

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

PART 2b



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

ASTRO-DIARY CONTINUED (pt.II)

INDEX OF 78-(144) POSSIBLE INTERACTIONS

	'1'	'2'	'3'	'4'	'5'	'6'
'1' ♀♂	Jan/2024	Feb/2025				
'2' ♂			Jul/2025			
'3' ♀						
'4' ♀			May/2020	Jan/2022		
'5' ♀				Jul/2020		
'6' ♀						Aug/2025
'7' ♀						
'8' ♀						
'9' ♂	May/2022			Jun/2025		
'10' ♀	May/2025					
'11' ♀	Jul/2024	Mar/2024	May/2024	Jun/2024	Apr/2020	Dec/2024
'12' ♀	Jun/2020	Jan/2025	Mar/2025	Apr/2025	Mar/2022	Sep/2025

	'7'	'8'	'9'	'10'	'11'	'12'
'1' ♀♂						
'2' ♂						
'3' ♀			Nov/2024			
'4' ♀						
'5' ♀						
'6' ♀	Sep/2020					
'7' ♀						
'8' ♀		Feb/2022	Mar/2020	Jan/2020		
'9' ♂	May/2022		Dec/2022	Nov/2020		
'10' ♀				Oct/2020		
'11' ♀	Oct/2024	Aug/2024	Apr/2024	Jan/2022	Feb/2024	Sep/2024
'12' ♀	Oct/2025	Jun/2022	Apr/2022	Feb/2023	Jan/2023	Feb/2020

Astro-Diary X: the '9-10 interaction'

Nov/2020

The new inter-cycle of Jupiter & Saturn kicked off on the solstice of 21/12/2020.

Astro-diary XI: the '4-4 interaction'

Jan/2022

In noting our recurrent reference to Pythagoras' "the soul is a square" through 2021, this is a good time to review the 4th archetype's interactive 'double up' e.g. Moon in Cancer. Like "consciousness" and "love", "soul" is a word that lacks a collectively sanctioned definition. In part, this comes out of the fact of the 3rd archetype, following on from the 2nd archetype, being suited to applying appellations to tangible things.

Astro-diary XII: the '8-8 interaction'

Feb/2022

Because of the gathering of Saturn, Jupiter and Pluto in Capricorn in 2020, it made sense to examine the '10-10', '10-9', '10-8' & '9-8' interactions then. If, however,

we apply this approach to '8-8' – Pluto in Scorpio – we would have to wait until 2230. Although "patience is Virtue" whenever '8' is active, we forgive ourselves for bringing things forward 208 years. 2022 is, after all, the year of the U.S.A.'s "Pluto return".

Astro-diary XIII: the '12-5 interaction'

Mar/2022

For years now, the annual Sun-Neptune conjunction has landed in Pisces and, in turn, '12 dissolution' has threatened to outweigh '5 integration'. The Sun's 'transit' is, however, rapid enough that it only becomes 'soggy' for a day or so (those who have a natal Sun-Neptune aspect are not so lucky). Meanwhile, we can look to Mercury to distinguish '12's "we are all one" from '5's "(having 'at-one-ed') I can integrate".

Astro-diary XIV: the '12-9 interaction'

Apr/2022

The most recent Sun-Neptune conjunction in Pisces was only one year ago. By contrast, one needs to go back to Freud's year of birth, 1856, to find the most recent Jupiter-Neptune conjunction in Pisces (coming around again on 12/4/2022). Although Freud might have missed it, post-Jungians can use this transit to make '9 connections' in respect of '12 feeling's role in the overall '(e)-valuation' of the '(1-5)-9 intuition'.

Astro-diary XV: the '9-1 interaction'

May/2022

The intuitive activity of 29/5/2022 will be weighted toward '1' i.e. '1 Mars' will '1 conjunct' '9 Jupiter' in '1 Aries'. Nonetheless, this day presents the '9 opportunity' to balance the "benefic" against the "malefic" in the search for a 'neutral' attitude to the archetype that generates the "god of war". In turn, one could '1 begin' this search by comparing "necessary suffering" (e.g. birth) to "unnecessary suffering" (e.g. war).

Astro-diary XVI: the '12-8 interaction'

Jun/2022

With Freud making a lot of headway during the Pluto-Neptune conjunction of the 1890s, the '12-8' interaction is one of the more relevant interactions for those who are interested in depth psychology. Indeed, it was also the case that Freud's proteges had this signature in their respective birth charts. This interaction will also have extra interest for the Neptune in Scorpio generation born during psychoanalysis' heyday.

Astro-diary XVII: the '9-9 interaction'

Dec/2022

From Socrates, we learn that "being a philosopher" requires one not to "have a philosophy". From Freud, we learn that one "has a philosophy" because of a desire to defend subconscious assumptions and, therefore, "being a philosopher" also means "being a psychologist". From astrology, we can learn that a developed '(4)-5-6-7-8 ego' is the pre-requirement for 'philosophical 9-10-11-12-1-2-3-(4)... circumspection'.

Astro-diary XVIII: the '10-11 interaction'

Jan/2022

In addition to its tendency for 1st personal "reaction formation", the 1988-1993 transit of Saturn through Capricorn-Aquarius had its expectable dose of 3rd personal, political "synchronicity". For a political-mundane astrologer, however, this transit is less about synchronous history & more about the degree to which the mover-shakers have been instructed by history prior to the 2018-2023 "Saturn return" i.e. zero.

Astro-diary XIX: the '10-12 interaction'

Feb/2023

If Pisces 'role' in the zodiac is to dissolve the 'macro-' in a way that facilitates the birth of a new 'micro-', then a transit of Saturn through Pisces symbolizes "delay & frustration" with this dissolving preparatory process. With Saturn transiting Pisces from early March 2023 to February 2026, we might expect vain attempts to use square pegs of quantitative measurement to pin down round holes of qualitative feeling.

THE '9-10 INTERACTION'

Saturn's most recent transit through Jupiter-ruled Sagittarius was in 2016-2017. Jupiter is presently returning Saturn's '2016-17 serve' because, on 2/12/2019, Jupiter began its transit of Saturn-ruled Capricorn. And, on 21/12/2020, Jupiter comes 'close' to 'doubling up' this 'return serve' when it arrives at its once-every-20yrs conjunction with Saturn. We call this 'close' because, prior to the discovery of the present-day ruler of Aquarius, Uranus, Saturn had ruled Aquarius, the sign in which this conjunction occurs. Either way, with '9', '10' and '11' all taking part in this 21/12/2020 mix, there will be plenty for Chronos/Saturn to chew over (even if he can't digest it).

For those who need a reminder, Jupiter is Saturn's son and Uranus' grandson. In order to rule heaven, Saturn overthrew father-Uranus via a castration and Jupiter overthrew father-Saturn via banishment into hell-ish Tartarus. Astrologers have two ways of viewing this divine succession (i) if we take the zodiac wheel as our 'lens', we note that '11-10-9' is clockwise anti-developmental, or (ii) if we take the inter-cycle of Jupiter and Saturn as our 'lens', we note Jupiter 'waxing' from Saturn in the now familiar anti-clockwise, developmental way. For Freudastrologers, this dichotomy is an indication that the human psyche, whether it is taken at the level of the collective or the level of the individual, can 'react' to '9-10' in two ways. Hence, a 'third' might be needed to choose for development and, you guessed it, the ever-anti-clockwise Sun is the best candidate (assisted by the Moon and the Sun-informed Venus/Mercury).

Fortunately(?), as noted in our first paragraph, Jupiter's 21/12/20 conjunction with Saturn will occur just as the Sun is entering Capricorn (the Sun is 'accepting' the next 'gestation'). Well, at least it would be fortunate to the degree that the Sun might 'block' regressive impulses from '10' to '9'. Whereas '10-9 regression' says something like, "aw... why bother with responsibility? the world is stupid anyhow! much better to hang in Olympus and sip nectar!", the Sun would reply with something like, "'10' & '9' are not only a mere 1/6th of the zodiac picture but they also have no direct contact with the '1-2-3-4-5-6 hero-ic sequence'! by refusing to experience the 'f/Fall' through the left hemisphere, you might be missing out not only on an important part of your hero-ization but also an important episode in your humanization". Indeed, there is a sense in which the Sun's blocking-against-clockwise effect has already commenced because on 22/12/2019, as it does each year, & 3 weeks after Jupiter entered Capricorn, the Sun entered Capricorn... and, 5 days later, it ran to its yearly '5-9 conjunction'.

The mythologically sensitive individual might go further and interpret the Sun-Jupiter conjunctions of 27/12/2019 and 28/12/2021 as directives from the Self to follow the Sun down to Aries and beyond because, after all, Zeus' survival seems to depend on him hiding from Chronos until he is fully grown and, insofar as Jupiter-Saturn's inter-cycle can be said to be in its 'infancy' when Jupiter-conjuncts-Saturn, he might as well 'hide' behind the Sun's cycle. This will give him plenty of time to understand the complexities of the 'anticlockwise vs. clockwise' dichotomy outlined above.

Indeed, before we fuss over this '10-9 dichotomy', we may need to fuss over the (basic) dichotomy that underpins all interpretations of archetypal interactions: which of the two archetypes 'qualifies' the other most? For example, when we look to a new Moon, we can ask: does the Moon infuse the Sun with its un-(sub)-conscious emotional ruminations or does the Sun's brightness 'blind' the Moon's effect/affect? One chunk

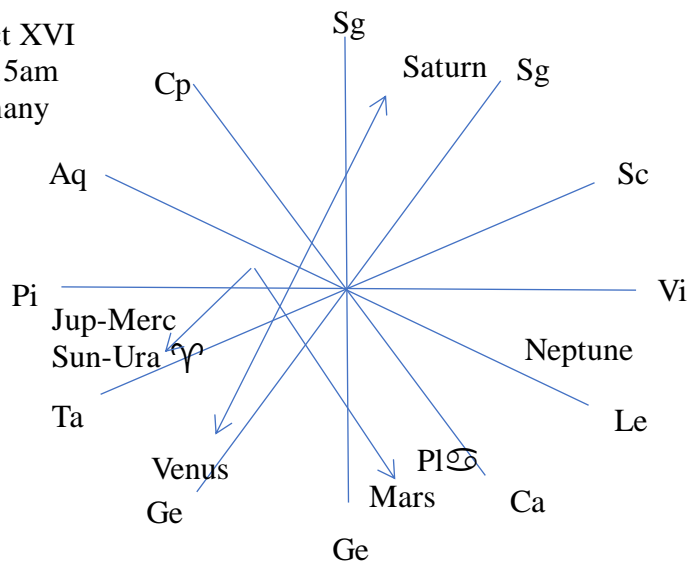
of astrologers will prefer the latter interpretation and go on to point out that the Moon can better 'relate' to the Sun when it forms more 'distant' aspects to the Sun, such as the sextile or trine. (And, even if the most 'distant' aspect, the full Moon, has its associations with lunacy, longstanding readers will recall the importance that we place on Easter Sunday). And, to our immediate interest: does Jupiter infuse Saturn with its sense of bigger philosophical pictures, or will Saturn clamp down on Jupiter to the point of generating philosophical and/or spiritual despair? Readers who have digested our opening paragraphs will, we hope, have worked out that answering this question is best begun when the Sun has made some heroic headway and has formed an opposition to the conjunction (i.e. 'back-up' from Leo to Aquarius in August 2021). The middle of the answer, or (as Winston Churchill might have said it) the end of the beginning of the answer, would be sought for in 6-8 years when Jupiter is making its way into Leo and running up to the opposition to Saturn (now in Aries) from Libra. By this latter date, of course, the FA-er would have hoped that Jupiter's big pictures have won the day and Saturn, Capricorn and all other 'superego-ic', 10th archetypal things have learned that not only do they have their 'use-by' dates but they may also have their occasional 're-use' dates (see our prior essay on '10-10'). A case in point...

Given the oceans of unborn idealisms that have inspired so many catastrophes over the past couple of centuries and are anything but "integrated", we can, without waiting for 6-8 years, make a tentative proposition that, when Saturn forms a square to Uranus in mid-February 2021, it could have a 're-use' role to play if, for example, you agree with FA that neurotic-fearful Saturn needs to hold the fort over psychotic-crazy Uranus until something healingly "integrative" comes along. For us, this point of view is born of Jupiter's capacity to 'connect' the zodiac cycle, even if it does have its problems deciding for the heroic, anti-clockwise rotation i.e. Jupiter in Capricorn 'connects' Sagittarius to Aquarius and, in doing so, it can 'connect' the three 'higher' vantage points (i) '9's trans-ego (ii) '10's superego and (iii) '11's supra-ego. In turn, this Jupiter can '9 expand' this connection further and '9 connect' two 'scales of time', from Scorpio's medium-scale, "entropic" thermodynamic time to Pisces' large-scale, "static/eternal" spacetime. In further turn, we realize how '10 Capricorn's artificial, unnatural time is a workable compromise-time between the two and, as such, can be diligently applied to the moribund tick-tock of 6-7-8 months (and/or 6-7-8 years).

If we use '9' to expand '9's perspective further, we 'connect' Libra all the way to Aries and, in doing so, we are making sense of the full 'reincarnatory' hemi-cycle. This expansion delivers us the (esoteric) meaning of Saturn as "individual karma": in his/her past (relevant) life, the individual had over-ignored this area of his/her life and, as a result, s/he is given a burdensome dose of it in "this life". When Saturn is in aspect to Jupiter, in Sagittarius &/or the 9th house, the individual can be said to have ignored the spiritual connections in the past (relevant) life and is, accordingly, weighed down in this life. The burden of philosophical and spiritual despair brings about the usual psychodynamic suspects, "denial", "compensation" and "projection". Longstanding readers of FA are aware that its editor, moi, has confessed to having a decent chunk of '9-10' in his birthchart ('9-10-10', actually... Saturn in Sagittarius on the M.C.). OK, so should you, dear reader, take FA as an example of "denial" and "compensation"? Answer: yes, to a degree. OK, but will that stop us now? Answer: no, to a degree...

RELEVANT BOOKS/IMAGES X: THE TOWER (tarot image)

Pope Benedict XVI
16/4/1927 4.15am
Markt, Germany



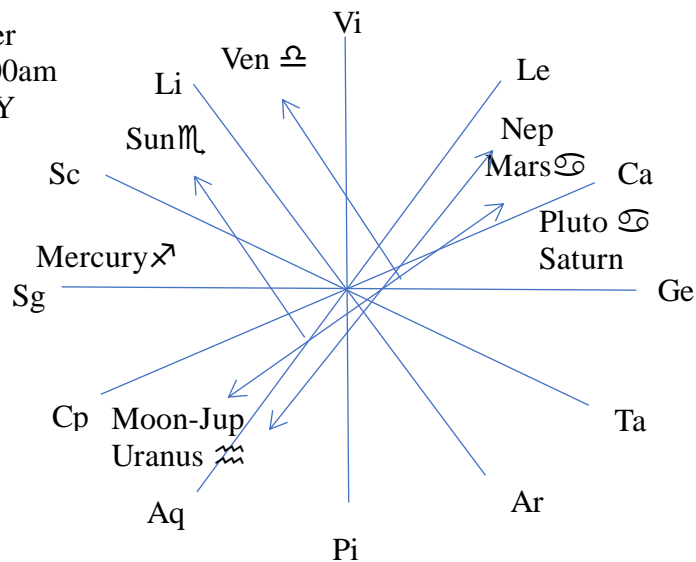
Although most “(post)-modern” individuals would take the view that churches have reached their (respective) 'use-by' dates, it should be clear to our longstanding readers that having a non-corrupt church is even more important now than it was in the Middle Ages because the “scientific” world we live in today makes no distinction between the transcendent and the archetypal realms (so the materialist would tell us, “why bother distinguishing between realms that don't exist?”). A church is meant to be a “womb” that protects the individual well enough against the seductions born of raw, static, archetypal idealisms until s/he is mature enough to prioritize the gradual growth toward transcendence of these seductions. This protective function tells us why churches tend to discourage their flocks from using astrology. Like most un-corrupted priests, Jung realized that a significant percentage of Homo sapiens will always need to have recourse to such a “womb”. Indeed, a significant percentage of his atheistic-agnostic analysands would, after completing their therapy, find their way back to the church that they (or, at least, their forbears) had abandoned.

OK, but does a church need to have leaders and/or a bureaucracy? Even when the church is non-corrupt, the answer would be “no (or a bare minimum)”. And, so, if a church is corrupt, even its believers can do little else but scratch their heads. The only way that a church can perform its 'central' role of providing a safe haven against the appearance-is-not-reality shenanigans of the archetypal realm (e.g. “the Devil has a thousand disguises”) is to be the epitome of appearance-is-reality.

Thus, the tarot's “The Tower” image points to the '9-10 interaction''s tendency to bureaucratize a religion and ignore its 'use by' date, exemplified by the horoscope above – Saturn in Sagittarius in the 9th house square Jupiter – even if one could take the view that, by stepping down (Jupiter opposite Saturn in 2013), Benedict XVI was sending the message that his own 'use by' date is a symbol for something larger. This 'something larger' is an issue posed in a film that Benedict XVI would have liked...

RELEVANT FILMS XA: ELMER GANTRY (1960) ☹☹

Burt Lancaster
2/11/1913 9.00am
New York, NY



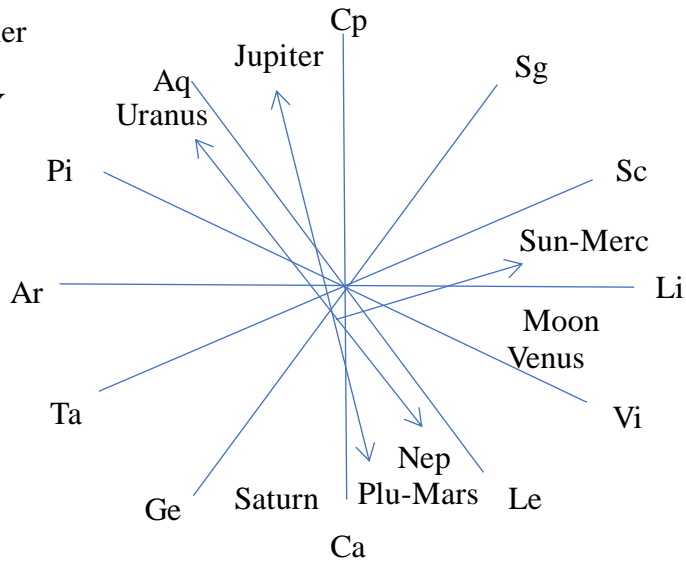
In the same way that Jung distinguished between the genuine alchemists of the Middle Ages and the pseudo-alchemists of the post-Enlightenment, so we distinguish between the genuine 'protesters' of the Middle Ages and the 'Protestants' of the post-Enlightenment. Despite (uber)-corruption in the Catholic Church, it still had enough respect for the 3rd Commandment to resist the self-appointment bogey that has been rife throughout post-Lutheran history. For example, "Sister Sharon Falconer" (Jean Simmons) sees herself as a much Truer believer than her "shadow", "Elmer Gantry" (Burt Lancaster), but doesn't wonder if this (dis)-qualifies her for 'True' proselytism. She is on the fast track towards a "de-compensation" of her uncontained 'fire'.

It shouldn't surprise that the birth chart of the screen actor who made "Elmer Gantry" his own, Burt Lancaster, featured the optimistic, opportunistic Sagittarius on the ascendant. One could assume that Burt didn't need to 'act' too much, especially when we note that, over the year leading up to his performance, Jupiter had not only transited this ascendant but also ran down to its 4th "return" in Capricorn. Although his natal Venus was in 'un-fieri' Libra, it was, nonetheless, 'fired up' by virtue of its T-square configuration with Jupiter and Mars. With his intuition, therefore, it follows that he would have been attracted to the narrative twist of Elmer landing on his feet when his ex-girlfriend shows her continued love for his exuberant 'persona', however hypocritical his character (= that which resides behind the 'persona') had become.

The 'central' tenet that Pope Benedict XVI had stood for was that Christianity, if it is to work as a protector against the seductions of the archetypal realm, needs to be set apart from populism even if it originated in a populist context (not so for Pope Francis). In this, we draw a parallel to Freud's realization that, for psychoanalysis to work, it needs to be set apart from hypnotism even if it originated in a hypnotherapy context. Whatever the case, God seems not to care if we lose our protections because He seems to revel more in His object lessons than He does in our survival.

RELEVANT FILMS XB: INHERIT THE WIND (1960) ☹☹

Stanley Kramer
29/9/1913 ??
Brooklyn, NY

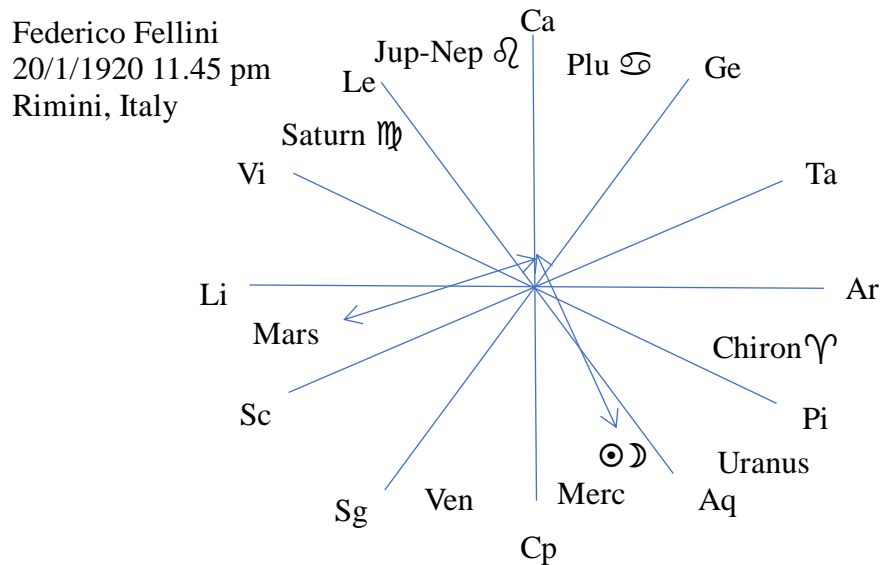


One movie director who, on reflection, appears to have been tailor-made for the political turmoil of the 1960's was Stanley Kramer. From 1958 to 1968, he directed a series of 'political message' movies. Although they were lauded at the time, they look a bit corny, a bit preachy and a bit long-winded these days. Nonetheless, “Inherit the Wind”, a film made at his (4th) Jupiter in Capricorn “return”, just as Burt Lancaster made one of his better films at his 4th Jupiter in Capricorn “return”, is always worth returning to whenever we need reminding of the devils that blow around idealism.

Idealism is a 'fake centre' (an 'eccentre'). In psychodynamic words, idealism is a “compensation” against not only dimly conscious (= subconscious) but also deeply unconscious feelings of chaos. Its great irony is that it forces men to gather-together under its banner and, in turn, to bring about the very thing that it is defending itself against... the chaos of mob psychology blows Homo sapiens back to the beasts out of which it had evolved. Freud parallels Darwin insofar as the “compensation” against incestuous feelings forces individuals to cling to the spoon-fed ideals of their parents and, in turn, to lead them into “marrying their (spoon-feeding) mothers (parents)”.

Whenever an individual rejects the heroic challenge to 'connect' the 12 animals of the zo-o-diac (yes, as noted last month, Virgo is symbolized by something human), s/he will open him/herself to the unconnected animals of the unconscious and, sooner or later, the cart will wind up leading the semi-humanized (semi)-conscious horse. As God's “instrument”, “Henry Drummond” (Spencer Tracy) realizes that the spiritual thing to do is to put his own religious feeling aside. Indeed, it is only at the end of the film that we see “E.K. Hornbeck” (Gene Kelly) discovering that he is something of a hypocrite. Astrologically, we would say that this was the cross that Henry & (Sun-in-Libra) Stanley were prepared to bear over the 8-9 years it takes for Jupiter to transit from the sign of the Goat, through the signs of the Ram and the Crab, to the relatively human sign that holds the scales of justice.

HEROES OF DIRECTION X: FEDERICO FELLINI



The aftermath of WWII was a period of handwringing in every nation but it was especially so in Italy. Movie-makers had the feeling that Mussolini was symptomatic of the fantastical mood in pre-WWII Italy and they needed to respond. The fact that Rome's propagandist "Cinecitta" movie-studio was destroyed in the war was a 'sign' to the vanguard directors of the time (Rossellini, De Sica, Visconti et al.) that movies needed to be filmed "(neo)-realistically" on location. The first movie-maker to rebel against this political attitude was Federico Fellini. Rather than exercise a high-mind, Fellini preferred to take la strada low-'down' into the fantastical belly of Italy to see if something worthwhile might be found among all the nonsense that had germinated in the underbelly of her spiritual despair.

Indeed, during the latter stages of production of "La Strada" (1954), a story of the depression that ensues when mere survival trumps spiritual "purpose", Federico fell into a depression of his own and underwent a course of psychoanalysis. Because, in 1953, his third film, "I Vitelloni", had brought him his first flushes of success, one might puzzle at the timing of his depression. Yet, "depression" often means something besides grief in creative character types... it can be an action by the creative "Self" to 'quiet' the individual and, in turn, to allow the unconscious to 'speak'. Astrologically, we would have expected depression to take a grip during the transit of his Sun-ruler, Saturn, over his Libran ascendant but it appears that Mars in the 1st house was able to fight back well enough to delay its recognition for a year (a depression commences long before the sufferer might admit to it... and, thereafter, consider treatment for it).

Perhaps, also, we can see the background of his depression in "I Vitelloni": it is obvious that the Federico's "ego" (or, as an FA-er might add, his 'pre-ego formation') is being portrayed in the character of "Moraldo" (Franco Interlenghi)... but it is this "ego" that decides to leave his "stuck" childhood friends behind and move to the big city before they can find solutions to their "stuckness". In other words, Federico had

not managed to “integrate” what Moraldo's childhood friends symbolize i.e. aspects of his own inner life. Federico might not have become depressed had he devised ways for all of the friends of “I Vitelloni” to come to terms with their respective situations (i.e. “I Vitelloni II”). Either way, Fellini's loss turns out to be film-fans' gain because, with this film, we are provided with one of cinema's most instructive portrayal of the four psychological functions: the fiery-Aries Don Juan, the airy-Geminian would-be intellectual, the watery-Cancerian jealous brother, the Taurean earthy over-eater.

Another astrological pointer to the curious timing of his depression is the 'gang up' of Neptune (by conjunction) and Pluto (by sextile) over his Mars. It is interesting that (i) Mars is the ruler of his house of partnership and (ii) it was his wife, Giulietta, who had encouraged Federico to enter therapy... and, when we combine this with the reports of those who had worked on Federico's sets that he was capable of becoming over-aggressive with his actors (Giulietta was “La Strada”'s leading lady), we begin to get a line on the bigger psychoanalytic picture.

In coming to the fact of Federico's natal Mars in the 1st house forming a square to his natal Mercury-Moon-Sun in Capricorn in the 4th house, we begin to get a sense of his 'Mars complex'. The astrological tradition takes Mars to be a “malefic” planet and, if Mars has yet to become subordinate to the Sun, your local (Freud)-astrologer would have to agree with the tradition... and, in noting that Federico's natal Mars, in FA's anti-clockwise, developmental sense, is 'reached' before the Mercury-Moon-Sun conjunction is 'reached', there is a sense in which Mars-to-Sun subordination may not be immediately achievable. For example, when Saturn transits Mars, there will need to be 7 further years of Saturnian 1st quadrant experience before his 'fear vs. desire' Saturn-Mars conjunctive episode is 'delivered' to the “integrative” planets around the I.C.. Perhaps the most direct expression of this 'delivery' is the film that Federico made when Saturn (and Jupiter) rolled through the 'nadir' of his chart...

Probably his most famous film (although, as you can see below, we rank 2 or 3 others above it), “La Dolce Vita” provides us with one of cinema's best portrayals of Saturn-meets-Mars “repressed” anger. With Federico's prior alter-ego (i.e. Moraldo of “I Vitelloni”), we see no more than malaise coated with a sniff of resentment but, with “Marcello” (Marcello Mastroianni), an update of Federico's alter-ego, we have a full explosion directed at his neurotic girlfriend, “Emma” (Yvonne Furneaux), who has taken on the role of the suffocating mother. Marcello's anger is “displaced” from not only his mother but also from his father, with whom his “I.C.-identification” has yet to achieve the strength that could catapult Marcello clear of the bevy of beauties that are decorating his life. As a result, Marcello hopes to make a father-figure out of his friend, “Steiner” (Alain Cuny), but we see things go from Capricorn's frying pan into Aquarius' fire when Steiner stuffs his children back into womb and castrates his intellect by putting a bullet through it. Here, we might take notice of Federico's natal Uranus in Aquarius to be found only one house further along from his I.C..

We could say that over-intellectual Steiner represents the spiritual despair that was born in the Age of Enlightenment and, a century or two on, grew up. As a result, we realize that Marcello's needs differ from Steiner's: whereas Marcello would do well with some Freudian, ego-strengthening therapy, Steiner would do with some Jungian, ‘sacrifice-the-ego's-leading-function’ therapy (i.e. Steiner's leading function, thinking, had been so 'strengthened' that it had “dissociated” itself from the 3 other functions,

especially thinking from feeling) and, therefore, Marcello would need to be informed that any “identification” with Steiner would be a mistake. Then again, 21stC therapy has come to realize that your typical mid-life analysand suffers from a 'complex' mix of not-yet-strong-enough ego and unbalanced, dissociated ego functions.

This issue is relevant to Federico because it was also in 1960 that he formed a relationship with Ernst Bernard, a Jungian analyst. Federico's 'switch' from Freud to Jung makes sense for at least three reasons (i) if Freud's decade of popularity was the 1950s, then Jung's decade (of popularity) was the 1960s, the decade when Jung's “collective unconscious” spilled into the LSD generation, (ii) natal charts, such as we see with Federico, that have a wide 'zodiac-horoscope-phase-shift' (e.g. Virgo, Libra, Scorpio, Sagittarius on the ascendant), will also have the signs of (at least, the 'raw') collective unconscious, Aquarius & Pisces, somewhere in their respective-creative 2nd quadrants... and, therefore, the individual has a confrontation with this deeper level every time s/he grows 'beyond' his/her “parental axis” and (iii) during the early 60s, Federico's Sun-ruler, Saturn, rolled through Aquarius/Pisces (and Jupiter, although it wasn't his Sun-ruler, would do the same). In this way, Fellini, in tandem with Luis Bunuel, would become the greatest directors of the surreal.

Despite these very good reasons for Fellini giving the world some of its greatest images of '11/12''s collective unconscious, we need to return to Fellini's Sun-ruler to make the best sense of his greatest film “8½”... in 1962, the year of Pluto's transit to his natal Saturn in Virgo in the 11th house, he was suffering a bad case of “director's block” and, in turn, he felt that he was letting his group down. In 1963, however, he came up with the “integrative” inspiration of making the film to be about director's block, even if, by doing so, he risked making a “La Dolce Vita II” (Marcello's block could be called a more generalized “life block”). “8½” would go on to avoid negative comparisons with “La Dolce Vita” because the new Jungian influence brought about a lavish cacophony of images that even surpassed Bunuel and, in turn, led the critics to turn his surname into an adjective... if another director tried for something surreal, he would be accused of being a “Fellini-esque” copyist rather than a true original.

Of the many memorable images and scenes in “8½”, Jungians would probably single out the scene in which “Guido” (Marcello Mastroianni) comes home (i.e. I.C.) to his harem and, riding a dizzying wave of Nino Rota and Wagner, Federico reveals how creative man's unconscious is, at turns, dominated and taunted by his “anima”, the more undifferentiated it is the more dominating and taunting it tends to be. With Federico's I.C./M.C. axis being, as it were, 'upside down' (i.e. Cancer on the M.C.), it makes sense that we see a three story home and that he is 'looked down' upon by his wife's friend from the upper story. Further, Guido's bath is in this higher story and it is also the story whereto he banishes any woman who has become too grandmotherly. 17yrs later, with Saturn having run across his M.C. for the second time to close in on its second “return”, Federico revisited this scene... turning it into a 2hrs+ film, “City of Women” (1980). Here, we find additional impressions of the woman's animus but, without the input of recently passed Nino Rota – he had composed the musical score for all of his earlier films – he wasn't able to reproduce “8½”'s charm. Of course, if a critic of the time had complained to Federico saying something like, “aw, c'mon, less is more”, he would, no doubt, have retorted “but, I am Fellini!!!”.

FEDERICO FELLINI'S (PSYCHOLOGICAL) "TOP 10"

1: 8½ (1963:3) 🌀🌀🌀🌀

If "The Shining" is cinema's best portrayal of "writer's block", then "8½" is its best portrayal of "director's block". If we apply dreams to the zodiac, we get a sense of its 'script' being written in Sagittarius, subsequently muddled by the "repression" and "dissociation" of Capricorn and Aquarius but, in any event, washing around the psyche in Pisces to make it recallable the next morning. The opening dream scene of "8½" is the epitome of Sagittarian 'script-writing' i.e. a "blocked" director, "Guido" (Marcello Mastroianni), phantasing a bypass of the suffocating '10-11-12 collective' via an upward flight towards a possible transcendence... but this is prevented by the character's "shadow" whom, on the ground, tugs at a rope that is tied to his foot.

2: LA STRADA (1954:8) 🌀🌀🌀🌀

There are plenty of eternal philosophical questions and, in Fellini's archetypal "road movie", we are reminded that they don't belong to philosophers... they need to be answered by everyone, irrespective of literacy, somewhere along their (respective) roads. The urgent question here: what is preferable? to live free meaninglessly or be enslaved, but have a purpose? Jung makes the point that many who 'suffer' religious conversion often experience a feeling of being enslaved and, if we add Jung's thought that the "Self" ("God") could be something terrible, we can feel the "depression" that consumes "Gelsomina" (Giulietta Masina) when the bundle of instincts, "Zampano" (Anthony Quinn), stumbles into his most fateful act of ruthless "repression".

3: SATYRICON (1969:10) 🌀🌀🌀🌀

If there is anything like a one-of-a-kind cinema experience, then this one would have to be it. Nonetheless, it works as the second part of a double-bill with "La Dolce Vita" insofar as they both lay out the swings from resigned disaffection to emotional hyperbole that occur when the archetypal realm erupts into civilization and heralds the shift into a new Age. Although Fellini's focus is primarily Jungian, Freudians are given something to chew on when he re-imagines the Taurean myth of the Minotaur by replacing Theseus with mother-identified "Encolpio" (Martin Potter) and having him fail to find his potency for Ariadne. Encolpio's reaction is to return to the search for a younger version of himself and 'love' him as he had been 'loved' by his mother.

4: LA DOLCE VITA (1960) 🌀🌀🌀

Success with his film set in Rome's outskirts, "Le Notti de Cabiria" (see below), encouraged Fellini to look closer at what might have been missing in Rome's centre. The cult of personality creates (or, at least, spews up) a huge industry and, just as its product seduces its market, its producers are seduced by the pay-packets. The great irony of "Marcello" (Marcello Mastroianni) is that he knows that he is being seduced but his knowledge doesn't help him. In turn, a sweet life is fated to end as it begins... an "anima" being too drowned out by background noise to hear what She has to say.

5: NIGHTS OF CABIRIA (1957) 🌀🌀🌀

After what is probably far from her first brush with dishonest men, "Cabiria" (Giulietta Masina) declares that she has had her gutful of love. Her accidental 'date'

with a movie star reinforces her resolve to go it alone... but her feisty declaration has more than a touch of “reaction formation” about it, a psychodynamic that, for FA, is 'narcissistic-masochistic'. Thus, we note Fellini's (Jupiter)-Neptune in the 10th house. Fellini's “depression”, dating from 1954, leading to a psychoanalytic treatment, may have been behind a scene in which a stage hypnotist exposes Cabiria's “formation”.

6: JULIET OF THE SPIRITS (1966) ☹☹

This one would work as a double bill with “La Strada” insofar as, once again, we watch a story of a woman, “Juliet” (Giulietta Masina), ensnared by a bond with a less than appealing man. As Jung reminds us, it is a nonsense to deny the “reality” of spirits... even if nothing can be proved or disproved about metaphysical “reality”, we are confronted everyday by the “real” effect of spiritual ideas. Rather than “reduce” them to “nothing but (a thing that amounts to nothing)”, they are “everything and”.

7: AMARCORD (1973/74) ☹☹

Fellini's fantasy memoir of childhood in the 1930's provides a good example of what depth psychologists call “the identified patient” i.e. a crazy family can consider itself sane whenever they can point to a crazy member of the family. After insisting to his audience that he was non-political, he devotes the mid-section to the wind-blown propagandist fluff that duped Italy into believing that fascism was the answer, a far crazier plan than “Uncle Teo”'s (Ciccio Ingrassia) plan to climb one of Eden's trees.

8: I VITELLONI (1953) ☹☹

That this movie influenced Martin Scorsese's “Mean Streets” does not surprise insofar as it also presents four youthful characters fumbling over the four functions. The fifth youth, “Moraldo” (Franco Interlenghi), the character with whom Federico “identifies”, is the one who could “integrate” the functions but Fellini himself tells us that Moraldo is the spiritually lost character, “Marcello”, of “La Dolce Vita”. A lack of honesty might be the human condition but dishonesty among friends is a bad sign.

9: ROMA (1972) ☹☹

One of Freud's favourite metaphors for the perpetuity of “repressed” contents was that the ruins of Pompeii did not deteriorate until the after the archeologists had excavated them and, so, Freud would have been very happy with this one's sequence of an (accidental) excavation of an ancient Roman home decorated with frescoes and its subsequent disintegration of the decorations. Although Federico backs away from the surreal here, there is no sign of him backing away from his intuitive cacophany.

10: IL BIDONE (1955) ☹☹

Coming on the heels of “I Vitelloni” and “La Strada”, “Il Bidone” is a mixture of those two insofar as it features both the spiritually defunct middle-aged con artist and the group of friends (perhaps acquaintances is a better word). Although it lacks the humour of the preceding movies, we can still enjoy the convincing argument that the individual who is most conned by the con artist is himself. “Augusto” (Broderick Crawford) can run from the negative judgement of his daughter, but never for long.

2023: P.S. for '9-10'

With the recent 'waxing' 60° sextile aspect of Jupiter & Saturn (19/6/2023), we can say that we have completed 1/3 of the journey to the Jupiter-Saturn opposition (it will occur across the Gemini-Sagittarius axis on 19/11/2030). One way to interpret this '9-10 interaction' would be: 'boy Zeus' is beginning to sense that 'father Chronos' is overthrowable. The degree to which '10' can be overthrown, however, is still up in the clouds and, in any case, those alive in 2030 will each have a different experience of it.

If there is something about this upcoming opposition that is concerning, it is that, with Jupiter being 'back in' its own sign, Sagittarius, it will have an 'up in the clouds' character. Longstanding readers may recall our view that '3' has the capacity to make a facile 'diametric leap' into '9' that, by bypassing the right hemispheric archetypes, allows for pretentiousness in respect of 'centres'. It is better that '9's "higher mind" forms out of a full "controverted experience" rather than springing trickily out of '3's "concrete mind". If it succumbs to the latter, '9' will be more likely to "inflate". This psychodynamic has haunted every philosopher since (and including) Rene Descartes. The superego is more a source of psycho-pathology than it is of psycho-healing.

Because Jupiter-Saturn conjunctions (i) occur every 20yrs & (ii) in recent times, on the turn of the 'even' decade (1940, 1960, 1980, 2000, 2020), they invite astrologers to characterize the 'even' decades as "expanders" and the 'odd' decades (Jupiter now 'waned' to Saturn) as "contractors". The "expanding" decades have tended to express in terms of economic booming (war accompanies booms) & the "contracting" decades have tended to express in terms of economic busting. This, however, has not been the case in the recent decades because the bust that was supposed to have occurred in the 2010s was artificially prevented by "quantitative easing" (printing money). Instead of assuming that this astrological interpretation is wrong, we would keep the artificiality aspect in front of the interpretation and be even more concerned about the actions of powerful economists to "go against nature". The trouble is, of course, that politicians care only about being, as Alice Cooper sings it, "electeeeeeeed", and, so, we don't have many 'going Kleinian' to say things like, "this is (was) the recession we have to have".

Perhaps one of the reasons that '9-10' is starting to go against nature is that the Jupiter-Saturn conjunctions of the first two centuries of the 3rd Millennium will occur in air signs. (During the 19th & 20th centuries, almost all occurred in earth signs). With Aquarius being the most concerning air sign for the Freudian-Jungian who has read through their tomes on "collective psychology", the cycle from 2020-2040 can be taken as the most concerning inter-cycle... at least until the last inter-cycle of the 21st century when, providing that anti-aging wonder drugs haven't emerged from the pipeline, few "millennials" will be alive to be concerned. Specifically, air-sign-commencing Jupiter-Saturn inter-cycles may turn out to be more troubled by propaganda than the Jupiter-Saturn inter-cycles of the past e.g. '11 idealisms' blowing about, rife pre-judgements, reactionary 'atmospherics' (Freud's "reaction formation" Klein's "paranoid-schizoid position"), "compensatory" groups forming to deal with feelings of impotence that are sure to be plentiful given that, through 2020-2040, Pluto will be transiting Aquarius.

Although Jupiter & Saturn mythology reminds us of their antagonism towards each other, it is worth reminding ourselves that they share a few common qualities. If we go to the physical sky, for example, we realize that Jupiter is more the "protector" than Saturn insofar as Jupiter seems to be the 'damp cloth' that soaks up all the stray

bits of asteroid & comet whizzing into & out of our Solar system, ever-ready to crash into Earth. This accords with the astrology of Jupiter insofar as its natal & transiting placements tells us where we tend to 'dodge meteors'. Not a few astrologers are keen to tell you that Jupiter's placements tell the individual when & where s/he is going to 'win lotto' but your FA-er will tell you that it is less about being 'aware' that you have won something and more about being 'unaware' that a bullet whizzed past your head and landed inside someone's else's. Remember the dark Jupiterian joke in Sagittarian Steven's "Saving Private Ryan"? the soldier who takes his helmet off after a bullet strikes a glancing blow and a fellow soldier tells him how '9 lucky' he is? By contrast, Saturn is the voice that wants you to know that you never received a helmet in the first place and, therefore, you are well advised to invest some "libido" in keeping your head down. Overall, then, there is a sense in which we do well to think of these mythological antagonists working toward the same goal. It is only when they counsel the individual that the other side of 'protection' doesn't exist – and, so, there is no point in assuming that they are working together – that we would consider them "malefic".

At this point, a "traditional" astrologer may well "cancel" FA for its treasonous comment that Jupiter can be seen as "malefic" but, as any "modern" psychological astrologer can affirm, a key idea behind astrology's modernization is its movement in the direction of 'bipotentiality' and 'neutrality'. In order to achieve this, there will be a tendency to overshoot the mark. Specifically, Saturn "undercompensates" and, as it does so, it begins to look like Jupiter (the "denial" of "what me worry?"), Jupiter looks like Saturn when it has "inflated" the psyche to the point of a(n) (economic) bust.

It does appear a forlorn hope, but the world does need some kind of church that has the capacity to '9-Zeus-10' counsel it that the rawest levels of the archetypal realm are rife with '11 tricks' and '12 confusions'. This need may have something to do with the popularity of the "Tibetan Book of the Dead", a book that, in one translation, has a foreword written by Jung. Astrologically, this book can be said to provide 'Zeus-ish' advice as to how one might set up his/her attitude to his/her "karma" when it becomes 'Chronos-ly' clear that one will need to be wise in the face of a reincarnating 'descent'. Specifically, we are referring to 2020s Jupiter-Saturn conjunction in (the early degrees of) Aquarius: try to be as circumspect as possible when 'f/Falling' through Aquarius & Pisces, noting that, although Jupiter has now made it through '11-12' (into Taurus), Saturn is still washing about in Pisces (closing in on a conjunction with Neptune). Also note that, here, we are doing more than merely translate Buddhist advice into Western astrology... we are also translating from advice about literal death into advice about psycho-figurative death (noting Saturn-in-Pisces' pre-birth, wombly quality).

Let's not stop there. When Saturn does enter Aries, there is a sense in which it will go from the (boiling)-frying pan of Pisces into the fire of Aries. Hence, we need to look further forward to Jupiter's entry into Leo that brings about a 120° trine aspect to Saturn (August 2026). Jupiterian futurists will already be aware that there will be a Jupiter Neptune, Uranus, Pluto sextile "complex" in the masculine signs, Aquarius, Aries, Gemini & Leo in July of 2026. Whatever happens in 7/26 & 8/26, there will be plenty interest in the 'sweep' from Aquarius down into Leo. The more interesting this interest becomes, the greater the risk of casting the '9-10 shadow' of proselytism and, if the "shadow" is already there, the greater the risk of making it longer & darker.

THE '4-4 INTERACTION'

The history of psych-(e)-ology is a sad tale of etymological betrayal. “Psyche” means “soul” and even many who have worked with “the unconscious” (e.g. Freud!) have rejected the possibility of a “soul” domiciled within it. By contrast, psychological astrologers observe dynamics such as the Sun-Moon inter-cycle, transiting Venus and Mercury to gain “conscious” access to their souls, even if some question our inclusion of the ‘4 Moon’ i.e. “isn’t this an example of ‘subconscious-blind-leading-unconscious-blind’”? FA’s answer: no, 2,000+ Easter full Moons have shone their (reflected) Solar lights (back)-down to the hero’s ‘1-2-3-4-5-6-7 journey’. Also, if one acknowledges ‘4’ as the ‘highest’ level of “the unconscious”, one can acknowledge it as the royal path for, as Freud said, “making the unconscious conscious”; or, as your local FA-er would say it, “making the ‘lowest’ levels of ‘the unconscious’ (i.e. ‘10’, ‘11’, ‘12’) conscious”. Recall, here, that the ‘10 superego’ has a larger unconscious fraction (i.e. ‘use-by date’, “overcompensating reaction formation”, “undercompensating denial”, “unconscious sense of guilt”, “paranoid schizoid position/defense”) than a conscious fraction (i.e. its policing “conscience”). Indeed, if ‘10’ is accessed “regressively” (from ‘3’, ‘2’, ‘1’, ‘12’ ± ‘11’), ‘10’ becomes that sterile authority that is better known as the Devil.

On 18/1/2022, the transiting Moon in Cancer becomes “full” because the Sun will be transiting (the latter degrees of) Capricorn. Given that Freudastrology’s natal chart reveals its Moon at 27° of Cancer – this full Moon is also our “Lunar return” – the abovementioned date becomes an opportunity for us to (re)-pose the question: can a website have a “soul”. Answer: with (i) “psyche” meaning “soul” and (ii) this website being about psychology, we can at least confirm that our natal Moon is a “(projective) screen” for readers who are interested in psych-e-ology... yet, this simply pushes our ‘projection-inquiry’ one step further back e.g. what can we say about readers who are “projecting” onto FA? e.g. to avoid “loss of soul”, are they in need of “retrieving” their (respective) “projections”? or, are they only “projecting” a ‘part’ of their (respective) soul/s and, therefore, are still able to reflect on their (respective) Solar pathway/s? In order to answer these kinds of questions, we do well to review the question: what ‘part’ of the “soul” is symbolized by the ‘4 Moon’ and the 4th archetype in general?...

Because the Moon orbits the Earth (and the full Moon reveals the heliocentric Earth sign), it is a symbol for the process of ‘attachment’ of the immaterial soul to the material soma. The natal Moon is a symbol for the ‘foothold’ of this process; and the transiting/progressed Moons are symbols for the process wherein the natal ‘foothold’ morphs into a fully “(re)-incarnated” soul. Indeed, the whole reason that FA deems it worthwhile to consider Freudian astrology is that a ‘difficult’ natal Moon placement, although it makes suffering feel as if “life sucks and then you die” or “it is what it is”, can be superseded by Lunar transits/progressions and, thereby, the soul has a chance to forge a ‘secondary’, ‘broader’ ‘torso-hold’ onto its “(re)-incarnation”. For example, when the Moon transits/progresses through one’s 4th house/Cancer sector, this ‘double up’ helps the soul to value its attachment process, irrespective of what the soul’s natal ‘foothold’ might have originally (and, in many cases, gloomily) indicated.

Now, because most definitions of “soul” emphasize immateriality, some will ask whether it might be better to focus less on the ‘4 Moon’ and more on, say, ‘12 Neptune’ when we try to locate “soul” in a horoscope. Our answer is that “soul”, per se, is not

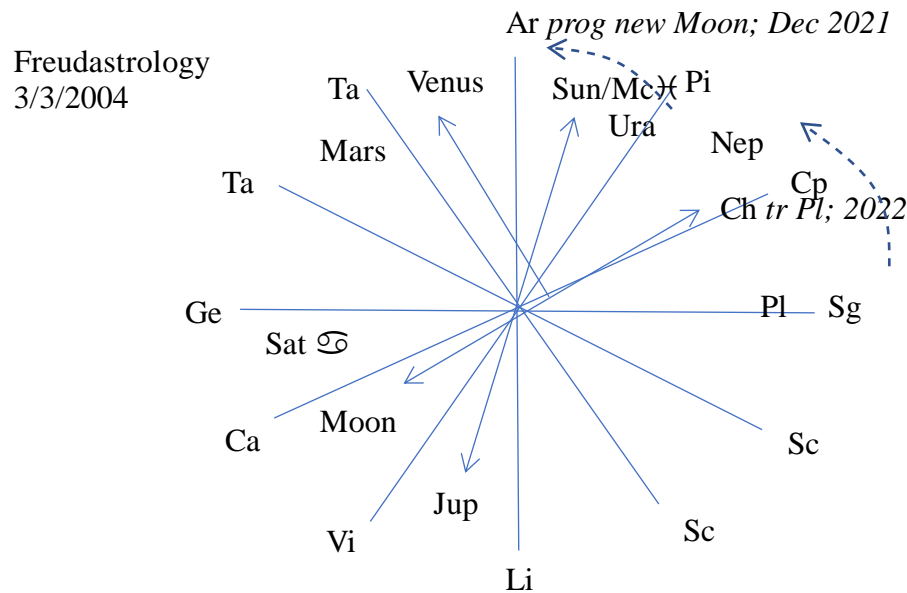
locatable in a horoscope. As it is for the “Self”, the “soul” also has more to do with the birth-chart-as-a-whole. At the risk of being a little bit too poetic, we take the view that the birth-chart’s watery vectors are ‘tributaries of the soul’. Yes, Neptune has a strong ‘immateriality quotient’, but that won’t make it ‘more soulful’ than the Moon. Indeed, Neptune’s association with “regression” forces us to entertain the possibility that it is ‘less soulful’ than the Moon... and, given that the feeling function’s links to water, we have arrived at the significant ‘feeling value’ of the ‘4-4 interaction’.

Meanwhile, back at Freud’s ranch, although he would have had none of all this soul chit-chat, Freud might have acknowledged a correspondence between the “soul” and the deeper part of the “id” that never develops into “ego” because this (let’s call it) ‘infra-id’ can’t be reached-observed with his reductive method. To the teleological psychologist, however, the “soul” incarnates to learn “lessons” both before and after possible ego developments. This is where (not phobosophers, but) philosophers step in to interpret “teleos” of “soul lessons”. In other words, a developed ego won’t stave off soul lessons... it can only stave off learning its lessons “the hard way”. Thereupon, we begin to realize that the ‘4 Moon’, especially when located in the 4th house, Cancer or forming a square aspect to an inner planet, promotes the “easy way”. Psychoanalysts who are not so keen on metaphysics will translate ‘(re)-incarnation’ as “(re)-departing ‘10-11-12-12-1-2-3 narcissism’ and (re)-entering ‘4-5-6-7 transference’”.

So, let’s re-cap “transference” analytically: although it begins at fiery-outgoing ‘1’, psychoanalysis of it continues ‘down-across-up’ to ‘4-5-6-7’ because these are the ‘screens’ upon which the “projection” mechanism lands (by contrast, ‘1’’s assumption about the world – that, pre-development, will be ‘11/12ths wrong’ – is better viewed as an “identification”; see first ‘Basics’ essay). Moreover, we need to continue to reflect on ‘4-5-6-7...’ because a “withdrawal” of a “projection” stimulates development only if the withdrawal occurs from these ‘forward locations’. One image that helps to grasp this idea is the line-&-hook projectile that, having been thrown over a wall, gives the climber (i) something to climb along and (ii) (provided it wasn’t fixed at the point from where it was originally thrown) a chance to withdraw it so that it can be used for the next wall. When we consider this idea/image through the reflective light of the Moon, we realize that a “projection” onto one’s ‘4 family romance’ may occur when the Moon transits the ‘1 ascendant’ but the mature developmental action is to wait a week – the Moon now transiting ‘4-5-6-7...’ – before considering the wall between endogamy and exogamy. A Christian might call such virtuous patience, “waiting until Palm Sunday”.

In our essay, ‘Freudastrological Basics’, we made the point that Christians fuss too much about life-eternal, r/Resurrection, a/Ascension etc. and fuss too little about impotence and death. Also, upon recalling that, for many Christians, large chunks of psyche are typically ‘left behind’ in the left hemisphere, we can now add that too little fuss is made about ‘getting an erotic (= “transferential”) life’. And, given that the palm symbolizes “eternity”, Christians could address their ‘too little fuss’ by re-placing the ‘palm’ of Palm Sunday with a plant/flower that invokes the mortal ‘eros’ of the right hemisphere... perhaps the Rosicrucians (rose-cross) have already done so. Either way, the fact that Christ rides into Jerusalem on a donkey, rather than a (war)-horse, tells us something about a “projection-withdrawing”, “depressive position” attitude that, in turn, is willing to learn about time’s cycle as a link from time’s block to time’s line.

EXAMPLE IMAGES XI: FA'S "(PROJECTION) SCREEN"

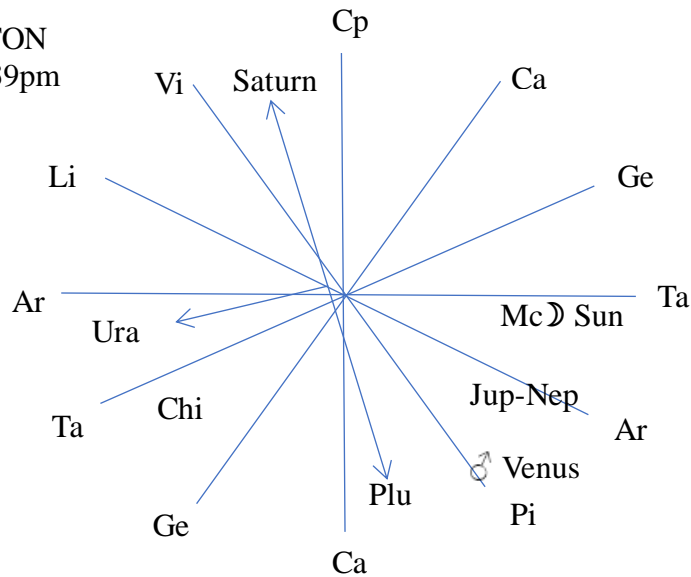


From the prior overview, we realize that, if FA was a biological being, we would counsel ourselves to focus more on our “progressed” Moon, less on our ‘troubled’ (i.e. opposed to Chiron) natal Moon. Indeed, in 2022 – with our natal Moon going through a death-rebirth workover by transiting Pluto & our Lunar “progression” making it into our 9th house – we would ‘double’ our counsel. Still, as an abstraction, FA’s Lunar ‘tributary of soul’ remains a dry riverbed until another soul “projects” onto it. Indeed, this is what I am doing now... “projecting” my 9th house-philosophical questions – (i) what has soul? (ii) how can I think about “soul” in psychodynamic terms? (iii) where in the horoscope to look for a “soul”, and (iv) when is a good time to ask philosophical questions? – onto it. I have answered ‘now’ despite FA’s once/30yrs “progressed” new Moon in the 9th house (now, in Aries) occurring in December 2021 (scroll up). We use the word ‘despite’ because, in our earlier discussion of ‘4-4’, we saw that the Moon is at its most “reflective” when it is full. Thus, we need to handle the dyad of this being both a good and a not so good time to answer questions regarding soul. If, therefore, we were to counsel ourselves (or a living-breathing client who had a similar dyad), we would encourage a 15yrs-long, flexible attitude that rejoices in answers that are less conclusive and more generative of new, if Hydra-headed, sets of questions.

One question that is relevant to 2022-23, when Pluto in Capricorn continues to oppose a set of Moons in Cancer, is: because both the ‘4 Moon’ & ‘8 Pluto’ care about fertility, could they resolve some of the sterility of ‘10 Capricorn’'s superego? Answer: because ‘8 Pluto’ achieves fertility via its capacity to “re-centre” in “the unconscious”, the “conscious” attitude that works is (Kleinian) patience. The ‘democratic’ majority, of course, is still a long way off from understanding the ‘8 value’ of patience. For this reason, it may be a good idea to look at ‘8-8’ in our next essay. In the meantime, let’s consider the issue of impatience as “reflected” in a failing “family romance”...

RELEVANT FILMS 11A: KRAMER VS. KRAMER (1979) ☺☺

Robert BENTON
29/9/1932 6.39pm
Dallas, Texas

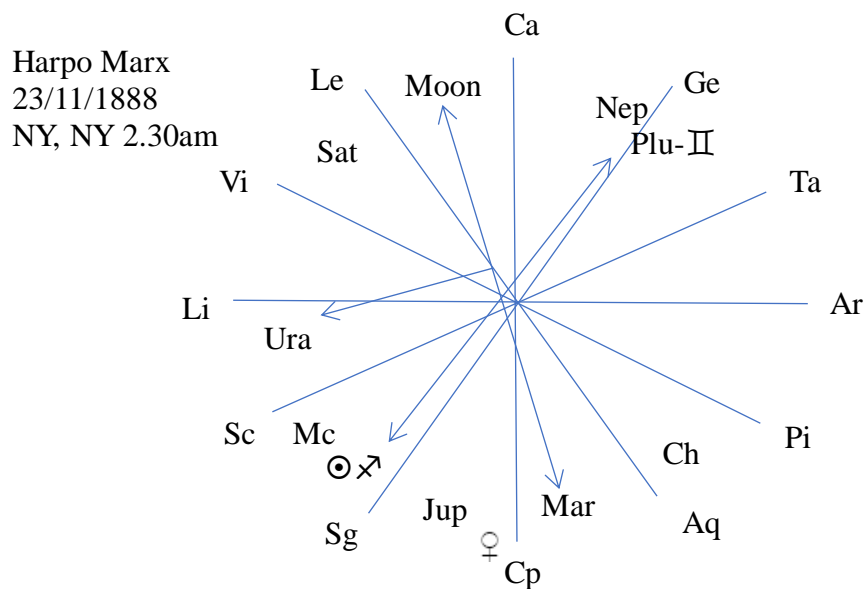


Over the years, Hollywood has often dipped into the courtroom drama pool. Usually, however, the issues it tackles are grisly acts and ‘the truth’. One of the reasons that Robert’s movie managed to run past “Apocalypse Now” at the Oscars was that it sidestepped ‘usual Hollywood’ to reflect on (i) a child custody battle & (ii) the virtual impossibility of establishing ‘truth’. Moreover, with the audience being privy to many father-son scenes that the judge wasn’t, it is invited make a quadratic out of the dyads of parenting and gender. For example, the Jungastrologer might remind astrologers that an at-home-father might be “passively identified” with his “anima” and, through his “identification”, he might be able to express the maternal archetype. Numerology tells us that we do well to try to generate quadratics whenever ‘4’ is involved.

Robert’s horoscope tells us that he would have had little trouble in conceiving the character of the child over whom the custody battle ensues. Indeed, it is likely that he would “identify” with the child as he conceived the character of the parents: “Billy” (Justin Henry) nicely reflects rebellious Uranus on the Ram ascendant (e.g. the famous chocolate-chip ice-cream-eating scene) at Plutonic loggerheads with his father “Ted” (Dustin Hoffman). Further, natal Uranus & Pluto form a T-square with a ‘tripled up’ Saturn in Capricorn in the 10th house... indicating a mother, “Joanna” (Meryl Streep), who has come to the view, through her punishing superego, that she is unable to do a “good enough” maternal job. Although, from a depth psychological point of view, one would ‘judge in favour’ of Joanna because she entered psychotherapy to address her unhealed “narcissistic wound”, the film has the judge adjudicate in favour of Joanna for the non-quadratic reason that mothers are better fathers than vice versa.

From a 7yrs-of-age child’s point of view – in the early stages of ego construction and the “sublimating latent” phase – the desired adjudication would be an improving relationship between the parents that helps promote creativity in the face of the child’s upcoming need for successful exogamy... or, in Robert’s case, for a successful movie.

RELEVANT FILMS 11B: ANIMAL CRACKERS (1930) ☹☹

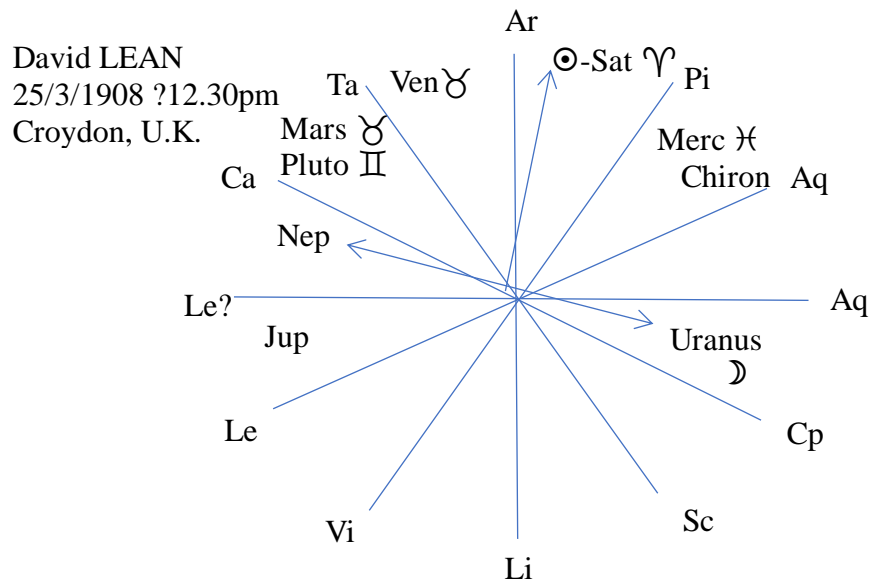


Although Freud was alive in the 1930s – the decade in which the Marx Brothers became a world-wide comedy phenomenon – his book, “Jokes & their Relation to the Unconscious” was written decades earlier. Had Freud written it in the 1930s, he would have seen the link to his contemporaneous book, “The Psychopathology of Everyday Life”, upon watching the scene in “Animal Crackers” wherein Harpo repeatedly mis-hears brother Chico’s request for a flashlight to silently pull a series of ‘wrong rabbits’ – fish, flush, flesh etc. – out of his sleeve. The whole movie is, in fact, one long series of sketches of people talking past one another. The difference between the Chico-Harpo diatribe and the others is that there is mutual recognition of the mis-hearing. In other words, the brothers reflect psychoanalysis insofar as analysts guide their analysands to the view that they are mis-hearing their inner conversations. In “Animal Crackers”, the audience is reminded of Freud’s first psychoanalytic rule: say everything, whether they be (Groucho-like) verbal or (Harpo-like) pantomimed “free associations”.

And, although we look to Harpo’s Uranus in the 1st house ‘feeding down’ to his tricksterish Mercury in Scorpio in the 2nd house for the ‘basis’ of his clownish persona, we notice that his natal Cancer Moon in his 10th house is itself ‘feeding down’ to both his Uranus & his 4th house Mars. It was around the time of Saturn transiting Harpo’s 10th house and 4th quadrant that he handed over the verbal joking to his older brother after a not so good review of his vaudevillian improvising. If Melanie Klein had been inclined to write about jokes, it is likely that she would have seen that they are ‘based’ in the “paranoid schizoid position” i.e. those who can make their way forward to their (respective) 4th and 5th houses are able to ‘get’ the joke and those who can’t make their (respective) ways don’t ‘get’ the funny side of (as Freud said it) the “mis-” that can be sourced, almost always, to “under/over-compensation”.

Harpo’s silent comedy and Groucho’s/Chico’s verbal comedy reflect cinema’s silent-to-sound transition of the 1920-30s. The transition of the 1940-50s concerned...

HEROES OF DIRECTION XI: DAVID LEAN



Although Hitchcock had decided to move from the U.K. to Hollywood prior to the outbreak of WWII, he still found himself being criticized for leaving his homeland in 1939 after a decade of directing success. Hitch's 'successor', David Lean, would also become the critics' target after a decade of directing success – "Summertime" (1955), "The Bridge on the River Kwai", "Lawrence of Arabia" and "Doctor Zhivago" (1965) – for the not dissimilar reason of David having wandered too far from the U.K.'s pithy, "kitchen sink" 'home'... having sat through his overblown "Ryan's Daughter" (1970), many critics could only see a director who had fallen from the grace of cinema's very best interpretation of Dickens – "Great Expectations" (1946) – to cinema's very worst interpretation of the penny dreadful romance. He was so hurt by this criticism that he gave up directing for a half cycle of Saturn.

As we had done for our essay on John Ford, we have guessed David's birthtime to be in the early afternoon because this locates his (i) natal Jupiter in Leo on/near his ascendant to thereby symbolize his '1 initiative' to go '9 big' with '5 romance', and (ii) natal Sun conjunct Saturn in Aries inside his 9th house to thereby symbolize his, if '10 frustrated', keenness to '9 long journey' himself away from the U.K.. Further, we get a sense of '10-11 compensations' that would have multiplied over his Venus-conjunct-Mars in Taurus straddling the cusp of the 11th house insofar as biographers tell us that he was a notorious womanizer. Yep, the natal Sun placed in a fire sign can be 'enough' to render earthy planets in a relatively "unconscious (projected)" state – womanizing being one 'logical' outcome – without adding in this 4th quadrant location, so we admit, as always with this kind of speculation, that we are tentative. The best thing about not knowing someone's birthtime is the way that inspires a 'keep thinking' attitude...

If, for example, David had decided that he needed psychotherapeutic treatment for "womanizing", his fiery Sun-Saturn & fiery Jupiter would likely have led him into a "classical" Jungian analysis wherein the issue would be 'couched' in a mythological framework. Even if his analyst wasn't an astrologer, there would still be a good chance

that s/he would look to the Aries myth, Jason and the Argonauts, because it points to the price that the hero must pay if he wants to have his Golden Fleece cake and eat it too i.e. the vengeance of the 'discarded feminine' personified in Medea. In respect of this, David's analyst might begin by asking him how close he felt to the characters that populated his Oscar winning films, because both "The Bridge on the River Kwai" and "Lawrence of Arabia" are lacking in female protagonists. In asking David about this, his analyst would leave room in the interpretation for 'the feminine' being portrayed by phenomena other than women e.g. jungles & deserts are well able to wreak revenge on anyone who lacks respect for them. This kind of abstraction is especially relevant to married Sun in Aries analysands (e.g. Francis Ford Coppola, Akira Kurosawa) but it would help David insofar as brings up the tie between one's 'attitude to women' and 'attitude to making deals' whether or not they are made with a woman. We can't help but notice "Lawrence" (Peter O'Toole), having made a promise he can't keep, finding himself losing his support and, ultimately, losing everything he values. And, so...

Another reason for FA's Leo ascendant guess is David's likely "identification" with the natal Sun in Leo (conjunct Saturn on/near the ascendant) T.E. Lawrence, the title character of his (very near) best film, another Brit who was ever keen to get away from the U.K.. It seems that, with "Lawrence of Arabia", David cared only to compare himself with/outdo(?) American directors who were doing epics – e.g. William Wyler's "Ben Hur"; Stanley Kubrick's "Spartacus" – and, so, we are drawn to the comparison of Lawrence's fatal motorbike crash and David's 'career crash'... he could have seen the oncoming truck sooner if he hadn't been rattling along so quickly. If he had been in therapy, his therapist would have looked at the roots of why he cared about critics who didn't care enough about the importance of P.T.S.D.. Did the critics conclude that 1970's "best movie", "Patton", also centred around this mental illness, was enough?

It is worth pointing out here that guessing at ascendants is something that we might do here but, in a 'live' chart reading, we take the view that such guesses are best made post-reading. In other words, there is plenty to discuss with what is more certain in the natal chart and discussing it would be more satisfying to the client. For example, before interpreting a guessed-at M.C., the FA-er would look for any planets placed in Capricorn-Aquarius-Pisces that, with transits/"progressions", 'feed down' to planets placed in Aries-Taurus-Gemini... to get a 'zodiac-background' picture of both sides of the self-orientated, masochistic-sadistic, narcissistic instinct. As T.E. Lawrence tells a fellow soldier, "the trick is not minding that it hurts". In David's case, we note that his Moon (almost certainly) is in Capricorn and, equally relevant when the time comes to understand 'masochistic narcissism', we also note his natal Uranus in Capricorn & his natal Chiron in Aquarius. In the years of "Lawrence of Arabia", transiting Jupiter & Saturn would add to this "difficult", "reaction forming", '10-11 superego-supraego' dynamic. By the time of "Ryan's Daughter", Saturn was rattling around David's natal Venus-Mars in Taurus (although Venus is trine Uranus, a trine alone is not enough to eliminate the difficulties of a Uranus in Capricorn 'feeding down' to Venus in Taurus).

Although not many would view David's natal Uranus in Capricorn opposite Neptune in Cancer generating a T-cross to his natal Sun in Aries, most would view his "progressed" Sun making this aspect during his early teens, a juncture when he would have been extra-sensitive to the raw archetypal realm and '10's not-very-useful reactions to it. Biographies tell us that he wiled-away many hours in the cinema during

this time and, as it turned out, these hours were not wasted. The irony of the negative critical reaction to “Ryan’s Daughter” was that, 14 years later, the critics would rave for the not dissimilar “A Passage to India” i.e. both stories present ‘10-11 Uranus-in-Capricorn’ mental illness with, admittedly, a switch of gender. Specifically, the British officer of “Ryan’s Daughter”, “Major Doryan” (Christopher Jones), has P.T.S.D. and, as a result, is unable to handle Ireland’s id, personified by the titular daughter, “Rosy” (Sarah Miles); the British fiancé of “A Passage to India”, “Adela” (Judy Davis), has a subtler P.T.S.D. and, in turn, is unable to handle India’s id, symbolized by the Malabar Caves and personified (for a time) by “Dr. Aziz” (Victor Banerjee). It seems, therefore, that the critics were more at ease with David’s movies that dealt with the more decisive West-East cultural split; Britain-Japan, Britain-Arabia, Britain-U.S.S.R. (the further east “Dr Zhivago” goes, the more lost he becomes), Britain-India.

Having now made mention of “Dr. Zhivago”, we could argue that Britain is far better personified by the “repressed” fiancé of “Lara” (Julie Christie), “Pasha” (Tom Courtenay), because, after all, Tom Courtenay had featured in a number of British films of the “kitchen sink” era, “The Loneliness of the Long-Distance Runner”, “Billy Liar” & “King & Country”. Whatever the case, “Dr. Zhivago” highlights the emotion that a psychological astrologer might expect an individual with a natal Sun in Aries to express ‘5 talent’ for its interpretation... anger. David begins with a dyad (i) Pasha as the character who could freely admit to his anger and (ii) “Dr. Zhivago” (Omar Sharif) as the reciprocal character who is unable to admit how much anger might be swirling through his unconscious. One of the film’s celebrated scenes has the camera remaining fixed on Zhivago’s face as revolutionary carnage spills out in front of him and provides a clue about his “repressed” ‘1-2-3-4 hunting instincts’. Pasha, by contrast, is a mix of “repression” and “suppression”. The character with the role of articulating this dyad is “Victor” (Rod Steiger) who has a developed-enough intuition to know where-to the various self-deceits are heading. Victor’s ‘trailing’, 4th function, sensation, by contrast, is as behind the 8-ball as most of the other characters of the story, excluding Lara.

One of the more ‘emergent’ aspects of David’s WWI-era films, “Lawrence of Arabia”, “Dr. Zhivago” and “Ryan’s Daughter” is that more time has passed since the making of these films than had passed between the era that they depict and their own time of making. From our 2020s perspective, these films might have more to say about the 1960s than about the 1910s. For astrologers, a viewing of these films now is timely insofar as (i) the 1910 Saturn-Uranus square (just after David’s birthday) ‘waxed’ to its opposition from 1910-1919, (ii) the Saturn-Uranus opposition of the 1960s provided astrologers with a parallel sense of political unrest and (iii) we have just completed a Saturn-Uranus square that, over the next decade will ‘wane’ to its opposition in 2032 and, in doing so, we have the chance to ‘frame’ our next decade in terms of what had transpired through the WWI and the Vietnam War eras.

Although movie buffs would have to put quite a few hours aside to get through all of David’s epics in one ‘festival’, they might notice that each ends on a more hopeful note than its predecessor... from “The Bridge...”’s “madness, madness”, through the (if gloomy) return home for T.E. Lawrence and the inheritance of the balalaika in “Dr. Zhivago”, to the priest’s marriage blessing in “Ryan’s Daughter” and the forgiveness of “Adela” in “Passage to India”. War-storyteller David was on his road to peace.

DAVID LEAN'S (PSYCHOLOGICAL) "TOP 10"

1: GREAT EXPECTATIONS (1946:3) 🌀🌀🌀🌀

For the "classical" Jungian, this narrative is a variant on the 'hero-overcomes-the-dragon-to-save-the-maiden-imprisoned-in-a-tower' myth. Yet, instead of viewing the dragon as bitter "Miss Havisham" (Martita Hunt), many Jungians would abstract the interpretation e.g. view the dragon as the "great expectations" of pressure that are placed on children to 'better' themselves by (substitutes of) parents in order to redeem the (substitute) parents. Poor "Estella" (Jean Simmons/Valerie Hobson) gets a double dose... having been adopted, she is methodically indoctrinated into a hardened heart. Dickens might have lived in a time when few considered the importance of exogamous determination in a hero, but "Pip" (Tony Wager/John Mills) embodies them anyway.

2: LAWRENCE OF ARABIA (1962:4) 🌀🌀🌀🌀

Even in the midst of the desert, it is possible to do a bit of self-psychoanalysis... "Major Lawrence" (Peter O'Toole) informs "General Allenby" (Jack Hawkins) that, after he executed a man to prevent a tribal bloodbath (shades of the philosophy behind "Saving Private Ryan"), his superego was concerned that his id "enjoyed it". Before Lawrence's ego could become creatively synthetic about his guilt, an abuse experience would lead him to the "reaction formation", "no prisoners", that provided a "defense" against his memory. We generate memory not for sentimental reasons but, instead, to make a successful future. The more psychically traumatized an individual is, the less accessible are his/her memories. The same goes for empires, especially violent ones.

3: THE BRIDGE ON THE RIVER KWAI (1957) 🌀🌀🌀

15yrs after (co)-directing the war propagandist, "In Which We Serve" (1942), David was given the chance to square the ledger with the war "madness, madness" of "The Bridge on the River Kwai". Whereas FFC's "Col. Kurtz" of "Apocalypse Now" wants to win his war with "horror, horror", Lean's "Col. Nicholson" (Alec Guinness) wants to lose his war with 'principle, principle'; first up, "war-as-cricket", second up, war as a way for young men to learn the importance of morale. Controversy remains, however, because Col. Toosey, the source figure from Pierre Boulet's novel, had taken the view that morale was better served with him working alongside his troops. Morale in war would get a more 360° treatment in Clint Eastwood's "Letters From Iwo Jima".

4: BRIEF ENCOUNTER (1945) 🌀🌀🌀

Interpretations of life's big turning points are multiple because the unconscious has multiple 'levels'. At a deeper level, "Dr. Alec" (Trevor Howard) might need to go to South Africa but, within his conscious 'level', he was so "stuck" that his "Self" was forced to 'arrange' it by compelling him to fall in love with "Laura" (Celia Johnson), his unavailable "anima projection". Then again, at a higher 'level', this Noel Coward scripted "taboo extramarital thinking" tale speaks to Saturn's transit through Cancer – i.e. "domestic frustrations" – the sign in which Lean's natal Neptune is placed.

5: DR. ZHIVAGO (1965) 🌀🌀

The intuitive individualist, "Victor" (Rod Steiger), sees what is ahead but he is too dualistic – he admonishes "Lara" (Julie Christie), "there are two kinds of men in

the world” – to qualify as a true psychological typologist. Victor is correct, however, insofar as there are two “masculine” types, his intuition & “Pasha”’s (Tom Courtenay) thinking. The “feminine” types, feeling & sensing, are shown in the Zhivago brothers (Omar Sharif/Alec Guinness). How might the 20thC have unfolded if, post Einstein et al., it had also found a way to accept the epistemological wisdom of Jung’s quadratic?

6: HOBSON’S CHOICE (1953) ☹☹

The Saturn-Neptune conjunction in Libra of 1953 is nicely reflected in David’s last film before setting off to far far away (from the U.K.) lands; “Maggie” (Brenda de Banzie), the eldest daughter of Neptunian father, “Hobson” (Charles Laughton), a father who insists that his liquor is “reasonable refreshment”, is in the midst of her 1st Saturn return and ready for marriage. The use of the word “choice” in the title is also very Libran... Maggie has the Venusian nous to over-rule her father’s determinism.

7: A PASSAGE TO INDIA (1984) ☹☹

Released in the wake of “Gandhi”, the political story of Indian nationalism, David’s story of India’s swelling desire for psychological independence was well timed. Although “Adela” (Judy Davis) would have benefitted from psychoanalytic treatment prior to her judicial interrogation, we don’t assume the same for “Mrs. Moore” (Peggy Ashcroft), who has a deeper P.T.S.D. than her future daughter-in-law. Her “paranoid schizoid” judgement of her son’s imperialistic interest in India previews “Miss Daisy”.

8: RYAN’S DAUGHTER (1970) ☹☹

A noteworthy moral question posed in this most-maligned of David’s films: to what extent can evil be attributed to ‘knowing-what-one-does is wrong but doing-it-anyway’ (“don’t forgive them Father, for they know what they do”)? If this attribution holds water, we begin to see an outline of “evil” in “Charles” (Robert Mitchum) when he explains to libidinous “Rosy” (Sarah Miles) why he is the wrong prospective spouse, yet he marries her anyway. Full forgiveness here may require roads of ‘reincarnation’.

9: SUMMERTIME (1955) ☹☹

Jung took the view that Americans long to visit Europe because it still contains their patch of the collective unconscious... without contact to it, they remain haunted by a cultural lack that they can barely articulate. Things are even tougher for “fancy secretary”, “Jane” (Katherine Hepburn), because she has yet to deal with her Kleinian ambivalences... or, as a Darwinian psychologist might say it, “Jane is yet to deal with the differentiation of her running and hunting instincts as they impact on her mating”.

10: THIS HAPPY BREED (1944) ☹☹

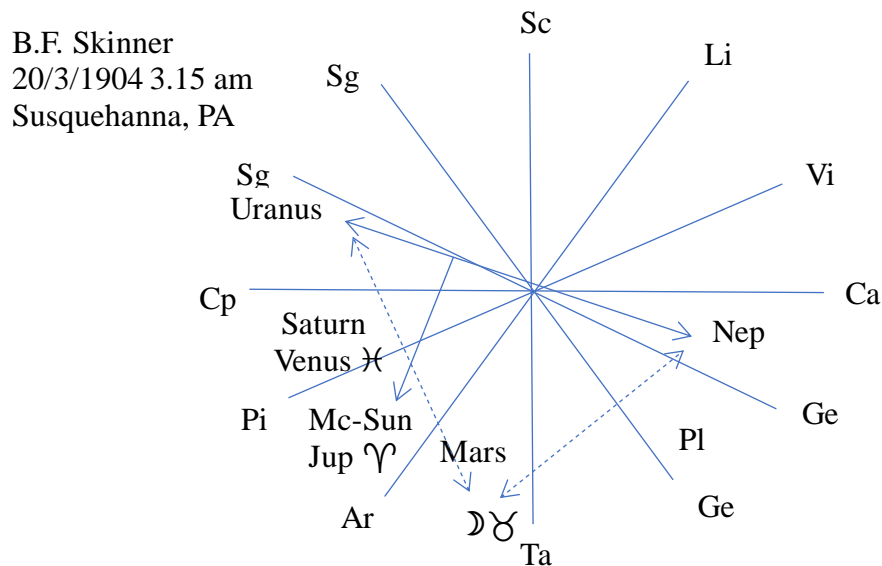
David’s career as a director kicked off with a series of collaborations with Noel Coward. Although “Brief Encounter” is the most celebrated, this film has more to say about David’s and Noel’s Jupiterian optimism and fiery good humour (Coward was a Sagittarian++) rattling on despite the doom and gloom of WWII. A question remains, however: was the optimism of 1919 a problematic player in the lackadaisical attitude that underpinned the Treaty of Versailles? If so, was 20yrs enough time to remedy it?

2023: P.S. for '4-4'

Astrology can be defined in various ways. Often, we hear things about how the cosmic 'order' (and the fact that science also sees the universe as unfolding order-fully tells us that astrology has links to science) helps us to "reduce" the Earth's (apparent) 'randomness'. Less often, we hear things about astrology links the quantitative-ness of science to the qualitative-ness of art. Although some take interest in the monetary, quantitative value of the "Mona Lisa", appreciators of art will "feel" that to focus on this is to entirely miss the point. Psychological astrologers "feel" that astrologers like Michel Gauquelin who look for quantitative affirmations of astrology are also missing the qualitative point. This is why FA places emphasis on (i) the ascendant: the signs of the zodiac are, first of all, "qualities" & (ii) the Moon: "feels" the "value" of "quality".

In composing our first mini-essay on the '4-4 interaction' in 2020, our attention was directed to the "soul-lessness" of academic and "reductive" Freudian psychology. Three years on, our compositional focus is now directed to our underlying assumption that every individual, whether s/he is accepting of our assumption or not, has a "soul". Therefore, those who don't accept our view, &/or believe that it is best to 'proceed-as-if' there is no "soul", are, in our view, "unconscious" of it. With Jung, we are sensitive to the phrase of the ancients, "loss of soul", that, translated into modern phraseology, sounds something like, "the soul 'dropping' from its (relatively) upper, easy-to-access 'layer' of the unconscious 'down' to a (relatively) deeper, difficult-to-access 'layer' of the unconscious". This translation might encourage the anti-Freudian to take a fresh look at Freud insofar as his "soul", even if wasn't self-recognized, may have influenced his practice and theory more than, say, his intellect had influenced it.

Let's not stop with Freud. Let's here go all-the-way into the inner life of one of academic psychology's most famous 'proceed-as-if' quantitative physicalists...



... as indicated by the dotted arrows in our simplified horoscope for the most famous "behaviourist", B.F. Skinner, his '4-4 interaction' has been included: although B.F.'s '4 Moon' in Taurus is 60° sextile his Neptune in '4 Cancer', we would not go so

far to say that this was a 'comfortable Moon' because of the involvement of the deeper levels of the unconscious (i) Neptune (ii) Uranus in the 12th house, and (ii) between his Taurus Moon and the Uranus-Neptune opposition we notice Piscean planets in his 1st quadrant and Pluto in his 2nd quadrant. And, when we consider his M.C. in Scorpio, we can assume that he would be frightened of the feelings of impotence in the face of criticism by others 'in the public' and, in B.F.'s case, the 'public' includes academics. (Longstanding readers will know that, although we agree with "traditional astrology" that sextiles and trines are "benefic", we temper this view when these aspects involve the "tricky-confusing" trans-Saturnian planets &/or 4th quadrant archetypes).

The individual who has Capricorn on his/her ascendant is a sitter for (what FA calls) 'negative-persona/positive-persona conflation'. Not only is it difficult for such a '10-1-ed' individual to get things going, when s/he does do so, there is a strong chance that it will be "compensatory". Subsequent "decompensations" could bring about the impulse to "regress" to the M.C. and, in turn, stir up any latent "paranoid-schizoid" tendencies. In B.F.'s chart, all these potentials were exacerbated by the placement of Saturn in Aquarius in his 1st house (& Uranus in Sagittarius in his 12th house ghosting things in the deep background). Consequently, we can't be too optimistic that, behind his "conflated" mask, there had been a lot of ego-building &/or "soul searching". He may have had a secret belief in the "soul" that he was never going to tell anyone about but, even if he did harbour it, we can assume that he didn't put much stock in it.

To what extent then can we say that B.F. was a "hero", at least for psychologists? Our answer is similar to that of Charles Darwin: B.F.'s "loss of soul" forced him into the realization that, because science deals in what can be observed rather than "things in themselves", he wanted "scientific psychology" to stick to what it can deal with and, thus, his achievements took him 'down', from his 'difficult' ascendant, to the 2nd & 3rd "concrete-concerned" houses in a way that could be called 'semi-heroic'. However, to be considered 'fully-heroic', B.F. would have needed to use his personal planets (natal, transiting & "progressed") as vehicles to carry him into the 'less concretic' 4th, 5th, 6th & 7th houses. In short, to be counted a "full hero", B.F. would have needed to complete a Freudian analysis 'through' his I.C./4th house that would have given him the urge to 'reach' his Cancer-cusped 7th house. Having gained a foothold on his descendant, B.F. may have begun to understand that, in the same way that expressions of '10' have a 'use by' date (the M.C. in any sign; Capricorn on the ascendant; natal Saturn in the 1st house), fussing about behaviour has its 'use-by' date. As life enters its second half, there is a point when meta-scientific quality supersedes intra-scientific quantity.

To be sure, behaviour is not nothing. But, for the FA-er, it can only be a stepping-stone to the exponentially more critical consideration, "motivation". In other words, a particular behaviour might be motivated by a single instinct in a mouse but, in Homo sapiens, a particular behaviour has the potential to not only be motivated by a plural of instincts, it also may be motivated by an entanglement of instincts that had occurred many years prior to the behaviour. The need for '4' to supersede '10' is a task that, in Homo sapiens, is set for the 3rd to 5th year of life... each of us achieves a measure of it at this time. If FA was a human being, it would have had to make sense of the fact that both transiting Saturn & the "progressed" Moon highlighted our 4th house in our 7th year of 'life'. Perhaps B.F.'s "progressed" Moon ran through his 4th house too soon?

THE '8-8 INTERACTION'

This discussion will be of interest to readers who were born during the 2nd half of the 1980s or the 1st half of the 1990s, when Pluto transited Scorpio. Indeed, for these readers, interest will be expected to rise as Pluto rolls toward their (respective) midlife transiting-Pluto-square-natal-Pluto/s from 2023-2043. With '8 Pluto' & '8-in-general' symbolizing the deeper (= "more unconscious") 'tributary of the (individual) soul', we hope that they might agree with FA that "temperance" is the key virtue for e/valuating '8-8'. Our readers may, however, be more divided over the question: "what approach – Freudian, Kleinian, Jungian? – would serve this midlife '8-8-8-(11)' best?"...

For FA, the answer divides into three parts, (i) natal Pluto in Scorpio points to Jung insofar as it 'burns at' the 'material entropy/spiritual extropy' duality of the 2nd half of life, (ii) transiting Pluto in Aquarius points to Klein insofar as it 'burns at' the defenses that come to the aid of the "paranoid schizoid position", & (iii) Freud remains relevant because (iiia) the difference between Klein's "paranoid schizoid position" & Freud's "compensation" ("over-" = "reaction formation"; "under-" = "denial") is not great & (iib) in most instances, the 'Freudian' lower hemispheric houses will be mixed up in it. Whomever wins the depth psychological day, an '8-8 midlifer' might want to take a cue from the U.S.A., a 'nation-life' long enough lived (250±yrs) to enjoy a "Pluto return" that, irrespective of any birth time debates, becomes exact on 20/2/2022.

In our essay on the '10-8 interaction', we considered the 'deathly-(re-birthly)', '(re)-centering', 'black hole-ish' character of '8' making itself into an unwelcome guest when archetypes that are not connected to exogamy – '10-11-12-1-2-3-4' – are handing out the invitations. In our subsequent essay on the '9-8 interaction', we were able to soften '8's fear-factor because '9's interest in the "other side" helps to value '8's role in the 'burn off' of matter that, if it persisted, would 'block' one's passage to the "other side". All this chit-chat about the "other side", of course, is anathema to reductive, materialistic science and, for FA-ers, it is no surprise that many scientists wonder if "time", whether it be its '12 block', '4 cycle' or '8 thermodynamic line', will eventually fall out of the "Grand Unified Theory" of the physical universe. Curiously, this would mean that any future theory of time would direct scientists to this very "other side".

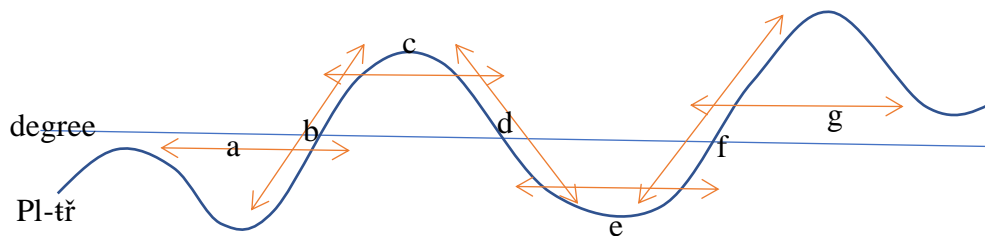
Then again, we can still wonder if the Pluto-in-Scorpio generation of physicists might, after their (respective) midlife crises, re-instigate an interest in the part of time that deals with its "arrow", thermodynamic time. For example, they could shift their focus to our universe's resemblance to a "black hole in reverse" that, in turn, leads it to be seen as more spiritually extropic than physically entropic. Thus far, science has preferred to view the 6 uncanny physical values that permit life & consciousness being the result of our universe being part of a multiverse (see; Martin Rees', "Just Six Numbers"). In thermodynamic words, post-2043 astrophysics may begin to describe a "thermodynamic arrow" that points both ways.

The key that would permit science to 'double' the thermodynamic arrow is the addition of (teleological) intuition to its epistemological criteria. In doing so, scientists would do well to introduce the neologism, 'meta-science', to allow sterile conservatists to keep out of their way. For example, the current-day debate about "consciousness" – is brain primary or secondary to mind? is the brain the 'generator' or 'antenna' of "consciousness"? – has a chance to become fertile. This is where Jung's theory would

re-enter the frame. Specifically, the “Self” that, for Jung, was both “more conscious” than the “ego” yet resident (mostly) in “the unconscious”, begins to make better sense to anyone who is able to suspect his/her own tendency for “compensation” (i.e. anyone who wants to be ‘heroic’). In astrological words, although Sagittarius is located in the ‘sleep-evening/hibernating-winter’ = “unconscious” part of the zodiac, centroversion can ‘feed’ its “consciousness” up-into Scorpio-Sagittarius. Moreover, the ‘archetypal physicists’ who have their ‘8-8-8-(11) midlifer’ transit coinciding with Jupiter’s transit through Leo-Virgo-Libra-Scorpio-Sagittarius over 2027-2031, may be those who have the planetary ‘arrangement’ to fertilize ‘8’'s dyad. Before that, however, we can muse on how abstract entities such as the U.S.A. might ‘fertilize’ themselves...

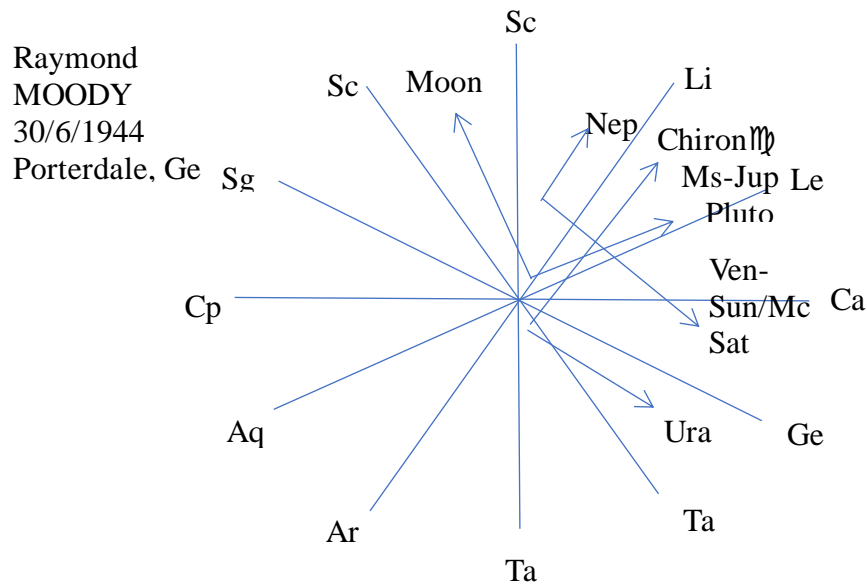
Because of the uncertainty with regards to the U.S.A.’s ascending sign, we can’t say very much about its ‘natal’ Pluto in the 2nd house. Then again, if its economy runs into trouble, this would support its most-cited proposal i.e. Sagittarius ‘rising’. When, in 1936, Pluto opposed Pluto, our historical eye notes that this year was the worst year for (i) the Great Depression (because Roosevelt’s 1st “New Deal” wasn’t working, he was forced to devise a 2nd “New Deal”), and (ii) the “dust bowl” drought (“The Grapes of Wrath”) and, as a result, it makes sense to assume Sagittarius ‘rising’ “until proven otherwise”. Meanwhile, those who prefer myth to history might have noted that...

Given that there is a discrepancy between the number of (i) garments that the ancient Babylonian goddess, “Inanna”, is forced to remove as, step-by-step, she enters the underworld (i.e. 7), and (ii) stages that “On Death & Dying”'s modern storyteller, Elisabeth Kubler-Ross, describes (i.e. 5), we could yet access our ‘creative’, fertile side and put them together as follows...



... as it is for most outer planet transits, there are usually 3 exactitudes across a given degree; the 1st anterograde (b), the retrograde (d) and the 2nd anterograde (f). When we turn to Kubler-Ross’ stages, we need to both increase the number, from 3 to 5, and exchange the astronomical points of exactitude to overlapping lines; (b) denial, (c) anger, (d) bargaining, (e) depression and (f) acceptance. Then again, when we turn to the ‘garment number’ of “Inanna’s descent”, we need to increase the number again, from 5 now to 7; (a) arrest and (g) meaning. This creative compromise also assists our view of the 3rd quadrant sequence – Libra is ruled by Venus/Inanna, Scorpio is ruled by Pluto/Ereshkigal and Sagittarius is ruled by Jupiter/meaning – and, as such, should be helpful to anyone who has natal Scorpio placed on his/her 8th house cusp. Spare a moment or two for those who, in addition to ‘carrying’ this natal placement, were born during the recent Pluto in Scorpio transit! Although FA was ‘born’ much later, we do have a transiting Pluto ready to enter our 8th house and, with this ready-ness, we have good reason to examine the birth horoscope of Elisabeth’s contemporary...

BOOKS-IMAGES XII: “LIFE AFTER LIFE”

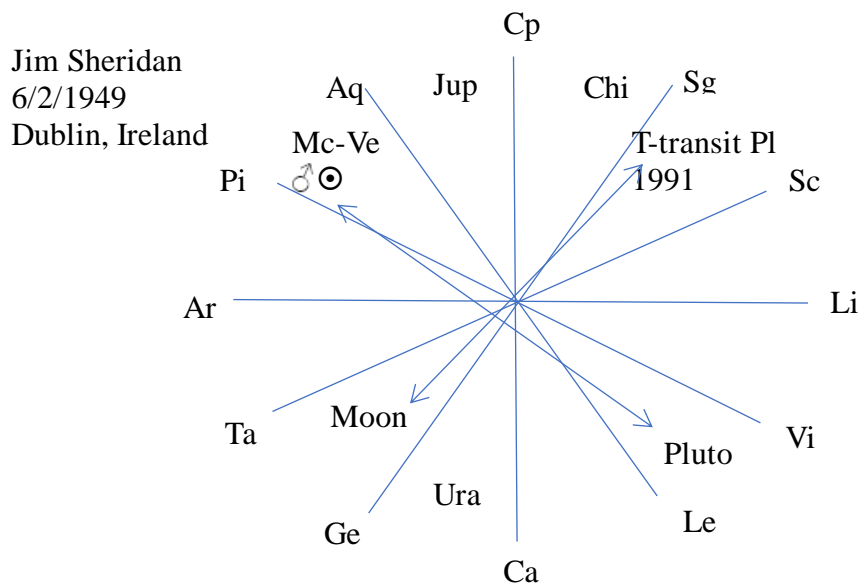


Elisabeth Kubler-Ross published her book, “On Death & Dying” in 1969, long before Pluto entered Scorpio. Over the subsequent decades, however, she would write about “NDE”s (near death experiences) and, of course, suffer damage to her scientific reputation by doing so. Only Elisabeth knows whether or not this extension was worth it but, in any case, she was not the first to write about the “out of body observations” (of, say, the “dying”s resuscitators), “life reviews”, “unconditional love”, “lights at the end of tunnels”, “instructions to ‘complete’ ‘this incarnation’” that are (arche)-typical of the experience. Rather, the recognized pioneer of this field was Raymond Moody.

With psychotherapists taking a non-judgmental attitude to thoughts that ‘rise’ into subjective consciousness, we expect that, collectively, they have an ‘NDE data base’. Then again, because ‘NDEs’ typically provide meaning to the experiencers, they mightn’t be the kind of individuals that subsequently seek out psychotherapy. We are not surprised, therefore, that Raymond was a hospital clinician who was in touch with intensive-care-type patients who were willing to risk being thought of as crazy.

As it was for EKR, Raymond’s book, “Life After Life”, was published prior to the entry of Pluto into Scorpio-Sagittarius. Yet, as shown above, he had natal Pluto in the 8th house square to Moon in Scorpio on the M.C. Publication occurred with Saturn transiting his Sun, Sun “progressed” to Pluto, transiting Pluto sextile natal Pluto and Uranus (having transited across all natal placements) transiting his Sun-ruling Moon. The conservative neuroscientists were able to push his research aside for a few decades but, since Pluto has entered Capricorn, they have felt the (let’s say, “intense”) need to reject either the findings (i.e. those who ‘saw’ what, say, their resuscitators were doing are liars) or the interpretation of the findings (e.g. those who say that their experiences were neither un-real dreams nor un-real hallucinations – quite to the contrary, they were non-dreamy and hyper-real – were deluded). For FA, however, the issue is always about the fertility of the claim-counterclaim dynamism of (would-be) ‘fathers’...

EXAMPLE 12A: IN THE NAME OF THE FATHER (1993) ☾☽

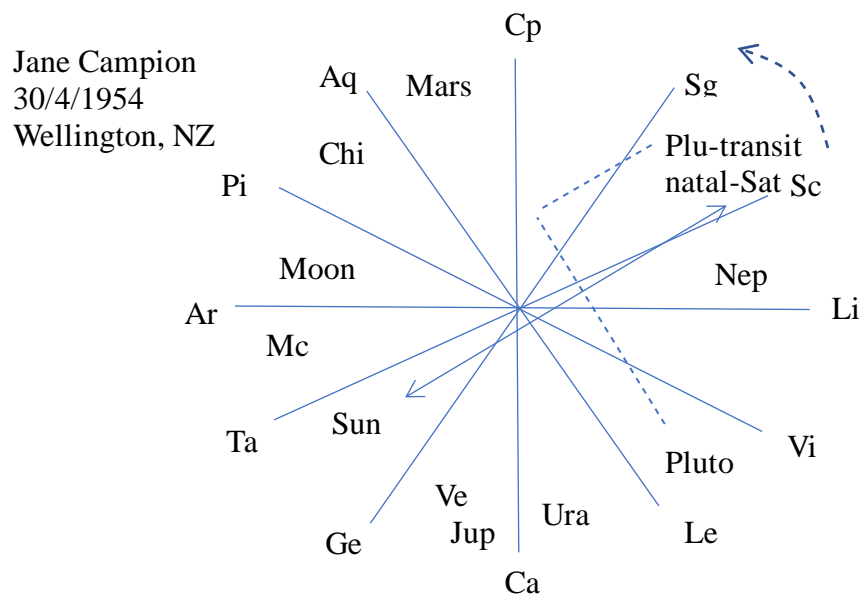


Given that we have now raised the issue of paternal authority, it is worth a few paragraphs recalling a film where it fails. The director of “In the Name of the Father”, Jim Sheridan, was not only coming out of his Pluto-square-Pluto midlife transit as he prepared production... his natal Sun-opposition-Pluto meant that he was also coming out of a Pluto-square-Sun transit. Prior to this midlife episode of ‘intensity’, Jim had become the toast of Hollywood (along with Daniel Day Lewis) for his film of the life of “Christy Brown”, “My Left Foot” (1989:☾☽), a story about how unfair life can be... an issue that he personalized in his semi-autobiographical, “In America” (2003:☾☽).

Indeed, “In the Name of the Father” is also about the unfairness of life but, in this case, the unfairness was shifted from biology ‘up’ into culture... it tells the tale of the “Guilford Four” who had been jailed 15 years for an act of terrorism that they did not commit. Although Jim pushes his audience’s nose into Britain’s failed patriarchy – the British police care more for securing conviction than for truth – but he does not shy from the fact that Gerry Conlon (Daniel Day Lewis) was also betrayed by a fellow squatter whom, under the pump of his own ‘individual’ Oedipal species of failed patriarchy, set the police on Gerry’s trail. The fact that Gerry’s father, Giuseppe (Pete Postlethwaite), is also drawn into this matriarchal web of psychological developmental arrest speaks to the view that any Irish nationalistic victory over British imperialism won’t have any effect on the cultural problem. To some extent, Jim’s Aquarian natal Sun – upon which Pluto had recently ‘doubled up’ its influence – cares about the legal, nationalistic issue and his “progressed” Sun, having made its way into-through Pisces, cares about the wider and deeper Western cultural issue that is the “shared substance” that envelops all the male players. The deepest emotional truths are always personal.

There is a tale, probably apocryphal, that the zodiac was once made up of only 11 signs... Scorpio occupied 60° & Libra was its latecomer. Note, however, that Libra didn’t replace Scorpio... patriarchy can ‘balance’ matriarchy, but never replace it.

EXAMPLE 12B: THE PIANO (1993) ☹☹☹

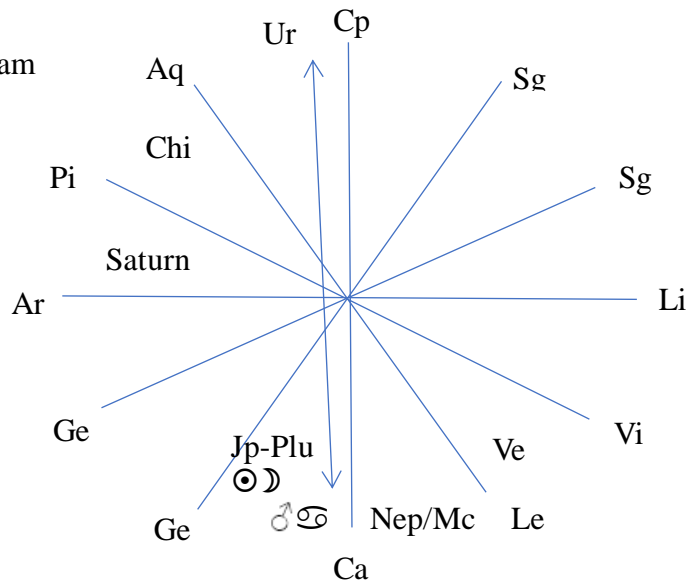


The unfairness of life was also a key theme in another film of 1993 but, in Jane Campion's "The Piano", the police and 'high' system of justice were absent. Instead, the script throws up the unfairness of life through the 'low' lens of 'spiritual feminine' and her need for both physical and psychological exogamy. "Alisdair" (Sam Neill), a pioneering European who has made a home in the 'feminine' jungles of New Zealand, seems to have decided that he is ready for marriage and, so, has purchased a physically exogamous mail-order bride. Then again, the fact of this bride, "Ada" (Holly Hunter), being sourced from the mother-country throws open the question of a psychologically endogamous union. When, indeed, Alisdair goes on to treat his bride as (what "object relations" theory calls) an "object", his "(left hemispheric) fixation" has become clear. With exogamous urges continuing to power fatefully away in the unconscious, chances for their expression turns to Alisdair's employee, "George" (Harvey Keitel). Yet, with his seduction unfolding with dubious transactions, it is clear that he also has mother-tie issues. The difference seems to be that George has the inner spark that allows him not only to realize his wretched path but also to inform Ada of it. This movement 'up' into the conscious realm of speech (Ada is mute but not deaf) seems to be the catalyst for the liberation of some exogamous sparks. No doubt, a bunch of exogamous sparks were liberated in Jane too in the early 1990s, the years of her Pluto-square-Pluto.

The musical instrument as a symbol for gender and sexuality is a no-brainer. Pianos don't require 'phallic' bowing (nor the 'feminine' curvature of the saxophone) but the interposition of the black and white keys that, when sounded together, make harmonious music – if, that is, one is willing to practice – speaks to both the Venusian and Plutonic level of desire. It may be that a very few members of our species become "conscious" of any "exogamy complex". The great majority of our species can do little else but shore up their respective '7 Venusian' respect for beauty and harmony as their respective thermodynamic clocks tick down to their respective fatal attractions.

HEROES OF DIRECTION XII: BILLY WILDER

Billy Wilder
22/6/1906 ?12.30am
Sucha, Poland



Even the driest, “how to”, instructional video makes some sort of concession to its audience’s subjective ‘receiver’ e.g. an instructor may be wearing a laboratory coat to make him appear more authoritative to the watcher. Nonetheless, it is worth noting that films began to be made at around the same time – the late-19th/early-20thC – when interest in human subjectivity was being raised a few notches in the artistic movement that became to be called “expressionism”. It hardly needs mentioning that Freud was the scientific aspect of this movement. It is very difficult to know ‘who-led-who’ in all this and, as a result, most would just call it part of a “zeitgeist”. Perhaps appropriately, “zeitgeist” is a German term because it was in Germany that “expressionism” would take the lead in what came to be known as the “artform of the 20thC”, cinema.

The director is cinema’s “central” figure yet, very often, s/he ‘radiates’ out into the various (Oscar) categories e.g. Stanley Kubrick was often more cinematographer than director, Steven Spielberg is often a ‘hands on’ producer, Francis Ford Coppola frequently re-wrote scripts the night before shooting. Billy Wilder was a great director possibly because, unlike so many of his contemporaries, he was closely involved in the pre-directing task of writing a screenplay. Given the differences between the films that he co-wrote with Charles Brackett (e.g. “Sunset Boulevard”) and I.A.L. Diamond (e.g. “Some Like it Hot”) there is the sense that he was good at spotting talent in co-writers as he was good at casting (e.g. Tony Curtis, Fred MacMurray) “against type”.

In the 1920s, when Billy Wilder was an energetic youth (yes, he was youthfully energetic his whole life), German expressionism would necessarily take a darker turn because subjective things in the post-WWI environment were darker than elsewhere in Europe or America. The fact things took on a different type of dark after 1933 does not take away from the doom-‘n’-gloom that had informed (not only Freud, but also) directors such as Joseph von Sternberg and Fritz Lang through the silent era. It would take the darkness of WWII for Hollywood to pick up this expressionist thread. Before that, Hollywood had tapped so far into the roaring-ness of the roaring 1920s that the

crash of 1929 mostly led to “compensations” against the bite of subjective reality and, in turn, a launch into the “Hayes code” that banned films inspired by Lang’s “M” and to the making of a slew of Capra-corny (see next essay) and Fred-‘n’-Ginger pictures.

If it is fair to say that British directors, such as Alfred Hitchcock & David Lean, were coaxed to Hollywood, then it would follow to say that German directors, such as Fritz Lang & Billy Wilder, were pushed to Hollywood. As you can see above, we have guessed at Billy’s birth-time but, given that biographical depictions of his personality sound (very) ‘fiery’, we take the view that Aries is a fair first guess. If this is so, he had a close new Moon in Gemini in the 3rd house... the fact that his early Hollywood career was as a screenwriter (e.g. 1939’s “Ninotchka”) could be explained simply by having a natal Sun in Gemini, so we won’t go too confident with our guess but, if we reference his greatest film, “Sunset Boulevard” (1950), his tale about an ‘11 possessed’ ‘monkey mother’, looking down from her “dissociative” lair upstairs and very keen to control everyone around her, our confidence does go up a notch. To this, it is well worth adding that Billy’s natal opposition from Uranus ‘down’ to Mars in Cancer is extremely close and that 1950 was the midlife year of Billy’s Uranus-opposite-Uranus. It is no surprise that this film wound up where it began i.e. the ‘mother’ having shot her Oedipal ‘son’, one bullet for all planets involved – not only natal and transiting Uranus but also natal Mars – with a Neptunian ‘father-butler-director’ passively watching it all play out.

One of the reasons that Billy’s scripts stand the test of time is that he constructs them in a way that the film-goer “identifies” with the “bad guy”. (Let’s not play down Hitchcock’s ability to do the same, “Psycho”; when Hitch heard the audience sigh with relief when the car with the murdered girl in its boot finally sinks into the mud, Hitch knew he had made a winner). This happens brilliantly in “Sunset Boulevard” because he takes time to let his audience know that “Joe Gillis” (William Holden) is the “bad guy”... well, “bad” until he ‘releases’ “Betty” (Nancy Olson) from her infatuation with him. Earlier on in the narrative, it looks as if “Norma Desmond” (Gloria Swanson) is the “bad girl/crone”... however, as both Billy and depth psychologists know well, Joe’s “conscious” dishonesty is a much more serious problem than Norma’s “unconscious” delusion. Billy also carries his audience along for the long ride of wondering about the possible “badness” of the ‘father-butler figure’, “Max” (Erich von Stroheim) because, after all, the “butler always does it, (doesn’t he?)”. Stroheim had already been cast as Field Marshall Rommel in his first war film, “Five Graves to Cairo” (1943).

It also seems that Billy was drawing on his own filmography for his inspiration insofar as (good-as)-dead “bad guy”, “Walter Neff” (Fred MacMurray), provides the voiceover for “Double Indemnity”, about as straightforward a story could possibly be about Oedipal psychodynamics. Once again, the dialogue is great but Billy’s interest in redeeming his ‘upstairs mother’, “Phyllis” (Barbara Stanwyck), with a declaration of love for ‘son’ Walter seems a bit tacked on as if the studio didn’t want the (so-called) “first film noir” to be “film really noir”. Another similarity to “Sunset Boulevard” is the ‘kid sister romance’ that brews between Walter and his ‘father’s’ daughter, “Lola” (Jean Heather), that seems to point to the many planets that Billy has in Gemini. Note that, even if Billy was born in the 2nd half of 22/6, his natal chart would still have both Jupiter and Pluto in Gemini e.g. an ‘8 intense’ desire to ‘9 escape’ with ‘3 half-truths’. Indeed, with Oedipal dynamics rippling right through Billy’s filmography, our initial imagining about Billy’s birth time was in the direction of Sun-Moon in ‘4 Cancer’ but,

of course, his two “luminaries”, irrespective of the Gemini-Cancer uncertainty, would have “progressed” through Cancer during his formative years in any case.

Fast forward 16yrs, and we come to an ‘11 group’ of “bad guys”, although, in “The Apartment”, another foray into the world of insurance workers, there seems to be no ‘woman upstairs’. If, however, the film-buff ‘goes psychological’, s/he will have no problem noticing the mother image of “C.C. Baxter” (Jack Lemmon) looming large in his psyche when we are shown how, in order to realize “regressive” ambitions, C.C. allows his corporate seniors to use his apartment for their extra-marital trysts. Indeed, we also see the mother image of “Fran” looming large in her psyche insofar as Freud noted how a female analysand very often, even typically, “displaces” feelings that, as an infant, were mixed up with her mother-(image) onto her father. (Freud was no fan of the “Electra complex”... women are “Oedipal too”). As a result, we see Fran willing to annihilate herself with a half-bottle of sleeping pills in a not dissimilar way that, in Billy’s first Oscar winner, “The Lost Weekend” (1945), “Don Birnam” (Ray Milland) tries to annihilate himself with a full bottle of whisky, a liquor store full of whisky and, finally, when the former don’t do the mother-identification-relieving trick, a gun.

When, also, we recall Norma Desmond slitting her wrists, it becomes clear that Billy had an invested interest in masochistic self-annihilation. If we take the Geminian shift from Freud to Jung, we could reference Jung’s essays on psychotherapy and note that he viewed this problem through the lens of “dissociation” between the (not really) “conscious” mind & the “unconscious” mind. If Jung had seen “The Apartment” (he was still alive in 1960), he would have viewed Fran’s “conscious” apathetic attitude to her unsuccessful love life as a ‘cover’ for a fulminating “power complex” running rife in her “unconscious” and he would have seen C.C.’s “conscious” earnest confidence as ‘cover’ for an “self-doubt complex” running rife in his “unconscious”. It is moot as to which one is the easier to analyze... but, usually, a ‘covered over’ “power complex” is notoriously difficult to unpack whereas a ‘covered over’ “self-doubt” is easier. Then again, whereas C.C. might have done well at the outset of his therapy – if, of course, he had decided to enter it – and, then, with his apathy rising to the surface, things may have got bogged down, Fran – if, of course, she had decided to enter it – may have had the hardest time getting into the swing of things at first but, later on, with her power rising to the surface, she may have motored into “warp factor 5, (Scotty)”. Either way, it is psychologically ‘correct’ that Fran (not C.C) is the self-annihilator because power is too inaccessible for a sufferer to ‘see’ that this is his/her deeper reason for it. It is a dynamic that secretly declares, “I would rather rule in Hell than serve in Heaven”.

Whether it was I.A. L. Diamond’s fault, Billy’s fault or the studio’s fault, there was a drop off in quality through the 1960s... and no-one, it seems has anything good to say about his last film, “Buddy, Buddy” (1981). The ‘good’ thing about a really bad film is that it smells of the “Self” sending a message that the next stage of growth needs to be in a completely different direction. Billy lived for another inter-cycle of Saturn-Jupiter and, in that time, he would involve himself in art-dealing. There’s that Gemini give-‘n’-take again. It wasn’t just his Sun and Moon, however... even Billy admitted to a touch of “obsessional neurosis” in his wheeling and dealing and, in this sense, the FA-er would look to his “compensating”, natal Saturn in Pisces, the sign of collective ‘value’. It seems that his 3rd Saturn cycle was about giving this a ‘360° look around’.

BILLY WILDER'S (PSYCHOLOGICAL) "TOP 10"

1: SUNSET BOULEVARD (1950:3) 🍷🍷🍷🍷

From the opening voiceover, one gets the feeling that Billy's guiding inspiration for this very gothic Oedipal tale was Dicken's (Lean's?) "Great Expectations", yet we also get a sense that, in Billy's own life, there was a fading, somewhat nutty movie star who offered him a lot of money to write a script that would re-ignite her career... and, this personal episode was the key to his imagination running wild. Either way, the film buff is reminded, once again, that, if there is anything worse than Oedipal defeat, it is Oedipal victory. Curiously, 'father-butler', "Max" (Erich von Stroheim), is keen for the victory to play out. "Joe" (William Holden) throws himself from his Oedipal frying pan into his Oedipal fire when he kisses his betrothed 'sister', "Betty" (Nancy Olson).

2: SOME LIKE IT HOT (1959:5) 🍷🍷🍷🍷

For many, this is the best comedy of all time. Yep, it is funny but, because FA is interested in psychotherapy, we go for "Groundhog Day". Then again, many will want to remind us that the film's funniest sequence, a back-'n'-forth between the seductions of "Joe/Josephine/Shell Oil Junior" (Tony Curtis) by "Sugar" (Marilyn Monroe) and "Jerry/Daphne" (Jack Lemmon) by "Osgood Fielding III" (Joe E. Brown), does have Sugar 'psychoanalyzing' Junior... the physical consummation of this analysis means, of course, that it could never work. With PC's recent intensification, this movie might soon find itself on the banned list. The thing for Jerry/Daphne, however, is less about discovering his woman within and more about uncovering his "identification".

3: DOUBLE INDEMNITY (1944) 🍷🍷🍷

Credited with being the first "film noir", Billy proved that he was more than a master comedy director. Unlike many critics, however, we do baulk a little at the 'fatal attraction' that doesn't fit with the very subdued chemistry between Fred MacMurray and Barbara Stanwyck. Still, its sense of thermodynamic doom is nicely captured by repeated references to the train-line that carries the endogamous lovers and murdered 'father' all the way to the cemetery. Often, when an analysand dreams of a train-ride, the Freudian therapist will consider the sexual metaphor (e.g. jiggling back and forth) and the Jungian therapist will explore the fact that a train isn't only a pre-determined, fateful and one-dimensional way to travel but also that it is a collective way to travel.

4: THE APARTMENT (1960) 🍷🍷🍷

From the prior thumbnail, we remind ourselves that a Freudian interpretation is not mutually exclusive from the Jungian interpretation. You don't have to be Freud to spot the sexual (mis)-conduct reflected in the riding up/down of elevators. As "Fran Kubelik" (Shirley MacLaine) opines, "something happens to men in elevators; must be the change in altitude; the blood rushes to the head or something". Fran goes on to threaten an over-flirtatious elevator rider with castration. Here, Billy's gift for comedy is emphasized in the seamless and subtle way the story slides from funny to serious.

5: STALAG 17 (1953) 🍷🍷

Another suggestion that Billy might have had a natal Sun in Gemini is the way that he shows equal talent when reversing what he does so well in "The Apartment"

i.e. although he begins this imprisonment tale with the gloom & masochism of a failed breakout attempt, he quickly and seamlessly shifts interest back to the funnier side of being without the comforts of home e.g. using the soup as a wash tub; an inmate who believes his wife when she writes that she found a baby on the doorstep with her eyes and nose. Billy's natal Saturn in Pisces was 'fuel' for his "compensated" empathy.

6: WITNESS FOR THE PROSECUTION (1957) ☹☹

In almost half of the movies on this list, a "femme fatale" has her final say and, if we include the psychological version of the gun/scissors, we can add Fran's cutting "J.D." (Fred MacMurray) off from sexual favour in "The Apartment", the tally comes to half. In psychoanalytic terms, Billy knew that the anti-hero is usually so focused on the 'fathers' (in this film, he is focused on tricking up the British legal system) that he takes his eyes off 'mothers' who 'resonate' with 'fatal' cutting, weaving and spinning.

7: FIVE GRAVES TO CAIRO (1943) ☹☹

Beginning not with snappy dialogue but with a sequence of (what Hitch called) "pure cinema", it would appear that Billy Wilder didn't direct this war film. It doesn't take long, however, before we see his signature of many characters with mal-aligned agendas. There is also the classic Gemini-into-Cancer moment of truth to which hero, "Bramble" (Franchot Tone), responds with "voluntary sacrifice" i.e. he hopes his 'sib-anima', "Mouche" (Anne Baxter), will rank family-romantic values over nationalism.

8: ONE, TWO, THREE (1961) ☹☹

Running at about 8 jokes/minute, this one's genus/species is unique (how many screwball cold war movies are there? "Dr. Strangelove" is more satire less screwball). It may have helped inspire another Billy, Joel, for his song, "we didn't start the fire", as it tells a tale of one teenager indoctrinated into an ideology & another teenager non-indoctrinated into a nothing falling in love and, in the mind of capitalist big-wig, "C.R. MacNamara" (James Cagney), bringing more "Bolshevik-nothings" into the world.

9: ACE IN THE HOLE (1951) ☹☹

The joke-rate is down in this one perhaps because Billy knew that bearing false witness & mob mentality are no laughing matters. Shifting his target from Hollywood to the NYC press, it comes as little surprise that the critics, as members of the press, didn't like this one. The critical success would come a few decades later. Billy was not disposed to collective psychology but, if there was a time for it, the astrologer would expect it to be made on the heels of his 'midlife' Uranus-Uranus/Neptune-Neptune.

10: THE LOST WEEKEND (1945) ☹☹

If you like your melodramas maxed out on melodrama, then this is the movie for you. Somehow, this film beat Hitch's movie about psychoanalysis, "Spellbound", for the Oscar. 1945-Hollywood wasn't Freudian-Kleinian enough to explain the issue of the "identified patient"... is alcoholic "Don" (Ray Milland) expressing the addictive "narcissism" rife in his family? For example, there's more than a hint of 'addiction to healing' in Don's brother, "Wick" (Phillip Terry), and fiancé, "Helen" (Jane Wyman).

2023: P.S. for '8-8'

As of August 2023, we have not yet reached the end of our 'sine-wave-like' Pluto transit graph for the 28th degree of Capricorn (the degree of the U.S.A.'s natal Pluto; see opening section)... we still have the 'g' phase, meaning, to be completed. In respect of the U.S.A., the most shortlistworthy candidate for 'a', arrest, had been established years prior to its Pluto return (Covid 19). Indeed, the virus was such a headline-stealer that other candidates for 'a', arrest, would slip by the wayside until, of course, Russia began to deploy troops to the Ukrainian border in February 2022 as Pluto slipped past 27°. Although Ukraine is not the U.S.A, the latter took Russia's offensive as an attack on the political system that it holds dear and, in any event, Russia's actions amounted to a pre-emptive strike on the NATO alliance of which the U.S.A. is a member. Thus, 'a', arrest, also applies to the stalemate after Russia's annexation of Crimea 7yrs prior.

In 2021, we focused on the example that the U.S.A. might set for individuals who themselves are facing '8 Pluto's' 'double up' and, in doing so, we assessed the chances of a new era of financial stress. Although (what economists call) "stagflation" turned out to be a somewhat distant 3rd in the headline-stealing pecking order, the occupiers of governments wound up using the virus & the war to excuse itself from its financial responsibility. It is likely that the occupiers of the U.S.A.'s government in particular won't accept that this self-excuse constitutes 'b', denial, because "denial of denial" is standard operating procedure. This means that, as we move forward to 'c', 'd', 'e' (as Bob Fosse's stand-up comic tells it, the law firm of) "anger, bargaining & acceptance", we would need a spy camera to assess the level to which this was part of the backroom boy rumination. To some degree, 'g', (psychological) death, was expressed through the 2022 mid-term election loss but, of course, swinging from one sterile wing of a dyadic system of government to the other is no way to arrive at satisfying 'g', meaning.

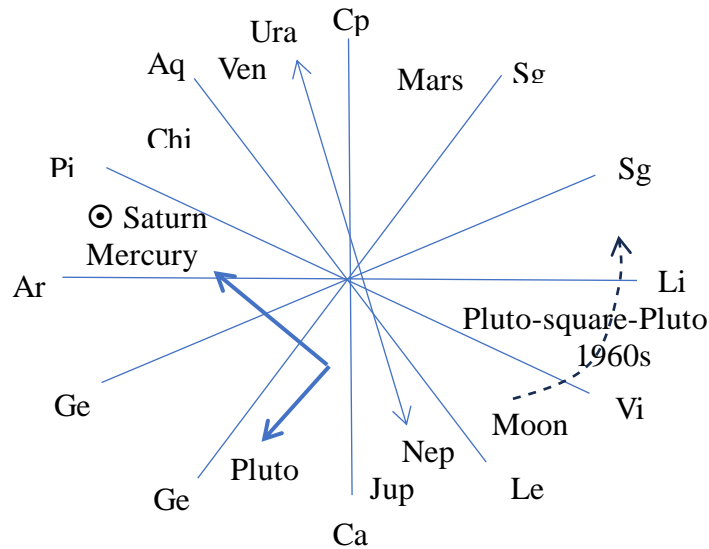
Through the centuries and recent decades, astrologers have tended to take notice of the final degrees of a sign having a kind of "last chance gas" quality. To be sure, the Moon will be back in a month to refuel the tank, but Pluto can be 240yrs from getting its refuelling chance and, therefore, there is a tendency for Pluto over-fill, a tendency that troublingly enmeshes Pluto's urge toward "intensification". If this refuelling idea has weight, the upcoming months of 2023 (and a couple of months of 2024) might have a few eruptions in store, and any lingering 'g'-meanings that are yet to be secured will continue to push up from the (deeper layers of the) unconscious for their attention.

Moving, now, from the (inter)-national level of '8-8' to the human individual, we are reminded that Jung saw the "problem of opposites" as the problem underpinning the 2nd half of life (i.e. post Pluto-square-Pluto) yet, for many analysands, a lot of work needs to be done on the "shadow" and on the "animus-anima syzygy" before headway can be made. The curious aspect of this 2nd half of life problem is that, in one sense, it begins in the 3rd, "terrible twos" year of life when the infant is introduced to parental instructions ("yes", "no") and, in turn, begins to realize that a parent's "yes" is, very often, his/her "no" & vice versa. Although Jung didn't make much of this interaction of Freudian-Kleinian and Jungian interest, we can guess that, if Jung had done so, he would have emphasized that, for a 2yrs old, the problem is 'caught' in the intellect. If Jung also had sympathy for FA, he would have agreed with us that, however well the infant has solved his/her many "problematic opposites" with thinking, the emotional-feeling level remains a puzzle well into adulthood (i.e. post 1st Saturn return), not the

least because the essential puzzle, “life & death”, has strong connections to the deeper levels of the psyche. It is likely that learned psychological astrologers who are reading these words will be connecting all this to the 1890s when (i) Pluto (along with Neptune) was transiting Gemini, the “opposites in the intellect” sign, & (ii) many psychoanalysts were born with, as noted above, Pluto in Gemini in their respective birth charts.

At this point, then, we do well to consider a natal Pluto-in-Gemini psychoanalyst who would take interest in the “problem of opposites” that existed ‘in’ psychoanalysis in & around his own midlife Pluto-square-Pluto transit, John Bowlby...

John Bowlby
26/2/1907 ??time
London, England



... not only does John’s chart have the abovementioned Pluto in Gemini, it also emphasizes this particular ‘3-8’ insofar as it adds a Mercury-in-Pisces square to Pluto.

So, what was John’s contribution? The ‘8 Plutonic’ answer: having noticed that psychoanalysis was focused on the “nature” of the instincts, he began to realize that it was swinging too far toward the “nature” pole of the “nature-nurture” dyad and, so, he would urge for an ‘8 (re)-centering’ of the discipline by having psychoanalysts take more notice of the “nurture” aspect. This urging led to a new strand of psychoanalytic theory that would become known as “attachment theory”. A big part of this theory is very Geminian insofar as the infant will ‘build’ its mind out of his/her realization that mother’s mind is separate and different to its own and, so, s/he needs a “relationship”.

The main problem with John’s theory was that he saw attachment as important without necessarily including ideas about infants doing better by avoiding attachment to a mentally unwell parent. Nonetheless, there is still every reason to keep his theory in the background as the “nature” issues continue to be pondered. Irrespective of their differences “classical psychoanalysis” & “attachment theory” work inclusively for the psychoanalyst who sees the need for the analysand to fully incarnate, both physically & emotionally. The irony of this mutual inclusion is that it too could morph into a one-sided outlook in need of its own eventual re-centering. As Pluto transited Scorpio, two decades after his papers, younger psychoanalysts looked to the value of “detachment” and the contrast between ‘8’s “detachment/de-identification” & ‘11’s “dissociation”.

THE '12-5 INTERACTION'

Anyone who has read a few books on depth psychology will know that there is always a lot of ink spilt on the “struggle for consciousness”. Freud’s own “making the unconscious conscious” is a good case in point. There is an eventuality, however, when enough ink is spilt that the “unconscious” begins to appear “bad”. Then, to stave off mental illness, it appears as if it needs “emptying”. Freud himself pushed against this eventuality because he realized that the “repressed unconscious” is more of a problem in illness than the recallable “pre-conscious” and, therefore, the psychologist is faced with the task of differentiating the two before s/he worries too much about struggling ‘out’ of “the unconscious”. Jung added that the unconscious, when taken in the widest sense, can’t be eliminated in any case... and he goes so far as to write of an analysand who ‘approved’ of his mental illness because exacerbations helped him to notice that this was a good time to “bring something up”. For FA, then, the struggle isn’t so much about “increasing one’s consciousness” but, rather, about creating a good relationship between the two realms. True “consciousness” is less about creating a “unity” as it is about developing a “centre” between these two that creates harmonious relationships. This is why FA-ers do well apply their own (natal and/or transiting/“progressed”) ‘12-5 interactions’ to see the ‘value’ of all ‘levels’ of “the unconscious”, even if ‘12’s ultra-deep ‘level’, the chaotic “collective unconscious”, does lurk with so many dangers.

In our essay on ‘12-12’, we noted that, over the years of ‘12 Neptune’ transiting ‘12 Pisces’ (i.e. 2012-2025; ‘now’), we would serve ourselves well to better understand the 12th archetype. If, in turn, we were to narrow our timeframe down to a particular day to make the understanding effort, one ‘logical’ first choice would be the day that the Sun gains its ‘diametric perspective’ of Neptune in Pisces... for 2022, that would be 16/9/2022. Then again, when we notice the difficulties faced by those who were born with ‘5 Sun’ opposite ‘12 Neptune’, perhaps we are being over-ambitious. In turn, it may be more productive to follow the argument that was presented in our essay on ‘4-4’ (Jan 2022) and point “reflected” Solar light in Neptune’s direction when the Sun is not under the pump of a “hard” aspect. For example, one could advise a client with a natal ‘12-5 interaction’ to focus more upon his/her “progressed” Lunation cycle(s).

If we want to extend this ‘logic’, we might counsel against trying to gain chunks of Solar consciousness on 13/3/2022, the day/date when the Sun, having already spent 3 weeks transiting through Pisces, runs ‘down’ to its annual conjunction with Neptune (i.e. ‘5-12-12-(1)’). If there is something ‘good’ that we can say about this day, it is that the Moon, in Cancer (soon in Leo-Virgo-Libra), is ‘lighting up’ the developmental goal of the Sun that, for FA-ers, is closely tied to the meaning of Easter. Indeed, a very good day to “reflect” upon ‘12-5’ would be 18/3/2022, the day of the full Moon in Virgo that has the Sun ‘looking (back) at’ Neptune through a ‘less blinding’ and ‘more objective’ light... and, then, sets off a full Lunar ‘reflection cycle’ to 17/4/2022, Easter Sunday.

During this time, we are given the chance to contextualize the coming together of an active principle, the ‘5 Sun’, and the passive imperatives of ‘12’. Longstanding readers will recall our view that Sun-in-Pisces Copernicus had a ‘5 talent’ for allowing gestations to run their full courses. Through his natal Sun’s “progression” into Aries, Copernicus would have ‘felt’ the value of gestation to the point of understanding what psychotherapists mean by “extra-uterine gestation”. The human mother does well to

be “good enough” and to re-create the womb in a harsh world but, as D.W. Winnicott tells us, the mother does even better if she avoids being “too good”... something that mothers who have natal Sun in Pisces are at risk of being if there are other interactions in their respective horoscopes that are forcing them to be “too gestational”.

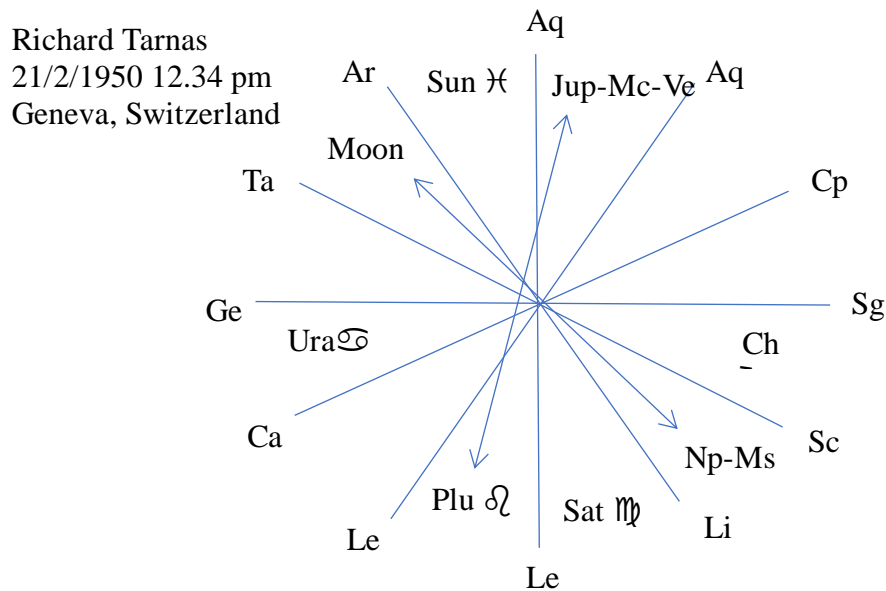
As for the opposite – being “too Caesarian-al” – we would say that the Sun in Pisces has a talent for gaining a full ‘feeling value’ of the archetypal realm i.e. although the archetypal realm is easily be taken for “real” by those who have plenty of ‘11’ (e.g. Sun in Aquarius) in their birth charts, they can yet be “too Promethean” (or, when we include the Pandora’s Box myth, “too Epimethean”) to evaluate it at ‘12’'s qualitative level (“qualia”). By contrast, those who have plenty of ‘12-5’ in their birth charts have a better chance of assessing the archetypal realm’s ‘underbelly’ and, in turn, they have a better chance of understanding how a ‘+’ always has a ‘-’ slipstreaming its wake.

So, recalling that ‘1-5-9 intuition’ is linked to “purpose”, FA (itself a natal Sun in Pisces) takes the view that the “purpose” of Pisces in the medium scale is to generate the ‘time’ to allow the ‘-’ to emerge. Pisces in its own large scale, of course, generates the static 4th dimension and so, when it interacts with the medium scale – as it does in March of every year by virtue being bathed in the electromagnetic radiation of the ‘5 Sun’ – it can put its ‘gestation’ to beneficial use. After all, most would agree that it is better to dream a nightmare than to live it out in the upcoming day. And, even then, many of this most would wonder if ‘-’ is a “confusing” term... perhaps it is better to conceive ‘12 feeling’ also as a ‘+’ i.e. it ‘rounds out’ (not ‘cancels out’) ‘11 thinking’? For example, whereas an urgency-now, ‘Uranus-Mars’ type might conclude that a Sun in Pisces individual was too apathetic, this individual may inwardly see him/herself as “wisely” patient... patient enough, perhaps, to consider astrology’s “ruler(s)”...

Because astrology itself (i) is taken to be a ‘+’ by astrologers and (ii) has strong links to ‘11’, we take the view that astrology needs the ‘balancing(+)’ of ‘12’ to round it out. After all, the number of signs of the zodiac is 12 and the “music of the spheres” (or, at least, the “music of the anticlockwise helices”) would want to use a 12-tone scale. This music reference is very relevant to the ‘12-5 interaction’ because both archetypes involved have mythic links to musical gods, Dionysus carries a tambourine in the case of ‘12’ and Apollo carries a lyre in the case of ‘5’. The fact of the ratios of 3:2 and 4:3 generate “perfect” intervals (the “perfect 5th”, the “perfect 4th”) and the other tones of the scale are not “perfect” (their ratios sound “out of tune”) tells music-loving humans to take the number ‘12’ in a philosophically “real”, ‘numerological’ way. Overall, then, 12-based archetypal systems, such as astrology, might be better conceived as ruled by (i) Uranus, (ii) Neptune and, when it is understood that the tropical zodiac has more to say to 1st personal ‘hero-ism’ than the constellational horoscope, (iii) the Sun.

The ‘12-5 interaction’ is relevant to Freud for two reasons (i) in his natal chart, we see Neptune in Pisces on the cusp of his 5th house; it may have a lot to do with his “oceanic (if ‘negative’) feeling” at the loss of his daughter, Sophie; and, in Jung’s view, his over-idealization of ‘5 sublimation’ and (ii) Neptune transited Leo during the years of WWI into the 1920s when Freud had felt forced to ‘dissolve’ his meta-psychology and reformulate things around the ‘5 ego’. The puzzle of the ego-id-superego triangle is always at the ‘base’ of Freudian interpretation because a push at one of its corners always begets “reactions” in the other two. Call it, ‘the philosophy of triplism’.

BOOKS-IMAGES XIII: THE PASSION OF THE WESTERN MIND (1991)



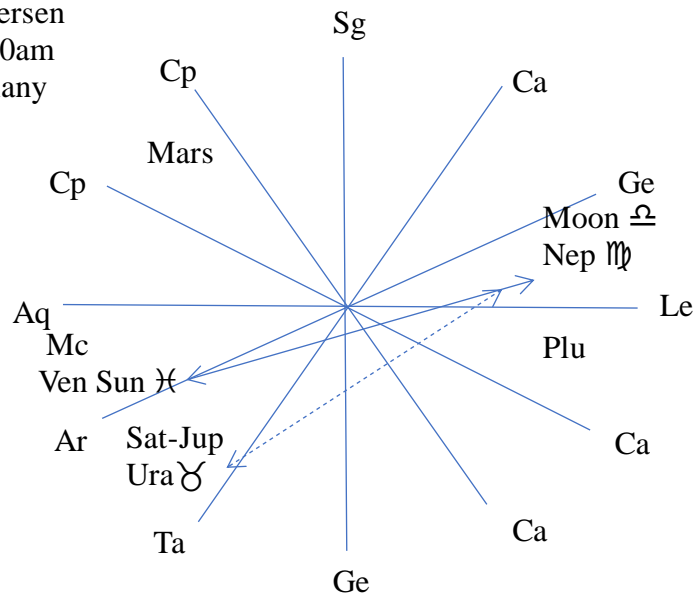
If Freudastrology was a human being, s/he would, to some degree, resemble the author of the overview of philosophy, “The Passion of the Western Mind”: Richard shares FA’s (i) Gemini ascendant (although, whereas he has idealistic Uranus in his 1st house in Cancer, one finds cautionary Saturn in Cancer in FA’s), (ii) Sun in Pisces (his in the 10th house, FA’s in the 9th), and (iii) chart ruling Mercury in the 9th house (this ‘3-9 interaction’ is one of the classic placements for an interest in astrology). Richard knows enough psychological astrology to know that he “has an issue” with ‘earth’ (= a ‘difficult’ Saturn is his only natal planet in an earth sign, Virgo; the ‘ruler’ of the 2nd house, the Moon, is in the not-well-grounded 11th house & opposes his Neptune-Mars; ‘difficult’ Chiron is placed in his 6th house. And, as for the 3rd of the ‘earthy’ houses)...

The most ‘fiery-meaningful earth’ in Richard’s natal chart is his Sun in Pisces in his 10th house. For FA, any Sun in the 10th house is a tricky placement to interpret because it implies the need, for a growth toward “fulfilment”, to take up a position of responsibility... whereas, for everyone else, the superegoic 10th house is a location that, for growth toward a rounded ego, requires ‘sacrifice’. (Agreed, we all at least have to take responsibility for ourselves... so, the 10th house is never completely in hibernating sleep). The key interpretative issue is discovering the degree to which the position of ‘10 responsibility’ is interfering with ‘4’ e.g. the ‘4 Moon’. With Richard’s natal Moon under the pump of Neptune and his 4th house under the pump of Saturn, the Moon’s “progression” takes on extra importance. In the publication year, 1991, the Moon was “progressing” through his “prg.” 4th house. Now, “progressing” through his 5th house.

Richard’s contribution to philosophy and big ideas centres around (what he is calling) “participation”. As for so many big ideas, “participation” ‘sounds’ good. The trick to all this, of course, is to come to terms with the hard fact that the vehicle of big ideas, the superego, however well-meaning, could also be a superego silently ushering in a reactive psychopathology. How does one go about discovering big ideas within?

EXAMPLE XIII: DAS BOOT (1981): ☉☉☉

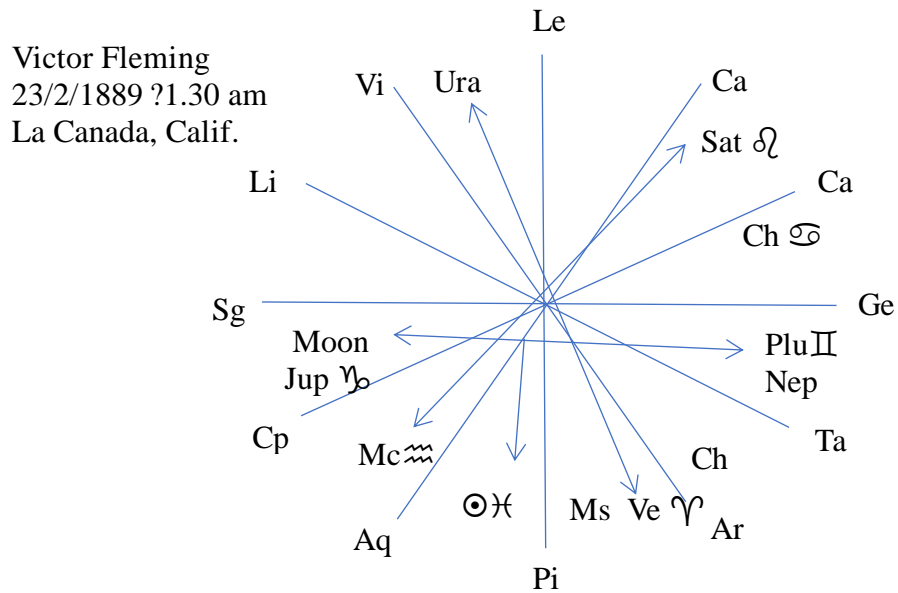
Wolfgang Petersen
14/3/1941 7.10am
Emden, Germany



In the wake of the CGI breakthroughs of “The Lord of the Rings”, lukewarm epics hit the screen in the mid-naughties... Ridley Scott’s “Kingdom of Heaven” (see next essay), Oliver Stone’s “Alexander” and Wolfgang Petersen’s “Troy”. There seems to have been a bit of a rush to strike while the ‘nouveau epic iron’ was hot... they all could have been a lot better with a bit more effort put into their scripts e.g. in “Troy” (2004; ☉☉), Wolfgang’s Sun in Pisces shines as “Achilles” (Brad Pitt) speaks of how the gods are envious of mortal humans but it is too brief. The thermodynamic mortal timeline gets a funnier and better treatment in “In the Line of Fire” (1993; ☉☉) with a 60-something Clint forever catching his breath as his character tries to secure a (2nd Saturn-return) redemption for failing to jump in front of the (“back and to the left”?) bullet that ended J.F.K. The movie ‘hit’ the cinemas 29½yrs after his assassination.

By contrast, a good deal more scripting thought was put into the film that put Wolfgang on the path from Germany to Hollywood in the 1980s. The usual war-movie scenes of blood and guts are, here, replaced by ‘temporal-spatial’ ‘gaps’ between the “fight vs. flight” (hunting vs. running) instincts. After torpedoes are “projected” onto an unseen enemy, some minutes later, depth charges constitute the “retrieval” of the “projection”. Jung reports that, when a “projection” has truly been “retrieved”, the “projector” falls into a “depression” because the “psychological energy gradient” (i.e. Jung’s meta-sexual definition of “libido”) that had originally fuelled the “projection” is now absent. This “depression” is nicely portrayed by Jurgen Prochnow, the U-boat’s captain. Thereafter, everything will depend on what the individual ‘does with’ his/her “depression” e.g. “rejection” with a “paranoid schizoid defense”? or, a realization that “soul growth” requires the ‘death’ of the superego-ig-id interaction and, thereafter, a new ‘direction’? Wolfgang, swimming about in a natal Sun in Pisces opposite Neptune in Virgo, wanted, first of all, to look more closely at the time between “projection” and “retrieval” and the many and varied facial expressions of “masochistic narcissism”.

EXAMPLE XIIIIB: CAPTAINS COURAGEOUS (1937) ☾☽

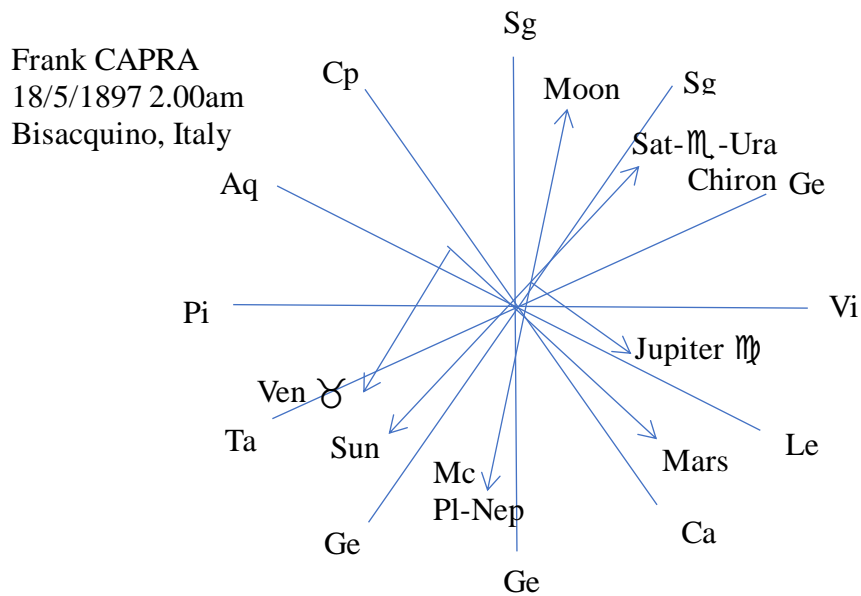


For most movie buffs, Victor is remembered for his 1939 directing credits, “The Wizard of Oz” and “Gone with the Wind”. For others, he is remembered for directing the best Jean Harlow vehicles, “Red Dust” (☾☽) and “Bombshell” (☾). Astrologers, however, in noticing Victor’s Sun in Pisces, might remember him for his adaptation of Rudyard Kipling’s coming-of-age-at-sea story, “Captains Courageous”, that features fathers in all their psychological shapes and sizes. As you can see, once again we have guessed at the birthtime that, in accordance with the paternal and fraternal emphasis of the story and 1937’s Saturn transit through Pisces, could put his Sun near the I.C..

At other points in this website, we have lamented the insufficiency of language with the term, “authority”. If we were to use the term in reference to the ‘10 superego’, we would move toward the derivative, “authoritarian”; yet, if we were to use the term in reference to the ‘5-(6)-(7) ego’, we would move toward a term of different meaning, “authenticity”. In turn, we can lament the insufficiency of the term, “hypnosis”... if we use the term in reference to Charcot-like “authority” (he ‘ordered’ his patients to discard their respective symptoms, the technique that doesn’t work in the longer run because, as Freud realized, there is no analysis of the superego), we are moving toward the ‘10-12 interaction’, yet, if we consider it as part of musical seduction – the symbol of how ‘Piscean’ father-fisherman, “Manuel” (Spencer Tracy), has the feeling to know how to “deflate” a spoilt child, “Harvey” (Freddie Bartholomew), without generating the “reaction formations” that usually (the Jungian would say, “archetypically”) come on the heels of harsh punishment – we are moving toward the ‘5-12 interaction’.

This film takes us back to the issue with which we began this essay... it is not a good idea to always observe “the unconscious” and “hypnosis” in a uniformly negative light. The key idea that depth psychology always returns to is “motivation” because, if the ‘father’ is motivated by ‘love’ of relationship, he will be a ‘good (enough) father’; if the ‘father’ is motivated by the ‘desire’ for power and prestige, he won’t be.

HEROES OF DIRECTION XIII: FRANK CAPRA



With 2020-hindsight, it is clear that the 1890s – the decade of the once/500±yrs Pluto-Neptune conjunction – was a key decade in the birth of psychoanalysis. Of FA’s thus-far-discussed movie directors who were born in this decade – Hitchcock, Ford & Chaplin – we had seen that two had natal Solar aspects to this rare conjunction. Frank Capra’s natal chart may not have taken part in this Sun-Pluto-Neptune theme but, as shown above, he made up for it by virtue of a (i) close Lunar opposition, and (ii) Solar “progression” through his natal Pluto-Neptune conjunction in the years leading up to his 1st (Pluto-ish)-8th housed Saturn return. We find ourselves having to make mention of Frank’s Saturn if for no other reason than he is the one director to become the butt of astrology’s punsters... too many of his movies are too Capra-“corny”.

There is, indeed, a sense that Frank’s natal Sun-opposite-Saturn-(Uranus) was his “corny” motivator because ‘2 material resources’ and its ‘opposite’, ‘8 immaterial resources’, was the hot political issue of the decade that Frank dominated Hollywood, the 30s. Frank’s own rags to riches tale (and, with the collapse of his “Liberty” studio, back to a kind of ‘rags’) stood in stark contrast to those who would put their dollars down to see his movies. And, with natal Saturn in the 8th house, few astrologers would be surprised to learn that his Saturn return film, “For the Love of Mike”, sank at the box office, leading him to consider a return to his intended career in science. But, with Saturn’s emergence into ‘9’... he renewed his determination. He had already proven his determined spirit by being the only one of his family to achieve a college education. It is likely that his college-educated, “optimistic” 9th housed Sagittarian Moon had much to do with his ability to see ‘beyond’ his Sun-Saturn opposition and ‘look down’ to his ‘gift’ for dialogue as symbolized by natal Mercury in Gemini in the 3rd house.

Frank’s abovementioned Solar “progression” through Gemini is worth noting for any astrologer who, upon learning that his/her natal Sun-Moon is impinged upon by “difficult” aspects, has become gloomy. “Progressions” can cheer us because they

track ego-builders Sun-Venus etc. to un-expected locations. Specifically, Frank's Solar "progression" into the early degrees of Cancer – 'clear' of the outer planets; sextile to Jupiter – coincided with his 'clear run' through his 'run' of mid-to-late 1930s successes that occurred at a much younger age than is (arche)-typical for film directors... Frank was only 36yrs old when "It Happened One Night" scooped the Oscar pool.

Despite the clunky-ness, we wouldn't have flinched if "It Happened One Night" had been re-titled "It Happened down-across-up Her Lower Hemisphere". In keeping with his Pisces on the ascendant (and acknowledging his screenwriter, Robert Riskin), we are unsurprised that Frank has his heroine, "Ellen" (Claudette Colbert), beginning her quest by diving into the sea. Nor are we surprised to notice that, after she beaches, Ellen begins to '1 fight' her (undifferentiated) "animus", "Peter" (Clarke Gable), and, in quick time, a thief 'castrates' her from her suitcase. Also in quick time, famous-for-being-famous heiress-Ellen is stalked by both Peter & another '3 brother', "Shapely" (Roscoe Karns), as a '2 cash cow'... the latter hoping to share the spoils of the \$10,000 reward that is on offer for anyone who can retrieve Ellen and bring her back to her 'imprisonment'. No shock again when we notice Peter becoming a father-figure who, after scaring Shapely off with a "Godfather-ish" threat, gives Ellen a (these days, very non-PC) smack on the derriere as he carries her across a river. By now, halfway across the narrative, we might expect some '5 romance' between Ellen & Peter and, again, it is no surprise to see it taking place near a farm. Peter comes close to kissing not-quite-daughter-anymore Ellen but, as any FA-er can tell you, the '5 romancer' has the task of "sublimating" a not insignificant chunk of his/her libido in order to develop his/her creativity ... a quality that s/he will need when the time comes to ingratiate him/herself into the exogamous clan. Peter also has the 'earthy sublimating' task of redeeming his '6 work' situation, the plotline that shapes the narrative's 3rd act.

Frank knew as much as anyone in 1930s Hollywood that nothing succeeds like success and, so, all he would need to do was, without being too obvious, to re-make "It Happened One Night". He avoided the obvious with a gender switch. So, instead of an heiress, he and Riskin came up with an heir, "Mr. Deeds" (Gary Cooper) and, instead of a reporter, he and Riskin came up with a reporter-ess, "Babe" (Jean Arthur). Frank and Robert would also sharpen the moral suffering of the reporter... Babe descended into a deeper pit than Peter because of the black lie that she needed to keep up in order to get a paid holiday. Although the narrative speaks again of a Capra-corny hero with Pisces on the ascendant and Aries in the 1st house – Longfellow Deeds likes aquariums, poetry, playing the tuba and "knocking heads together" – he is more 'in' his 4th house (± his Solar "progression" through Cancer) than Ellen... Longfellow loved his parents and isn't trying to flee any kind of prison. Indeed, if Mr. Deeds was a character from "Lord of the Rings", his would reside in "Middle Earth". To translate these films into Frank's biography, we could say that the former speaks more to his childhood poverty and difficult immigration from Sicily and the latter speaks more to his adult successes and their problems... problems, of course, that the poor would love to have. In turn, we get another sense of Frank's 'resonance' in the post-October-1929 decade.

One thing that 1930s audiences weren't so keen on was Frank's feelings about the precarious state of the world. In the same way that Jung had nightmarish dreams in the years leading up to WWI, Frank addressed his own nightmarish precognitions of WWII with "Lost Horizon". In contrast to his heroine of "It Happened One Night",

however, Frank's hero of "Lost Horizon", "Robert Conway" (Ronald Colman), is not very fussed about being abducted. Indeed, as he is taken from a '12-1 war-zone' 'back up', via an '11 aircraft', into a '(9)-10 Shangri-la', he has a mixture of fascination and fatalism, unshared by his co-passengers. In turn, a Freudastrologer, would see Robert more anti-hero than hero who is able to hang on to his '12-fantastic' attitude because he has yet to retrieve his (i) "shadow projection" onto his '3 brother', "George" (John Howard), (ii) "raw anima projection" onto his '12 maiden', "Sondra" (Jane Wyatt), & (iii) "Self-projection" onto the "High Lama" (Sam Jaffe). Robert's stuckness inside non-retrieval is, in short, a state of "non-integration". This is behind George's ability to deceive Robert about the character of Shangri-la. Deception is never pleasant, but Robert 'needs' it to embark on his hero's journey 'down' into the thermodynamically entropic world that teems with greedy infants. Better late than never.

Robert Conway's naivete appears slight in comparison to "Mr. Smith" (Jimmy Stewart). Rather than "Going to Washington", Mr. Jefferson Smith, not unlike Robert Conway, is "Abducted 'back up' to Washington" by forces more powerful than he is aware. And, again, it isn't until the concluding quarter of the narrative that he is faced with what constitutes true heroism. Longstanding readers of FA know that Jefferson's initial idea of leaving politics behind and going back to the farm is the 'anti-clockwise' option but, under the influence of his ("projected") anima, "Saunders" (Jean Arthur), he decides to stay where he is and complain. This action ultimately brings the 'hero' out of "Senator Paine" (Claude Rains), who self-overcomes his "narcissistic" desires for prestige. In turn, it becomes clear that Jefferson's 'heroism' was "projected" and, so, it would take a "Mr. Smith II: the Political Career" before the audience could know what he is truly made of. Although Frank didn't make a sequel, there are senses of it in two of his subsequent films, "State of the Nation" (1948) and his midlife, transiting Saturn (& Uranus) in conjunction to his natal Sun creation, "Meet John Doe".

The former film was the last of Frank's to be self-determined. Frank's financial mistakes led to him selling his studio and, after his 2nd Saturn return seven years later, to him going back to the kind of work that he had contemplated at his 1st Saturn return i.e. making science-education films. He would soon learn that it wasn't for him but for someone else to complain in the fashion of Jefferson Smith. Over his next Saturn (and, more relevantly, "progressed" Moon) cycle(s), he went back on the farm.

A century on, Frank's legacy seems to be how Hollywood and the wider U.S.A. might think about the dystopia vs. utopia dyad. We have a distinct fondness for "Lost Horizon" because, although there are a squillion dystopia films (beginning, arguably, with Fritz Lang's 1927 masterpiece, "Metropolis", and reaching a summit with Ridley Scott's 1982 masterpiece, "Blade Runner"), utopia films are thin on the ground. Frank showed us that the press, always groping for monopoly, can't be trusted but, if Frank were alive today, we can only guess what he would have made of the populism swirling around "fake news". Indeed, the 'disappearing trust' issue seems to have 'leaked' out of the political arena, through the 'pipes' of the press, to 'pool' in the scientific world that, once upon a time, was 'dried' by "peer reviewed" consensus. Maybe Frank would have made a film that showed how the separation of church and state can be a model upon which the separation of science and state could be composed. As it is in all good stories about authority, creative '5 Solarity' always beats a sterile '11 reason'.

FRANK CAPRA'S (PSYCHOLOGICAL) "TOP 10"

1: IT HAPPENED ONE NIGHT (1934:4) 🍷🍷🍷🍷

The heroine of Frank's best film, "Ellen" (Claudette Colbert), is flawed insofar as she is turned against her hero, "Peter" (Clark Gable), as he ingratiates himself into the exogamous clan. In Jungian terms, Ellen is too impatiently "animus-possessed" to give Peter the chance that he needs. In this sense, the unsung hero of the narrative is Ellen's father, "Alexander" (Walter Connolly), because, even if he is not psychological enough to spot his "reaction formations" against Ellen's elopement, he is, in any case, eventually able to see that his daughter's rebellion had taken her from a 4th quadrant frying pan into a 4th archetypal fire. In turn, we nod in agreement when Ellen hears her father's plane pass overhead as she (over)-thinks her tricky animus predicament.

2: IT'S A WONDERFUL LIFE (1946:6) 🍷🍷🍷🍷

Knowing that 5yrs had passed since the (2nd) transit of Saturn across his natal Sun in Taurus/2nd house (opposite natal Saturn), we can assume that cinema's greatest tribute to "family values" was (for want of a better word) 'inspired' by Saturn's transit through Frank's 5th house and, as it happens, the U.S.A.'s natal Sun sign. "George"'s (James Stewart) suicidal impulses tell us that he had been fending off a "depression" for most of his adult life. If he is going to accept that life is about losing "idealizations", his Kleinian therapist would need to help him see that, underneath his adoration for his father, there is blocked anger toward him. In turn, s/he would need to help George to understand that he has turned this anger onto himself to protect his "idealization".

3: LOST HORIZON (1937) 🍷🍷🍷

Although we agree with the consensus that Frank never topped "It Happened One Night", this one would likely have done so if it hadn't been tampered with by the studio executives. Frank's natal chart might emphasize a Saturn-Uranus conjunction but, when we inspect his transit chart of 1937, there is a distinct re-emphasis towards Saturn-Neptun insofar as their opposition straddles his (... errr) 'horizon'. Neptune, his chart ruler, and Saturn symbolize different levels of (... errr) 'loss'. '7's authentic patriarchy is evoked when a 'priest' of Shangri-la, "Chang" (H.B. Warner), espouses a philosophy of virtue of moderation that goes so far as to moderate virtue itself. Freud would have approved of a contented civilization that could see the 'value' of the id.

4: MR. SMITH GOES TO WASHINGTON (1939) 🍷🍷🍷

For the Freudastrologer who is focused on the "anima", this film does provide a step up in subtlety from Frank's earlier films. Although Freud rejected the feminine version of the Oedipus complex (i.e. the Electra complex), it can work as a 'step off' point for thoughts about a woman's bond with her mother. Here, we have "Saunders" (Jean Arthur) complaining bitterly about having to be mother to "Mr. Smith" (Jimmy Stewart) during the time of life of finding an exogamous mate. For the Freud-political-astrologer, however, this film's unsatisfying populist ending requires a subtler sequel.

5: ARSENIC AND OLD LACE (1944) 🍷🍷

If this stage play had been transferred to the silver screen 30yrs later, few would be much surprised if Jones, Idle, Palin, Cleese, Chapman & Gilliam had been cast. In

the years of the “banality of evil”, Frank, becoming anxious for a directing credit prior to going off to document it, saw the feeling value of taking a shot across the bows of the “comedy of evil”. Freud’s book on jokes has a rightful place here: what might it mean that the murdering aunts, “Abby” & “Martha” (Josephine Hull & Jean Adair), are funnier than the moustache twirling murderer, “Jonathan” (Raymond Massey)?

6: MR. DEEDS GOES TO TOWN (1936) ☹☹

It is noteworthy that, in the wake of hard-bitten “Peter” of “It Happened One Night”, Frank’s heroes seem to be “progressively” more naïve, culminating in “Grant Matthews” (“State of the Union”... see below). By rights, “Mr. Deeds” (Gary Cooper), a mollycoddled heir, should be Frank’s most naïve hero of all but the audience quickly gets a taste of how good-enough parenting can bring about “integration” of “shadow”. As Jung reminds us, however, “integration” of the “anima” requires zero “pixilation”.

7: MEET JOHN DOE (1941) ☹☹

It is not uninteresting to note that two of Frank’s better movies, this one & “It’s a Wonderful Life”, have a not-so-corny suicide theme. It is also not uninteresting that this movie is his transiting-Saturn-Uranus-opposite-natal-(8th-house)-Saturn-Uranus movie. The ‘10-11 interaction’ might be the epitome of infertile self-destructive doom, but only rarely does it occur in isolation from more creative archetypes. For example, we can see that Frank’s creative Sun was mixed up in it, both at birth and at midlife.

8: LADY FOR A DAY (1933) ☹☹

The “Driving Miss Daisy” of gangster films might be a little insipid but it still gives us something to chew over in regards the “black vs. white lie” moral dichotomy. If “Louise” (Jean Parker) was t/Truly loved by her fiancé, her mother, “Apple Annie” (May Robson), would have no need to take advantage of her soon-to-be in-laws. The audience’s relief at the denouement is in the same psychological ball-park as its relief when “Psycho”’s “Norman Bates” watches the car-tomb sink into the quicksand.

9: YOU CAN’T TAKE IT WITH YOU (1938) ☹☹

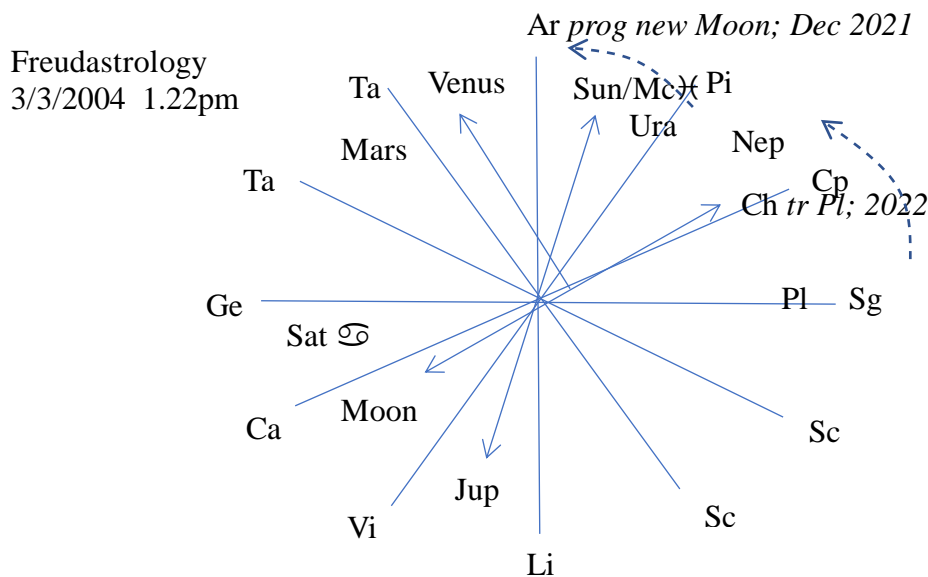
To fully understand why someone with natal Sun in Taurus would make a film that, by rights, should have been made by someone with Sun in Sagittarius, one needs to have a close reading of Jung’s “Psychological Types” wherein he discussed how the “sensation” type has, nonetheless, a “pure-if-raw intuition” in his/her “unconscious”. There are often times in the life of a “sensation” type, when s/he wants to know more about the “unconscious”. Easier for natal Sun in Taurus than natal Saturn in Taurus.

10: STATE OF THE UNION (1948) ☹☹

Although something of a “Mr. Smith Goes to Washington” re-make, the role of the press in politics is put under greater scrutiny here and, as such, this one has more to say about 21stC politics. Although both mistress-“Kay” (Angela Lansbury) & wife-“Mary” (Katherine Hepburn) are textbook “animus possessed” characters, we notice enough difference between them to ponder the outline of a psychological sub-typology. Frank’s “soul lesson” may have been to prove that political films are box-office poison.

2023: P.S. for '12-5'

With this "Straight Lines... Ed.II/Pt.2" being re-edited (& posted) in August of 2023, FA is presently looking forward not only to the new Sun-Moon in Virgo that will work as a kind of full Sun-Moon "reflecting" on FA's natal '5 Sun' in '12 Pisces' (the 2nd week of September 2023) but also to the 18/9/2020 when the transiting '5 Sun' will take its annual diametric objective view of transiting '12 Neptune' (still) in '12 Pisces' (see opening section). At risk of going too far into bellybutton staring, let's review...



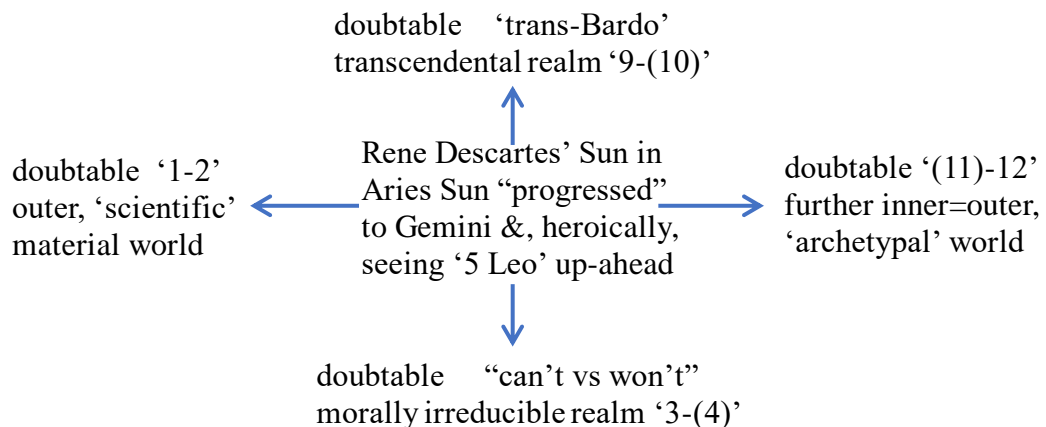
... with a shift of focus from our natal Moon in Cancer to our natal Sun in Pisces and our 'gestational' levels of natal Venus & Mars in the 4th quadrant. As you can see from the date of birth, the 'gestation' of FA, in 'human' terms, was the 2nd half of 2003 into the first couple of months of 2004. In 'website' terms, however, we would broaden our 'gestation' from 9 months to 9 years insofar as our first inklings of "developmental astrology" traces to our reading of Howard Sasportas' essay on "the Development of Personality" (published in 1987 but not read by me until 1993-94). The psychoanalysis that followed in concert with a read through of Liz Greene's "Neptune: and the Quest for Redemption" (1996) was the impetus to 'keep thinking' about 'gestation, per se' e.g. to what extent is 'gestation' extendable 'back' into the 4th quadrant? The Kleinian view of the superego seemingly "already there" at birth (notice FA's Saturn in Cancer in the 1st house) was one of the head-scratchers. With Saturn having transited through Capricorn & Aquarius through our 15th-to-20th years of 'life', we can now say that we have (to use Freud's phrase) "sealed our head-scratching from both sides". We expect that our longstanding readers have noticed that, over the prior 20yrs, Melanie Klein's views increasingly became the 'queen' to Freud's king'... with Jung ever the 'prince'.

In the 9 months leading up to the 'birth' of FA, we toyed with the idea of naming it 'Jungastrology.com', not the least because Jung was so eloquent as he described the dangers of the archetypal realm. As, once again, our longstanding readers are aware, one of Jung's essays that made a deep impression was/is his foreword to "The Tibetan Book of the Dead". Take, for example, Jung's warning, "it is unexpectedly original, if

naught else, to see the after-death state, of which our religious imagination has formed the most grandiose conceptions, painted in lurid colours as a terrifying dream-state of a progressively degenerate character; the supreme vision comes not at the end of the *Bardo* but right at the beginning at the moment of death (i.e. zodiacally, in the Scorpio-Sagittarius zone); what happens afterward is an ever-deepening descent into illusion and obscurity, down to the ultimate degradation of new physical re-birth". Quotes like this have led us to separate spirituality from religion and (recalling our discussion of atheist-Buddhist, Rob Reiner) to question Pisces' status as a "spiritual" sign. So...

Returning to our natal '5 Sun-in-12-Pisces' (3/3/2004 was not an elected date; it was 'birthed' by a non-astrologer) we have cause to worry about our tendency toward "illusion, obscurity and degradation". To be sure, having Sun in Pisces beats having Saturn or Neptune in Pisces but we still need to take the Icarus risk into consideration. To deal with the Icarus-risk, we have Venus in Aries in our 10th house that, is 'calling' the Sun forward into (at least, a phylogenetic, qualitative) 'birth' and, from there, we have the 'call' of our Moon in the 1st house and Jupiter in the 3rd house in Virgo to our 'ontogenetic' birth. As noted above, Saturn is our left hemispheric "blocker".

If, dear reader, you have yet to 'get' our view that the 'winter Sun' needs to be viewed as a "chariot" that carries the psyche from non-developing Aquarius-Pisces to developing Leo-Virgo, it is probable that you'll never 'get' it. The significant thing for FA, however, is that 'we' 'get' it because, after all, you, dear reader, might have a Sun in Leo... it is FA that has a 4th quadrant natal Sun! Then again, we may have a reader or two with natal Sun in Leo who is/are, nonetheless, "non-dualistic" or some such 4th quadrant thing e.g. his/her angular Saturn or Uranus in Pisces has 'clouded' the Sun in Leo (even Jung was 'clouded' for a few WWI years). Our Gemini ascendant tells us to 'keep thinking' through "philosophical triplism" toward the "quintessence" e.g...



... noting that the underlining-guiding principle of this Cartesian quintessential view is that the various worlds/realms are equally doubtable. Agreed, there will always be non-philosophers who insist that their particular favourite world/realms is not to be doubted but, if they count themselves as philosophers, they are the naughty ones. Also note that, if we wish, we can see an 'infra-verted' realm where 'deep' moral judgement is for God. Those who "can't" develop are forgiven, those who "won't" are damned.

THE '12-9 INTERACTION'

A “psychological astrologer” takes “traditional astrology” with a grain of salt. The tradition uses the term, “benefic”, for ‘9’ but FA’s longstanding readers are well aware that we don’t see anything “benefic” in ‘9’ when it is part of a “regression” i.e. without the 1st personalizing input of ‘(1)-2-3-4-5-6-7’, “inflation” is a very predictable consequence of any interaction of ‘9’, ‘10’, ‘11’ and/or ‘12’. “Inflation” is the ‘source’ of disinterest in psychological growth, whether it is a 1st personal or a collective aspect of it. With this (not ‘9’, but) ‘5 spirit’, we urge ourselves/our-readers to roll back to...

In our essay on the ‘10-9 interaction’, we pointed out that a full interpretation would require application of the risks of ‘(11)-10-9 regression’ that are made plain in Greco-Roman mythology. If, however, we had been anticipating this current essay, we would have typed ‘(12-11)-10-9 regression’ and, in turn, pointed out the propensity of ‘12 religions’ to ‘9 justify’ their points of view without considering individual ‘1-2-3-4-5-7-8 developments’. It was also in the earlier essay that we lionized the Sun-(Moon) cycle’s value for those who prioritize individual spirituality over collective creed, not the least of whom was Freud himself... he admitted to Jung, “the spirit is everything”. Thus, we have FA’s context for the following transit sequence: Jupiter entering Pisces on 30/12/2021, the Sun entering Pisces on 18/2/2022, the annual Sun-Jupiter and Sun-Neptune conjunctions of this year (5/3/2022 & 13/3/2022, respectively) both landing in Pisces, 2022’s Jupiter’s conjunction with Neptune in Pisces – a ‘12-12-9 interaction’ – will occur on 12/4/2022... this date being Tuesday of this year’s Easter week.

Our Easter reference might annoy readers who have no time for Christianity, but we take the view that any attempt to make ‘9-ish’ connections with respect to the 12th sign involves the connection of Greco-Roman (“Age of Aries”) myth to Christian (“Age of Pisces”) myth. And, let’s not bypass the additional view that non-believers of any mythology will be in the better position to form “relationships to” (rather than be “possessed by”) the mythology and, in turn (although s/he might not be in a better metaphysical position than “possessed” believers), s/he places him/herself in a better psychological position if she can examine a religion in which s/he doesn’t believe. It is ever better to ‘grow around’ than get ‘stuck inside’. ‘Growing through’ is better still.

Further perusal of the ephemeris reveals that two days after Tuesday of Easter week, 14/4/2022, offers itself as an opportune date to consider the psychological side of religious belief because the waxing Moon in Virgo is not only (i) ‘picking up’ Jupiter via 180° opposition, it is also (ii) ‘picking up’ the Sun in Aries’ 60° sextile to Saturn in Aquarius via two 150° “quincunxes”... that go on to form a ‘fortunate’ “yod” insofar as its ‘carrot’, the Sun, and its ‘stick’, Saturn, are, respectively, placed in front of and behind Jupiter’s ‘horse-donkey’. If we view all this through Jupiter’s “benefic” prism of expansion and connection, we can see that, despite Neptune’s capacity to ‘dissolve’ “awareness” (and, in its turn, ‘dissolve’ “consciousness”), the opportunity remains to enrich our understanding of human neoteny...

We have called ourselves Freudastrology (rather than Jungastrology) because neoteny blinds humans to the archetypal pole of the ‘instinct-archetype polarity’ more than to its instinctual pole. If, through Freudian analysis, an analysand has forged the “relationship to” (not remained in “identity with”) his/her instinctual predicament, his/her analyst is then in a position to introduce the problem of forging a “relationship

to” his/her archetypal predicament. In an ideal world, the Freudastrologer could hope to ‘change over’ to Jungastrology in quick time but, with irony-piling-onto-paradox!, the hope for an ideal world is ‘born’ of archetypal “identification”! Although Jupiter is the planetary dynamic that helps us to realize that the ultimate way to “transcend” the ‘instinct-archetype polarity’ is to find ways for the 1st person perspective to fall by the wayside, we remind ourselves & readers that this requires a degree of knowing of what is falling by the wayside. This ‘what’ is made up of ‘1-2-3-4-5-6-7-8’ (not ‘12’).

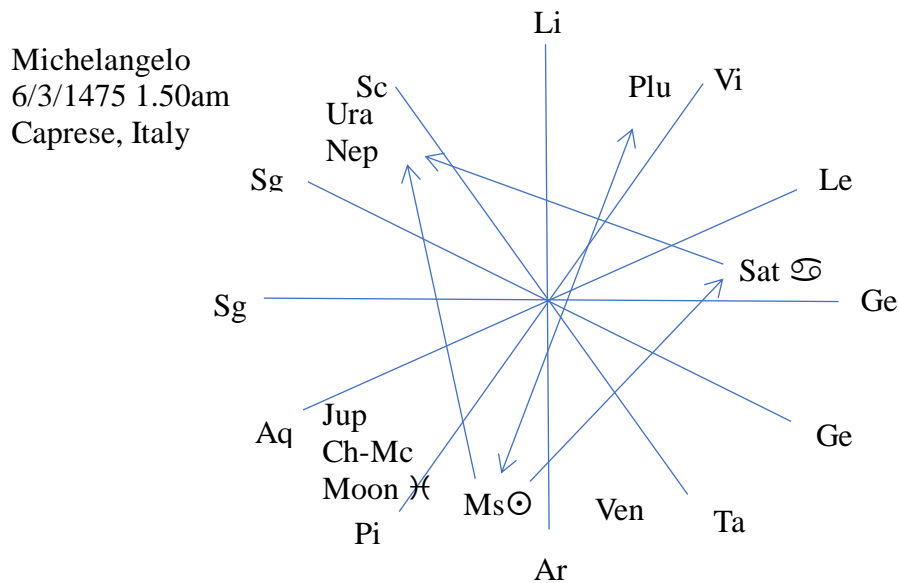
Despite this, on 14/4/2022, we have a chance to realize that, although we might be denied “transcendence”, a ‘bridge’ will form that can deliver us from Aquarius to Aries without any risk of ‘drowning’ in “Piscean identity”. It is the ‘irony’ of Jupiter that its “benefic” activity tends not to be noticed (by contrast, Saturn’s “frustrations” are in your face) in the same way that astronomers aren’t coming out every day telling us about yet-another-comet that would have smashed into the Earth if it had not been for the great red giant. That’s the thing about “benefic” things... a lot of bullets miss their mark and this rarely get reported (even noticed). That old “glass half full” thing.

Meanwhile, given that Jupiter is the traditional ruler of Pisces, perhaps we are better advised to trade the ‘bridge’ metaphor in for a ‘causeway’ metaphor e.g. Jupiter doesn’t simply ‘jump across’ Pisces... rather, it provides the journeyer with a yearlong ‘dip into’ the sea to explore the “benefic” side of the oft-maligned, “masochistic” 12th sign. Yet, given that we have questioned ‘9’s credentials for being “benefic”, we must question ‘9’s capacity to be “benefic” in the face of ‘12’s “confusion” e.g. what starts out appearing to be “benefic” may not be so in the long run precisely because, in ‘12’, things have not yet ‘1 started’. To be sure, the Sun-Moon inter-cycle will be ‘starting’ again on the 1st of April – the date of the new Moon in Aries – but Jupiter doesn’t get to ‘1 begin’ its next round until 11th May 2022. Moreover, this ‘start’ won’t become a ‘middle’ until Jupiter has made it all the way to Virgo-Libra – 2028 – from where the big red giant, drawing on ‘7 Libra’, gains a ‘diametric objective’ view of Neptune, now moving into Aries. Here we are, once again, putting the emphasis on Kleinian patience.

One myth worth considering over this span would be the “backstory” of Jason, the ancient Greek winner of the Golden Fleece. Before Jason sets off to Colchis (today, Georgia) to win the Fleece, he confronts his maternal uncle, Pelias, who had banished his father, Aeson, the king of Iolcus. Pelias’ father was Poseidon, the ‘12 god’, telling us that Aeson-Jason were deposed because, with Pelias, they ‘shared’ too little human spirit and too much “arrested” religion and (4th quadrant) “matriarchy”. Jason’s first task to ‘re-dynamize’ this “arrest” is to ‘win’ the 1st quadrant ‘1 self’, symbolized by the ‘1 Ram-Fleece’, because it provides the impetus to anti-clockwisely ‘reach’ the 2nd quadrant, the quadrant of the “patriarchal” ‘4-5 queen-king’. Here, it is worth noting that, before reaching Colchis, Jason needed to negotiate ‘mothers’ in the form of the spouse-killers of Lemnos, winged (= “animus-possessed”) Harpies of Thrace and the birth-trauma of the “clashing rocks”. Jason learns that, to make it to the other side of the rocks, he needs to follow in the wake of a dove – often interpreted as a bird of Zeus – and, in this, we can imagine the dove as a kind of ‘9-12 causeway’ from ‘11’ to ‘1’.

The ‘9-12 generation’ born during Neptune’s passage through Sagittarius from 1970 to 1984 may already have their story to tell about “religious confusion”. As Jung, if he were alive, would have reminded them, religion-sans-psychology equals trouble.

BOOKS-IMAGES EXAMPLE XIV: THE LAST JUDGEMENT (1536-41)



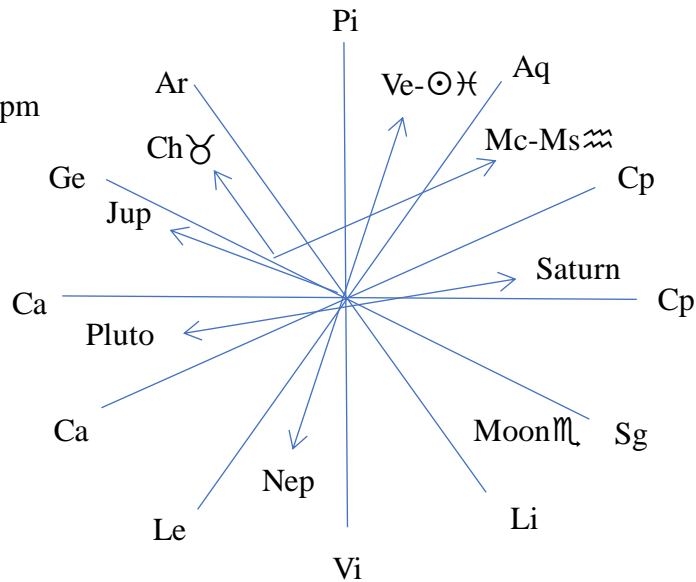
If, dear reader, you're looking for a natal chart that speaks "the big picture", then this is the chart for you: in addition to the natal '12-9' of Sagittarius on the cusp of the 12th house, Michelangelo's ascendant is also straddled by the sign, Sagittarius, that is pre-disposed to looking way off in the distance. The first planet that we meet on our anticlockwise round is the chart-ruling Jupiter in Aquarius (Jupiter had moved into Pisces – '12-9' again – when he set about painting "The Last Judgement") that is 'feeding down' to his Moon, Mars and Sun in Pisces. The Mars-Sun conjunction is not only opposite Pluto in Virgo it is also a part of a water sign "grand trine" that involves all the other outer planets. This chart, like all charts, has nothing to say about genius, per se, but it does have something to say about the directions in which genius, when it is 'incarnated', goes. When Jupiter transited Pisces in 1536, Michelangelo would not have been the only one dreaming 'big & ultimate' but his genius got him the gig.

"The Last Judgement" is a work with plenty of (maybe not "point", but) "line symmetry". In other words, it is a mandala image. Jung tells us that mandala images are usually "compensatory". If "consciousness" is motoring forward with insufficient "centred wholeness", the "unconscious" will produce a mandala. Hence, mandalas are often painted by the sufferers of mental illness. The fact that Michelangelo's painting is so famous is testament to the (mostly unconscious) condition of borderline collective illness in the West. Most Westerners aren't so uncentred that they generate mandalas willy-nilly but they are uncentred enough to sense their need. And, so, they go to Rome to feel, sense and think upon the majesty of combinations of mandalas and genius.

One of the problems of the superego is that it can provide a good imitation of 'centred-ness'. For example, each nation has a capital city with a government building built somewhere near its "central park". If the individual citizen doesn't realize that these are (at best) imitations or (at worst) black lies, his/her unconscious mind is sure to respond with a crescendo fascination with centres that are not imitations.

EXAMPLE 14A: THE MANCHURIAN CANDIDATE (1962) ☉☿

John
 Frankenheimer
 19/2/1930 1.15pm
 Malba, NY

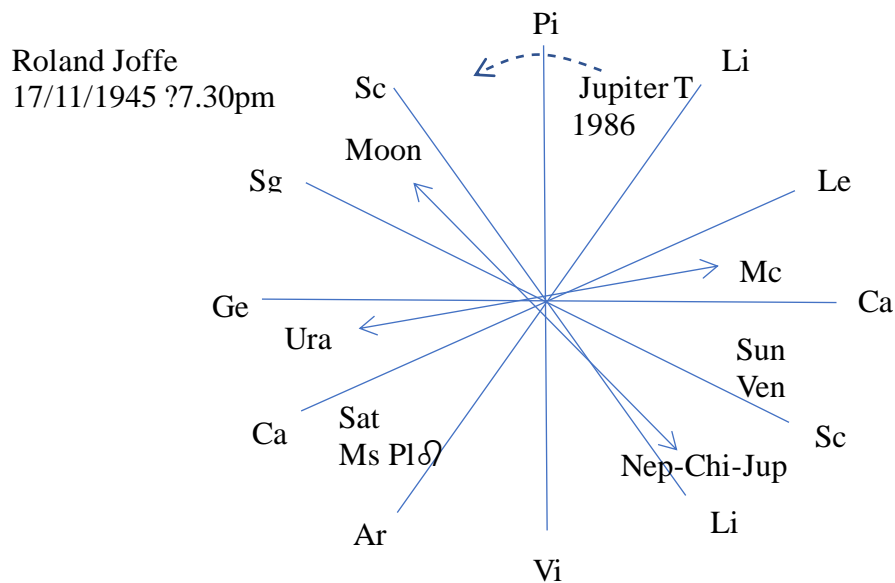


If, dear reader, you're looking for a natal chart that says "interest in hypnosis", then this is the chart for you: in addition to the natal '12-9' of Jupiter in the 12th house, the director of (the first, not the second) "The Manchurian Candidate" had natal Sun, the M.C.-ruler conjunct Venus in Pisces in the 9th house closely opposite Sun-ruling Neptune in the 3rd house... and, the abovementioned Jupiter generating a T-cross out of the Neptune-Sun opposition. It is no wonder that, after serving in the U.S. military during the Korean war, John would direct the most famous film about its aftermath in the months after the Jupiter-Saturn conjunction in Capricorn (i.e. the hypnotizer) and see it released during the Jupiter transit Pisces year of 1962 (i.e. the hypnotizee).

As Freud learned when he studied under Charcot, hypnosis only works if the hypnotizer maintains his/her presence (after leaving his care, Charcot's patients often relapsed). Hence, the artificial 'presence' of "beloved" leaders of authoritarian states maintained by gazillions of posters. Therefore, the challenge for spy agencies is not only to find a way to supersede the would-be spy's original '1 self' with an artificial '1 self' that has 'forgotten' the original, but also to find a way to trigger the artificial '1 self' toward a particular political goal. As Jung realized, the '1 self', being little more than a "slice" cut from the collective '12 loaf', is easily manipulated by '10' if '10' can learn about the workings of '12'. The film itself is an '6-7-8-through-9' phenomenon insofar as the audience is learning about the workings of '10'... if '10' cuts itself clear of '5', it becomes the 'source' of psycho-(politico)-pathology. Richard Condon's book upon which the film is based was written with Jupiter transiting the right hemisphere.

If there is a flaw in this film it is that not enough emphasis is placed on the fact that the elaborate, over-the-top hypnotic indoctrinations are the lesser forms of it. The greater forms of hypnosis are the day-in-day-out subtler kind that leads a civilization to "project" the mass hypnosis problem onto, say, the Koreans without realizing that the "projection" mechanism has its own hypnotic effect of discouraging "retrieval".

EXAMPLE 14B: THE MISSION (1986) ☹☹☹

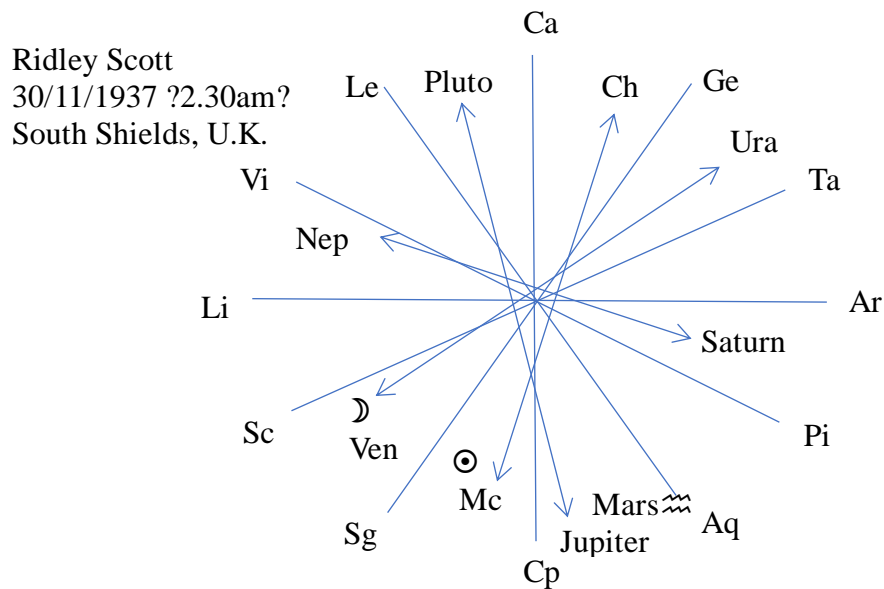


The image of an ‘upside-down Christ’ hurtling over a waterfall is a pretty good one for the duality of Pisces. On one side of Pisces is the ideology-philic Aquarius and, on the other side, is extraverted-energetic-proselytizing Aries. Pisces might be the sign of universal compassion but, through the Piscean age, Pisces’ boundary-dissolutions apply more to Aquarius-Pisces-Aries (i.e. to itself) than they do to other zodiac arcs.

There is a notion of the “soul”, upon bodily death, still having its chance to spot the ‘mis’-takes that the body (including the brain) has made in life; and its ‘choice’ to “step into the light” is ‘still there’ prior to “final judgement”. This film is a meditation on ‘mis’-takes of both easy-to-forgive, “Father Gabriel” (Jeremy Irons) – his ideation about love’s ideal blinds him to his “repressed” Arien ‘1 anger’ – and more-difficult-to-forgive, “Captain Mendoza” (Robert De Niro) – he is intelligent enough to know of his broken vow and hypocritical attitude to the religion of Love. Mendoza’s conscience forces him to stay alive an extra minute so that he can feel vindicated that it is best to go down swinging (he waits to see if Gabriel’s body is to be saved) and, so, we realize him as the poster-boy for the “pseudo-conversion” that, at least from the inside, seems “real enough” to make it worth fighting a hopeless ‘flesh battle’.

Upon Gabriel’s death, however, his “step into the light” would also require him to see the degree to which he also is a “pseudo-convert”. He may have had to deal with the notion that even peaceful proselytism is a ‘mis’-take and that he may have served the light better if he had never collared himself to a hypocritical organization. These days, the ‘pre-death’ answer that non-corrupt priests tend to give is that they need to keep their collars in order to counter the corruption ‘from within’. The ‘post-death’ question that they might face is: if all the non-corrupt priests left the Church, would this lead to its implosion more quickly and, therefore, would this prevent the corrupt priests from rolling with the pretense that super-corrupted priests are not re-assigning other infra-corrupted priests to make a mess of (even one) child’s development?

HEROES OF DIRECTION XIV: RIDLEY SCOTT



The phrase “history is written by the winners” has an unknown origin but, in recent (... errr) ‘history’, it has been written that Winston Churchill is its popularizer. In more recent (... errr) ‘history’ still, it has received a certain translation in the world of academic psychology as “confirmation bias” e.g. the addictiveness of self-adoration leads individuals to look at the world in ways that will bolster the self-adoration and, as a result, the facts are thrown to the wayside. The irony of this in terms of Hollywood is that academic historians like to take potshots at Hollywood’s version of history that, in their view, is replete with “confirmation bias”... and, if the academic historians are successful in doing so, they will be able to write that they themselves are the ‘winners’ of the battle to write history. In turn, they may be able to advise governments to ban ‘incorrect’ cinematic telling of history, such as the “Dawn of Man” sequence in “2001: a Space Odyssey”, irrespective of the psychological ‘truth’ that it portrays.

One director who knows about this problem is Ridley Scott... critics have been quick to “fact check” his historical films and they have had some success in doing so (to, thereby, take steps in the direction of “winning the writing of history”). As Ridley has explained in detail, he can aim for impeccable accuracy but the fact remains that he needs to keep his job and, therefore, he needs to concede to producers and investors who are putting so much money on the line. A good example of this was the “theatrical cut” of his post-9/11 meditation on the Crusades, “Kingdom of Heaven”... despite the fact that he had directed the Oscar winner, “Gladiator”, the producers of “Kingdom of Heaven” wouldn’t allow him to give the context that he needed to tell the story in a way that would address the subtler psychological issues that surrounded the responses to the attack on the World Trade Centre. This may have been a reason for going back to the 9/11 well a few years later with the more fictional (and, therefore, more critic-proof) “Body of Lies”. Then a few years on, with “Exodus: Gods & Kings”, Ridley might have assumed that the less-historical-more-psychological story of Moses might have got a pass... but the critics weren’t happy with this one either and the PC critics

were aggrieved at the make-up. Despite (or, more likely, because of) its stirring, Vangelis score, the most maligned of his directorial voyages into history is “1492: the Conquest of Paradise”... in order to give the story some narrative tension, Columbus’ character was split between Columbus (Gerard Depardieu) and “Moxica” (Michael Wincott). For us, however, the movie provides a link from Mel Gibson’s also-maligned “Apocalypto” to the semi-maligned “The Mission” reviewed above. Somewhere along his biographical line, Ridley knew that (if not other directors’, then) his career was all about treading the “you’ll never work in this town again!” fine financial line. For this reason, our astrological eye would look to whether or not he has hard aspects involving the houses of “resources” and “shared resources” (2nd & 8th). Maybe a natal Moon in Scorpio in the 2nd house opposite Uranus in the 8th house in Taurus? Maybe, but...

As indicated by the question marks above, we are, now for the 4th time, guessing at the ascendant of a celebrated director. Unlike, Ford, Lean and Wilder, however, we will here break from our run of guessing for fire-sign ascendants... in light of Ridley’s gifted eye for photographic beauty, it is reasonable to guess for one of the Venus-ruled signs, Taurus-Libra. We have gone for Libra because not only does he capture beauty, he also ‘balances’ it within dilapidated and even ‘ugly’ contexts. The obvious examples of this are the ramshackle “Nostromo”, the spaceship of “Alien”, and the run-down tenement in which the concluding scenes of “Blade Runner” are played out. Another reason for Libra rising is that it places his natal Sun-Mercury in his 3rd house... Ridley set up his film company, “Scott Free”, in league with brother, Tony.

What we don’t have to guess about, however, is that Ridley’s movies expose the ‘gap’ between audiences and critics. Although he received good reviews for his debut, “Barry Lyndon-esque” “The Duellists”, few reviewers had anything good to say about his follow ups, “Alien”, “Blade Runner”, “Legend” & “Black Rain, all of which would go on to achieve cult status. No less strange is the fact that his “sword-‘n’-sandal” epic, “Gladiator” fails to make it onto the list of greatest films, despite the fact that, when it is placed on a ‘double bill’ against those that have (e.g. “Ben Hur”; “Spartacus”), it reveals itself as narratively tighter and more psychologically involving than them. For FA, Ridley would fill the epic-maker ‘gap’ that David Lean created when, in the 70s, he retreated to lick wounds that had been inflicted by the film critics. This comparison is relevant insofar Ridley presents as the ‘opposite’ of David... whatever ascendant his ‘true’ birth chart reveals, Ridley shows none of the self-doubt that haunted his British predecessor. He puts his confidence down to his many years making commercials.

The critics and the audiences finally came together 14yrs after “The Duellists”. In 1991, “Thelma & Louise” – a story that could be subtitled, “take this job of being an unappreciated woman and shove it” – looks to have come straight out of Ridley’s Sagittarian Sun although, in the interviews, he put the success of stories about “strong women” down to a respect for his mother that could lead us back to his natal Moon in Scorpio and, then, an obvious point of Hollywood comparison... Steven Spielberg is another household name director with Moon in Scorpio and Sun in Sagittarius in his natal chart. If “Thelma & Louise” displays a touch of (the feminine side of) Peter Pan then, with “Hook” (also 1991), Steven was going for the jugular.

The more direct comparison between the two is, of course, their shared interest in sci-fi. The difference seems to be mainly Steven’s Cancer on the ascendant versus whatever ascendant Ridley has on his ascendant because the obvious point of variance

between “Close Encounters/E.T.” and “Alien/Blade Runner” is the importance that Steven puts on biological family (Steven tells us that he disproves of the relinquishing of family responsibility that occurs at the end of “Close Encounters”) and the cobbled together pseudo-families of the crew of the “Nostromo” and the “replicant” invaders of future-L.A. in “Blade Runner”. Indeed, it would take James Cameron and a sequel to establish “Ripley”’s (Sigourney Weaver) maternal instincts. In Ridley’s film, Ripley is part-matriarch-part-maiden-in-distress. 1979 was Ridley’s midlife year – transiting Saturn in Virgo opposite natal Saturn in Pisces (i.e. Ridley was born one Saturn cycle after another Saturn-in-Pisces, Billy Wilder) – and, 23/26 years on, he is not letting up with his theme of “strong women” with the sole survivor of “Prometheus”, “Elizabeth Shaw” (Noomi Rapace), and “Commander Lewis” (Jessica Chastain) of “Ares III” (of “The Martian”), doing what the respective movies’ would-be heroes are unable. 28yrs on, in his most recent film, we notice that the only character with any spine in his very un-Spielbergian-bickering-family-in-destruction tale, “All the Money in the World”, is “Gail Harris” (Michelle Williams), the divorced mother of “JP Getty III” (Charlie Shotwell/Charlie Plummer). Perhaps the “Alien”-well has been dipped into a few too many times but the idea of panspermia, presented in “Prometheus”, deserves not only more cinematic attention but also more scientific attention as we go about formulating a better sense of what life actually ‘is’. Could life have begun on ‘1 Mars’, after all?

There is little doubt that, since 2001 (the year, not the movie), scientific interest has turned to “artificial intelligence” and “consciousness” in ways that even Stanley Kubrick might not have guessed. As we have noted, Stanley handed his “A.I.” over to Steven Spielberg, not the least reason for which being Stanley’s acknowledgement that Steven was the better director of children (of course, Kubrick died in 1999). Stanley and Ridley weren’t the only directors inspired by the question: where does humanity stop and machines start? Sci-fi fans will know of a not bad film, “The Forbin Project”, that deals with “conscious” machines taking over the world yet, it does seem that these two directors had the fiery foresight to know that they were barking up the right tree of knowledge. In Ridley’s natal chart, we can see that, in the year of “Blade Runner”, 1982, Uranus transited his natal Sun in Sagittarius and transiting Saturn in Libra had generated a T-cross out of his Pluto-Jupiter opposition. ‘9 Jupiter’ is his Sun-ruler.

These involvements of ‘11 Uranus’ & ‘10 Saturn’ with expressions of ‘9’ speak to three quarters of the 120° collective arc. There is an argument to extend this to 180° insofar as we see ‘8’ ‘feeding up’ to ‘9’ & ‘12’ ‘feeding down’ to ‘1’. The latter of these two is easy to add because ‘12’ has a way of dissolving boundaries... such as the cusps between the signs. In some ways, the titular character, “Deckard” (Harrison Ford), is less about Uranus and Saturn and more an archetypal ‘summation’ of Neptune’s 14yr transit through Sagittarius insofar as Deckard might not doubt that “anima-Rachael” (Sean Young), is a replicant but, in any case, he remains confused enough not to know his own flesh-bot status. As a result, Deckard needs to be “saved” by replicant “Roy” (Rutger Hauer) to decide that the ‘truth’ of the soul question doesn’t matter because, as “Gaff” (Edward James Olmos) reminds him, no-one knows what is going to happen next week, let alone next lifetime. Even if Deckard discovered that he was a replicant, this would only push the question one step back and, given that there is an infinity of steps, the question loses meaning. Neptune entered Orwellian Capricorn in 1984.

RIDLEY SCOTT'S (PSYCHOLOGICAL) "TOP 10"

1: BLADE RUNNER (1982:4) 🌀🌀🌀🌀

If Nietzsche had lived long enough to see Ridley's sequel to the "H.A.L." section of Stanley's "2001: A Space Odyssey", he would have been gratified to see "replicant", "Roy" (Rutger Hauer), achieving in his outer universe what the Western psyche had earlier achieved in its inner universe: "death of God". If Freud had lived long enough, he would have been gratified to see the role that childhood memory plays in the belief of one's own humanity. "Replicant", "Deckard" (Harrison Ford), has yet to learn that it matters little whether or not memories are real... it matters most that memories are conscious. To be humanized, therefore, Deckard needs to be 'twice saved', first, in his outer universe, by Roy and second, in his inner universe, by "Rachael" (Sean Young).

2: GLADIATOR (2000:6) 🌀🌀🌀🌀

The insufficiency of philosophy and the ultimate need for depth psychology is revealed in the way that the dedicated "Stoic", Marcus Aurelius (Richard Harris), is unable to transfer Stoicism's wisdom into his son, Commodus (Joaquin Phoenix). The "virtuous life" may not even be possible without reference to the examples of those in whom it is lacking. Either way, when one is trying to live up to an ideal, his/her libido, as Freud would say it, is located in the most unfortunate of psychological 'locations'. Freud often lamented over how difficult it is to convince an analysand who "possesses" (is "possessed" by) a "high mind" that his/her 'poorly located' libido is fated to meet the outcome of destructive "decompensation"... if not in the parent then in the child.

3: ALIEN (1979) 🌀🌀🌀

Freud realized that civilization's endemic "repression" leads its adults to delay explanation of the birds & the bees to its children for long enough to allow its children to create their own theories based on patchy information and farmyard observations. When, eventually, they learn about the phallus, the egg, the umbilicus, the uterus etc., the education is often done in such a clinical way that it fails to de-potentiate emotions that have, erstwhile, 'built up' over the running-hunting-mating sequence. Academic psychology might have made Freud a 'persona non grata', but if you want to make a bucket load of money in Hollywood, take Ridley's cue and give (i) the unconscious and (ii) Freud's views – how hunting-running-mating are so easily entangled – their due.

4: THE MARTIAN (2015) 🌀🌀🌀

The casting of Matt Damon is telling here insofar as this is a story of a crew of astronauts who decide to risk their lives as they go about "Saving Astronaut Watney". That 'mother', "Commander Lewis" (Jessica Chastain), reels astronaut Watney in by his waist gives FA-ers a nice symbolic parallel with the formation of the umbilical cord in the early stage of gestation. The funniest part of this "comedy" is the interlude with the Chinese space program... to be sure, it is 'correct' – China has been fast 'catching up' to the U.S.A. and Russia in the space race – but, co-operating nation-states?

5: THELMA & LOUISE (1991) 🌀🌀

A movie about the old saying, "you can't put an old head on young shoulders", is also a movie about why the old have such a difficult time when they try to do so i.e.

“Louise” (Susan Sarandon) is ‘blocked’ by her own (Kleinian) “unconscious envy” for her ‘daughter’, “Thelma” (Geena Davis). To be sure, Louise might be “aware” of her envy, but the problem of the aware fraction is that it ‘covers’ the unconscious fraction. For Jung-astrologers, however, this might be more a case of a ‘9 Sagittarian’ ‘answer’ to the myth of Demeter & Persephone. After all, Jupiter was transiting Virgo in 1991.

6: KINGDOM OF HEAVEN: DIRECTOR’S CUT (2005) ☹☹

This film is virtually the poster child for why producers should not be hanging around editors. The whole point of the film – examining the psychology of motivation before worrying about how many angels can land on the head of a pin – was cut from the theatrical cut. If editing is a function of ‘3’, then it follows that this an expression of Pluto’s transit through Sagittarius passing through Ridley’s natal (grand) “cross”; Neptune in Virgo, Saturn in Pisces, Chiron in Gemini and Mercury in Sagittarius.

7: ALL THE MONEY IN THE WORLD (2018) ☹☹

If we were to give Getty’s psychology a name, the ‘existentialist-capitalist cycle’ might not be far from the mark i.e. at the point that a capitalist begins to make serious coin, the kind of characters that gather around him/her put him/her off all desires to be any kind of phil-(e)-anthropic “people person”; the mountain of spare time that is availed by this “regressive introversion” becomes a ‘gap’ that s/he decides to ‘fill’ with the activity set the cycle going... making more coin; a spiral without brakes is born.

8: THE DUELLISTS (1977) ☹☹

On first consideration, this beautifully photographed tale about two men, one rational, “Armand” (Keith Carradine), and one irrational, “Gabriel” (Harvey Keitel), locked in an irrational, life-long duel says something about the irrationality that goes unrecognized even by the rational when honour is at stake. In turn, ‘rational’ Armand loses touch with his “anima”. Second considerations, however, force FA-ers to wonder if Armand’s “loss of anima” is the first irrational act that instigates the lifelong duel.

9: BLACK RAIN (1989) ☹☹

Whereas the L.A. of “Blade Runner” looks to the West’s eventual ‘Asianation’, the producers hired Ridley because they thought his visual style was suited to looking at how Americanization of Japan after WWII led to the demise of its culture and focus on honour... leading to its “reaction formations” against America and how winning a peace can be nastier than winning a war. Corrupt cop “Nick” (Michael Douglas), like the U.S., is too busy being Schwarzenegger to arrive at any clue as to what is going on.

10: 1492: THE CONQUEST OF PARADISE (1992) ☹☹

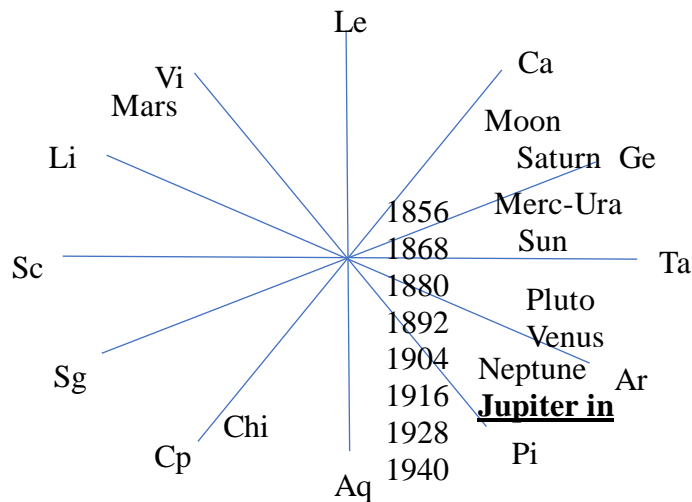
Christopher Columbus (Gerard Depardieu) had both his sextant and his lucky stars to thank for his successful discovery of the New World. The trouble with success is, however, that one believes that it can “transfer” to any field one wishes to take on... in Columbus case, governor-ship of that which is discovered. Freudastrologers would call this evidence of an under-developed an ego structure that, in turn, lacks the ability to mediate the superego-ig-id triangle. This also made him deaf to cautionary advice.

2023 P.S. '12-9'

With (i) two years now having passed since our essay on '9-12' (2021 was a year of '9 Jupiter' transiting '12 Pisces'), and (ii) half a year having passed since our essay on '10-12' (2023 is a year of '10 Saturn' transiting '12 Pisces'), we are in a position to consider Pisces "from both sides" of the superego. For example, whereas it would have been smooth sailing (or, to re-apply our earlier metaphor, smooth causewaying) over the dangers of the Piscean deep in 2021, 2023 (through to 2025) is/will evoke a period of doldrums. In Frank Lloyd's "Mutiny on the Bounty", tyrant Bligh forces his crew into the lifeboats and insists that they row until they find a breeze. Tyrant Bligh would have been better off learning more about his crew during this time but the 1790s was not a good decade for psychology. In short, the individual invested in his/her 30° sector of Pisces (e.g. us) faces the challenge of rowing about and not getting very far by it.

If Freud was still alive and in touch with FA (who knows?... he might be in touch with us from the pleroma in any case), he would likely be happy that we aren't getting very far rowing our "black tide of Piscean mystic mud", not without, at least, dipping into the stormy gust of '10 over-compensation'. "Wait on!", some of our readers might be thinking, "Freud had natal Jupiter (and Neptune) in Pisces!... won't this mean that he was being disingenuous about his feelings about mysticism?" For those in need of a reminder, let's reproduce Freud's natal chart with the '9-12' 'double-up' years...

Sigmund Freud
6/5/1856 6.30 pm
Freiberg, Moravia



... and, with this, we now ask: is there something in this placement that points FA-ers to the view that astrology is a flawed human invention rather than a discovery of the truthful, objective order of the archetypal realm? Our answer: not necessarily... because Jupiter's 'causeway' capacity washes the proverbial "mystic mud" away. The paradigmatic example of this is the warning of the traditional religions – and, in this regard, we are thinking of Freud's autumnal rumination upon his Judaic backstory, "Moses & Monotheism" (1939) – against dabbling in sub-transcendental (archetypal) goings on because it has the effect of taking one's eye off the 'higher' spiritual picture.

Moreover, from our recent notes on "The Tibetan Book of the Dead", we realize that Freud didn't have to rely on Western traditional monotheistic spiritual warnings against "mystic mud" as these are also found in Eastern traditions. The \$64,000Q for

the Freudastrologer would therefore be: given that astrology sources to the archetypal realm of Promethean tricks & mystic mud, is it also to be warned against? The answer, of course, would at least have to be: yes, to a degree. And, as our longstanding readers know so well, the fact that '11' & '12' are 'gestational, until proven otherwise' means that this 'degree' is inversely related to its use in "developmental psychology". Or...

Freudastrologers 'like' '9-12 interactions' only insofar as they 'build upon' the other "developmental inter-cycles" that bespeak 'inner growth', (i) ascendant-Moon: each day the transiting ascendant conjuncts the natal, transiting, "progressed" Moons and, 12hrs further along, the ascendant will be diametrically-objectively "reflecting" on its recent conjunction and, (yes) to its 'degree', it will be 'calling' the Moon to make the developmental most of the following 12-14 days/yrs that the Moon takes to transit/ "progress" to the position from which the 'full Moon-ish' ascendant had 'called' it, (ii) Moon-Sun: every month the Moon will conjunct the natal, transiting & "progressed" Sun and, 14+ days further along, the Moon will, (again) diametrically-objectively, be "reflecting" upon its recent conjunction and, to a significant degree for monotheists, it will be 'calling' the Sun to make the developmental most of the following 6 months that the Sun needs to transit to the position from which the full Moon had 'called' it, (iii) Sun-Jupiter: every year the Sun conjuncts natal & transiting Jupiter &, 6 months further along, the Sun will, (again) diametrically-objectively, be "reflecting" upon its not-so-recent conjunction and, to a degree, it 'calls' Jupiter to make the developmental most of the following 6 years that Jupiter takes to transit to the position from which the 'full Moon-ish' Sun had 'called' it, (iv) Jupiter-Neptune, at some point in its 12yrs cycle from Sagittarius to Sagittarius, Jupiter will conjunct Neptune and 6+ years later, Jupiter will (again) diametrically-objectively be "reflecting" on its recent conjunction and, to its (yes) very limited degree, it will be 'calling' Neptune to register the fact that, despite its invocation of non-developmental eternity, it is nonetheless rolling through the zodiac in a developmental anti-clockwise direction (82±yrs).

These "reflections", by rights, will take many to another \$64,000Q: what about the sundry forms of astrology that shy from development, "traditional", "electional", "horary", "newspaper/periodical columns" etc... are they to be avoided? Our answer, we hope, would already be present in a longstanding reader's mind: if the practice of these sundry forms of astrology are used to undermine its developmental perspective (or becoming substitutes for it), we would say, "yes, avoid". As we have pointed out in our introductions, we try to be as circumspect as possible about any urges we have for "popularity". There is a sense in which we 'like' it when a prediction is wrong because it is an opportunity for inner growth... recall, in this regard, our notes on Jung's view that inner machinations that are 'wrong' about the outer world have something 'right' to say about the inner world. As soon as an astrologer says, "there, I told you so!", s/he has fallen for one of the non-growth approaches to astrology and it won't be very long before s/he will be succumbing to "mystic mud". Hence, although it is nigh impossible not to make a list of possible outer events when archetypes are interacting, it is possible to play them down. Indeed, the responsible predictive thing to do is to make one's list of possible events so long that those to whom they are addressed become so "confused" that they find themselves wanting only to know about the inner core from which the outer multitude of possibilities spill forth. FA's prediction: astrologers don't like FA.