombstone and marry “Clementine” (Cathy Downs).

Fast forward ten years, and we arrive at Ford's most celebrated Western, “The Searchers” (1956). This time, however, the main character, “Ethan Edwards” (John Wayne), is unable to 'cook' his emotional state within... so, he finds that his 'cooking' process comes from without, courtesy of temporal frustration i.e. Ethan's “shadow”,

native American “Scar” (Henry Brandon), who had murdered Ethan's love interest, “Martha” (Dorothy Jordan), avoids the showdown for 10 years. This decade is not a complete waste, however, because Ethan eventually wills his belongings to “Martin” (Jeffrey Hunter), his native American step-nephew and, then, decides not to murder his niece, “Debbie” (Natalie Wood), for being abducted into (what Ethan believes to be) native American “whoredom”. Ethan, of course, already has his quota of taboo, “repressed”, “compensated”, matricidal thoughts about the faithlessness of Debbie's mother, Martha, for marrying Ethan's brother.

This leads us to a key psychological point i.e. although refraining from “acting out” can appear to be little more than a 'stop-gap' (and, ultimately, a self-defeating) “repression”, it would only be so if there is no intention to differentiate what is being withheld. If the analysand is unable to do this very well, the analyst advises that s/he is better off verbally acting out in a session and then, after s/he has calmed (perhaps, a number of sessions later) discussing the possible conflations in what was said at the time. If John had been in therapy and ranted on about a communist plot, his analyst would, a session or three down the line, likely have directed his attention to where he was feeling unfree in his own life. And, no doubt, whatever was going on 'now' would track itself back to the relationships (“identifications with” and “rebellions against”, actually) that he had formed in the first half dozen years of life. For example, John's father could have been too much the “repressed” “quiet man” and, so, as depicted in his film of the same name, his father may not have differentiated his anger and, with this (what M. Scott Peck calls) “undisciplined discipline”, caused all kinds of feelings of “imprisonment” in his son.

All this is curious in the face of the fact that he made one of America's greatest films about the imprisonment that comes on the heels of capitalism, “The Grapes of Wrath” (1940). The debate will go on about whether the camps into which the Okies were pushed were better or worse than the camps in the Gulag but the psychological issue remains of coming up against corrupt authority figure after corrupt authority figure and what that means to one's own psychological development. Just as, in FA's fantasy birth chart for John, we note a 'drop' from his 12th housed “prison” to his 1st housed “angry family” of Mars-Moon in Sagittarius, so we note “Tom Joad” (Henry Fonda), being released from prison and returning to his family that has now become angered by their upcoming eviction.

It is a strange that citizens of a capitalist state see the point in forming a labour union to deal with the unfairness inherent in their system but they don't go the extra step of forming a fairer system. Given that America is a democracy, even Tom would have the nous to see that the many poor could simply de-elect the wealthy few. Given that Ford had a natal Sun in Aquarius, he might have been tempted to give Tom this insight but, instead, he sticks by Sun-in-Pisces Steinbeck and ends the film with “Ma Joad” (Jane Darwell) telling us how she enjoys being an economic masochist (i.e. the economists' variation of Freud's “the economic problem of masochism”!). One of the problems with Aquarius is that the gap between the '11 group' and '12 full collective' is wider than their geometrical adjacency suggests. Being now in the midst of the “♪ dawning of the Age of Aquarius”, there is a need to consider this gap more carefully. What did the ghost of old Tom Joad find after he walked off into the West?

**JOHN FORD'S PSYCHOLOGICAL "TOP 10"
THE GRAPES OF WRATH (1940:2) 🍷🍷🍷🍷**

Ford's natal Sun in Aquarius meant that he was always striving to improve the lot of a group. As noted above, however, the individual group members aren't always so keen to go beyond their group and improve the lot of mankind. Given that science operates with an acceptance that there's no "progress", these stick-in-the-muds have their justifications. The heavy-handed tactics of the capitalists are tolerated because, as Steinbeck's book explains even more emphatically than the film, life is more likely to get worse than get better. And, so, after "Tom Joad" (Henry Fonda) heads off into political life, he will probably endure more censure from within his group than from without it. The trio of thinking – '3', '7' & '11' – is the trickiest trio of archetypes.

THE SEARCHERS (1956:7) 🍷🍷🍷🍷

"I thank you to unhand my fi-orrrn-ce!!" If "Ethan" (John Wayne) had fought for his love interest, "Martha" (Dorothy Jordan), as keenly as his psychological son, "Martin" (Jeffrey Hunter), does for his, Ethan might not have wound up chasing his "shadow" for 10 years. Nonetheless, Martin might not have fought at all without this decade of bickering with his psychological father. Although there are some set-bound scenes, this film sets a new cinematographic benchmark. We can guess that, with his many shots of men looking miniscule in comparison to the natural monuments, Ford is telling us about our insignificance. Ethan's primary motivation might be to avenge the avenger but he is also motivated to defend himself against his miniscule-ness.

MY DARLING CLEMENTINE (1946:10) 🍷🍷🍷🍷

As noted, FA ranks this one alongside "The Searchers", "Once Upon a Time in the West", "Unforgiven" and "Django" because it presents the archetypal blueprint. As Western fans know, Sergio Leone tweaked the archetype by casting Henry Fonda as the bad guy but he was smart enough not to mess with the archetype itself. When I saw this one the first time, I had naively assumed that its scriptwriter had come up with a clever name for the town, Tombstone ("what kind of town is this!"). I had no idea that there is, indeed, a town with that name – it is a tourist attraction these days – and it had received its name prior the famous battle that took place within it. Some might see no meaning here but some Jungians are likely to notice "synchronicity".

THE QUIET MAN (1952) 🍷🍷🍷

Boxing maybe the world's most watched sport, but it will never escape from its links to mental deterioration and early death and, in some cases, to very early death. As this film reminds us, civilization may need to replace boxing with another martial art but, psychologically, it helps us to differentiate "repressed" anger from (what we have been calling) 'developmental-('cooking')' anger. In order to continue developing his aggressive instincts, the title character, "Sean" (John Wayne), should have found another sport. If he had done so, he would have made an easier time of his marriage.

SHE WORE A YELLOW RIBBON (1949) 🍷🍷🍷

Ten years on from "Stagecoach" (see below), we notice that Ford is now giving the native Americans more respect but it could be argued that he had now gone too

far and covered over the bloody historical truth. That Ford's leading man, "Captain Nathan Brittles" (John Wayne), is at the same retirement age as the director, there is a hint that Ford is also contemplating his own retirement... but it would only ever be a contemplation as revealed by its unusual, 'anti-archetypal' end i.e. the hero, rather than riding off into the West, is called back from the West into the cowboy fold.

THE INFORMER (1935) ☹☹

With a title character, "Gypo" (Victor McLaglen), compulsively giving himself away, Ford gives us a virtually archetypal depiction of a self-knowledgeless-ness i.e. if Gypo knew about the loyalty that lurked in his unconscious he would have refrained from informing in the first place. Indeed, in his very first shot, Ford shows us Gypo's "shadow" before he shows us Gypo himself. In Ford's very first scene, unsurprisingly, we see Gypo's Oedipal complex getting the better of him. At the end, feeling forgives.

THE MAN WHO SHOT LIBERTY VALANCE (1962) ☹☹

"Tom Doniphan" (John Wayne) is a good example of what Freud meant by the phrase "(the psychodynamic is) sealed on both sides"... by killing "Liberty Valance" (Lee Marvin), Tom satisfies his patricidal instincts that were inflamed when his love interest, "Hallie" (Vera Miles), weans him, inch by inch, to the reality that she wants to marry "Ransom Stoddard" (Jimmy Stewart), the symbol for civilization. In short, his "reaction formation" to protect his 'father' is "sealed" by his "displacement".

HOW GREEN WAS MY VALLEY (1941) ☹☹

Given the title, it's a shame that the financiers couldn't make this one in colour. Meanwhile, at the psychological level, the depth psychologist would notice more than a hint of stasis of psychological incest when s/he sees little "Huw" (Roddy McDowell) moving in with his widowed sister-in-law and, then, deciding to follow his father into the coal mines and away from his Solar talent. Nor, do we see Huw's three other sibs trying to fight against their respective "passive identification(s)" with their father.

STAGECOACH (1939) ☹☹

This film is celebrated usually because it is Ford's first Western made (mostly) in Monument Valley. These days, however, not a few will 'de-celebrate' it because of the way in which it depicts the native Americans... the fact that not one bullet misses not one native American in the admittedly exciting climax is dodgy even for 1939. At least, the heroine, "Dallas" (Claire Trevor), knows that "there are worse things than Apaches". The stagecoach itself invites '10-11-12' 4th quadrant 'womby' associations.

THEY WERE EXPENDABLE (1945) ☹☹

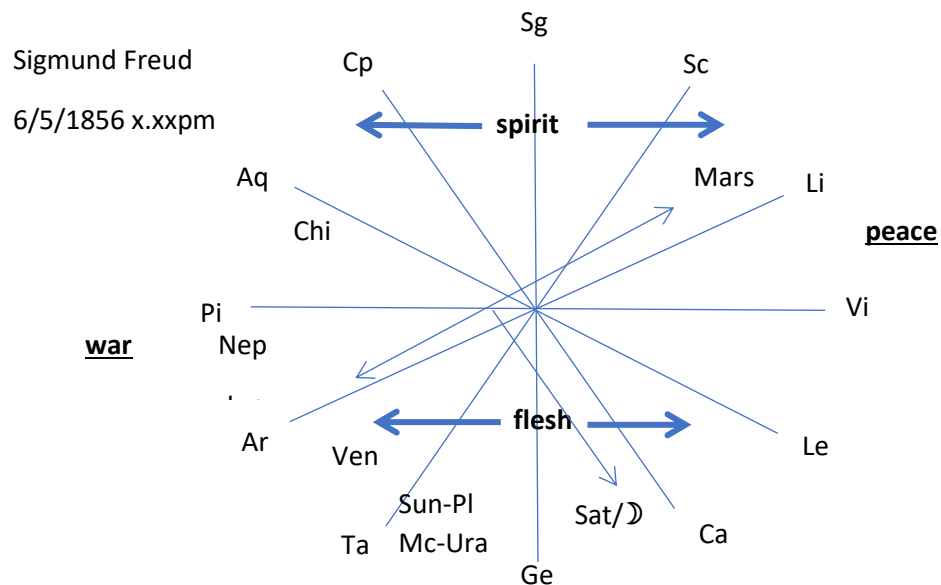
Those who find John Wayne's yogi bear cartoon-ish-ness a bit trying but, in any case, want to see Wayne-Ford film, this might be the one to see. Here, Wayne plays it down a fair bit. Plotwise, this one deals with Ford's Aquarian sense of urgency being thwarted by Capricornian red tape, the PT-boat navy-men have the "progress" gene working well enough to know that the bureaucracy is so static as to be "regressive". The eternal struggle between '11' and '10' is, as ever, 'too archetypal' to be resolved.

2022 P.S.: THE '4-5 INTERACTION' INTO THE FUTURE

In this initial series of essays on 'interaction-ology', we had deemed it useful to consider all three interactions that speak to the 'anti-clockwise support' that "feeling" provides for "intuition" i.e. prior to puzzling over the '8-9', '12-1' & '3-4' interactions, the astrologer could invest time into considering the fact that '8' 'feeds up' to '9', '12' 'feeds down' to '1' and '4' 'feeds across' to '5'. It is probable that one outcome of this investment would be intuitions in the direction of the philosophical 'stone' that can be 'extracted' from the oldest philosophical question, "fate vs. free will". For example...

If there has been no '4-into-5 development', it would be fair to say that not only would a subsequent '8-into-9' experience "be fateful" but also it is an experience that would "feel fateful"; thereafter, a collectivized philosopher-scientist could come along and 'correctly' surmise that his/her subsequent '(10-11)-12-1' experience will also "be fateful", although, as '1' is activated, s/he will have intuitions of "free will". The point at which FA parts ways with this collectivistic "determinism" is that, if there is some understanding of lower hemispheric development, there will be "shards" of "free will" that will actually become 'available' to the individual. To be sure, a "shard" is nothing to write home about, but it can be enough to put "determinism" on notice. No Jungian would need to be told that, if an analysand wants to "individuate", s/he would do well to make the most of any "shards". Gnostics have alternatively called them, "rays".

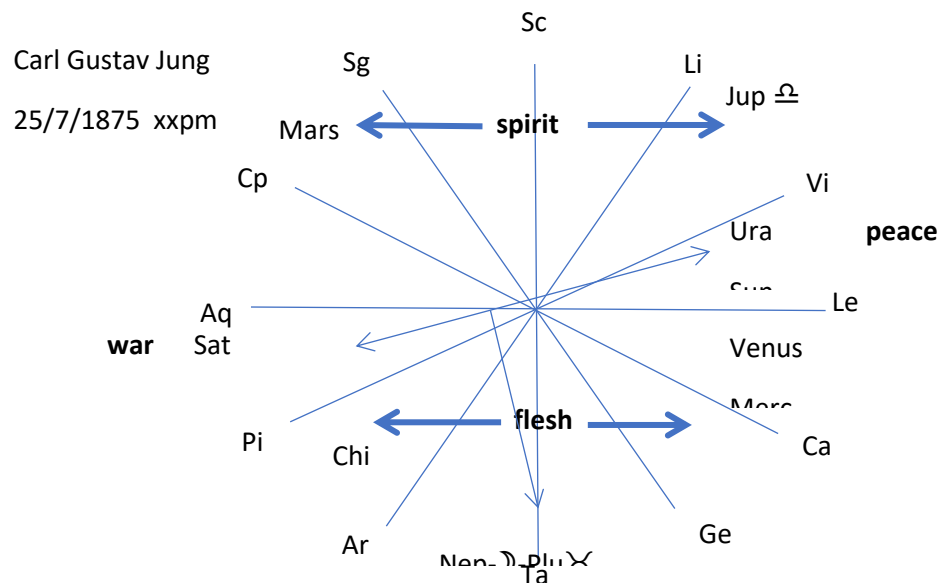
Let's now return to Freud's horoscope that, for the sake of 'phylogenetic' clarity, we could rotate in respect of (what Jung has called) the Pisces' "Aion"...



... and, although we wouldn't characterize it as 'proof', we can at least say that the prior 2000yrs of '12-1 interaction' (sidereal Pisces 'interacting' tropical Aries) was full of "confused aggression" (= war). The lack of understanding of lower hemispheric development meant that when Christ "called" humanity to/through h/His Leo-centre ("the only way 'beyond 9' to the Father is through '5 m/Me'"; not through '12-11-10'), most of the "Christian" denominations concluded that this meant that the "way to the Father" was to '(12)-11-(10) group-together' & '(12)-1 fight'. Thereupon, the "Age of

Pisces” would, especially in the 2nd Millennium, “double split” into, (ia) anti-Christian Christians intent on defeating non-Christians with war, (ib) Christian Christians who would rather die for Christ than kill for h/Him, (iia) atheistic anti-Christians who fail to see any “(useful) purpose” in religion and, indeed, wonder if the link from religion to sado-masochism makes it worse than useless e.g. Freud, & (iib) Gnostic Christians who were/are trying to understand how ‘(ia)’ & (iia) came about.

As we had pointed out in our 2nd ‘Freudastrology: Basics’ essay, Jungastrologers assume that Jung’s Aquarius-Leo horizon qualifies him as an avatar of the upcoming (or, already establishing) “Age of Aquarius” i.e. Aquarius-Leo featured in his chart...



... the first (apparent) problem with this depiction being: can we really include the sign of Pisces in the 2nd-to-5th-house sequence of “the flesh”? For an alchemist, the answer would be: yes, insofar as the ‘12 uroboros’ contains the ‘2 prima materia’; for Freudastrology, the answer is also: yes, insofar as the astronomical fish that is adjacent to ‘1 Aries’ seems to be ‘pointing’ Aries in the direction of “fleshy” ‘2 Taurus’. If this explanation holds (... errr, ‘bears’) enough water, then the anti-clockwise cycle up to “the spirit” – wherein we see light & airy, mercurial Virgo being included and, in turn, we note that heavy & watery, goatfishy Capricorn now excluded from the sequence.

Hopefully, the “Age of Aquarius” will be an “aion” that will be focused more on heliocentric than on geocentric Aquarius. In Jung’s chart, we see why it was good that he experienced the son-father dynamic with Freud – Neptune-Moon-Pluto heading to his I.C. – because it “fleshed out” the anti-clockwise spirit that Jung needed in order to ‘enter’ “the spirit” from the “peaceful” side. For FA, this is the key reason for Jung to be seen as Aquarius-(Leo) avatar. Whether he achieves this status remains (... errr) ‘up in the spiritual air’, just as this question pervades the ‘shift’ from Pisces-(Virgo) to Aquarius within which we are all mired. It is a good bet, however, that Jung will be seen as an avatar for the flexible, creative, quadri-epistemological ego. Thinking can’t ‘prove’ that feeling is non-existent or irrelevant. Feeling ‘proves’ the opposite.

THE '6-7 INTERACTION'

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

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

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

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

For FA, the fact that Astraea had worked well on the earthy plane in the age of Gold 'connects' us to the zodiac's right hemispheric 'rise' i.e. Virgo and Libra 'sit' on the golden sign, Leo. Astronomically, we would refer to the comet-like sequence from (the orbital planes of) Uranus-Saturn-Jupiter-Mars-Venus/Earth-Mercury 'looping' around the Sun and, then, 're-rising' through (the orbital planes of) Mercury-Venus-Mars/Pluto-Jupiter-Saturn to realize how (i) Taurus' Venus & Gemini's Mercury are 'yet-to-be-informed-by-the-Sun', whereas (ii) Virgo's Mercury & Libra's Venus have been 'informed-by-the-Sun' by the zodiac fact of Sun's sign, Leo, placed underneath Virgo and Libra. Psychologically, '6', '7' & '6-7' points us to Erich Neumann's term, “centroversion” i.e. the psychological condition of not being a puppet of the “10,000 things” that can seduce ‘2’ & ‘3’s “pre-ego formation” into reductive “simplism”.

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

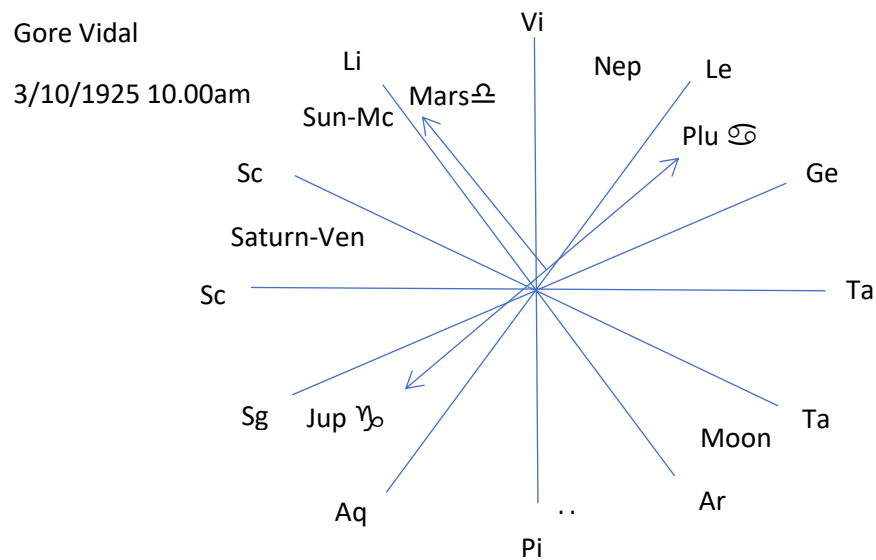
and put them down in relation to the 'central' task of the individual, self-knowledge. “You can't take it with you” says old-time Hollywood director, Frank Capra (we will discuss him in 2021) but the Freudastrologer would counter, “you can take the right hemisphere's self-knowledge with you”....

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

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

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

RELEVANT BOOKS/IMAGES: THE BEST MAN (1960)

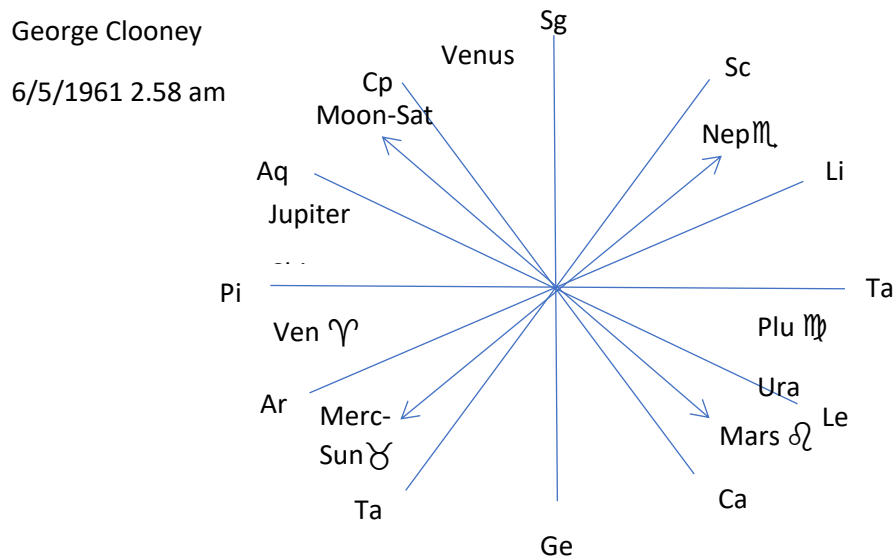


There was something very *Astraea*-like about one of the U.S.'s more prominent figures of the naughties. Gore was not satisfied to be only a writer of journal articles, novels and (screen)-plays about politics and systems of justice... he had also stood for political office and, having accepted that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

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

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

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

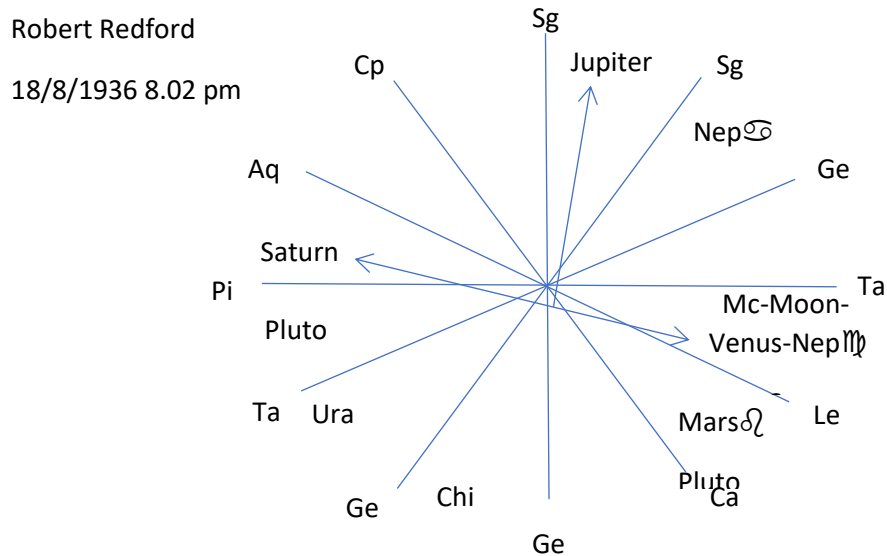


Fast forward 45yrs from “The Best Man” and we arrive at another meditation on the inevitable problems that gush out of populist politics and how that Mercurial phenomenon, the media, can “cut both ways”. “Good Night & Good Luck” (2005) was George’s meditation on how the media often jumps ‘up’ from simple ‘3 reporting’ to ‘9 editorializing (judging)’ and, in doing so, George’s Gemini-Sagittarian vertical axis is placed in his ‘parental context’. The ruler of the M.C., Jupiter, rolled from George’s ‘3-4’ Gemini I.C. through to his ‘6-7’ Virgo descendant in the film’s production phase. In the midst of this, Jupiter triggered his natal Mars in Leo in the 5th house opposite his natal Saturn-Jupiter conjunction in his 11th house. This would have been a time during which his editorializing zeal would have ‘heated up’ and led him to push his ‘5 talented’ understanding of it into a day-in-day-out ‘6 refinement’.

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

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

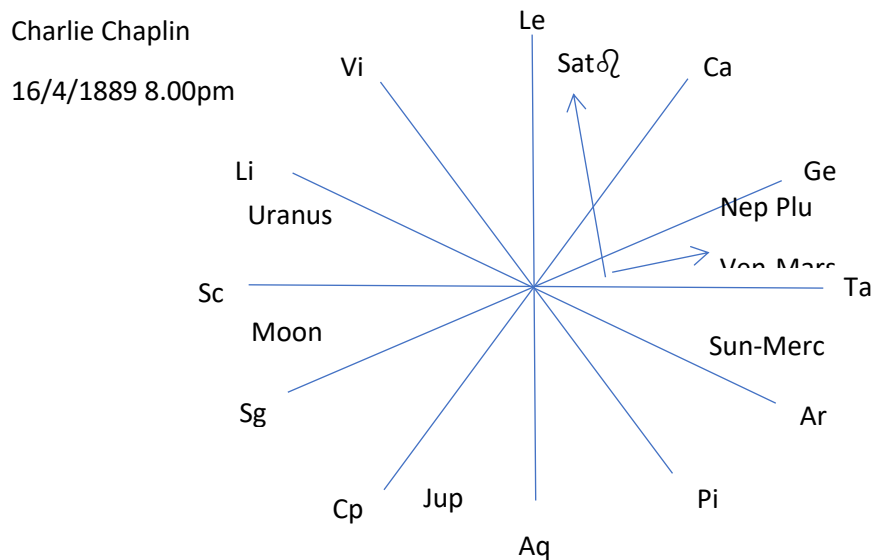
RELEVANT FILMS VIIIIB: A RIVER RUNS THROUGH IT (1992:☿☿)



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

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

HEROES OF DIRECTION 8: CHARLIE CHAPLIN



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

Inasmuch as we had struggled with the question of whether John Ford (see our prior essay) deserves to be characterized as a 'hero of cinema', we can now side-step this struggle in respect of Charlie... he was certainly no nationalist (even if we do see a dose of populism and imperialism in his company “United Artists”). Charlie might have lived in the U.S.A. over the years that he rose to the top of director's tree, 1912-1941, but he never became a U.S. citizen. This would become an issue for him in that Saturn-Pluto paranoid year, 1947, when the anti-communist craze in America swept him into the bad-boy ranks. The movie he made that year, “Monsieur Verdoux”, was dismissed and, his follow up, “Limelight” didn't even get a release in Hollywood... at least, not until 1972, when the Hollywoodians had started to realize that, in the wake of WWII, they had gone '8/10/11 crazy'. A strange portent of what civilization would do to Charlie is evident in his 1936 flic, “Modern Times” (he would only make a couple

movies per decade after his heyday, the 1920s), wherein we see Charlie's "little tramp" being jailed for being incorrectly deemed the leader of a rebellious worker's union.

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

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

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

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

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

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

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

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

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

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

CHARLIE CHAPLIN'S (PSYCHOLOGICAL) "TOP 10"

1: CITY LIGHTS (1931) 🌀🌀🌀🌀

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

2: THE GOLD RUSH (1925) 🌀🌀🌀🌀

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

3: THE KID (1921) 🌀🌀🌀🌀

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

4: MODERN TIMES (1936) 🌀🌀🌀

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

5: MONSIEUR VERDOUX (1947) 🌀🌀🌀

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

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

6: THE GREAT DICTATOR (1940) ☹☹

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

7: THE CIRCUS (1928) ☹☹

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

8: WOMAN OF PARIS (1923) ☹☹

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

9: LIMELIGHT (1952) ☹☹

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

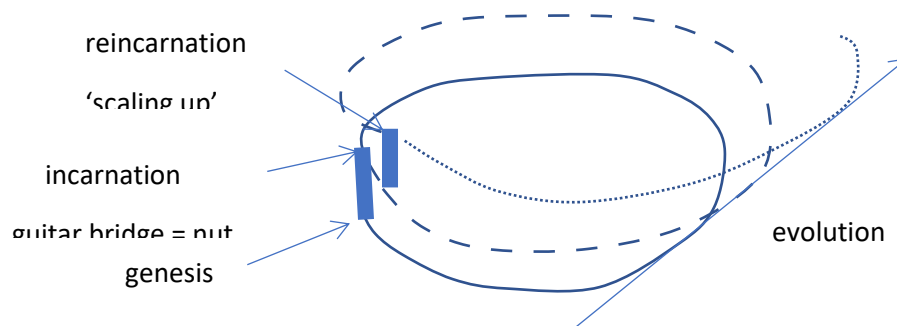
10: SHOULDER ARMS (CHAPLIN REVUE:1918/1959) ☹☹

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

2022 P.S.: THE '6-7 INTERACTION' INTO THE FUTURE

For (at least) 2,500yrs, thinkers have noted the paradox of human “intelligibility of the universe” being successful in light of the fact that evolving humanity, during its long history, never had a need for, say, abstract mathematics & geometry. To sum up: why is human intelligibility so unintelligible? The fundamental philosophical question is Leibniz'/Hawking's “why is there something rather than nothing?”, the subsequent questions are, “why does this ‘something’ express itself (i) as ‘orderly’, and (ii) ‘into’ a creature that has no evolutionary reason to uncover it?” The “reductive” scientist's answer draws on a version of the “anthropic principle” i.e. “within the infinite ‘set’ of possible universes there will be a subset of ordered universes that, in turn, has its own sub-subset of uber-ordered universes that will generate uncoverers”. For this answer to be philosophically respectable, however, the “reductive” answerer would do well to admit (i) his/her assumption of the multiverse is a weirdly expansive assumption for a “reductionist” to put forth, and (ii) in being an assumption, it is neither smarter nor sillier than any other assumption. Further, it would be completely silly not to admit to the “projection” of assumption onto those who assume that God exists i.e. the atheist says to the theist, “you assume too much!”. In short, one has a ‘choice’ to assume the absence of “purpose” or assume the existence of “purpose”, but there is little point trying to have one side ‘win’ because, if one were to do so, s/he becomes a sitter for the “projection” mechanism. The only way for a sitter to claim that s/he isn't “projecting” is to assume that there is no “unconscious”... these days, even academic psychologists disagree. Better to assume that “(tense) opposition” leads to a musical resolution...

Plato had assumed that the human (or at least philosopher's) capacity to explore the order of the universe was a function of the human being made from the same stuff of the universe... and, by ‘stuff’, he didn't mean matter and/or forces. In Plato's mind, evolution toward greater consciousness is/was a “takes one to know one” dynamic. If a creature could successfully uncover him/herself, s/he would, by virtue of being made of the universe's ‘stuff’, successfully uncover the universe via the mutual “resonance”. It would be a case of the “so below guitar string” ‘resonating’ with the “as above guitar string”. The key issue for astrologers in all this would be to work out the difference between “artificial order” and “natural order”. This is assisted by viewing the ‘zodiac-string’ being ‘3D-ified’ in accordance with an imaginary ‘circular guitar’; like so...



... the thick vertical lines constitute the fixation points of the ‘string’ so that the ‘pluck’ of the string would simultaneously (i) express a ‘basic’ harmonic series and (ii) set up a ‘post-basic’ harmonic series in the same way that a musician would move ‘up’ through the keys as s/he practices his/her scales (e.g. C to D-flat to D to E-flat etc.). If

s/he wished, s/he could 'set' the 'basic' series at 440 hertz but, if s/he was keen on "fine tuning", s/he might set the 'basic' series at 470 hertz. Thereafter all the scales 'above' his/her "fine tune" would be 'shifted' accordingly.

In science, this idea is most recognizable in chemistry. Although Mendeleev did not realize it as he was compiling the periodic table, later scientists would realize that the table appeared the way it did – i.e. relatively symmetrical – because the electrons surrounding the protons-neutrons of the nuclei of the different elements 'vibrated', at least in "this universe" (Jim), in musical-scale-like, whole number 'layers'.

With these ideas, we are now at the point where a Freudastrological skeptic can complain that our alignment of the electron-(lepton) with Virgo is inconsistent insofar as the electron is '1-2-3-4 micro-scalar' (rather than '5-6-7-8 meso-scalar'). We answer this complaint with two ideas; (i) "emergence": the qualities of the electron 'connect up' to the meso-scalar realm in ways that aren't immediately clear when single atoms are the focus e.g. water's 3 phases pre-require an understanding of meso-scalar heat. This scale issue is emphasized by the science that abuts Virgo, Libra's "chaos theory". We should point out, here, that term, "chaos theory", is misleading insofar the scientist examines systems that 'begin' with a certain amount of "non-chaotic" predictability and, only when the "chaos theorist" moves along to the 'end' of the system does s/he witness "chaos". Indeed, the scientific action is mainly in the 'middle' of the system's story wherein, in a kind of Winnicottian mode, the scientist has a sense of the process being "predictable enough" to model it... hence, weather reports can be modelled into the next week but not the next month, and (ii) "diametrics": Virgo-Libra 'looks across' to the Pisces-Aries mismatch that anyone who has had the briefest brush with science will know about i.e. the 'grain-i-ness' of the '1-2-3-4 micro-realm' does not match the 'smooth-ness' of the '9-10-11-12 macro-gravitational realm'; meso-electrons express both the 'grain-i-ness' of quantum leaps (that release photons) and the 'smooth-ness' of the harmonic 'waves' that keep it in its particular atomic 'layer'. The scientists who are trying to discover the "quantum gravity equation" are, from the Freudastrological perspective, 'residing' in the 'middle' of these two scales i.e. in Virgo-Libra.

OK, so what about astrologers? Are they also 'residing' in Virgo-Libra trying to work out what might happen next week (even if they are without the computational power to work out what might happen next month)? The answer happens is reciprocal and, thus, ironic: they are better at predicting what might happen in 7 years than what might happen in 7 days... for example most astrologers knew that 2001 & 2020 would be 'difficult' years that would 'spill' into many difficult sequelae, but they didn't know what week the difficulties would manifest. In short, astrologers are 'chaos theorists with a twist' insofar as, rather than connect the micro-scalar realm to the macro-scalar realm, they connect the macro-scalar realm 'down' to the meso-scalar realm.

OK, so why don't astrologers know which week (or, for that matter, which day) a particular interaction will express itself. Here, the Freudastrologer would step in to say that they do know the week & day of psychological awareness (the "perfection" of the transit synchronizes with 'pre-meaning awareness'; "consciousness" comes later). Astrologer's inability to predict the future with the precision that science demands is a function of the gaps between external event, awareness and consciousness that, in turn, leads to 'centring' development. Particle photons & electron waves = light.

THE '10-10 INTERACTION'

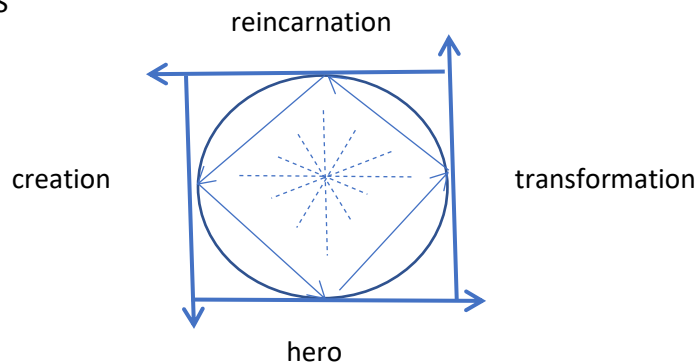
Individuals who have had nothing more than a minor brush with astrology will have heard of the “Saturn return” and how it symbolizes a critical time in life when “reality bites” (or, as a student of mythology might translate it, “when Chronos bites his children”). Meanwhile, those who have had a medium brush will know about the authority issues that emerge when Saturn 'doubles up' in other ways, such as a natal placement in the 10th house e.g. Napoleon, Hitler. If, dear reader, you have read your way to this point of FA, there is little doubt that you will have already taken interest in Saturn's very own “return” i.e. having spent 27yrs rolling through the remainder of the zodiac, it (re)-entered the sign that it rules, Capricorn, on 20/12/2017... to (re)-leave it on 16/12/2020 (to be accurate, Saturn did dip its toe into the subsequent sign, Aquarius, in the first half of 2020). And, given that you are reading this, you must be something of a Kleinastrologer and, as such, you will be receptive to the 'gestational' aspect of the psyche and how it (if not “bites”, then at least) “feeds” the formation of the superego. In turn, you will be considering what kind of double trouble is brewing in Homo sapiens... ever ready to burst onto the scene of premature collective births.

In an ideal world we would have posted this discussion when Saturn entered its own sign (20/12/2017) but, then again, Saturn is no idealist... so, perhaps, posting this discussion as Saturn turns anterograde for the last time in Capricorn (for 30years) is the pragmatic compromise. Even if, dear reader, your natal chart has neither Saturn in the 10th house nor Saturn in Capricorn, you will, sometime in the next 27yrs, get a chance to feel what it is like to have this double-up (in fact, you get a sense of it every time Saturn forms a “hard” angle to itself every 7¼ years) and, given that the Sun is transiting a sign that “exalts” Saturn, '7 Libra', your local pragmatist will know that this is a good time to 'balance' this (or any) '10-10' within the full zodiacal context...

One helpful ‘full context’, introduced in 'Interactionology: Introduction' can, as we wind down our ‘Interaction-ology I’, be re-introduced here...

ERICH NEUMANN'S
MYTHIC CYCLE

(+reincarnation)



... whereas '1 Aries' is the 'centre' of the creation myth, '10 Capricorn' is only the creation myth's 'beginning' (it is the 'centre' of the reincarnation myth). There is no need to have created anything by the time Saturn (or any other planet) has made its way into Aquarius. All one needs to do in '10' is make sure the nest/womb/alembic is ready and able to do its job... but not to over-do it. But, that's the rub... if there's a planet that is prone to over-doing it (call it, “compensation”), then it is Saturn. Here,

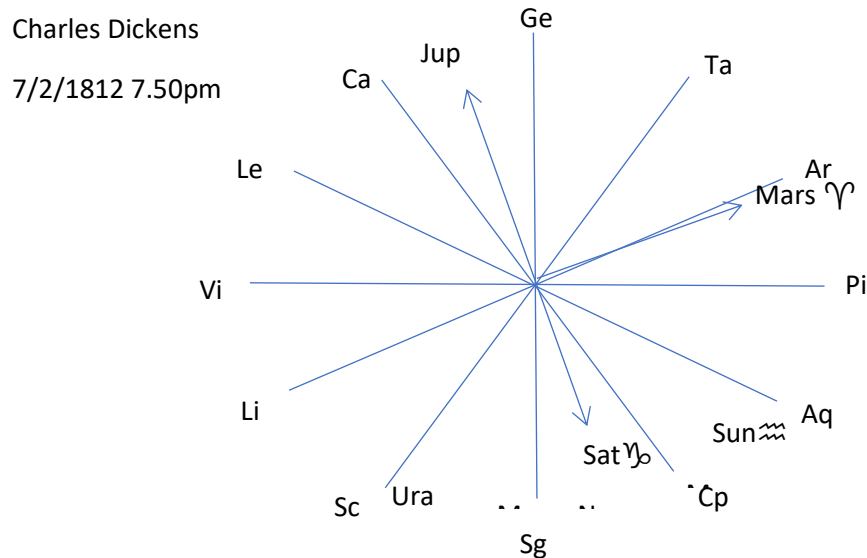
then, is the essence of the Napoleon and Hitler syndrome i.e. an overemphasis on the outer casing will, sooner than later, lead to an underemphasis on inner processes that begin at '3' and pick up steam as development runs through '4-5'. Although the Sun's transit through Libra (every October) is a time when the psyche is in a good position to 'balance' its thoughts regarding the upcoming Sagittarian dyad (i.e. transcend the zodiac round? Or, reincarnate back into it?), it isn't a bad idea to tip the Solar scales toward reincarnation when Saturn is in Capricorn and, then, consider re-balancing one's outer wombby '10 casings' against one's inner '4-5 processes'.

At this point, some readers might 'complain' that our discussion is too negative and that 'double up' interactions could bring about a doubling of the better qualities of the archetype e.g. for '10', we could witness more determination and a willingness to accept personal responsibility. This may be true but we wouldn't assume this until the Sun has had completed its transit not only through the winter solstice (and into a conjunction with '10-10') but also through the subsequent summer solstice (and into an opposition to '10-10') because, from there, it will remind Saturn that it is heading for its 'use by' date. If Saturn were to reply that it intends to 'control' when & where it will relinquish its (... errr) control irrespective of the Sun, we can conclude that its better qualities have not reached the light of day.

Some other Freud-o-philic readers will, no doubt, be recoiling from our linking of the superego's archetype (and the '7-8-9-(10)-11-12 hemisphere') to reincarnation. In order to be 'Eastern enough' to digest our link, our 1st port of depth psychological call is Jung's essay, "Concerning Rebirth" (1939). It will assist our recoiling readers to digest that the archetype of rebirth, a reality insofar as the psyche is taken as real, covers many concepts of which "reincarnation" is but one. Astrologically, the 'basic' idea of (re)-birth is the transition from '12' to '1'... but, if we stick to the 'gestational' perspective we can see that '8' to '9' points to a possible 'birth' into a transcendental realm. And, having now brought up two (of the three) archetypal sequence of water-to-fire, it follows that the transition from '4' to '5' also instils a sense of psychological (re)-birth... indeed, this transition symbolizes the 'birth' into 'centred' ego-hood that is subjectively felt as being "saved" by something Solar. In Christian mythology, this feeling of being "born again" is, however, not the same as resurrection... resurrection corresponds to the combination of '4'-to-'5' and '8'-to-'9' that leads to transcendence of the zodiac round and, so, no need to deal with '10' (and, of course, '10-10').

Another possible 'complaint' is that FA's views about 'use by' dates may sound OK in theory but Saturn itself never disappears from the horoscope and, therefore, irrespective of our level of ego-hood (\pm ego-transformation), we all have to deal with transits of Saturn through to the end of our lives. Our answer to this can be grouped with our overview of 'gestation-ology' i.e. if a Saturn transit brings about "delay and frustration", then it indicates that there is still something that is 'un-born (again)' in the unconscious that requires an investment of (if artificial) 'Chronos time' so that it has the chance to gestate. It is worth noting in this regard that the duration between the 1st, 2nd and 3rd transits of Saturn across a particular degree of a particular planet, cusp or angle is 9 months. So, yes, we concede that '10's 'use by' date is ever turning into a 're-use' date. Indeed, this is why we have discussed the Sun's (9 month) transit from the (end of Libra) to the (beginning) of Leo to 'balance' this 'use/re-use' dyad.

RELEVANT BOOKS/IMAGES IX: A CHRISTMAS CAROL



Having, earlier, discussed “France's Dickens”, Emile Zola, let's roll back...

Although there is substantial doubt as to Dickens' birth time, his biography fits both with (i) the passage of Saturn through his 8th house (Scorpio rising) – Charles was 12yrs old when his father was thrown into debtors' prison and, as a result, he had to go to work in a rat-infested shoe factory; and (ii) the natal position of Saturn in his 4th house (Virgo rising) – points to an unreliable father-image; hence, we can easily go with both in relation to his Christmas father-tale. In both charts, of course, Dickens had a connection from '10' to '3' by virtue of Mercury's natal placement in Capricorn and, so, it is no surprise that, as Saturn made its way across this natal Mercury, he would write a Christmas story. “A Christmas Carol” is now 6 Saturn cycles old.

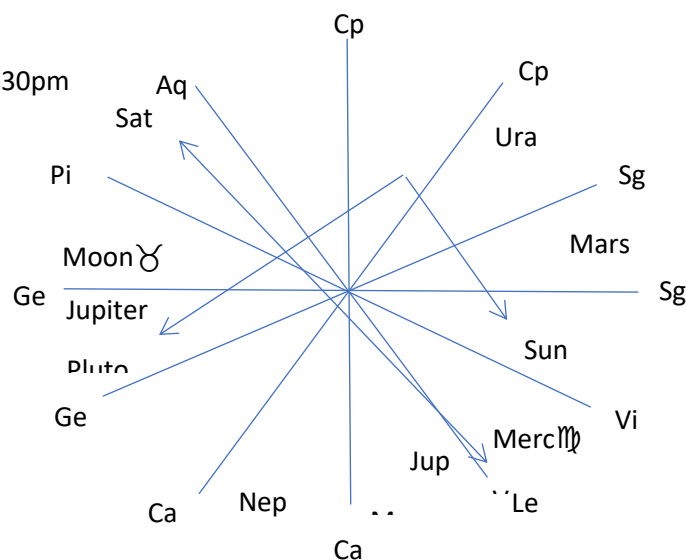
Dickens would have been angry with his father for his mismanagement, but he would also have “compensated” against this anger by inventing a kind of “opposite” to his father, “Ebenezer Scrooge”, a character heavily defended against any financial loss. This defensiveness' 'use-by' date has long past and, therefore, rather than being useful, it has become pathological. As a result, he becomes 'haunted' by “repressed” sub-personalities. As noted at the end of our '10-10' mini-essay (scroll up), 'Chronos time' is artificial and, therefore, it needs to be 're-balanced' by a more natural interest in time, as symbolized by the ghosts of Christmas' past, present and future.

For the FA-er, Scrooge's ghosts are Mercury's messengers, especially in light of the fact that, over the past year, Mercury, along with Sun/Venus, had been gathering information about 'natural time'... courtesy of Pisces, Cancer and Scorpio. But, now, at Xmas, it was ready to pass it on to Saturn in Capricorn. Mercury's journeys from (i) Pisces to Cancer invokes the past, (ii) Cancer to Scorpio invokes the present, and (iii) Scorpio to Capricorn (on its way again to Pisces) invokes the future i.e. the time when Scrooge will be 'judged'. The fact that Scrooge changes his ways seems “good” but, given that his motivation seems to be “fear”, he is still the reactionary. No depth psychologist would view this reformation as any kind of transformation or healing.

RELEVANT FILMS IXA: ANNA CHRISTIE (1930) ☹☹

Greta Garbo

18 Sep 1905 7.30pm

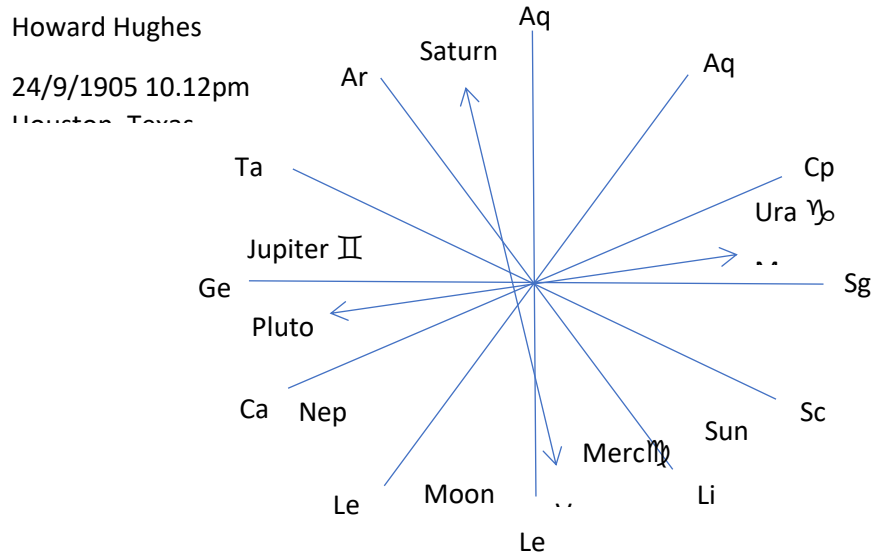


Let's now go onto two famous names who (i) were both born in 1905 (ii) had, if different, '10-10 interactions' in their natal charts (iii) had something of a watershed year in Saturn in Capricorn 1930, and (iv) after this watershed year, could be said to have had the same 'life arc'... of being alone. Whereas our 2nd name's alone-ness had something involuntary about it (to be sure, HH would likely have fooled himself into believing that it was not), our first name seemed to have access to her "free will".

For Garbo, the watershed was that challenge that hounded all the silent movie stars... "talkies". With the film, "Anna Christie", she passed with flying colours and would go on to be the icon of the 1930s. If she had consulted an astrologer about her challenge, she would likely have been told about her "Jupiter return" on her Gemini ascendant and reassured. A Kleinastrologer would likely describe her desire to be ("I vont to be") left alone as lingering in the 4th quadrant's "paranoid schizoid position". Specifically, her M.C. in Capricorn (Saturn's transit in 1930 made it a 'triple up') is nicely summed up in her following quote when her lover John Gilbert proposed, "I froze; I was afraid he was going to tell me what to do and boss me; I always wanted to be the boss". When we note (i) the ruler of Garbo's M.C. in the 11th house and (ii) the 12th housed Moon (it can feel the negative undercurrent in crowds as easily as it can feel the positive undercurrent), we see why any 'f/Falling' out of the 4th quadrant was never going to be easy.

As for "Anna Christie", it is straight down the Oedipus Rex line. Sailor "Matt" (Charles Bickford), wants to marry "Anna" (Garbo) but he doesn't know about her shady past. Every boy's unconscious fear is that his mother will abandon him for his father and Matt's fear first appears in a fight with Anna's father, "Chris" (George F. Marion) and reappears when he finds out that, back in Minnesota, there were many 'fathers'. What's a poor boy to do? Answer, go back to his "compensated" delusions about his own mother and force his bride into an "identification" with her.

RELEVANT FILMS IXB: HELL'S ANGELS (1930) ☹☹

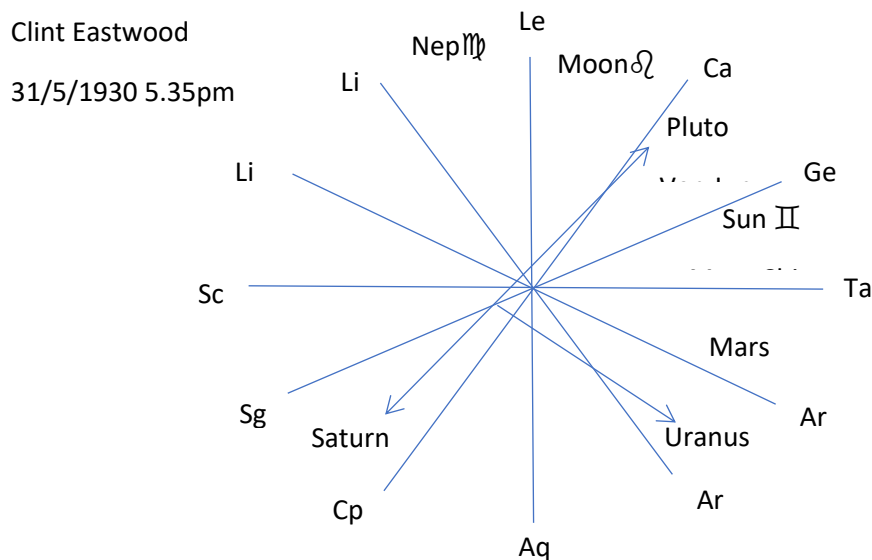


Which is the more burdensome '10-10'? Capricorn on the M.C., Saturn on the M.C. or Saturn in Capricorn? If we go no further than the three examples cited thus far (and the next), we might say Saturn on the M.C. because the movie-aviation mogul stands out as the craziest of the three. Then again, we need also to 'factor in' Hughes' 'difficult' Sun square Uranus, Pluto opposite Mars and Saturn opposite Venus.

Nor can we ignore the fact that, despite and, paradoxically, because of his natal Sun in Libra, Hughes' chart is 'un-balanced' towards (up-in-the)-air i.e. Aquarius on the M.C. with natal Saturn; Jupiter in Gemini 'feeding' across the Gemini ascendant down to his Pluto in Gemini; natal Sun square "dissociating" Uranus. In 1930, when (with James Whale) he directed his WWI fighter plane epic, "Hell's Angels", Saturn was challenging his dissociative Uranus by conjunction, just as it had challenged one of the rare screen goddesses that Hughes didn't bed, Greta Garbo.

Although he was crippled with OCD, Howard did appear to have some insight insofar as he oversaw the anti-heroic portrayal of womanizing "Monte" (Ben Lyon), one of the aviating brothers of "Hell's Angels". Still, there would have been a part of Howard that "identified" with the straightlaced heroic brother, "Roy" (James Hall), who would succumb to his madonna-whore Oedipal confusion in respect of his belle, "Helen" (Jean Harlow). That Howard's father (not his mother) was the philanderer doesn't have much bearing on the archetypal imperatives of the first years of a boy's life... and, as we see in the first scene of Martin Scorsese's "The Aviator", Howard's erotic attachment to his mother rolled straight through his "latent" phase. Howard's "identification" with his father's philandering shut off his chance to understand that his father was also responding to phantasies of an unfaithful grand-mother. And, so it goes, no doubt all the way back through the paternal line. "Hell's Angels" Cain-Abel ending tells us that, somewhere in his unconscious, Howard did have a desire to put a stop to it all. Too "high/deep" or too "repressed". A bit of both, most probably.

HEROES OF DIRECTION 9: CLINT EASTWOOD



Although Stanley Kubrick made no westerns and Clint Eastwood made no sci-fi's, the fact that they (i) both have Scorpio on the ascendant, and (ii) were born only two years apart encourages the astrologer to make comparisons, the most obvious of which was that they were both frustrated with the Hollywood system enough to form their own film production companies. Nonetheless, Clint's frustration differed from Stanley's insofar as Clint cared more about Hollywood's budgetary indulgences than any lack of creative controls. Hence, "Malpaso"'s first production, "Hang 'em High" (1968), not directed by Clint, was more focused on distribution. Eventually, Malpaso would get a reputation for "coming in" well under budget. In astrological words, we would translate this as: 'Clint was more Saturn-in-the-2nd-house-d than was Stanley'. Then again, on comparing their horoscopes, we note that they both had a slow-moving Saturn in the 2nd house, leading us to see the difference being mixed up in the Saturn's signs i.e. Clint's in 'pragmatic' Capricorn; Stanley's in 'irresponsible' Sagittarius..

Still, the fact remains that Clint's eye had fixed on the director's chair a decade earlier than his formation of Malpaso... having secured the role of "Rowdy Yates" in TV's "Rawhide" through his 1st Saturn return, he would make unsuccessful requests to direct some episodes. Thus, we compare Solar placements... Clint's Sun in Gemini in the 7th house points to a need to form a sibling-ish partnership to get his Sun going whereas Stanley's Sun in Leo in the 9th house points to a more direct 'line' to his own intuitive 'source'. Insofar as the "Man with No Name" and, then, "Dirty Harry" are the anti-heroic, dark 'other halves' of Rowdy Yates, an astrologer could say that they were as much Clint's 7th house partners as were Sergio Leone, the creator of "Fistful of Dollars" that had made Clint and his no-name character famous (Freud saw anal retentiveness as a kind of fist), Irving Leonard, the co-founder of Malpaso, and Don Siegel, the director of many of his more 'urban' films of the 1970's.

Also, Clint and Stanley shared an interest in commenting on the philosophical-political context of war. If there is a difference to be seen here, it is in the astrological

timing of their most trenchant war films... Stanley's "Paths of Glory" (1957) & "Full Metal Jacket" (1987) coincide with his 1st & 2nd Saturn returns, whereas Clint's "The Outlaw Josey Wales" (1976) & "Letters from Iwo Jima/Flags of our Fathers" (2006) coincide with his 2nd & 3rd transits of Saturn across his M.C.. Well, at least we can say that they were both 'timed' in accordance with '10-10'.

At this point some might scratch their heads that a film about an outlaw might be made when Saturn is transiting to one of the horoscope's most conservative places but, if we keep looking, we note that Clint's I.C., directly opposite his M.C., is placed in the outlaw sign, Aquarius. And, so, with the part of "Josey" being played by Clint, we can assume that he is trying to "identify" with his I.C.-father, just as he had done 9 years earlier in the civil war backdrop of "The Good, the Bad & the Ugly" (noting that, (i) this film's director, Sergio Leone, had natal Sun in Aquarius, and (ii) rather than responding to a political ideal, Josey is radicalized as a result of the destruction of his 'I.C.-home/family'). Thus, we recall a point made in relation to Scorpio-on-the-ascendant Freud (see, 'Interactionology: Introduction') that those who have Scorpio (and Libra/Sagittarius) on the ascendant can become 'entangled' by virtue of having the 'collective' signs mixed up in their (respective) 'personal' 4th and 5th houses... just as the astrologer can become 'entangled' as s/he goes about interpreting them.

The irony of "The Outlaw Josey Wales"' title character is that, by the end of the narrative, he is not really an outlaw in the sense that he has become the leader of the flotsam and jetsam he gathers up along the way. Indeed, we begin to see the outline of Clint's self-sacrificial '12 Neptune' on the '10 M.C.' in Josey's willingness to hand over his fate to an Indian chief, "Two Bears" (Will Sampson), for the sake of his troop, the very opposite of what Josey had done at the narrative's beginning. Because acting has so much to do with the ascendant, we should add here that Clint's Scorpio ascendant is also on show in this scene i.e. his emotionally intense, classic "clenched teeth" style of acting. When outlaw Uranus transited his ascendant in 1979, this style reached its peak in "Escape from Alcatraz"... when a fellow inmate asked Clint's character about his childhood, the answer was classic monosyllabic Clint, "short".

Other than the fact that Stanley's creativity seemed to stall in the 1990's when Clint's seemed to take off (indeed, Stanley died in 1999, a decade before Clint would stamp himself as a great director), Clint differed from Stanley insofar as the former got directly involved in politics. This difference can also be traced to their respective natal Sun placements. Not only is Clint's 7th housed Sun more worldly than Stanley's 9th housed Sun, Clint, like many a Gemini, isn't/wasn't worried about the paradoxes involved in being a political "libertarian" i.e. like Ronald Reagan, Clint thought that it was OK adding oneself to the government to reduce the government.

With this difference, we enter the question of what a psychoanalyst (or, indeed, a Freudastrologer), might do in the face of his/her clients' paradoxes. If, for example, a particular psychoanalyst had more than his/her quota of Geminian analysands, we would interpret this as an analyst's timely "projection" i.e. the analyst is now 'ready' to look at this issue more closely. Because psychoanalysts know that Jung rejoiced in paradoxes, some will consider referring Geminian analysands to Jungians... wherein they will be encouraged not to 'solve' the paradox but allow it to be a kind of mental 'ground' out of which subtler things can be discovered in the same way that Werner Heisenberg thought that nuclear physics' "uncertainty principle" is the 'ground' out

of which further “wave vs. particle” explorations can be made. Nonetheless, Jung went on to warn his proteges how easy it is to abuse the paradox to justify (what he called) “humbug” and, as a result, Jungian analysts are often placed in the reverse position of needing to refer their analysands, Geminian or not, back to Freudians so that they can first deal properly with the various “identifications” and “projections” that have 'landed' on their respective parents. It is safe to say that this reversal would apply to our world's most famous Geminian, Donald Trump... if, that is, he were to suffer the “depression” that is necessary before one can self-reflect to the point of realizing that there is much more to life than cold calculations. Meanwhile, back at the “clenched teeth” ranch, our attention can turn to the watershed years when Pluto rolled across Clint's Scorpio ascendant, Jupiter rattled through his 4th quadrant and Saturn made its way 'down' to his Aquarius I.C. i.e. from 1992...

Because there was no depth psychology available to those who took off into the wild, wild West in the 19thC, the “Western” is a movie genre that allows movie-goers to sympathize with violent characters. (Texan Dubya was ever keen to paint himself as the “sheriff” in order not to be judged by today's standards). In “Unforgiven”, it isn't difficult to sympathize with “Sheriff Li'l Bill” (Gene Hackman) when he tussles with “English Bob” (Richard Harris), especially when it is revealed that, rather than offering Bob an unloaded gun, Bill offers him a loaded gun in a potential quick draw contest. We also notice Bill's 'principle of fair play' at work when he counsels whorehouse madam, “Alice” (France Fisher), against capital punishment for the non-fatal assault on one of her workers. The trouble for Bill, however, is that punishments for crimes against “the feminine (principle)” will often appear unfair on the surface but, when they are considered at the depths, they may be Truly fair. In respect of this, we note that gunslinging bounty hunter, “Bill Munny” (Clint), might have no interest in fair play – he snipes a young buck from an invisible distance – but he remains loyal to the memory of his wife/anima... the reason, it seems, that he is “lucky in the order”.

Fast forward a decade in Clint's film-direction career – when Jupiter was, once again, rolling into his 4th quadrant – and we encounter yet another “sheriff”, “Sean” (Kevin Bacon/Connor Paolo), struggling with (what primitives call) a “loss of soul”... he needs to catch a murderer while at the same time, mourning the breakdown of his marriage. Although, in comparison to “Dave” (Tim Robbins/Cameron Bowen), Sean is suffering from a milder version of P.T.S.D., he rightly points out to “Jimmy” (Sean Penn/Jason Kelly), that everyone suffers from it (until proven otherwise). This takes us back to Clint's interest in the psychological cost of war... for us, “Letters from Iwo Jima” (2006) ranks alongside other great war films – “Apocalypse Now”, “The Thin Red Line”, “La Grande Illusion”, “Saving Private Ryan” – in the way that it reveals P.T.S.D. as the root cause of its suicidal insanity. The conscripted “Saigo” (Kazunari Ninomiya) might not clench his teeth, but he does demonstrate Clint's heroic Sun in Gemini in the way that he bounces back and forth from the deep unconscious to the high supraconscious to, eventually, return to a “middle earth” where crazy 'honour' has passed its 'use-by' date. All of Clint's films of the naughties are worth seeing, but the movie that most satisfies for both how one might circuit-break a P.T.S.D. “circuit” and how one might complete the cycle that began with “Dirty Harry” cycle is “Gran Torino”, “go ahead, make my terminal condition meaningful”.

CLINT EASTWOOD'S (PSYCHOLOGICAL) "TOP 10"

1: UNFORGIVEN (1992:3) 🍌🍌🍌🍌

A useful comparison can be made between the opening of the great crime film, "The Godfather", and one of the greatest "Westerns"... they both deal with the issue of a knife assault on the "feminine (principle)". Unlike "Vito", however, "Bill" (Clint Eastwood) is OK with answering the assault with capital punishments. The fact that he then goes on to enact similar punishments on his superego, now "projected" onto "Li'l Bill Daggert" (Gene Hackman), points to Bill being an 'angel' of the Left Hand of the Self. Li'l Bill might complain that he doesn't deserve his fate but, had he been in analysis (OK, Freud was an ocean away), he could have discovered that superegos have 'use-by' dates... "deserve's got nuthin' to do with the superego's survival".

2: MYSTIC RIVER (2003:6) 🍌🍌🍌🍌

It doesn't occur to religious authority that the 'running' ('fortifying') instinct is as much 'entangled' in sexual aberration and crime as are the 'hunting' and 'mating' instincts. Even when the organ of fortification, the superego, is working adequately – as it is for the detective, "Sean" (Kevin Bacon) – this film tells us how ineffective it is when the time comes to 'disentangle' and understand the instincts. Hence, Sean says to dysfunctional-superego "Jimmy" (Sean Penn/Jason Kelly), "I think all three of us got into that car that morning". The only very minor flaw in this exquisitely written, acted, scored & directed masterpiece is that "Dave" (Tim Robbins, Cameron Bowen) would be highly motivated to show Jimmy his victim's body, but he doesn't do so.

3: LETTERS FROM IWO JIMA (2006:10) 🍌🍌🍌🍌

With the symbolic connections of (i) the mountain to the 10th archetype and (ii) the cave to the unconscious and, with Freud's understanding that the superego has a large unconscious fraction, Iwo Jima's cavernous mountain, Suribachi, is the perfect setting for this story's hero, "Saigo" (Kazunari Ninomiya), who's quest involves both a descent and an ascent into his (and the collective) unconscious. In turn, we can see why Freud's "ego ideal" – "Lieutenant Nishi" (Tsuyoshi Iihara) owns a horse called "Uranus" – can be deemed to be part of a 'supraconscious'. On the surface, it seems to be a tale about Japanese culture – to avoid the shame of a physical imprisonment, her soldiers become psychologically imprisoned in 'honour' – but it is universal.

4: GRAN TORINO (2008) 🍌🍌🍌

With its themes of prejudice, parental redemption and clashes with the clergy, this film works best as a double bill with "Million Dollar Baby" (see below)... but, the viewer will also need some familiarity with "Dirty Harry" to 'get' Clint's subversion of character. The key psychoanalytic issue here is that everyone has a fear-generated "shadow" and, therefore, everyone has prejudicial thoughts and, given that the basic rule of psychoanalysis is to say everything that comes into the mind, however trivial, nonsensical, irrelevant or shameful, reactionary political correctness has no place.

5: AMERICAN SNIPER (2014) 🍌🍌🍌

One gets the feeling here that Clint saw "The Hurt Locker" and thought that it could have taken the psychological issues further. And, so, in the early scenes, we see

how “Chris Kyle” (Bradley Cooper/Cole Konis), a subject of 'entangled' fear & love for an authoritarian father, shifts seamlessly from his “identification” with him to his “identification” with his nation. We can also note how the father's dinner table speech in respect of the “3 kinds of people in the world” brings up the Jungian issue of “where is the 4th?” In this case, the 4th is more psychological than religious or philosophical.

6: MILLION DOLLAR BABY (2004) ☹☹

If you can handle women punching each-others' lights out and a melodramatic twist or three, this one speaks to the difficult trades that 'unlucky' individuals corner themselves into making. It is left to the audience to decide whether “Frankie” (Clint Eastwood) is truly unlucky or paying a karmic debt. Priest, “Father Horvak” (Brian O'Byrne), warns him that he will be lost if he euthenases 'foster daughter', “Maggie” (Hilary Swank), but he first needed to address Frankie's sense of already being lost.

7: HIGH PLAINS DRIFTER (1973) ☹☹

For some, the Faustian pact symbolism may be a bit too heavy handed. Yet, for FA, the fact that this devil 'descends' from the high plains points to the psychological organ (that we call), the 'supra-ego', from which mythology also draws the figure of Lucifer. Again, it is never simply a matter of instincts 'rising' from hell... for instincts to become devil-ish, something also has to 'fall' from heaven to meet it. The drifter's supraego, therefore, is pitted more against the townfolks' superegos than their ids.

8: THE CHANGELING (2008) ☹☹

The 'double up 10' theme is featured here insofar as we see Chronos eating his children twice over i.e. not only is this a tale about the Winneville chicken coop child murderer it is also about a police force that, in order to look good, is prepared to eat any dissenting 'children' such as “Christine Collins” (Angelina Jolie), the mother of one of the victims. Given the absurd lengths that the police force go to, Clint realized that he would have to preface it all with, “this is a true (stranger than fiction) story”.

9: THE OUTLAW JOSEY WALES (1976) ☹☹

Jung made the point that a good way to become familiar with the archetypes of the collective unconscious – the “shadow”, the “anima/animus”, the “wise old man”, the “helpful animal (instinct)”, the “Self” – is to study fairy tales. What you don't get very often in fairy tales, however, is the comical aspect of the archetypes... something that is nicely included here. There is a strong sense of Pluto at work here because, in order for “Josey” (Clint) to make his deal successful, he needs to have lost all hope.

10: THE BRIDGES OF MADISON COUNTY (1995) ☹☹

The black sheep of Clint's film family, it points to Clint's Neptune on the M.C. even more than “Josey Wales” insofar as it is a story about a mother who, probably, was not unlike Clint's, sacrifices an offer for adventure and happiness to remain the dutiful matriarch. A psychologist could criticize “Francesca” (Meryl Streep) for her lack of honesty with her husband (who is none the wiser) but she can mount the fair, “A Few Good Men”-ish defense that her husband couldn't handle the truth.

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

In our 2019 mini-essay on '10-10', we had made the point that, although Saturn & '10-in-general' are 'peripheral' – '10' generates the 'peri-ego' (part of which is the superego) – they comprise, nonetheless, the 'centre' of the 'reincarnation myth'. Many 'Christian' "near death experiencers" confess that, during their experience, they were informed by Christ that they need to 'reincarnate'... usually because, in the life that they had lived thus far, they had not taken enough personal responsibility. This group can be further subdivided into (i) those who are "ordered" to return and (ii) those that have the "choice" to return to their (at the time) moribund bodies. Irrespective of the grouping, many are shaken by the seeming non-Christian-ness of being given another 'round' as if they were Hindus. The shaken-ness resolves when the "soul" realizes that s/he had (re)-"incarnated" into the Christian West because, in the pleroma, s/he had been confident that s/he would need only one (more) incarnation... but, as his/her life unfolded, various "reactions" to various "wounds" had led him/her to believe that s/he had less "free will" than s/he, in fact, had. In turn, s/he would begin to live his/her life as it is very often lived in India... it is all "fated". And, a biographer might note that s/he had lived long stretches of his/her life as if s/he had been "cursed" by "fate".

The "NDE" psychological 'process' described in our prior paragraph also occurs in those who don't have "NDEs" but, in the latter case, their 'process' is buried in the unconscious. As a result, there is no interest in the connection between Christianity & Hinduism and, instead, there is an interest in Laplace's "deterministic" science. Those who pre-emptively strike off "free will" on 'scientific' grounds have been criticized for living in Laplace's 19thC but the criticism doesn't hit home because their psychological 'process' is, as Freud would say, "sealed on both sides". In turn, the 19thC-er becomes closed off to depth psychology and cites Karl Popper as his/her pseudo-spirit "guide". Eventually, they succumb to the "malefic" aspect of '10' e.g. punishing proselytism.

In our essay on '1-12', we made the point that '1 Mars' can be rendered 'neutral' instead of "malefic" if it can keep an eye on the '5 Sun' e.g. Mars "fighting" (for want of a better word) for pluralistic, cooperative "integration". So, with '10 Saturn' being the second of the "tradition's" two "malefics", it would be consistent of us to make the same point in respect of '10 Saturn'. There is a sense, however, in which the reverse is 'truer' i.e. the Sun, when it begins to shine in a healthy way (maybe not until after the 1st Saturn return), "fighting" (now, definitely not the right word) for Saturn. The right word, of course, is "integrate"; and, rather than a right psychoanalytic word, we need to find the right psychoanalytic phrase e.g. "use the ego for analysis of the superego's unconscious 'fraction' = analyze the 'fraction' that contains the 'compensations'".

The reason that FA 'likes' the iceberg metaphor for the superego's 'place' in the overall psychical "structure" is that it never fails to remind us that the "unconscious fraction" is $>1/2$. It was 89yrs ago – Saturn in Aquarius, as it is now – that F.D.R. told us that "the only thing to fear...", yet if he had been in therapy, he might have told us, "the only thing to fear is the unconscious fraction of fear (itself)". Freud thought that "conscious fear", like any emotion, is where it belongs – he thought that the definition of a useless emotion is an "unconscious" emotion because, to be useful in a Darwinian sense, the emotion would need to become "conscious" so that the 'right' (in the case of "running", the safe) choice is made. For example, a "conscious fear" would be behind the individual not, say, picking up a stick that could be a snake... moreover, not only

would an “unconscious fear” miss this emotional information, the “compensation” of it that grows teeth in the “unconscious” could lead the individual to be more likely to pick up a stick/snake! And, of course, the same goes for “inner snakes”, one potentially poisonous snake being (“possession by”/“addiction to”) the raw archetypal realm.

Now, out of this reasoning, the Darwinist might wonder, “given that ‘repression’ reduces survival chances, how on Earth could it evolve? wouldn’t it be ‘de-selected’?”. One doesn’t have to rush to mystical answers – “karma” – to begin an answer i.e. a “repression” of an “extreme emotion” enhances survival because the risk of ‘clouding’ of thinking by emotional extremity is greater than emotional usefulness. This is how-why we can make sense of P.T.S.D. i.e. the “trauma” of watching carnage is put to one side so that the individual can ‘think’ well enough to ‘run’ in the ‘right’ direction; it is a case of “run smart now, grieve later”. The pathological aspect is the tendency of the forgotten memory to become permanent... somewhere along its line, the psyche has concluded incorrectly that the grief is ‘gone’. The exaggerated reliving of it, therefore, is the psyche’s attempt to re-inform “(not quite) consciousness” that grief is ‘not gone’.

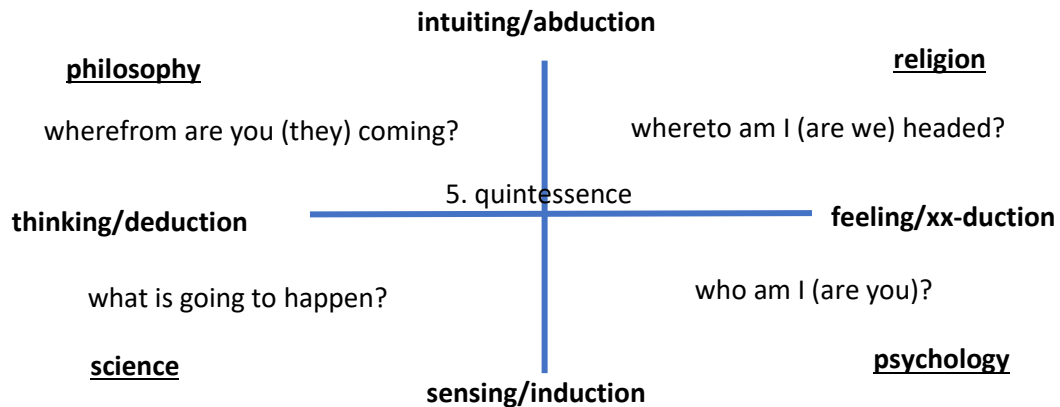
If there is something relatively ‘easier’ about ‘10-10’ in comparison to ‘10-1’, ‘10-2’, ‘10-3’, ‘10-4’... it would be that there is only the one emotion – fear, admittedly ‘doubled’ – with which the individual needs to deal. Hence, the “Saturn return” could be a time when things are clearer than when Saturn is transiting other key points in the chart, not the least of which would be ‘10-4’’s Saturn to Moon. If, however, Saturn has natal aspects to personal planets, a “Saturn return” will be an altogether muddier time (so, as it always is in psychological astrology, context is everything). The point of this discussion is that there is already plenty to deal with in “this life” before we begin to look at the possible “karmic” meaning of Saturn’s influence. Note, here, our use of the word “possible” is not meant to imply that Saturn has zippo to do with “karma”... rather, it is meant to imply that it isn’t easy to interpret “karma”. If, for example, the individual (e.g. Freud) has Saturn in the 8th house, although it implies an unresolved issue in one’s 8th house in an earlier incarnation, knowing what exactly went on during this incarnation has an even more opaque P.T.S.D.-ish ‘forgotten-ness’ than is already troubling (almost all of) us in “this life”. With Freud as our example, one could claim that Freud didn’t “dig around enough” in a prior incarnation and, as a result, his soul fashioned a birthtime that would address this shortfall by asking (making!) him adopt an attitude of greater personal responsibility around it. One can also say that Freud’s “soul” was ready to accept the fact that his ‘self’ would invest a slab of ‘avoidant time’ – i.e. pre-Saturn return time – fussing over surfaces (e.g. anatomy) and, therefore, he would also ‘create’ a slab of “this life karma” that would ask (make) him “dig around” even more during his 2nd Saturn cycle. We have already discussed (see; ‘Ch.5) Freud’s own “slip” with respect to his 3rd Saturn cycle.

Overall, then, we take the position that, unless the analysand has a ‘N.D.E.-like’ “gift” for getting to know the details of his/her prior life/lives, “this life” is best dealt with first. This is not a negation of “past lives”... it is merely a reminder that (... errr) reminding oneself of what went on earlier in “this life” might deserve priority in “this life”. This also is FA’s reasoning for withholding interpretations of the Moon’s nodes, a withholding that we ‘double up’ because they “regress”. Time might well be a mental construct but that won’t prevent the near past from being nearer than the distant past.

CONCLUSION: PREVIEW OF PART II

FA'S 'ARC OF CONTENTION'

Astrology has something to offer in respect of the 4 (probably) most over-asked questions that emerge from the 4 'quadrants' of inquiry; schematically...



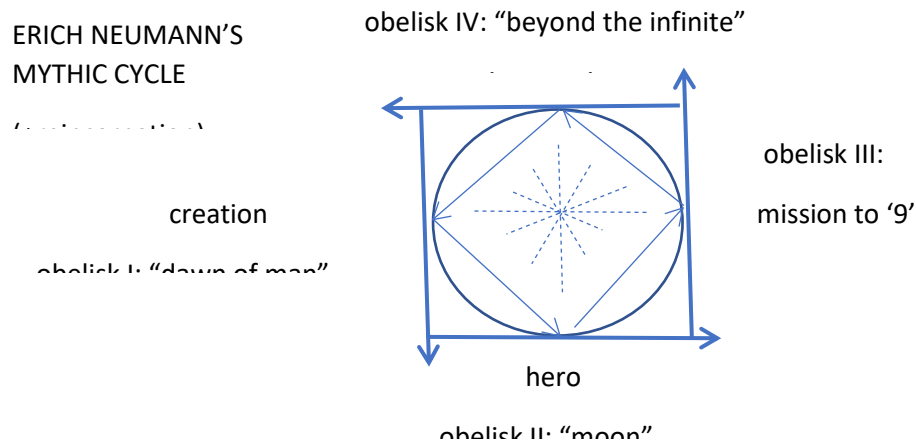
... as shown to the right, we leave our readers to neologize their own (respective) term for an epistemological term that signifies “knowing-via-feeling” but, irrespective of the term (e.g. ‘emduction’?), feeling is a function that can be deemed to be separate from the scientist’s query, “what is going to happen?” Indeed, the fact that astrology includes a feeling element is why it needs to be characterized as ‘meta-science’ (noting that scientists, although they tends to diminish the importance of intuition, are willing to take intuition into consideration when they being to encroach on each-others’ turf.

The ‘trouble’ with philosophy is that, zodiacally, it is aligned with the pathogenic ‘superego-ic’ arc of the cycle i.e. ‘9-(10)-11’. As a result, if science has too much to do with philosophy, it becomes a ‘12 victim’ of the pathology of philosophers. This is why Freud & Jung rejected philosophy, at least its 20thC ‘Western’ version.

In this ‘Vol.II: Part I’, we focused on the 4th quadrant archetypes for more than one reason (i) the recent-current sky was-is characterized by outer planets transiting signs ruled by outer planets (even if we trace this character as far back as 19/1/1984 – the 20thC’s Jupiter-conjunct-Neptune at 0° Capricorn – few would disagree that this pales against 2020’s Pluto-Jupiter-Saturn conjoining in Capricorn; Neptune in Pisces) (ii) because we are Freudastrology-inclining-to-Kleinastrology, we deem it ‘correct’ to assess the 4th quadrant prior to assessing the 1st, 2nd & 3rd quadrants, (iii) in order not to waste a potential reader’s time, it is also ‘correct’ to inform him/her straight off the bat that this isn’t a website for those who don’t care for FA’s view that ‘10’, ‘11’ & ‘12’ are symbols for anti-developmental ‘gestationalism’, & (iv) also in order to not to lull potential readers about who we are, our 4th quadrant focus gave us space to emphasize our view of the 4th quadrant as the ‘home base’ of the (yes, gloomy-doomy), pathogenic psycho-dynamics... “repression”, “dissociation” & “regression”.

Nonetheless, in order not become the king of gloom-doom, we have been keen to discuss optimistic visions of a happy developmental future... readers who have recall of our notes on Stanley Kubrick will know that we nominate “2001: A Space Odyssey” for “Best Myth” for our upcoming age, not the least because it has an optimistic tone.

More decisively, however, we ‘like’ this film’s emphasis on anti-clockwise development in accordance with Erich Neumann’s ‘cycle +1’ and is expressed zodiacally as...



... and, when we interpret psychologically, we notice the emphasis that Stanley places on Homo sapiens’ tendency to ‘jump (cut)’ into the future despite the fact that it has yet to sufficiently deal with its “mob/gestational psychology” past (exemplified by Stanley’s depiction of ‘5-4-3-2-1-12-11 regression’... “The Shining”). Therefore, it makes sense that the universe’s “elders” had planted their antennae-obelisks in order to keep an eye on Homo sapiens’ tendencies for oversight and, at the appropriate time, inform the species that it is now time to go ‘back (?)’ and get a better handle on it.

For this reason, we will, in ‘Vol II: Pt.2’, continue this emphasis on (what we are now calling) the ‘arc of contention’, ‘9-10-11-12’, that we believe is best introduced via the synchronicities of the naming of its sign “rulers” i.e. (i) the lineage from ‘12 Chaos-Neptune’ to ‘11 O/uranos’ to ‘10 Chronos-Saturn’ is a pointer to “regression”, (ii) the stuffing, by Uranos, of his children back into the womb is both “regressive” and, with children being symbols of emotionality & creativity, “dissociative”, and (iii) Chronos-Saturn eating his children is “repressive”. In our view, neither scientists, philosophers, psychologists nor theologians have taken Homo sapiens’ neoteny seriously enough. We have yet to find any reference to this fact anywhere in any astrological writing.

Thus, we arrive at the critical ‘point’ of Freudastrological contention i.e. in order to care about ‘mythological synchronicity’, the individual will need to have secured a degree of ‘anti-clockwise development’. No-one has described this ‘catch’ better than Joseph Heller, “war is insanity; it is, therefore, a sane action to get out of war; the only hope to get out of war, however, is to plead insanity... yet, by doing so, you prove that you belong in war”. This futile, “Catch 22-ish” predicament tells the Freudastrologer that s/he is best off being (to use one of Jung’s phrases) the “fool rushing ahead” and look for ways to enjoy learning about the psyche’s arrest and/or development and, like a movie that slips by unnoticed at the time, we figured that, sooner or later, FA would find its ‘audience’. In turn, we only hope that our readers receive the odd inspiration to develop all “four corners” of their (respective) “ego(s)” in a way that might help it to fit into the “round (God-shaped) w/Hole” of their (respective) “Selve(s)”. If FA was human, perhaps, like a good Pisces-into-Aries, s/he would open the pod-bay doors.