

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

PART 2c



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

ASTRO-DIARY CONTINUED (pt.IIb)

INDEX OF 78 POSSIBLE INTERACTIONS

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

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

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. This is partly due to the fact that the 3rd archetype, in following on from the 2nd archetype, is more 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 '1-9 INTERACTION'

On 25/5/2022, '1 Mars', the ruler of '1 Aries', (re)-enters this sign of geneses & initiative. By 29/5/2022, '1 Mars' will also have formed a '1 conjunction' to '9 Jupiter', the dynamism of expansion & philosophy. With this '1-9 interaction' being 'weighted' toward '1' (FA's '1-1-1-9'), it would be a '9 benefic' action to make the most out of the prior 2-3 weeks, from 11/5/2022-to-29/5/2022, when Jupiter & Venus transit the earlier degrees of Aries and Mars is still swimming with Pisces' mermaids. In other words, early May is the more '7 balanced' time to '9 philosophize' about '1 beginnings'.

Before that, however, we could flip from philosophy to psychology and remind ourselves that the so-called "malefic" side of '1' – e.g. destructive aggression; war – is a function of its 'over-reductive' tendencies. Although it is easy to find placid-looking meditators who put their placidness down to "nonduality", the Freudastrologer could only agree with their explanation if, (... errr) 'first', the "nondualist" had managed to "integrate" the other 11 archetypes. Our longstanding readers will know that this has been our reason for querying the ostensibly peaceful monotheists of the early centuries of the 2nd millennium, the Cathars e.g. to what extent were they beaten up by the angry '1 Mars' of the papacy because they had yet to "integrate" theirs? When a civilization becomes so PC that depth psychological questions are rejected, then we can only agree with Freud's view that discontent is on a "determined" un-royal road to doom.

The hard psychological irony of advising those who lack patience to "integrate" all 12 archetypes is that their impatience is so severe that the very idea of the archetype is pre-emptively struck off. 'Going Saturnian' on this group – e.g. declaring, "it might take 29yrs to integrate 12 archetypes" – is likely to make the situation worse. At least, 'going Jupiterian' on this group – "it might take 12yrs to integrate 12 archetypes" – shortens things a little but hardly enough to avoid Freud's dim conclusion. This is why Jung focused his '9 Jupiterian' interest in the span that was thrown up by Christianity, 40 days of Moon-(Sun) (inter)-cycling from Aquarius down-across-up to Libra. To this end, we notice that, on the day after the Mars-Jupiter conjunction, there will be a new Moon in Gemini and a new chance to understand how Descartes' "triplism" is a step in a psychologically healthier (= 'integrative pluralistic') direction. Not only does this step, (i) 'feed down' to '4 Cancer' and, then, to Jung's '4 psycho-quadratics' (see; our essays posted on our 'Basics' webpage), but it also (iii) 'feeds up' to Plato's philosophy, especially to the "discovery" of numbers & geometry. Plato's '5 quintic' intuitions in respect of geometry, a vital element of Christian philosophy, expand out-up to '9'...

At the outset of these essays on 'interaction-ology', we have been critical of the papacy for lacking the imagination to use their annual full Moons in Sagittarius to see that (threats of) torture and empty edicts harden '3 minds', '4 emotions' & '5 hearts' against authority. It has another opportunity on the 14/6/2022 to advise the flock that, if the imaginer includes its "Centre", the Crucifix is a 5-pointed geometric figure and, in turn, the belief that God is 'Mono-' needs to be supplemented by the experience (i.e. something more than belief) that men are not 'Mono-'. Before human "integration" can be claimed, life needs '9 expansion' at least to '5'. Eventually, the Christian is able to join Plato and rejoice in the 5-sided/12-faced figure, the dodecahedron, that, on the 'other side' of Descartes' doubt, is the 3D shape of the heavenly "quintessence". Now, of course, the papacy won't be doing anything like this in 2022, but FA makes the

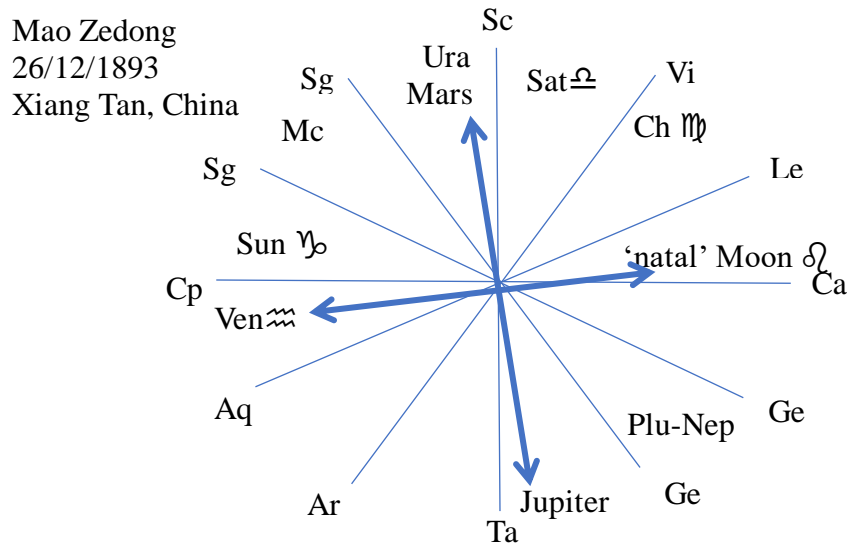
claim that all Earthlings must deal with the challenge of their respective (introverting) ‘pope archetype/s’, the archetype that straightforwardly links to ‘9’. Even if the soul only has one shot at transcendence (we’ll leave that debate alone for these purposes), this full Moon may need its allotted 3 score and 10 (re)-incarnational transits ‘down’ through ‘10-11-12-1-2-3’ to properly understand “antero-grade (healthy) narcissism”. The waning Moon of June 2022 might be especially helpful in this insofar as it ‘catches up’ to Jupiter & Mars in Aries, giving everyone’s ‘inner pope’ something to digest.

At this point, some might question our term, ‘inner pope’, when discussing the zodiac’s 1st sign because the ‘inner imaginers’ of “The Age of Aries” would have been the ‘inner rabbis’. Fair enough. Perhaps, then, the better time to review Christianity is 28/10/22-20/12/22, when Jupiter, now “retrograding”, ‘backs into’ Pisces... it would be the ‘resonant’ time to reflect on the “regressive” pathologies of the West’s dominant religion of the recent 2000yrs. Then, when, at the end of 2022, Jupiter re-enters Aries, the ‘inner pope’ and ‘inner rabbi’ can ‘1 begin’ a creative diatribe. This, at least, is the kind of interpretation we might expect from a ‘Jungastrologer’...

Ever since Ancient Greek astronomer, Hipparchus circa 150BCE, discovered the “precession of the equinoxes”, astrologers have had to face up to the dichotomy of the Sun-drawn, “tropical” zodiac and the constellation-drawn, “sidereal” zodiac. The fact that, over the subsequent double-millennia, astrologers would take their symbolic cues from seasonal changes and use the tropical zodiac isn’t news (even though it does seem to be eternal news for those who write negative film reviews of astrology without attending a screening). Nonetheless, those who admire the richness of Jung’s “Aion” – i.e. most of FA’s readers – keep the sidereal zodiac in the back of their minds, if for no other reason that it points to the “regression” psychodynamic, the psychodynamic that could be more ‘basic’ to depth psychology than Freud’s “repression”. As noted in these webpages on numerous occasions, neoteny’s connection to ‘12 Pisces’ and, in its turn, ‘(11)-12 Pisces’ connection to the ‘eternity (ideas)-feelings’ of static, Einsteinian spacetime, may be even more ‘basic’ than either “regression” or “repression”. This is, at least, what ‘9 Jupiterians’ (e.g. FA has Sun-opposite-Jupiter) might propose. Caring for philosophy’s ‘religious flank’ is important to ‘9 Sagittarius’ but, across the longer run, equal care for philosophy’s ‘scientific flank’ is needed for “(12-full) integration”.

Sagittarius’ stumble block against including philosophy’s ‘scientific flank’, as discussed at many junctures in this website, is that “science” has undergone an ever-contracting self-definition that now eliminates fiery “purpose”. Indeed, in the wake of Karl Popper’s “falsification-ism”, Freud’s theory and astrology have been eliminated, not only from science but also from academic psychology, “because there is no way to falsify what an “individual dream” or a “collective unconscious” “means”, there is no point studying it”. The Jungian who comes along and claims that “meaning”, and the “purpose” that rides in “meaning”’s wake, is ultra-essential to psychological health is rejected. In other words, the 21stC philosopher first must discover the degree to which s/he is standing for ‘9 expansion’ or for ‘1 contraction’. The straightforward location from which this is done is his/her ‘5 centre’. This, of course, is a more complex ‘centre’ than that which was established by Descartes but, if it is achieved, the definition of “science” can ‘1 begin’ to broaden in such a way that the ‘inner pope/rabbi’ and the ‘inner scientist’ can ‘1 begin’ a diatribe. But, what about the Easterner?...

EXAMPLE BOOK/IMAGE: THE LITTLE RED BOOK (1964)



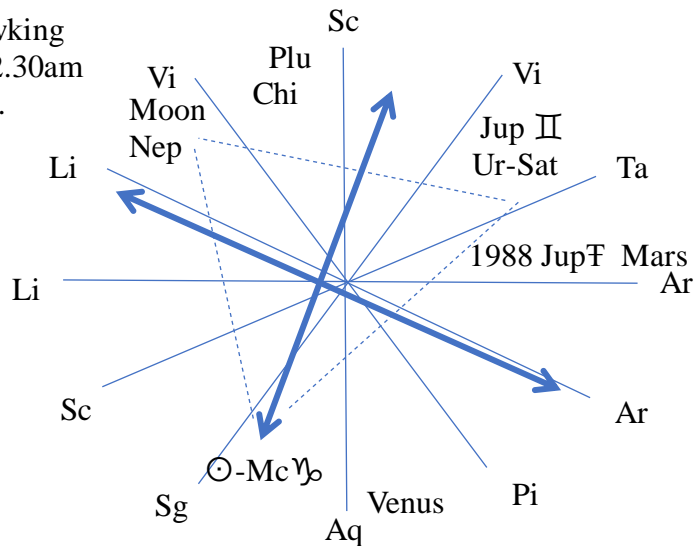
To what extent can Chairman Mao be considered a kind of ‘Eastern Christ’? To what extent can his “Little Red Book”, published in 1964, a Jupiter transiting Aries year, a kind of ‘Chinese New Testament’? These days, the answer might be “not much; few are reading it these days”. Historically, however, this book came along at a point in Mao’s thinking when he decided that military revolution needed to be augmented by cultural revolution... because, without one, Chinese ‘3 minds’, ‘4 emotions’ and ‘5 hearts’ would harden against the military revolutionary spirit of the 1920s-1940s.

The problem for Mao, of course, would be how to implement it. If the methods became militaristic, he would begin to run through the same quicksand of hypocrisy that undermined the West. If only he could have undergone a course of psychoanalysis prior to the inauguration of the cultural revolution... if he had done so, he might have seen that “flexible individualism” is the source of “collectivation” and, then, he would have realized that “collectivism” has its ‘use by’ date in the same way that a superego has its ‘use by’ date. There is a time when creative “sublimation” takes over and assists the individual to put away his/her gestational and infantile things.

If Mao were alive today, he would likely have thought all the psychoanalyzing was phooey because the “99%-of-the-wealth-crammed-into-1%” state of the present-day West will soon “cause” the long-predicted collapse. And, so, China won’t have to do much but shore up its military, do a bit of nation-state capitalism and wait. Chinese domination of the 21stC seems inevitable but what will happen after all the waiting and 5-year planning is complete? Without a “cause” to fight for anymore, individuals usually drop into a “depression”. Only a small percentage realize the need to replace a “cause” being issued from without with a different kind of “cause” that issues from within. At least, unlike our next example, Mao had a ‘(natal) cross’ of epistemological four-ness. The trouble was, however, that with the Sun in Capricorn in the 12th house (not the first house), his “individual c/Centring” dynamic was submerged. The images of Mao swimming about surrounded by his mermaids has always stuck with me.

EXAMPLE FILM XVA: THE THEORY OF EVERYTHING (2014)

Stephen Hawking
8/1/1942 ??2.30am
Oxford, U.K.

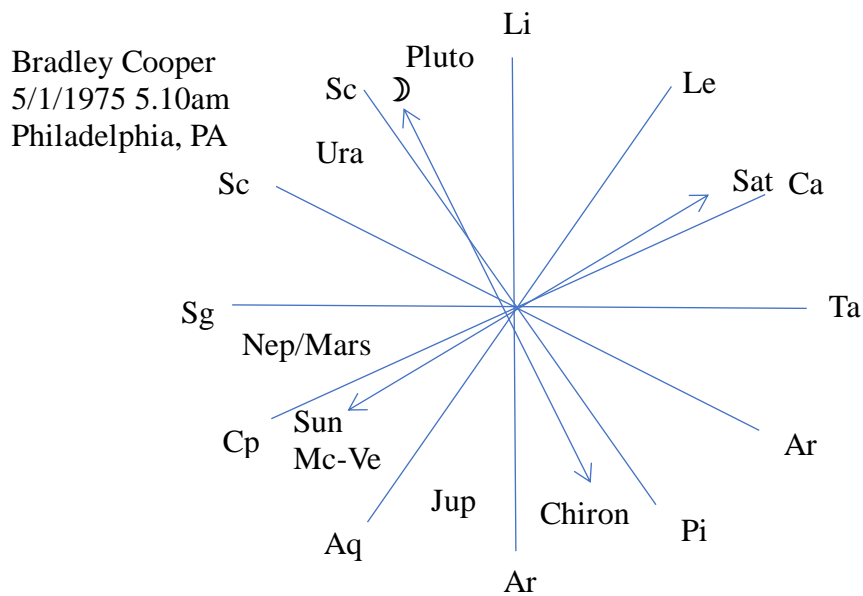


In addition to asking his “what breathes fire...?” question, Stephen expressed the hope that the “T.O.E” would defy Kurt Godel... and that it could be written on a T-shirt. Still, for the sake of gender balance – the feminine unconscious ‘answers’ the masculine conscious – FA would want to see the zodiac on the T-shirt’s back, especially now that we (+ the immaterial soul of Stephen?) are about to experience the 4th transit of Jupiter, post-publication of Stephen’s famous book, across his natal Mars in Aries, Uranus-Saturn in Taurus, Jupiter in Gemini and ‘black hole’ Pluto in Leo.

If he were alive today, he might reply, “your ‘b/Breathing f/Fire’ ruminations have a certain coherence and a whiff of plausibility, but why use the birthday and time as your reference points? wouldn’t it be better to use the conception-day and time? is not that when the individual’s unique D.N.A. imprint is ‘born’?” Our answer: yes, if the individual’s primary concern was ‘species recognition’ (see ‘a/biogenesis’ essay in ‘Basics’), s/he might as well use a conception chart; indeed, prior to Christ, this would have been to most applicable chart; nonetheless, in the wake of Christ, the individual, ‘1 first’ of all, needs to focus on his/her ‘self-recognition’, something that doesn’t begin until after s/he takes his/her first breath; at this stage, his/her species (± collective) is more a part of his/her problem, less a part of his/her solution; whenever s/he conceives individuals as statistical beings – precisely what scientific methods (threaten to) do to him/her/us! – s/he loses touch with his/her individual purpose & psychological health.

There is a question mark over Stephen’s birthtime. Nonetheless, Libra is not a bad start. For example, Eddie Redmayne did capture that “polite Aries” character of Stephen persona-mask in his biopic, “The Theory of Everything” (2014). The fact that this makes Venus in Aquarius his ‘chart ruler’ fits his interest in beautiful abstraction; it is opposite Chiron in Leo. Stephen’s horoscope, rather than revealing any significant T-grand-cross, reveals a grand trine, involving Sun-Mercury-Uranus-Saturn-Moon-Neptune, in earthy signs and airy houses. That’s a bit too much induction-deduction for easy “(12-full) integration”. At least, Stephen didn’t claim to be a “nondualist”.

EXAMPLE XVb: A STAR IS BORN (2018) ☾☽

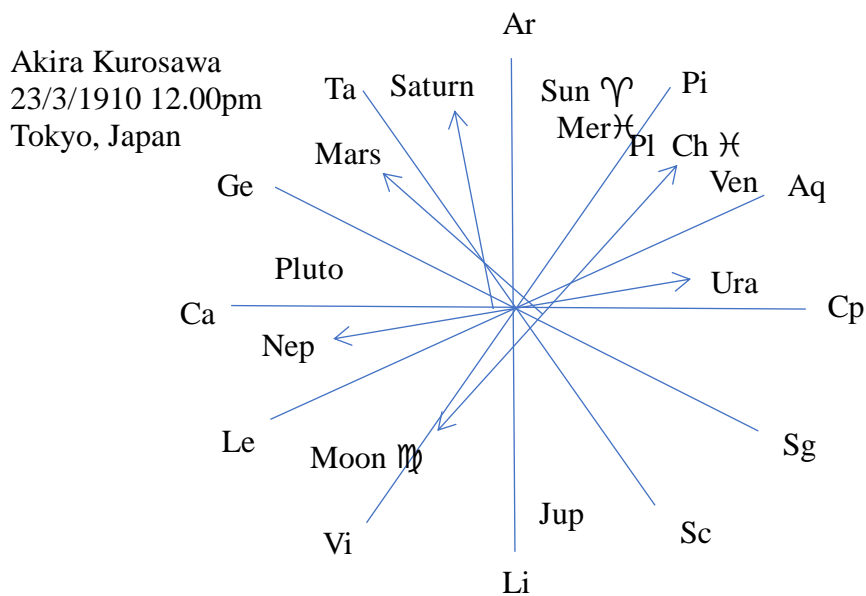


Neptune complicates Bradley Cooper’s ‘1-9’ Sagittarian ascendant. And, so, little wonder he focuses on “idealization” in his directorial debut. “Ally” (Lady Gaga) & “Jackson” (Bradley) begin with “mutual idealization”, but it doesn’t take long for Jackson’s less-than-ideal ‘1 self-perception’ to show itself, what a Kleinian would call, “more envy than gratitude”. Jackson’s (apparent) irony is that, in terms of the need to sacrifice the ‘1 self’, he could be seen as “heroic”... the tragedy is that he ‘sacrifices’ it too well. His legacy is that he reminds Ally and the audience to find a way to preserve the ‘1 self’ well enough so that we can ‘1 initiate’ new psychological ‘births’. No doubt, these additional births demand their own, if minor, ‘self-overcoming’ but never to the point of closing off the chance for additional ego developments. Indeed, the ‘1 self’ has a Kleinian role to play in ‘delivering’ any number of ‘residual paranoid schizoid’ slabs of unborn psyche with enough “intentionality” to ‘reach’ the “depressive position”.

Now, the FA-er can ask him/herself: why did Bradley make the decision to kick his directing career off with a 4th re-make? To ‘1 initiate’ an answer, we would look to 2018... where we find his chart-ruler, Jupiter, transiting his Neptune-Mars in the 1st house in Sagittarius. In finding so, we can’t play down the transit of Sun-ruler, Saturn, over his natal grand cross that includes his natal Sun, Saturn, Moon & Chiron down to the cusp of his 2nd house... because it points to why, in 2018, he might have been extra sensitive to the Kleinian schizoid “splitting” that occurs between the masochistic and sadistic aspects of narcissism. And...

The fact that his natal Sun isn’t far from his ascendant (it is placed on the cusp of his 2nd house) would be another indicator of the difficulty of differentiating the need to ‘self-overcome’ in order that expressions of the 5th archetype can grow and ‘shine’. By this reasoning, of course, those who have Sun in the 12th house near the ascendant face even greater difficulty. OK, so what about a natal Sun placed near the M.C.?...

HEROES OF DIRECTION XV: AKIRA KUROSAWA



Over almost all of the 200,000yrs or so of its existence, Homo sapiens migrated in an easterly direction (reaching South America via the land bridges over the recent 30,000yrs or so). Over the most recent 200yrs or more, on the back of Columbus and his ilk, migration in a westerly direction took over. It might only be coincidence, but cinema's love of the "western" also migrated in a westerly direction... American John Ford became the inspiration for the 15yrs younger, Japanese Akira Kurosawa whom, in turn, became the inspiration for the 10yrs younger, Italian Sergio Leone whom, in turn, became the inspiration for the 33yrs younger, American Quentin Tarantino. The cycle might be complete in one way but the sheer archetypal-ness of the "western" will probably 'raise' this cycle into a helix. Critics have all had their fun talking about the "noodle westerns" (e.g. Itami's "Tampopo") that are inspired by "spaghetti westerns". Are we all waiting for the first great "basmati rice western?"

Despite Akira's confession to being inspired by Ford, there is an 'unconscious' sense in which he draws from German expressionism... he broke into his international fame with his gloomy examination of human subjectivity, "Rashomon" (1950), a story about how a mind constructs reality. After the four cross examinations have revealed the probability that everyone is either lying or deluded (about, in this case, how/why a man was murdered), the gloom takes over with a mood of despair for the future of Homo sapiens. Akira backed his gloom up with, "Ikiru", a story about a man, "Kanji" (Takashi Shimura), trying to find the meaning of his life, now in a crescendo autumn, that was spent in that mental construction commonly called bureaucracy. These two movies work as a double bill insofar as Japan's citizenry were trying to work out how to come to terms with the very recent historical fact of bureaucratic institutions going way overboard with mental construction.

Prior to WWII, Japanese cinema languished beneath the governmental cloud of heavy censorship and, so, although Akira didn't know it at the time, his frustrations at not being given the chance to move up from assistant director – he was so from 1935

to 1942 – was not such a big deal. Indeed, when he finally did move up, he would have the ironic experience of having his 4th movie, “The Men who Tread on the Tiger’s Tail” (1945), being censored by both the Japanese and the Americans. It would take another 3 years, “Drunken Angel” (1948), to experience his longed-for directorial freedom.

Although it doesn’t cut it as any kind of statistic, not a few of our great directors have watery ascendants and fiery Suns; to our list of Kubrick, Spielberg and Chaplin we can now include Akira. Steven Spielberg is especially noteworthy insofar as he was instrumental in helping Akira complete his final films. Steven, no doubt, had Akira in mind as he was making “Empire of the Sun” (1987). Although Steven and Akira have Cancer on the ascendant, Steven has the ‘easier’-looking Sun in Sagittarius placed in his 2nd quadrant whereas Akira’s Sun in Aries sits near his M.C.. Although we don’t apply ideas exclusively, we see part of Akira’s Solar struggle symbolized by his suicide attempt of 22/12/1971 that was accompanied by Pluto’s transit-opposition to his natal Sun and through his I.C.. Something serious here going on with his father-(image).

To the Westerner, of course, suicide-Japan is a ‘word association’ most starkly explored, perhaps, in Clint’s “Letters from Iwo Jima” (2006). Nonetheless, it is likely that even a Westerner would have had trouble with the gang up of transits that Akira experienced over 1971. In addition to the Pluto transit, we note that, 2 months earlier, Saturn had formed a retrograde conjunction to Sun-ruling Mars in Gemini; transiting Mars, at this time, was in his 8th house; 2 weeks prior to the transit of Saturn, Jupiter opposed this Mars (agreed, Jupiter is “benefic” but suicide can be conceived in terms of a ‘benefic escape’, especially when ‘supported’ by Mars’ subsequent transit through his 9th house in Pisces); transiting Chiron was 1½° from its opposition to natal Jupiter; transiting Uranus (relevant insofar as the attempt was, hari-kari-style, enacted with a baker’s dozen cuts) was turning Akira’s natal Neptune-Uranus-Saturn T-square into a “grand cross”. This gang up gives us a clue as to why success with “Seven Samurai” and “Yojimbo” couldn’t compensate for the 1970 failure of “Dodes’ka-den”.

Perhaps, then, instead of comparing Akira to Steven Spielberg, the astrologer might look to Akira’s Sun in Aries contemporary, David Lean (David was 2 years older than Akira). Although David didn’t attempt suicide in 1971, he would enact a kind of career suicide in the same year after he too received a slew of brickbats a decade (and a half) after making celebrated films. Indeed, both directors adapted works by great writers – Dickens & Shakespeare – and expanded from local, personal, contemporary stories out into historical epics. David would eventually be criticized for abandoning the U.K. and Akira, although he didn’t abandon Japan, was criticized in Japan for his extra-Japanese influences. Both directors would reinvigorate themselves in the 1980s and make memorable swansongs. Akira’s epic swansong, “Ran”, does, however, take us back to his Cancer on his ascendant insofar as it is about a ‘4 family romance’ gone wrong... in Freudian terms, King Lear-ish father, “Hidetora” (Tatsuya Nakadai), has taken his superego for his ego and, as a result, incorrectly assumed that his warlorded ‘kingdom’ is ‘centred enough’ that he can abdicate his power in an organized, peaceful way. After his youngest son, “Saburo” (Diasuke Ryu), tries to inform his father of the incorrectness of his assumption, “reaction formation” Hidetora banishes his son and leaves his kingdom to the elder two, “Taro” (Akira Terezo), and “Jiro” (Jinpachi Nezu). As anyone who has studied Freud (or Shakespeare) for 15 minutes will know, the clock is now ticking fast on the ‘pseudo-order’ being maintained. “Ran” is a Japanese term

for “chaos”. True to the Aries myth of Jason and the Argonauts, the (... errr) ‘central’ chaos-maker in all of this is the Medea-like, “Lady Kaede” (Mieko Harada), perhaps the most incendiary female narcissist ever committed to celluloid.

With the monkey of making the epic-of-epics off his back, Akira, now pushing towards his 80th birthday, turned personal. His final three films weren’t ever going to smash box office records but the 1st of this personal trilogy, “Dreams” (1990), would do well at a depth psychologists’ film festival because Akira presented his own dreams that, so he claimed, were dreamt throughout his life. When the analysand brings a set of dreams to his/her analytic session, the analyst begins by viewing them as a variation of a director’s ‘multiple camera technique’ that, at the point of editing, gives him/her more choices (and a bit of security if one of the cameras jams up). In other words, the analyst tries to envisage the scene that the set of ‘dream takes’ are all describing...

For the Freudastrologer, the eight ‘dream takes’ of “Dreams” describe a scene of transitions into ‘10 responsibility’... something that is no surprise in an individual who has Sun very near his M.C. and Saturn in his 10th house (Akira’s Sun/M.C. ruler, Mars, is in his 11th house). The 1st dream, “Sunshine through the Rain”, sees Akira as a boy (Mitsunori Isaki) in the Garden-of-Eden mode of disobeying his mother’s order not to observe the wedding of foxes (these often happen in sunshowers); that he can’t help himself speaks to Freud’s observation that children are vitally interested in what goes on between mummies and daddies yet can’t process what they learn and, in order to do so, they need to take lifelong responsibility for themselves (to be forgiven); rather than Dorothy’s “over the rainbow”, Akira’s task is to go “under the rainbow”. ‘Eden’ is still relevant to the 2nd dream, “The Peach Orchard”, as little Akira has now found himself accused, by the immaterial spirits of the peach trees, of cutting them down; a release of emotion triggers the emergence of the roots of his future maturity. At least, the symbols of transition into responsibility, the rainbow and the steps of the orchard, are full of promise. After this, we see a toing & froing between promise and despair...

In the other 6 dreams, Akira is now a young man faced with the consequences of responsibility. In the 3rd dream, “The Blizzard”, Akira is 1 of 4 mountaineers caught in a blizzard but Akira seems to be the only one with the ‘1 intentionality’ to fight off the death-dealing snow-demon (Mieko Harada... she’s ba-a-ck). The 4th dream, “The Tunnel”, now has Akira as middle-rank military commander being tempted to blame the horror of war on the rank stupidity of mankind but, on deeper reflection, he comes to the conclusion that he needs to take responsibility for his involvement. Akira’s love of Western art comes up in the 5th dream, “Crows”, when he transitions himself across one of Vincent van Gogh’s (Martin Scorsese!) painted draw-bridges and, then, finds himself joining the master as he ‘digests’ another natural scene and tells Akira about how the ‘giver’ of low entropy energy, the Sun, drives him on. In the 6th & 7th dreams, “Mount Fuji in Red” & “The Weeping Demon”, transitions are now apocalyptic; in the former, a nuclear meltdown, we see Akira vainly brush the radioactivity aside with a cape; his forgivable failure has led to the survivors damned with splitting headaches (= too much scientist head; not enough artist heart). In the 8th dream, however, there is hope... although there is a sad death commemorated in stone, there is also a happy commemoration that puts the former into context and allows focus to shift back to the ‘this side’... to the stream of life and to waterwheels ‘raising’ conscience to its zenith.

AKIRA KUROSAWA'S (PSYCHOLOGICAL) "TOP 10"

1: SEVEN SAMURAI (1954:4) ☹☹☹☹

Complex life evolved out of an archetypal sequence that is reflected in the cycle of the seasons. The length of this film – close to 3½ hours – invokes the endurance of farmers facing up to the year-in-year-out task of planting, waiting, harvesting, storing and, of course, defending the store. The narrative itself covers a full year. Complexity of character, reflecting the complexity of life, comes out of an archetypal sequence that is also reflected in the seasonal cycle. Akira also needed his 3½ hours for his audience to realize that the complexity of character and motivation in the samurai is the reason for their siding with the farmers, not with the simple, 'viral' bandits. The unconscious basis of honour is also complex... hence, a samurai dies for it as much as he dies by it.

2: RAN (1985:6) ☹☹☹☹

One gets the sense that, by repeatedly returning to Japan's "Sengoku (warring states) period" historical era, Akira was looking for the roots of Japan's isolationism that, a few centuries on, would lead to a kind of "paranoid schizoid" 'tipping point' in 1941. Because firearms were introduced in the middle of this period, Akira also seems to go back to it to compare the symbolism of 'close range' cutting of an enemy (and/or, of course, of oneself) to the 'distant' firing of a gun. The film was a hit all around the world because Japan was not the only location with a fragile veneer of "order" in the post-1770s era of nation-states sweating over mal-aligned agendas. Case in point: no more than an assassination of an arch-duke would reveal Europe's 'veneer of order'.

3: RASHOMON (1950) ☹☹☹

That Akira presents (not three, not five, but) four recollections of a murder and rape leads the psychologist from Freud directly to Jung. In Freudian terms, whatever the 'truth', we know that there is arrested Oedipal developments that have led to an entanglement of running-hunting-mating. Although instincts are entangled, the fact that the various recollections are incoherent tells us that the leading Jungian functions have 'broken away', not only from the 4th "weak", trailing function but also, and more psycho-pathogenically, from the valuable auxiliaries. Because, by splitting 'lying vs. delusion' between only two characters, "Sunset Boulevard" (also 1950) gives us more clarity... but is this Akira's point: the impossibility of discovering truth is the truth?

4: YOJIMBO (1961) ☹☹☹☹

FA's longstanding readers know that, for us, the first thinking sign is Aquarius because the psychodynamic, "regression", sets up '11 group think' as default. Of itself, '11' isn't one-sided yet, in order for a group's "identity" (in all its meanings) to persist, the necessary opposing 'flank' of a thought finds itself devalued to the point that the opposed flanks can only relate in an infertile way. This does have the effect, however, of forcing the (now) second(!) thinking sign, mercurial '3 Gemini', into action. If given the chance, '3' would set a hero's course for '7 balance', but don't hold your breath.

5: THRONE OF BLOOD (1957) ☹☹

It is never about the words of a prophecy. It is ever about how prophetic words are heard. Because the dialogue is mostly intact in Polanski's version, it stands as the

first port of “MacBeth” call but Akira’s version proves that the Bard’s tales are worth telling with or without the quotable quoting. “Ran”’s Mieko Harada’s Lady MacBeth-ish bone chiller is pretty unbeatable, but Isuzu Yamada’s “Lady MacBeth” is a handy foil for Toshiro, Akira’s go-to-guy. “Oftentimes, to win us to our harm, instruments of darkness tell truths, win us with honest trifles, to betray us in deepest consequence”.

6: DREAMS (1990) ☹☹

If Akira underwent an analysis of his repeated dreams, it is likely that attention would be directed to his feeling of being Japan’s most recognized trans-cultural artist e.g. how far did he feel that it was his responsibility to render the collective Japanese psyche comprehensible to those outside of Japan? The fact that he was criticized from within Japan for being “too Western” may have been a fact that mattered little to him in light of the trouble that came out of Japan for it having been, well, too Japanese.

7: IKIRU (1952) ☹☹

The doom ‘n’ gloom of Akira’s pre-samurai films can be seen as a reflection of Japan still under control of the U.S. but the astrologer would also note that, in Akira’s horoscope, Saturn was, over this time, rolling running down-to his I.C. The individual won’t need a terminal diagnosis to plunge himself into the pit self-questioning when Saturn is ‘bottoming out’ in his/her natal chart. If “Kanji” (Takashi Shimura) realized that self-questioning is life’s meaning, he would be less envious of those around him.

8: KAGEMUSHA (1980) ☹☹

28yrs on from “Ikiru” and, therefore, with transiting Saturn once more rolling toward Akira’s I.C, we have a story about an individual undermining his own identity for the sake of the collective only to regret it... ‘blessed’ with physical resemblance to a warlord, “Shingen” (Tatsuya Nakadai), an almost condemned thief concedes to the ruse of being a “shadow warrior” (Tatsuya Nakadai) to deceive enemies into thinking that he is alive. Is losing sooner preferable than losing later when it is all for naught?

9: THE HIDDEN FORTRESS (1958) ☹☹

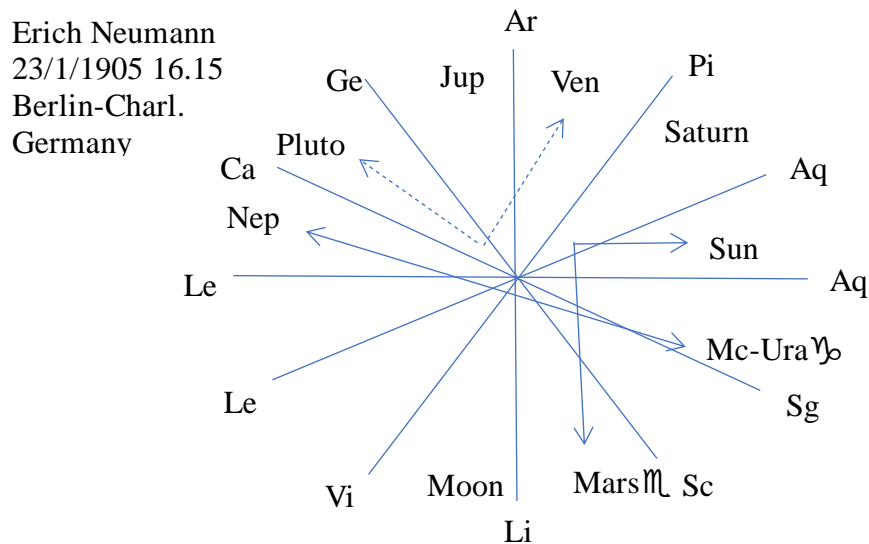
This not-so-well-known film provided plot guidelines for the (arguably) most-well-known film. 8 years on from “Rashomon”, Akira returns to four-ness and, again, tips the balance toward the masculine (i.e. 3 male; 1 female character/s). At least, this time, the auxiliary functions are more helpful, if only a tad, as the leading functional father-figure, “General Rokurota” (Toshiro Mifune, again), struggles with his trailing functional daughter-figure, “Princess Yuki” (Misa Uehara), seeking royal restitution.

10: DRUNKEN ANGEL (1948) ☹☹

In his first directorial freedom film, Akira appears at first to toe the “physician, heal thyself!” line. When drunken “Dr. Sanada” (Takashi Shimura) tries to counsel tuberculotic gangster, “Matsunaga” (Toshiro Mifune), about the healthy lifestyle that he needs to adopt to recover, the audience fully understands why the counsel does not stick. Moreover, when Matsunaga is stabbed to death, it makes the healthy lifestyle advice even more irrelevant. Yet, at the film’s end, another of his patients recovers!?

2023 P.S. '9-1'

'9 Jupiter', at this 2023 juncture of our astro-diary, has moved on from '1 Aries' to '2 Taurus'. Given FA's focus on diametric objectivity, the self-approved time to P.S. this essay would be Jupiter's transit through the 2nd "ruled-by-Venus" sign, Libra. We look forward to composing a P.P.S. in 2028. While we are waiting, however, we will all receive a dose of a different species of '9-1' from 25/11/2023 to 5/1/2024, when '1 Mars' transits '9 Sagittarius'. Although, in the geometric-aspect sense, '1' and '9', both being fiery, have the easy-to-get-along 'trine-like' relationship, the FA-er would not rush to the conclusion that Mars in Sagittarius is an easy-to-get-along transit because, as FA's longstanding readers recall, the '1-9 interaction' brings together two psychological attitudes, extraversion & introversion, that tend to be blind to each other. And, as our longstanding readers will also recall, the primary reason for this 'attitude blindness', in our view, is the "conflation" of centroversion and introversion, a "conflation" that was not adequately dealt with until (again, in our view) the publication of "The Origin & History of Consciousness" in 1949, authored by the Jungian protege...



... and, in the 21stC, is underappreciated by many Jungians who are of the view that, in respect of the neonatal psyche, Michael Fordham's "initial integrate" should supersede Neumann's "islets of passive identity". By contrast, FA aligns with Jungian, James P. Hall, who takes Fordham-Neumann as a "complexio oppositorum" in need of work by the transcendental function – a function that, in FA's astrological view, has a strong connection to '9' – so that a Jungian "3rd" neonatal formulation can be made.

In turning to Erich's Jupiter in Aries (in the 10th house), therefore, we would say that Jupiter is performing its connecting function. Although Erich was without a natal planet in Taurus, he did have a Venus in Pisces in the 9th house that, at least being the "ruler" of his Taurean sector (straddling his 11th house cusp), gives Jupiter a 'reason' to connect Pisces to Taurus. Because Erich had Sun & Saturn in Aquarius, there is a sense in which his Venus in Pisces has more than a touch of Aphrodite springing from the castrated loins of Ouranos and, for this 'reason', Venus in Pisces is always keen to proceed anti-clockwisely and 'ground' itself in the earthy sign that it "rules". The fact

that Erich's Venus, Jupiter and (further ahead in Gemini & Cancer) Pluto & Neptune are placed in his transpersonal houses points to why Erich was focused on the biggest of philosophical pictures. When Erich explains that the analyst who focuses on the big philosophical picture is "psychologically suspicious", it is clear that, in addition to himself, he is criticizing all intellectuals. For FA, this wisdom sources to his Aquarian Sun having been well connected, not only by '9 Jupiter' but also by his "progressed" '4 Moon' moving through and beyond its natal placement in Virgo. (For contrast, we recall Jung's 30° of Aquarius was not only occupied by natal Saturn but also straddled his vulnerable ascendant). The year of publication of "The Origin & History...", 1949, was a year of (i) Jupiter coming into conjunction with Erich's natal Aquarian Sun and (ii) his "progressed" Moon making headway into his 9th house, meaning that, over the prior decade, Jupiter had undergone a 3/4-cycle, from its 3rd "Jupiter return", down-through-across his lower hemisphere, and his "progressed" Moon had 'risen' through his right hemisphere. These planetary movements filled out the intuitions that sprang from his natal Jupiter in Aries that (although he wouldn't have put it in the following terms) it is worth 'going the distance' from Aquarius to Leo... to use Jung's aphorism, "although Aquarius tells us what the archetypal world 'is', we need to move forward to Aries to hold a sense of whereto-the-archetypal world's 'is-ness' is going". Or, from introversion that leads individuals to discount their (respective) "individuations" and to hang around collectivisms and ideologies, Jupiter in extraverted Aries points them 'beyond' extraversion all the way to centroversion. We can assume that this aphorism also applied to the Jupiter-in-Aries lionizer of the "monomyth", Joseph Campbell.

Readers who have natal Jupiter in Aries or Mars in the 9th house etc. will likely feel inspired by figures such as Erich Neumann & Joseph Campbell but, just because they have given us a great outline of heroic development doesn't mean that they were great with the details. Astrologers will agree insofar as there is nothing in their books that speak to the individual as clearly as a natal chart speaks to the astrologer. Rather, the key value of these Jupiter in Aries intuiters is that they help astrologers from going too far down the fetishizing path of "cookbook astrology" wherein astrologers espouse on interactions without referencing the individual's biographical context, a road that we ourselves worry about going too far down (especially in these 'astro-diary' essays) because it is a road that leads to one of the uglier aspect of '9-1', proselytism...

So it is, then, that we have re-arrived at the view of the 'parents' of psychological astrology, Howard Sasportas & Liz Greene, that astrology has a capacity to '9 inflate' the concept of individuality (i.e. that which is declared by natal horoscopy) to the point of blinding the astrologer to the differences between individuality & individuation. As it is for all pathogenic psychodynamics, the healing of "inflation" is achieved by being in therapy oneself prior to any espousals. It is simply not enough for the astrologer to have a full biography because this, at best, only provides half of the picture. The other half of the picture is the many & varied reactions to the full biography that have been stored in the client's unconscious. The only way to develop sufficient respect for these contents is to discover the degree to which the astrologer's own biography has brought about his/her own particular store in his/her own particular unconscious. Yes, we have nothing like a full conscious+unconscious biography of Erich and, therefore, readers may be correct in seeing us as hypocritical. We will pick up these threads after...

THE '8-12 INTERACTION'

With the general agreement of “modern” astrologers (we will go further into the term, “modern”, below) that ‘8’ symbolizes “intensity” & ‘12’ symbolizes the near antonym of “intensity”, “dissolution”, a reasonable early assumption about the ‘8-12 interaction’ would be that they cancel each other out. Some astrologers might be keen to wait until the mid-2040s, when Pluto enters Pisces, to think about such possibilities then. Fair enough, ye young astrologers! OK, so what about old farts like me?...

As it was for our essay on the ‘8-8 interaction’ (Feb 2022), this essay might only be of interest to those who were born in the late 1950s and 1960s... those who have ‘12 Neptune’ in ‘8 Scorpio’ in their natal chart e.g. this chapter’s ‘hero of direction’, David Fincher (and, dear reader, I confess that I am probably more interested than you as I have Neptune in Scorpio in my 8th house; as you will see, David has Neptune in Scorpio in his 12th house; Freudastrology has Neptune in the 8th house). Meanwhile, those who don’t care for FA’s alignment of ‘water’ to the three species of time – ‘4 cycle’, ‘8 line’, ‘12 block’ – won’t be interested in what we have to say irrespective of their (respective) natal placements of Neptune & Pluto. But, of course, dear reader, to be this far in, you must have ‘resonated’ with FA’s ‘meta-science’ and, more importantly, you will likely be aware that Freud’s “Studies in Hysteria” was published under the ‘1 conjunction’ of Pluto & Neptune in Gemini (FA’s ‘1-8-12-3’) in the early 1890s. For what it is worth, the beginning of June 2022 features ‘3’'s activation of the longstanding sextile between Neptune and Pluto i.e. Mercury in Taurus is sextile Neptune in Pisces and trine Pluto in Capricorn... thus, we have our astrological rationale for bringing young astrologers and old astrologers together at this juncture of Freudastrology’s ‘astro-diary’.

In respect of the invisible (= “less conscious”) outer planets – Uranus, Neptune & Pluto – forming aspects to the inner visible (= “more conscious”) planets – Mercury, Venus and the “wandering” Sun – many astrologers look first to Freud’s natal Uranus in Taurus conjunct his Sun (note that, if Freud were alive today, he would be coming up to his 2nd “Uranus return”) and, then, think of him as “Uranian” more than, say, “Plutonic” and/or “Neptunian”. Perhaps the fairer assessment is that Freud, because of his “chart ruler” being ‘8 Pluto’ (also in Taurus, but more distant from his Sun than Uranus), is as “Plutonian” as he is “Uranian”. Either way, psychological astrologers – i.e. “modern (post-Uranus-Neptune-Pluto-discovery) astrologers” – agree that, when an outer planet is in aspect to an inner planet, the individual is faced with the challenge of dealing with what is invisible... especially with that which is invisible to “traditional astrologers”. As, we are sure, all our readers are aware, “traditional astrologers” have often been as antagonistic to “modern astrologers” as reductive science is antagonistic to “astrology” (reductive science would never be bothered with the tradition-modern distinction... in its soul-less mind, both are ancient superstitions). This antagonism is reminiscent of the antagonism between (i) Freud & Jung (ii) classical & developmental Jungians & (iii) Anna Freudians & Melanie Kleinians. In other words, antagonism is an archetypal outgrowth of any split between visible & invisible... so, when the time comes to discuss the interaction of two invisible planets, it would be a genuine surprise to find that it was not expressing in the form of a ‘double antagonism’. Longstanding readers will know of our (if not “consciousness”, then) awareness of mild antagonism of “modern Jungian astrology” and “modern Freudian astrology”. For example, FA

is unable to join Jungian Richard Tarnas in his view of Pluto aligning to Freud's id as survival instinct. To be fair to Richard, however, we would agree with him insofar as Freud would have viewed "thanatos" as one particularity of the id, because this opens up one of the key concepts of '8'... 'dichotomy': e.g. self-survival vs. self-destruction. At the end of the ascendant's-transit day (pun intended), FA envisages expressions of the 8th archetype as expressions of the ego... provided that (i) the ego is defined as FA defines it – as the creative "integrator" (not a defender against) the psychodynamics of the 'clashing' superego-id-self, and (ii) the individual has solid 3D developments in his/her right hemisphere (refer to our discussion of Anna Freudian "ego psychology" in 'Psycho-Structures' on our 'basics' webpage). If there is neither '(i)' and/nor '(ii)', yes, '8' begins to look like instinct, but looks can be deceiving. '8' is about I/Love.

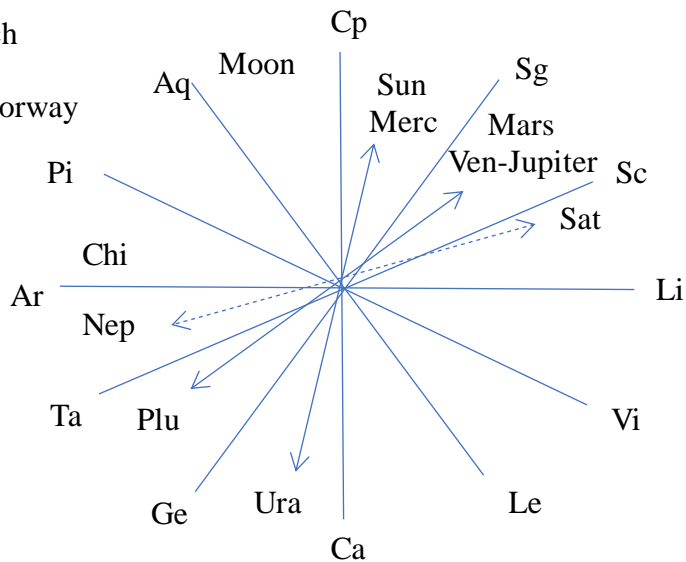
Thus, we arrive at FA's antagono-o-genic view of '8'... with Pluto being a rocky, small, inner-like planet, it has more to do with the individual and "individuation" than it has to do with the collective. Or, to be more precise, even before we consider '8' in aspect to '12', expressions of '8' speak to the experience of individual souls in relation to invisible realms, of which '11's & '12's collective mind & soul are but 2. We need to consider other realms, such as the transcendental 'beyond-the-zodiac-cycle' realm (beyond the (i) galaxy, (ii) universe) that are also invisible. Hence, FA's connection of '8' to the universe's phenomenon that delivers individual souls to (i) locations 'beyond' the universe i.e. black holes as links to the multiverse and/or Heaven, or (ii) locations 'inside' the invisible part of the universe i.e. '11-12 Uranian-Neptunian' spacetime as the link to immaterial, "2001: a Space Odyssey"-like gestations & reincarnations.

Therefore, when Pluto is in aspect to Neptune, as it was when Freud got going, the individual vs. the collective issue will be the basic struggle, especially for those who have other small-rocky planets in aspect. This is precisely what Freud was doing when he decided to focus on the individual. In this light, we recommend our readers not to stop with Freud's (& Breuer's) collection of individual cases of "Studies in Hysteria" but to also have a crack at "Case Studies: Vols I & II", to get the sense that Freud was taking a path that cared more for the individual than for the collective. The fact that, years/decades later, the collective began to pay attention to Freud, to use the '12-ish' term, "confuses" the fact that Freud was no "prophet of the ('11-12') air-waves".

To be sure, some commentaries on Freud have painted him as a "charismatic groupizer" in terms of his Wednesday Vienna Psychoanalytic Meetings, but FA would question whether this was more about his self-mythologizing, authoritative Leo on his M.C. feeding across to his Mars in his 11th house than about the kind of '12 charisma' we notice in '12-ish' folk like Deepak Chopra or any number of folks hanging around Hollywood (see our 'Psycho-Structure' essays). Freud's Plutonic side comes out in his determination to help analysands to give birth to aspects of their (respective) psyches that had been caught in a Neptunian fishing net. One could say that, in the early 1890s, Freud was trying to find the '8 centre' in what seems to be an otherwise '12 chaotic, centre-less' realm. That this '8 centre' was as submerged as (actually, given that Pluto is astronomically further out, we could say more submerged than) '12 Neptune' is why Freud's journey was only beginning. The 'centre' began to 'surface' only after his Sun began to shine. And, because he had to concede that the human psyche doesn't behave in accordance with anatomy, his Sun shone more from his 7th house than from Taurus.

EXAMPLE BOOK/IMAGE: THE SCREAM (1893)

Edvard Munch
12/12/1863
Adalsbruk, Norway



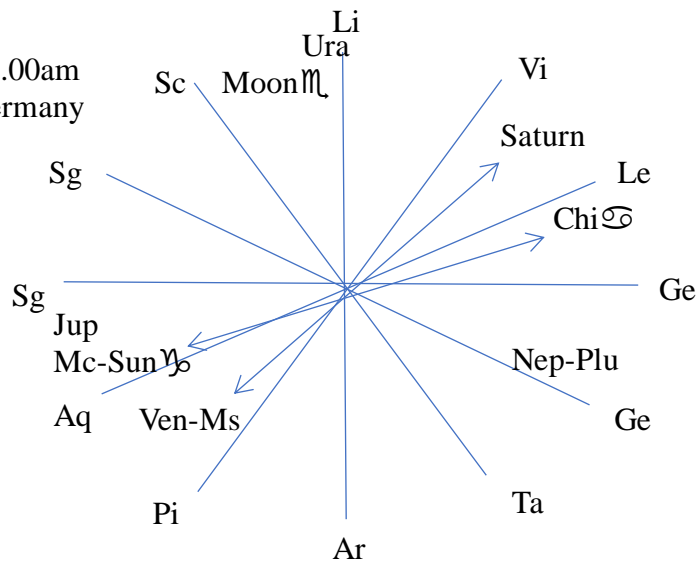
One of the fertile areas of debate in “modern astrology” is over the degree to which the naming of the invisible planets is as “synchronistic” as they could have been. For example, Liz Greene, in her “Neptune: the Quest for Redemption”, wonders if the astronomers could have balanced Uranus’ masculinity with a feminine name for their mid-19thC discovery. In this spirit, the Freudastrologer would have gone for Uranus’ mother, Chaos, because (i) it emphasizes the psychopathogenic aspect of “regression” from ‘12 Chaos’, through ‘11 Uranus’, to ‘10 Chronos/Saturn’... a “regression” that, we must add, is not really “integrated” (= not really “healed”) by ‘9 Zeus/Jupiter’. We make this note because Zeus realizes that he needs to allow Hades and Neptune to be the bosses of their allotted “collective unconscious” lairs. There is a sense in which we could say that Zeus had become “holed up” inside Olympus and this is symbolized by the placement of Sagittarius between death-dealing Scorpio and dissolving Pisces.

Although we don’t have a birth time for Edvard Munch, the fact that the Pluto-Neptune conjunction of 1892 would be noteworthy wherever it might be housed means that it won’t stop astrological interpretation. The fact that “the Scream” is one of the most recognizable images of the 20thC (\$120,000,000 at auction in 2012), means that it has great ‘phylogenetic resonance’, irrespective of the fact that Edvard is said to have painted it as a response to his sister being committed to an asylum (hospital & prisons are 12th archetypal). In other words, the world committed itself to its own asylum in the 20thC... and not really showing any signs of being discharged in the 21stC.

As indicated in our 0° Aries chart, Edvard has natal planets in all of the signs that are ‘above and beyond’ ego-forming Cancer-Leo-Virgo except for Aquarius... a ‘gap’ that is somewhat filled by his Uranus-Sun opposition. Yes, ego-ic Libra does have a resident planet, but we won’t get too excited... it is Saturn; “the Scream” is Edvard’s Saturn return creation. The look on the face of the figure in the painting is how I feel inside each time I hear some guru or other advising people to discard their (respective) egos... “aaaaaaahhhh!!!!”. The guru needs to discard his advising superego.

EXAMPLE FILM XVII: NOSFERATU (1922) ☾☽

F.W. Murnau
28/12/1888 7.00am
Bielefeld, Germany

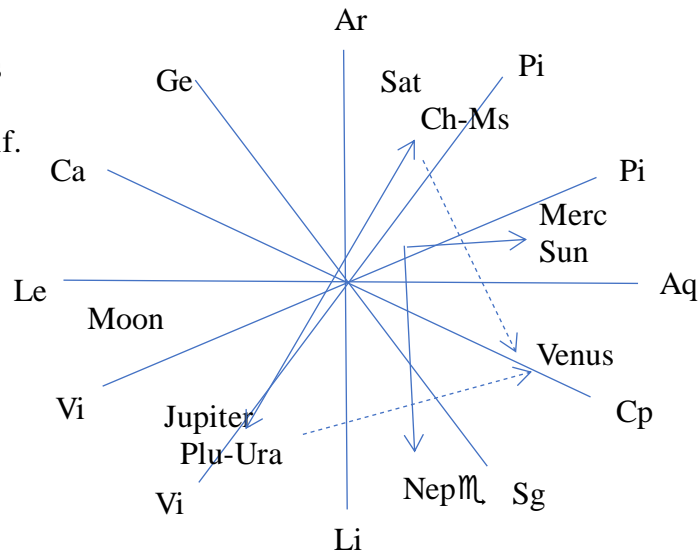


Yeah, yeah, we know... the record is getting stuck. FA has spilled way too much ink on the 'mis'-definition of "ego". Perhaps, dear (longstanding) reader, you can skip this mini-essay on what happens when the "ego" doesn't form (in part, because it has been 'mis'-defined). The vampire is stuck to the night time, 4th quadrant, 'narcissistic-masochistic' action of using his/her '10 hypno-authority' to achieve "supply" from his 'masochistic-narcissistic' '12 hypno-authoritee' not only because neither know about the inter-cycle of the ego builders, the Sun & Moon, but also because they don't want to know about the Sun-Moon inter-cycle (aided by 'outgoing' Mercury & Venus). This not wanting to know is symbolized the "repression" of image of the crucifix. Everyone has differing ideas about 'orbs' but, even astrologers who like a tight orb will concede that Bram Stoker was probably doing early drafts of "Dracula" in 1892... his famous novel finally saw (... errr) the light of day in 1897. At the time, F.W. was 9yrs old.

Francis Ford Coppola had production luxuries that were not available to F.W. Murnau and, so, we fully understand the film-buff satisfying him/herself with F.F.C.'s version (1992). Nonetheless, the silent era version has an emphasis on the plague factor unemphasized in F.F.C.'s 1992 version and, in these days of physical and psychological plagues, it deserves a look. As for the astrology, F.W.'s chart deserves a look for the 4th quadrant 'orgy' that was going on in his chart over 1922: (i) Neptune was transiting natal Saturn in the 8th house (opposite Mars-Venus in '11') (ii) Saturn was smashing into his Uranus-M.C. conjunction (iii) Pluto had recently 'burnt away' (by opposition) the dross of his natal Sun-Mercury in Capricorn. The success of his film drew F.W. to Hollywood and even greater success with "Sunrise" (1927: ☾☽☽). The 'fast lane' of Hollywood, however, was also F.W.'s fate... at his mid-life car crash, we wonder if he had overcome his fears a little too well and thrown out his healthy fear baby with the unhealthy fear bathwater. Heard the Melanie Klein joke? A training analyst goes to the library and asks the librarian, "have you got any books on the 'paranoid-schizoid position'?" The librarian answers, "they are right behind you".

EXAMPLE FILM 16B: INTO THE WILD (2007) ☹☹☹

Christopher
McCandless
12/2/1968
4.14pm Calif.



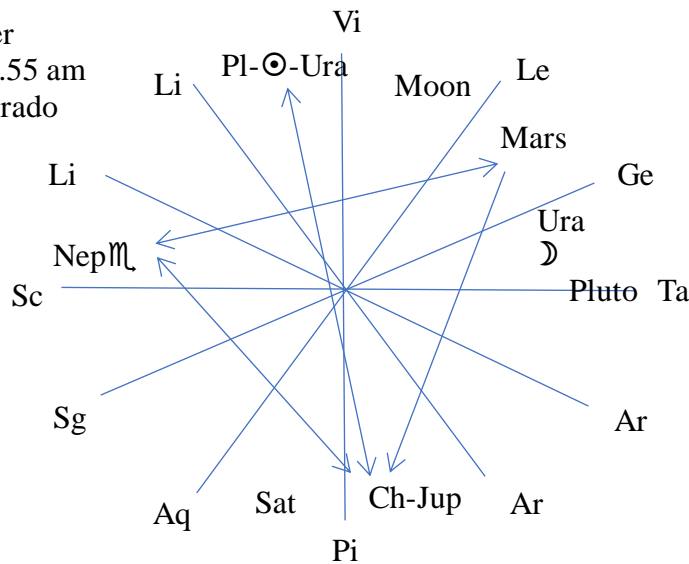
In Sean Penn’s version of Christopher’s tragic story of a wilderness-adventure-gone-wrong, the ‘(psychological) explanatory’ voiceover is supplied by Chris’s sister, Carine (Jena Malone). Although Carine felt the nuclear family unease that had forced Chris (Emile Hirsch) into an ‘alternate hero’s journey’ (that he had already graduated from college tells us that it was also a ‘second hero’s journey’), Sean portrays her as a ‘calmer’ sibling who, unlike Chris, has a reflective and, as it were, Plutonic patience. Now that we are highlighting the (over-reduced?) dyad of patience-impatience...

1968 is one of the incendiary years in 20thC history. Therapists who would like to better understand those who were born in that year could begin by considering the Pluto-Uranus conjunction that included an opposition to Chiron. In Chris’ horoscope, we see that this opposition (i) straddled his 3rd-9th house cusp and (ii) was mixed up in his vertical axis (4th-10th house cusp) by virtue of their house rulers, Venus and Mars, forming aspects to it. At the time of Chris’ death, transiting Pluto, having entered his 4th house, had also advanced through it enough to trigger his ‘12-8 Neptune in Scorpio’ in the 4th house. In psychological words, this ‘12-8-4’ symbolizes an idealized father... but Chris’ biological father was ‘too human’ to ‘process’ the image for him. To these archetypal tendencies, we would add the transiting Saturn-Chiron opposition of 1992 that ‘wounded’ Chris’ horizontal axis (and natal Moon). There is something ‘resonant’ with Chiron in the possible accidental poisoning that hastened his demise.

The fact of both his M.C. & his ascendant-(Moon) being in fiery signs points to a tendency to self-mythologize and the fact that he re-named himself “Alexander-(the-great) Supertramp” speaks to this ‘fire’. His wounded Mars – the ruler of the M.C. – on his 9th house cusp of “long journeys” tells us something about why he thought that physical distance from civilization would support his myth. Nor would we downplay Jupiter in the 2nd house as symbolizing (over-)optimism with respect to what Mother Nature might provide. While Moses was “into the wild”, he found his missing Platonic half... not so, Chris. Would he have benefited if he saw the films of fellow ‘12-8-er’?...

HEROES OF DIRECTION XVI: DAVID FINCHER

David Fincher
28/8/1962 11.55 am
Denver, Colorado



Because both Pluto & Uranus orbit the Solar System slowly, their conjunction is best conceived as a decade-characterizing event. Although David was born 6 years prior to Christopher McCandless, you, dear reader, can see that he is still part of (what could be called) the ‘60s-Tarantino-Pluto-conjunct-Uranus-mini-generation’. Indeed, with David’s natal Sun sitting ‘inside’ this conjunction in Virgo, David deserves to be considered one of this generations most exemplary figures. David also comes in as the 4th on our list who has Scorpio on the ascendant (Pluto is his chart-ruler)... but, among this group of Kubrick, Chaplin, Eastwood, Fincher, David is the first on our list with Virgo on the M.C. (the next will be David Lynch). We have no statistical claim to make about this combination of an ‘8-1’ Scorpio on the ascendant with an ‘6-10’ (or ‘5-10’) Virgo (Leo) on the M.C.. Rather, our claim is that the zodiac, when it is overlaying the house system, highlights its qualitative (philosophers’ “qualia”), ‘adjectival’ role and, in this group, we would note the zodiac’s ‘5-6 creative’ arc “qualifying” the houses of gestation & control. Each of the above directors would tackle their gestation & control issue insofar as it didn’t take long for them to plan (if not inside 9 months, then at least a.s.a.p.) giving birth to their own production companies... they all have tales to tell of the power-gamer film-making “system”. It’s difficult to concoct a more concise phrase for ‘5-10’ than “creative control”. Psychologically, this emphasis sources to the mother more often than the father. David’s ascendant (chart) ruler, Pluto, is in his 10th house...

The M.C. speaks more to the mother image than to the biological mother, but correlations are expectable. For the Freudastrologer, the outer fact of David’s mother having been a mental health nurse has much to say about why his films that focus on the life-&-death aspect of mental illness are his most compelling. The degree to which David’s mother had a ‘nursing’ attitude to his ‘wounded-healer’ father (note his Pluto-Sun-Uranus conjunction in the 10th house opposed his Chiron-conjunct-Jupiter in his 4th house) would be expected to ‘come up’ at some point in a hypothetical analysis...

Indeed, David’s chart nicely reflects the issue of the ‘danger’ of psychotherapy. David’s natal Sun on the M.C., despite its tricky-intense conjunction, looks to be easier

to handle than his Chiron-Jupiter in Pisces on the I.C. and, given that psychotherapy is 'meant' to lead David through his 4th house (with the ultimate aim of giving the M.C. a 'use by' date), the Freudastrologer can see how Chiron-in-Pisces' wounded idealism and Jupiter-in-Pisces' interest in transcending the round could lead to David getting 'bogged down' in this 4th house and becoming something of a "Mank". An experienced analysts might see David's "inert identification" with his mother-(image) as a justified "defense" against a risk of becoming a '(4)-12 Piscean' addict. David's 'case' could be: which is the lesser of his two 'evils'? (a) let's-obsess-and-do-50-takes-M.C.-guy, or (b) lie-about-in-bed-all-day apathetic I.C.-nadir guy? The answer, at least until he reaches a kind of exhaustion point later on in the 2nd half of his life, could be '(a)'.

When we had cooked up our list of great directors, we had originally positioned David after Robert Altman. We shifted the positions after a viewing of their respective love letters to Hollywood back-to-back, "The Player" (1992) & "Mank" (2020)... the latter film having, for us, a tad more psychological clout and being more obviously a tribute to his mother's 'nursing' of his father. Before we discuss this further, however, let's roll David's biographical clock back to a point almost three decades prior...

David's directing career began relatively early – "Alien 3" (1992) was made at his 1st Saturn return – but his disillusionment with the experience pushed him back to another consideration of the music videos & commercials with which he had originally gained the attention of Hollywood. This is David's 'tale to tell' of his directing career, even if he had already set up his own (not film, but) video production co. (he says, "no-one hates 'Alien 3' more than me!"). All the same, the strength of "Se7en"'s screenplay would lure him back... by 1995, at least, transiting Saturn had made its way 'beyond' his I.C.-nadir and, in stark contrast to "Se7en"'s doom-'n'-gloom narrative, David's career was now on the up. In our 'Psycho-Structure', we discussed '8-11' symbolism as it impacted guillotine-philic Robespierre and, in its way, "Se7en" is a translation of the French Revolutionary attitude to our contemporary climate. The fact that "John Doe" (Kevin Spacey) sees himself as "self-less" in amongst an obvious bitterness that he is expressing through his self-perceived "selfless-ness" – in other words, John Doe needs a "self" to express bitterness – goes a long way to reminding us of Homo sapiens' "neotenic-regressive-gestationalizing" evolution and the mistakes Homo (not)-sapiens continues to make about it. With "self-division" being one of David's themes...

"Fight Club" (1999) is not only David's but also one of Hollywood's most acute observations of Freudian "organs", the superego & the id (+FA's 'ig'!), at loggerheads. Next month, we will review another 1999 Hollywood split personality, "Mr. Anderson and Neo". In David's version of a "(ambi)-false self" (Edward Norton) struggling with his ig-id, "Tyler Durden" (Brad Pitt), the latter declares that he is giving the former a "near life experience" (an "NLE?"), a near-perfect thing to be heard in a film directed by someone with (i) Scorpio on his ascendant & (ii) Pluto transiting his 1st house (even if Pluto had left Scorpio to enter Sagittarius, the embers of 1998's Pluto-square-Pluto were still glowing). In the earlier scenes of the nameless superego becoming addicted to all and sundry support groups, the astrologer would have little trouble noticing the anti-clockwise shift from '9 gone wrong' – that is, insomnia – through '10's dreamless karmic drudgery to find the beginning of a treatment in '11 groups' that are directed toward (an, if impersonal) '12 catharsis'. We especially like the "active imagination" groups that set up individuality (the pre-requisite for "individuation") by encouraging

the participant to introvert him/herself into his/her '12 cave' wherein s/he can dream up a helpful animal. This, if successful, would help a dreamer to ready him/herself for participation in the competitions of the animal kingdom. Although the helpful animal is usually man's best friend, subversive "Fight Club" goes for a penguin instead. The penguin soon finds itself superseded by mother-image personification, "Marla Singer" (Helena Bonham Carter), and, in turn, she orders the narrator to "slide".

Through his fighting, the narrator of "Fight Club" is able to 'reach' '3' but, at this point, the fact that his '12 catharsis' was impersonal/collective begins to catch up with him. It is noteworthy that Tyler is the aspect that sits in a bath (a symbol for the parental marriage) as the two share stories about absent fathers and the psychological wisdom of going from the matriarchal frying pan into the matriarchal fire. This scene is probably the scene in which the audience has a chance to increase suspicion about the narrator's 'friend/brother'. Here, we can also note David's difficult 3rd house (his Saturn in Aquarius is placed there) symbolizing his need to clear some personal karma in respect of '11' and '3'. Part of this clearance would involve '3 brothers/sisters' that he meets in '11 groups' and the need to realize that an '11 brothers' are only so because they agree with an '11 principle', whereas '3 brothers' are usually the opposite insofar as they agree to use different principles to deal with (their agreement that they share) the same parents. This 'karma' is even more sharply expressed in "Gone Girl" (2014), when we consider "Nick" (Ben Affleck) being not only a biological twin but also, from the psychological perspective, a 'triplet brother' with one dark and one light 'sister'.

The plainest expression of David's '10 Saturnian' '11-3' 'karma' is to be found in his most contemporary (and, as most would see it, best) film, "The Social Network" (2010). As each year passes since this not-quite-documentary characterological study of Facebook founder, Mark Zuckerberg, very few have thought to criticize its "instant classic" status and we agree that this movie does the finest job in bestowing the phrase, "on line friend", with a much-needed hermeneutic context. Just as it is for the culture that would use Facebook, those who had set Facebook up would, with not a little irony, set themselves up for a whole new set of maudlin, crocodile-tearing enemies.

With transiting Neptune having made its way from David's 12th house 'down-across' his Piscean I.C. and running to an opposition with his Sun in 2013, one might have expected him to make "Mank" – a film written by his father, Jack, about a booze busted screenplay-writer – over-2012-2014. It seems, however, that transiting Pluto's opposition to his natal Mars in the 8th house was proving too powerful... thus, we had "Gone Girl" instead. As contemporary film-buffs know, we had to wait another seven years for David's tribute to his father to appear on the screen... although the astrology tells us that he had been thinking about it for at least seven years. With "Citizen Kane" already telling us about William Randolph Hearst and a number of films since telling us about Orson Welles, a movie about "Citizen Kane"'s screenplay-writer, Herman J. Mankiewicz, comes over as a kind Jungian '3rd' point of view that puts everything else in perspective. (For a '4th', we recommend the documentary, "The Battle over Citizen Kane", that is a standard part of the DVD extras).

David is the youngest of our living heroic directors. Having only just completed his 2nd Saturn return, we see his career about to have another upswing. There is every chance that his best is yet to come. Much will depend on transiting Pluto to Saturn.

DAVID FINCHER'S PSYCHOLOGICAL 'TOP 10'

1: THE SOCIAL NETWORK (2010:4) 🌀🌀🌀🌀

A more accurate title for this one might have been “The Anti-social Network”. After seeing this film, it is difficult to imagine an astrologer bypassing the data-banks. Upon accessing one, s/he would likely see Mark Zuckerberg's M.C.-ruler, Mercury, in the 8th house in very close 1/2° opposition to his Pluto in the 2nd house and, as astrologers usually do when inner planets forms a very close aspect to an outer planet, forgive his loveless madness. Whereas a course psychoanalysis or series of chart readings could, in theory, ‘insert’ themselves inside a 2 or 3+ degree aspect to become a differentiating ‘wedge’, they often don't have the ‘thin-ness’ to get inside a 1/2 or 1 degree aspect. It is easy for the paranoid psyche to conclude that all wedges are sneaking up from behind.

2: SE7EN (1995:6) 🌀🌀🌀🌀

Attracted to symmetry as FA is, we take notice of the fact that, earlier on, there were “8 deadly sins”. In turn, we notice two groups of four, (i) wrath-gluttony-greed-lust, express themselves in a straightforward, extraverted, “sadistic” way, & (ii) envy-sloth-pride-(apathy), undergo twists and turns in the introverted “masochistic” world before they express themselves in observable (apparently) extraverted behaviour. It is possible to replace apathy with other vices but, after one of the darkest jokes in cinema history – “you know this isn't going to have a happy ending” – the ensnared detectives, “Somerset” (Morgan Freeman) and “Mills” (Brad Pitt), engage in dialogue that puts apathy at the top. Self-knowledge is the only ‘buffer’ against “projecting” extremists.

3: MANK (2020) 🌀🌀🌀

Although we don't have “court jester”, Herman Mankiewicz' (Gary Oldman), birth time, we do have William Randolph Hearst's. In terms of trying not to jump to astrological conclusions, Hearst's horoscope is worth an inspection. At first, it would appear that his Pluto-Sun-Mercury in Taurus in the 12th house would be the indicator for a fortune to be made with tabloid journalism. A second inspection, however, points to his 2nd house Mars in Cancer generating a T-cross out of Saturn-opposite-Neptune. Then, we notice his M.C. ruling Uranus conjunct his chart-&-Sun ruling Venus on the cusp of his 2nd house. In short, not only do we consider ‘straightforward’ indicators of financial obsession, we also consider its degree of potential “overdetermination”.

4: ZODIAC (2007) 🌀🌀🌀

One would expect that, sooner or later, David would combine his two streams, biography and “regressive” madness. Thus, the real life “zodiac killer” who preferred to re-live what he can't/won't remember (‘can't’ when infant trauma or sensitivity to trauma is extreme; ‘won't’ when infant trauma or sensitivity to trauma is moderate), was chosen probably because of ‘resonance’ with his natal Pluto-Uranus in Virgo i.e. the murders began six years after he was born, at the conjunction's ‘peak’. Capturing the era, David also captures the life-is-just-a-game attitude of uncaptured narcissists.

5: GONE GIRL (2014) 🌀🌀

When the infant learns “what love is” from his/her parents, s/he is without any chance of understanding that his/her parents had, themselves, learned “what love is”

from their parents... and so on down the line. At a point in the future, a ‘descendant’ appears who, for mysterious (say, karmic) reasons, has the capacity to realize that s/he has learned about love wrongly and is ready to re-learn “what love is”. In “Gone Girl (boy gone, too)”, we wonder if this ‘descendant’ might be the child of “Amazing Amy” (Rosamund Pike) and “Nick” (Ben Affleck). If so, s/he would be one remarkable kid.

6: FIGHT CLUB (1999) ☹☹

The “A Clockwork Orange” of its day, this one would be heavily criticized for its seemingly gratuitous violence. If the violence is meant to be a representation of how the human head is put in a merciless vice and bent out of shape by the maternal pelvis during birth, it may not be as gratuitous as the critics have suggested. The road from birth down-across into “individuation” would be called “Fight Club II: Love Club”, and you don’t need to be Einstein to guess that it would be a huge box office bomb.

7: THE CURIOUS CASE OF BENJAMIN BUTTON (2008) ☹☹

Hardly a film goes by without implicit references to Freud’s “family romance”. This (over?) long adaptation of an F. Scott Fitzgerald short story of a man “Benjamin” (Brad Pitt) living backwards through thermodynamic time sits squarely in the explicit references category. That many conversations with the elderly lead back to (what they believe to be) formative episodes of their youth but not so far as to formative episodes of their infancy has much to tell us why it can be so difficult to remember Plato’s Ideas.

8: THE GIRL WITH THE DRAGON TATTOO (2011) ☹☹

Perhaps Scorsese winning an Oscar for a Hollywood re-make was the reason for those directors who wouldn’t normally be expected to make one – Scott, the Coens, Tarantino, Fincher – to make one. The “Psycho”-ish elevated house-of-horrors with a basement that, because of the elevation, is ‘above’ the investigators is always a useful symbol for the need to intuit that the psycho-hydratic ‘force down’ – “repression” – is most often far more pathogenic than the psycho-hydratic ‘force up’ – base instincts.

9: THE GAME (1997) ☹☹

If this movie’s plot isn’t the most far-fetched and preposterous in Hollywood’s history, then it at least made it to the Superbowl. Nonetheless, rattling along agreeably, it succeeds in convincing us that psychotherapy is the ‘truly’ inexpensive alternative way to heal “(over)-identification” with the father-(image). How many not-so-wealthy individuals have squandered valuable resources trying to “defend” themselves against trying to understand their parents and, then, wind up becoming their carbon copies?

10: PANIC ROOM (2002) ☹☹

If you like your physical-psychological parallels to be as plain as day, this is the movie for you. It is worth noting that “Meg” (Jodie Foster) had no “conscious” desire for a panic room... it came with the psychological furniture. The FA-er would approve of the room built on one of the upper floors i.e. the superego-supraego interaction. No matter how free and easy an individual wants to live his/her life, it is probable that no-one is without heavily “defended” psychical “pockets” that have been “inherited”.

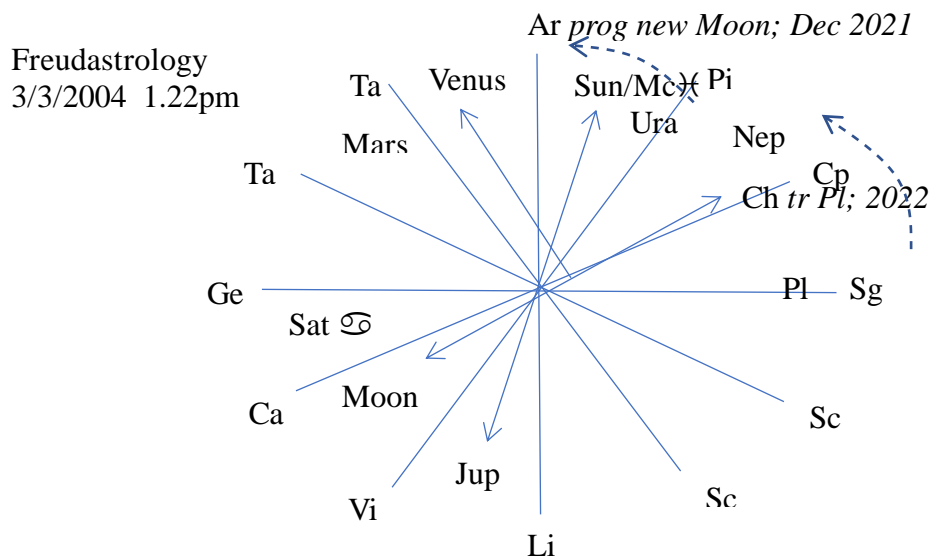
2023: P.S. '12-8'

If we were to drive to the centre of the '12-8 interaction', one of the dyads that we would pass on the way would be '12's emotional-feeling illusion vs. '8' emotional-feeling truth. Nonetheless, the objectivist will say that even if an emotion "feels" true, it may not indicate anything true in the wider objective sense. The astrologer can get (... errrr) a "feel" for this when s/he moves from the burning ground of the 8th house to the philosophical musing ground of the 9th house and, on reflection, wonders why s/he had been so emotionally "intense" about what had gone down one house prior. In the 9th house, the incarnate world is often intuited as an unreal hologram. Sagittarius' most Sagittarian mantra may be, "don't sweat the small stuff and it is all small stuff".

Fans of quantum physics like poke fun at workaday scientists by referring to Neils Bohr's view that the outer objective world is not real, a view that was (... errrr) 'realized' by Bell's theorem & the recent Nobel Prize experiments that have affirmed (not quite proven) it. With FA having a Sun in Pisces, we admit that we 'like' fans of quantum physics... after all, quantum physicists' symbol for the indeterminate "wave function" also happens to be the symbol for Neptune. But Pluto still survives...

At the conclusion of our (prior) essay on '9-1', we had cause to look within and assess the degree to which we might be '9 inflated' insofar as we don't have sufficient knowledge of the "unconscious" content of our examples. For example, we admit that we don't have sufficient knowledge of the "conscious" (= recallable) content of David Fincher's biography, let alone having sufficient knowledge of what has occurred in his unrecallable "unconscious". We have two options (i) cease FA or (ii) continue FA but allow for an open season on our own "unconscious" in a not dissimilar way that Freud had, in the ('12-8-ish') mid-1890s, begun to understand that, without first undergoing one's own analysis, one won't have a chance of making headway with another's.

The fact that FA is a website doesn't necessarily mean that it won't or it hasn't built up content in its (abstract) "unconscious". In reviewing our natal chart...



... we notice that, in respect of our '12-8' context, our natal '12 Neptune' (in Aquarius; and our "Sun-ruler") is placed in our '8 8th house'. In traditional astrology,

the 8th house is given to material phenomena such as “shared resources”, “taxes” and “physical death” but readers who have read this far in will know that the FA-er takes these associations as secondary (even if, overall, the “zodiac-brought-down-to-earth” house system is “physical”). Rather, our primary 8th house association is exogamy, the aspect of mating that thrives with genetic differences. It is an aspect that, although it follows on from the ‘lower court’ justices and masculine-feminine marital ‘equalities’ of the 7th house, may not care too much about them. Indeed, it is more a case of things being the other way around insofar as civilization tries to build up as much “justice” and “equality” as it can so that the blows of (seeming) unfairness in genetic difference are better tolerated. If these ‘7th house build ups’ are not well constructed, the capacity to tolerate differences is diminished; and, when diminished enough, the psychological astrologer begins to notice some of ‘8’s “negative” expressions e.g. cynicism, power.

So, in respect of FA’s 8th house Neptune, the first psychological interpretation would run along the lines of “illusion in respect of ‘unfair’ genetic differences”. Fair enough, but can we be more specific? Answer: ‘12’ doesn’t lend itself to specifics but an interpreting astrologer could suggest to us that we are harbouring the illusion that exogamy & genetics are “real” when, in fact, they are nothing more than new webs of illusion spun by “Maya” and, in this sense, our concern over the (seeming) unfairness of genetic differences is a waste of libido. With this interpretation, we are being led to “option ‘(i)’” (see our opening paragraph) of “ceasing FA”.

We have, however, three counter-responses to this interpretation that we weave into a counter-web (i) illusion is so protean that explanations of illusion may be no less illusory than the illusion they attempt to explain, so, as a result, (ii) the astrologer does better to view the house(s) in which natal (& transiting) Neptune are found as “ocean voyages” from the preceding house to the succeeding house, and (iii) use the inner ego-building planetary transits to enact the “voyages”. In respect of this ‘12-8 interaction’ essay, we can add a fourth – Pluto’s transit across natal Neptune may have something powerful to say about our illusions – but, at this 2023 point in ‘8 linear time’, we have a decade to wait (FA’s natal Neptune is located at 14° of Aquarius) to receive it. In the meantime, we have 10 web-weaving cycles of Moon-Sun, Mercury & Venus. In terms of FA’s Jungian aphorism, “Leo tells me to begin centroversion; Virgo confirms that centroversion exists...”, we can say that we are setting off on another cycle insofar as we are typing these words on 20/7/2023 with the “mutually receptive” transiting Moon & Sun in Leo-Cancer and Mercury-Venus in Leo, looking to reach our descendant in December of 2023. Having ‘triggered’ our Sagittarian descendant and our Capricorn straddling our 8th house cusp, we can begin to plan for another “ocean voyage”.

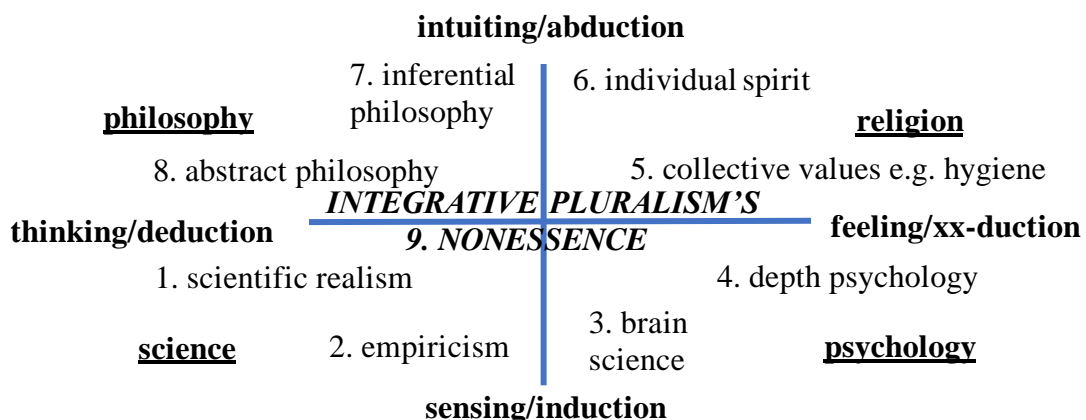
With our ‘descendant perspective’ (i) shifting our Jungian aphorism forward to “Sagittarius tells me to begin introversion, Capricorn (soon) confirming for me that introversion exists...”, (ii) being “ruled” by Jupiter (then, at the 8th house cusp, being “ruled” by Saturn), the transiting ego-building planets are, in theory, usefully capable of referencing Jupiter & Saturn: our Jupiter in Virgo in the 3rd house will be of use as we gather more information (Jungians often report how the “right book” tends to fall into their respective laps at the “right time”). FA ‘likes’ the current transit of Jupiter through Taurus because it links up to Freud’s Taurean Sun. Soon, Jupiter transits the sign where the heroic attitude to irreducible duality begins, Gemini. Going for it.

THE '9-9 INTERACTION'

The first port of '9-9 interaction' call, Jupiter's transit through Sagittarius, is (next) due in October 2030. Hereupon, FA asks itself: will we wait 7yrs to examine the 'double up' of '9'? Our self-evident answer sources to (i) the key preparatory role that '9' plays for '10-11-12', and (ii) in our next two essays, we consider '10-11' & '10-12'. We also note that (i) the natal horoscopes of 1/12th-to-1/6th of our readers have a '9-9 interaction' (ii) a similar fraction are in the midst of one of their (7±) "Jupiter returns" and/or Jupiter transits through their 9th houses (e.g. FA), and (iii) the remaining 2/3rds of our readers won't, in any case, need to push their memories back very far – only to 2019 – to make 1st person '9-9 connections' to (some of) what we have to say here...

As discussed in our '9-12 interaction' essay (May 2022), a symbolic overview of the '9-10-11-12 sequence' begins with the material fact of the "planetary rulers" being "gassy giants". Thus, the Freudastrologer won't get carried away with "traditional" astrological view of Jupiter as the "great benefic". Rather, the FA-er's initial concern is '9 Jupiter's link to "inflation" insofar as it, in turn, links to 'de-individualization', a psychological process that archetypically charts a course to "malefic" psychological places. Indeed, our 'gloomification' of '9' amplifies if '12-11-10-9 regression' adds itself to this collectivistic stew e.g. the '(pre-egoic) individual' who accesses '9' via (i) a '3-2-1-12-11-10 regression', or (ii) a (facile) diametric 'leap' from '3', will be "inflated" courtesy of their recent contacts to '12-11-10'. To "avoid inflation" & "be benefic", '9' needs to be anti-clockwisely accessed via '(3)-4-5-6-7-8'. Astrologers often notice that '9's retrospect-o-scope paints '8' in "benefic" colours e.g. "at the time, '8's (e.g. 8th house) cauldron was no fun, but in the longer run, my '8 journey' was good for me"...

Although both Freud & Jung emphasized the need for tolerance of ambivalent feelings, it was Jung who would write about it in Platonic-Gnostic (let's call it '9-ish') language: "wait for the Mercurial '3rd' to surface as this opens the opportunity for the alchemical union of the opposites". Now, translating Platonic-Gnostic language into FA's language: the opposites 'appear' at '3' but the union won't be 'grounded' until a '(5)-6 (quintessence)-sextessence' forms. Then, advancing through 'feeling (7)-8', the true Platonist can now synthesize a 'nonessence', via the following '9 expansion'...



... and, in grasping it, its usefulness is made plain: many philosophers make the 'global' mis-take, "science is at war with religion", because they jettison depth-ego

psychology that explains their mistake: “science & religion are first at ‘civil’ war with themselves; any ‘global’ war comes from unconscious displacements”. Specifically, the “scientific empiricist”, residing nearer to scientific observing/inducing, criticizes the “scientific realist” for making unobservable metaphysical claims (e.g. no-one ‘sees’, say, $E=MC^2$ ‘out there’; rather, it is ‘seen’ as a mental construction that, to its extent, ‘fits’ other mental constructions); meanwhile, the “scientific realist”, residing near the rational/deductive ‘pole’ of science, criticizes the “empiricist” for not acknowledging the useful application ‘out there’ of a scientist’s ‘mere’ mental constructions.

At this point, no doubt, many astrologers will be asking: what has all this to do with astrology? For FA, however, astrology’s ‘meta-scientific’ contact to science brings this dyad to astrology i.e. coming ‘down’ from the meta-physical realm, “astrological-Platonic realists” could instigate a ‘civil war’ with “astrological empiricists” who have no special interest in the ‘out there’ “reality” of astrology... if astrology is experienced as mentally supportive, this qualifies as sufficient reason to take interest in it. In FA’s view, therefore, a “scientific astrologer” who has intentions to go ‘global war’ with a “religious astrologer” needs to first uncover the degree to which s/he is “displacing”.

Cycling anti-clockwisely through our diagram from “science” to “psychology”, we notice another ‘civil war’ that, with (mutual) “displacement”, tends toward ‘global war’ with “philosophy”. Specifically, “brain scientists” criticize “depth psychologists” for indulging gratuitous ‘connections’, whereas “depth psychologists” criticize “brain scientists” for gratuitously ‘connecting’ correlation to causation e.g. advances in brain imaging don’t tell us anything about causation of thought. The relevance of this dyad to astrology is easy: “planets are correlative not causative; like brains & brain-scans, planets (signs, houses, aspects) are correlative ‘antennae’ for archetypal signals”.

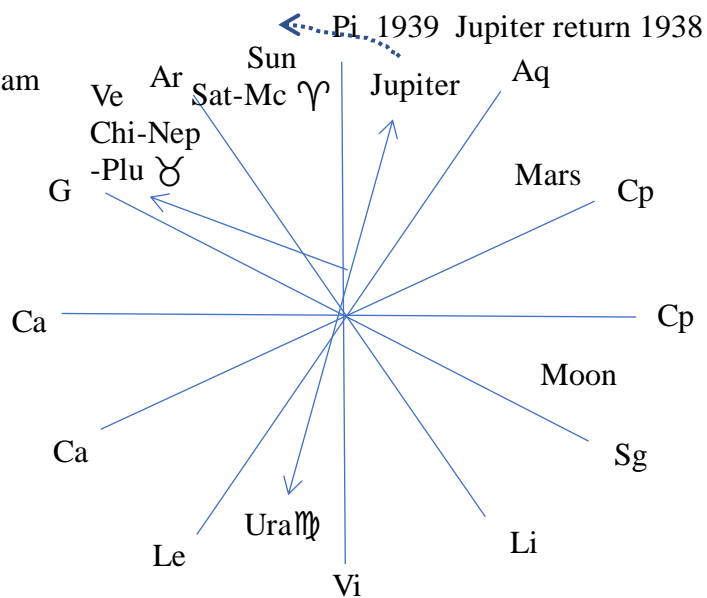
Cycling anti-clockwisely through our schema from “psychology” to “religion”, we notice another ‘civil war’ in “religion” i.e. “exoteric religions” criticize individual “esoteric strivings” for their tendency to undermine the efficacy of established rituals that promote (what Jung calls) “psychological hygiene”, whereas the “esoteric spirit” criticizes “collectivist” strivings that tend to turn ritual into magic. FA’s longstanding readers may recall our notes on how astrologers are typically in collective agreement in respect of ‘elements’ (e.g. Leo is a fire sign) but, when ‘compound’ interpretations arrive, individuals often disperse in magical, “confirmation bias” directions.

To make the penultimate shift from “religion” to “philosophy”, the individual requires to have an appreciation for (what, philosopher, C.S. Peirce calls) “abduction” as the “inference to the best explanation”. Once s/he understands this epistemological tool, s/he will be in a good position to understand the ‘civil war’ with anti-C.S.-Peirce philosophers who assume “abduction/intuition” to be overrated. The Freudastrologer needs only to re-call/re-read our 1st introductory essay to recognize that ‘meta-science’ is, in essence, synonymous with “inference to the best explanation” e.g. Freud posited the most concise explanation for (i) the multi-millennial persistence of “Oedipus Rex”, & (ii) Oedipal dreams & phantasies cropping up in most/all of his analysands.

Overall, then, we can infer that Jupiter’s transit through the micro-meso-scalar ‘1-2-3-4-5-6-7-8...’ sequence, re-commencing in early-2023, is a ‘9 opportune’ time to forge a “nonessence” out of ‘4 (x 2) civil wars’. To illustrate this, let’s roll back in time to Jupiter’s 1939-1947 transit from Aries to Scorpio and its lost ‘9 opportunity’...

EXAMPLE BOOK/IMAGE: “LETTER TO ROOSEVELT” (1939)

Albert Einstein
14/3/1879 11.30am
Ulm, Germany



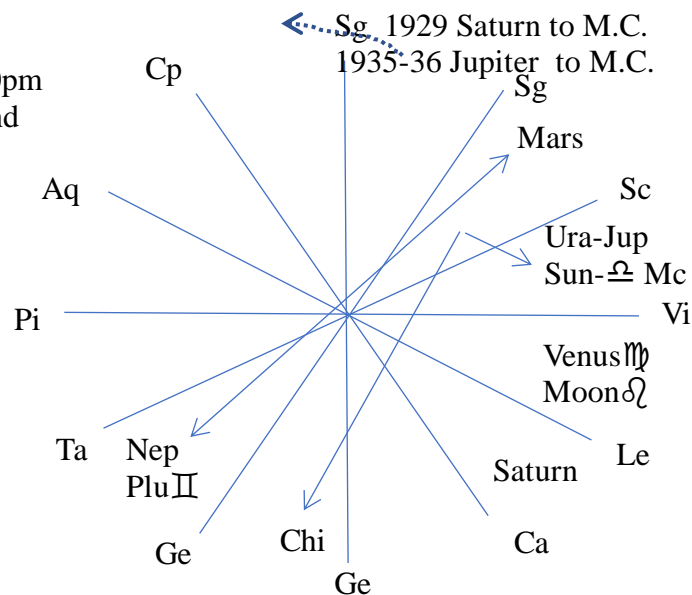
One only needs to inspect (i) Albert’s birth year and (ii) the year of his letter to FDR that outlined why his democracy needed to take the lead in the nuclear arms race (it would become the “Manhattan Project”) to know that the letter was a significant part of Albert’s 2nd Saturn return & 5th Jupiter return. Although Albert is best-known for his macro-scalar physics (natal Pluto “intensifying” Jupiter in Aquarius opposite Uranus in Virgo; Sun in Pisces receiving in its wake), he was also a significant player in micro-scalar physics (his Saturn-Mercury in “gluonic” Aries) and, therefore, under influence of a number of his nuclear physicist peers, he abandoned his pacifist ideal.

The letter would emphasize Albert’s ‘God’ as being more deistic than theistic i.e. in Being the (natural) law-making Scientist, He was not about to appear at the 11th hour to ‘save’ His ‘human experiment’... and, so, it was up to men to negotiate the 3rd stone from a Sun rolling through one of the Milky Way’s outer spirals with the best reason that they can muster. Implicit to Albert’s decision to write the letter would have been his self-conception of being more reasonable than FDR’s other advisers. Was this a “gassy inflation” born of a ‘double up’ (+ a contemporaneous ‘triple up’) of ‘9’?

In not caring so much for depth psychology, Albert was not much interested in the point where “rationale” devolves into “rationalization”. When the A-bombs went off in Hiroshima & Nagasaki, Albert thought that this would bring the silver lining of mankind realizing the need for (and, then, instituting) a world government before the uber-destructive H-Bombs were built. For FA, however, the idea of world government smacks of the problem we have outlined in this chapter’s introduction i.e. might ‘civil war’ be the primary concern? To be sure, with Saturn in the 10th house, Albert could have been far more eliminative-negating than he was and, so, the FA-er can conclude that his right hemisphere was (... errr) reasonably well developed (note that his “chart ruler”, the Moon, is placed in Sagittarius in the 6th house). We can’t get carried away, however... a true ‘right hemisphericist’ knows that government is devilish veneer.

EXAMPLE FILM XVIIIA: THE MUTINY ON THE BOUNTY (1935) ☹☹

Frank Lloyd
23 Sep 1886 6.00pm
Glasgow, Scotland

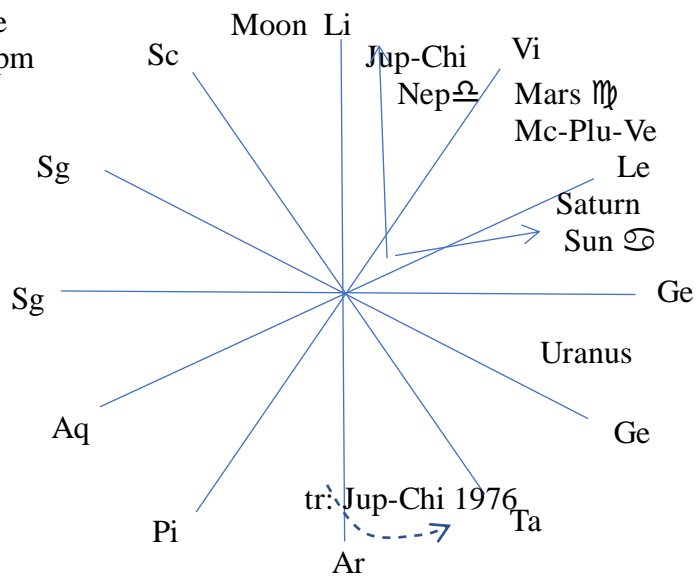


Frank Lloyd’s directing success through the prior 12 years – the silent version of “The Sea Hawk” (1924), the Oscar-winners “Divine Lady” (1929) and “Cavalcade” (1933; ☹☹) – led to MGM giving him the reins of one of its biggest financial risks of 1930s. MGM needn’t have worried, however, because “Mutiny on the Bounty” would become one of that decade’s great financial successes. As notable in the chart depicted above, 1934, the year of Frank’s success with “Cavalcade”, was also the year of Jupiter “returning” to his easy-happy-communicative-looking 7th house. Easy-happy-enough, indeed, for Jupiter’s subsequent 1935 transit through his difficult-looking 8th house & Neptune-opposite-Mars to retain its “benefic” (= “anti-inflationary”) aspect.

“Mutiny on the Bounty” might be best seen as part of a double-bill with Ridley Scott’s “1492: Conquest of Paradise” insofar as they were both recipients of criticism for historical license... but, for the sake of entertainment, the directors would wear it. For the sake of archetypal psychology, this double-bill also works insofar as the viewer gets the chance to review (what, for FA-ers, are) the ‘above-ego’ archetypes, ‘9’, ‘10’ and ‘11’. Mutiny might appear as if it is an action taken by an ‘11 group’ to overthrow a ‘10 tyrant’ but we prefer to ‘keep looking’ because the mutineers lack a motivating ‘11 collectivistic ideal’ (such as, “the world needs to be freer and, to make it so, we will institute a democracy”). Rather, the mutineers’ conception of “freedom” could not be called “collectivistic”, even if, for a time, they group together behind an interim leader, “Fletcher Christian” (Clark Gable). The “individualistic” motivations would become even clearer to movie audiences if Frank had gone for the sequel, “Pitcairn Island: the Movie” because the individuals went about killing each other until there was only one left. In other words, “Captain Bligh” (Charles Laughton) was ‘correct’ in his view that the collective psyche of his crew was too ‘12-11-10-9 regressive’ and, so, it needed some ‘tyranting’ to round trip. Like 1492, 1792 (the mutiny’s year) was ‘pre-psychological development’ and, as such, a case of ‘10’ usually falling way short of its ‘use by’ date.

EXAMPLE FILM XVIIIB: ROCKY (1976) ☾☽

Sylvester Stallone
6 July 1946 7.20 pm
New York, NY



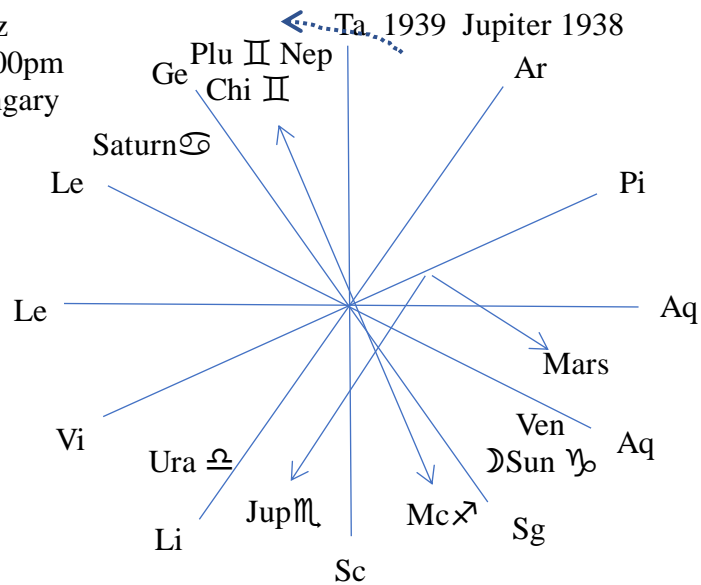
“Rocky” is one of the best cinematic expressions of “life imitates art”... a story about a third-rate boxer being given a shot at the champion as an advertising gimmick was seen by Hollywood producers as a story by a third-rate writer, who, nonetheless, did have a left-hook ability to swing the occasional line of punchy dialogue, being given a shot at acting (and, almost, directing). Like America, Sylvester has Sagittarius rising and, ‘better’ than America, Sylvester has 9th house Jupiter-to-Moon across his M.C..

We don’t have to debate birth times to know that Sylvester Stallone’s natal Sun is closely conjunct that of his nation’s. Indeed, Sylvester would write the script for his “big American break” as Saturn transited to this synastric contact. With the “ruler” of his Sun, the Moon, placed on his M.C. conjunct his chart “ruling” Jupiter (the latter in the 9th house), we get a sense of Sylvester’s confidence that he was the man for both the lead and director’s chair and, therefore, why he didn’t put the script up for sale. Critics have noted that “Rocky” eclipsed “All the President’s Men” for the year’s best movie because, by 1976, the American public had a gutful of political corruption and, in classic ‘9-style’, were then looking ahead to greener nationalistic pastures.

There is a sense in which Chiron symbolizes the “shadow” of ‘9’. The zoo-diac’s animal symbol for Sagittarius is the half-man/half-horse centaur and some would say that Chiron was discovered (and astrologically paid attention to) because the evolution of “consciousness” was ready for a more nuanced view of ‘9’. This nuance applies to Sylvester insofar as his wounded face (wounded at birth) was heavily mixed up in his pursuit of a “big break” as it was the main reason for him being taunted as a child. It is worth noting that, as the wheeling-&-dealings got under way, Jupiter had transited around to conjunct Chiron in mid-Aries and it isn’t difficult to see this in terms of his facial wound now working to his favour because it rendered him more ‘recognizable’. Whether or not this observation qualifies as a more nuanced interpretation of ‘9’ isn’t very confirmable at this point in history: Chiron’s post-discovery cycle isn’t yet full.

HEROES OF DIRECTION XVII: MICHAEL CURTIZ

Michael Curtiz
25/12/1886 9.00pm
Budapest, Hungary



The downside of a cliché is that it points to laziness of thought. A cliché persists, however, because it points to a general (call it ‘archetypal’) truth. As a result, we won’t be shy as we rehash that old Sun in Capricorn cliché, “life begins at 40”, because there may not be a much better example of it than Michael Curtiz, a director who had built his directing reputation across various European countries over the first 39yrs of his life to finally gain the attention of the recently-formed Warner Brothers studio of mid-1920s Hollywood. Indeed, Jack, one of the four WBs, was so impressed with Michael’s directing mastery that he personally travelled to Europe to entice him into relocation.

Then again, one could argue that, in Curtiz’ case, the cliché needs adjusting to “life begins at 50”, because, although he had directed 3 or 4 movies a year through the ‘transition-to-sound’ era, he wouldn’t become celebrated until he lucked upon the duo of Erol Flynn and Olivia de Havilland, with whom he would make a series of winning, witty, “period romances”, from “Captain Blood” (1935) through one of cinema’s most irrepressible pieces of joyous fluff, “The Adventures of Robin Hood” (1938), to “Santa Fe Trail” (1940). And, within 2 years of this winning sequence, Michael would direct cinema’s epitome of romantic irrepressibility, “Casablanca” (1942/43).

In addition to being a Sun in Capricorn, an inspection of Michael’s horoscope reveals that the Sun is also his “chart ruler”. Although his “Sun ruler”, Saturn, is not located in the section of Cancer that would produce a Sun-Saturn opposition, Saturn’s natal placement in Cancer still highlights Cancer’s-Capricorn’s ‘generic opposition’. And, upon noticing the Spielberg-ish 2nd quadrant emphasis, Michael’s horoscope is yet another straightforward example of that ‘5-10’ quality, “creative control”, that we have come to expect in movie directors... the key difference being that, unlike, Steven, Stanly, Clint etc., Michael didn’t see the need to have his own production company. If he had been a generation younger – say, part of Frank Capra’s generation (Frank did set up his own company) – he may have seen the need, but these speculations are silly for astrologers because he would have had a different horoscope! Given that Michael’s

career was snugly placed in the midst of the “studio era”, the depth astrologer is forced to look at his need for “creative control” in the way that he conducted his relationships with the era’s power brokers. And, as s/he looks, the depth astrologer does well to keep Michael’s ‘difficult’ Pluto-conjunct-Neptune in the 10th house (and Chiron feeding (i) ‘across’ to the abovementioned Saturn in the 11th house, and (ii) ‘down’ to his Mercury in Sagittarius in the 4th house) in mind, especially when the “unconscious” aspect of the (i) mother-image, and (ii) “creative control” are taken into consideration.

Biographers inform us that Michael’s need for “creative control” surfaced with his battles with producers. When we notice that his most earnest battles were with Hal B. Wallis, the producer of his best films, we realize that he benefitted from them more than he might have realized when he was stuck in their throes. One of the reasons that the most discussed battles with Wallis was over “Casablanca” is because the film itself is one of the most discussed for being made without a completed script... that no-one knew where any of the plot twists were heading was a life-imitating-art-imitating-life circumstance that, if nothing else, would bring the best out of Ingrid Bergman (“Ilsa Lund”) because, in order to tap into the emotional uncertainty & ambivalences in her character, all she needed to do was tap into her own uncertainty & ambivalences about her character. Many film critics see Ingrid’s “(not quite) method” acting circumstance as the main reason for her performance in a long 40yrs career being her best.

Another life-imitating-art-imitating-life aspect of “Casablanca” was the battle between Wallis and Curtiz over the narrative emphasis... whereas Wallis wanted the script to flagwave the post-1941 fact of the U.S.’s involvement in WWII and, in turn, to emphasize the political intrigue (we can say that he got his way insofar as the lovers are kept well apart through the 1st act), Curtiz, although Jewish and born in Hungary, wanted the script to stick closer to the personal, Oedipal challenge of a ‘son’'s need to (i) sacrifice his mother-tie & (ii) “identify” with his father for a good-enough duration to, thereupon, uncover a ‘5 purpose’ for his existence ‘above’ small-‘f’ father. In other words, Wallis’ political emphasis was held by “Victor” (Paul Henreid) whereas Curtiz’ personal emphasis was held by “Rick” (Humphrey Bogart)... a “split” that would lead the depth astrologer to inquire: is the “split” observable in Michael’s horoscope?

Instead of “split”, the initial answer to the just-asked question is “mix” insofar as Michael’s wide zodiac-horoscope-phase-shift (Leo rising) leads to a “mix” of ‘high’ signs in ‘low’ houses (+ vice versa) and, with Uranus’ in Libra and Jupiter’s in Scorpio natal locations being, respectively, the 2nd & 3rd houses, it would not be easy to know beforehand what side of such a “split” Michael would come down on. Easier to know, however, is that, because of this “unintegrated mix”, it would be likely that, whatever side he would come down on, the opposite side would “manifest” in his outer life. If Michael had wanted to focus on the politics, another contributor to the film (perhaps, one of the scriptwriters) would have pushed for a personal emphasis... the point being that, irrespective of the wants of the “superego”, “self”, “id” and/or “ego”, life has a way of expressing all parts of one’s horoscope within one’s field of (being) influence(d).

One part of Michael’s horoscope that may have been expressed more by those around him than by he himself might have been his Saturn in Cancer in the 11th house. One could posit the argument that his ascent into the top tier of directors was ‘carried’ by the Errol-Olivia charismatic-chemistratic duo. When we look to their horoscopes, we notice a strong Cancerian emphasis – Errol had natal Neptune-Moon-Venus in the

sign of the Crab in his 3rd house (+ Cancer on the I.C.); Olivia had natal Sun-Moon-Venus-Pluto-Saturn in the sign of the Crab in her 10th house (+ Cancer on the cusp of her 11th house) – and, when we look to “The Adventures of Robin Hood”, we come up against the question of the ‘interaction’ of ‘10’, ‘11’ & ‘4’ with the self-declared regent, “Prince John” (Claude Rains) finding himself challenged by an ‘11 group’ that seems to be rather more motivated by ‘4’'s family-familiarity than by any abstract ideal. For example, stealing from the rich and giving to the poor is a long way from overthrowing a feudal monarchy and putting a system of socialist government in its place.

As the 1930s spilled into the 1940s, transiting Jupiter & Saturn (Michael’s “Sun ruler”) would ‘catch up’ to transiting Uranus in Taurus... and, so, we could say that, over this time, Michael’s interest in “creative control” was ‘culminating’. With WWII under way, however, he was happy enough to toe the WB’s line that now wanted Errol to play a character who was a supporter of the British monarchy (Robin Hood had no sympathy for King Richard’s crusade). This film, “The Sea Hawk”, a re-make of the Frank Lloyd film noted earlier, has another great Korngold score but, given the state of the world’s states, romancing with Olivia would be put aside. 1939 was also the year of Freud’s final publication (and passing), “Moses & Monotheism”...

Although Freud was not the originator of the speculation that that Moses had inherited monotheism from rebel Pharoah, Akhenaton, Freud was on the frontline of its mid-20thC popularity. In the ensuing semi-Saturn cycle, a novel, “The Egyptian”, would become even more famous than Freud’s work, so famous that it would be made into a film in 1954... directed by (now freelancing) Michael. And, although FA agrees with the critics that the acting is wooden and the script is corny, we place it in his ‘top 10’ list because it brings Freud & Jung together in interesting psychological ways...

Essentially, the narrative does what Freud had tried to do the history... turn tradition on its head. Rather than have Moses being rescued by Egyptian royalty and raised into it, the narrative has “Sinuhe” (Edmund Purdom) being discarded by the Egyptian royalty and raised by “foster parents” whom (it is easy to assume) are Jews. Fortune would have it, however, that Sinuhe makes the capital ‘mis’-take of touching Akhenaton as he tends to a fainting spell that the latter suffers as he worships the Sun. Rather than execute Sinuhe, the Pharoah thanks him and, unbeknownst that Sinuhe is his half-brother, brings him into his inner circle. Hereby, the narrative sets up the archetype of the heroic sibs: the Pharoah is too close to God to be able to achieve the objectivity that is needed to successfully instigate a religion and Sinuhe is too far from God – not only evidenced in his negative view of all religion but also in the ease with which Nefertiti (Bella Darvi), embodying Sinuhe’s “bewitching anima”, teases his lust – to be able to ‘be’ the sibling that, in any case, he doesn’t know himself to be. It takes both (i) the failure of Akhenaton and (ii) the realization by Sinuhe, knowing now that he is the next Pharoah in line, that his negation of religion was, in fact, the negation of incorrectly-instigating a religion and, in suffering through this, Sinuhe ‘frees’ himself to become ‘truly’ religious. He informs his exogamous son, “Toth”, of his achievement.

A problem with this film, as noted above, was Michael’s “workaholicism”. Like Akhenaton, he was too close to his addiction to realize that his Sun ruler, Saturn, was rolling across his I.C. and, if he was to “work” on something, he would have been better off “working” on personal memories. Shoulda’ given this one to Kubrick.

MICHAEL CURTIZ' PSYCHOLOGICAL TOP 10

CASABLANCA (1943:5) ☹☹☹☹

If “Ilsa” (Ingrid Bergman) had been a philosopher, she would have replied to “Rick”’s (Humphrey Bogart) ‘logic’, “the problems of three little people don’t add up to a hill ‘o beans in this crazy world” with a dose of ‘9 expansion’, “the problems of three short-sighted political systems don’t add up to a hill ‘o beans in this more-likely-than-not sane universe”. The trouble with “we’ll always have Paris” is that the lovers’ Paris experience was, as Jung would have said it, “too archetypal”, to count as human-enough to help to solve the problems of the world. World-problems can only be solved if enough couples are honest-enough with each other. Was Ilsa’s excuse – being honest would have put the resistance at risk – just a case of kicking the can down the road?

THE ADVENTURES OF ROBIN HOOD (1938:7) ☹☹☹☹

The epitome of exuberant, rollicking cinema with a Korngold score that rocks & rolls like a Springsteen concert. Fans of tarot card imagery will get more out of this one, especially when they compare “Robin Hood”’s (Errol Flynn) ‘wands encounter’ with ‘future brother’, “Little John” (Alan Hale) against Robin’s ‘swords encounters’ with “Guy” (Basil Rathbone)... the former pertaining to the intuitive spirit that leads to “integration” of the merry band; the latter pertains to the thinking that oftentimes is too clever for its own good. To complete the medieval epistemological picture, Curtiz throws cups, pentacles, the kitchen sink & more into the feast scenes, stolen by Claude Rains (“Prince John”), the acting master of playing bad guys who know they are bad.

CAPTAIN BLOOD (1935) ☹☹☹

If, like us, you see this one as part of a ‘double bill’ with the contemporaneous “Mutiny on the Bounty”, you can’t help but compare Clark Gable’s and Errol Flynn’s respective style of smirking when confronted by authority. Perhaps Flynn’s (“Dr./Cpt. Blood”) smirk is no better than Gable’s but Flynn’s is the more memorable, not least because it is in reaction to a female (matriarchal) authority figure, “Arabella Bishop” (Olivia de Havilland) and, as such, gains its automatic “rom-com” advantage. It could also be that the (surprise, surprise!) off-screen chastity of two leads that had generated so much on-screen chemistry was why they would make so many successful films after this, their first. The Erich Korngold score here is arguably better than “Robin Hood”.

YANKEE DOODLE DANDY (1942) ☹☹☹

The success of this movie was one of Hollywood’s bigger surprises because, at that stage of their respective careers, few had imagined Cagney (“George M. Cohan”) playing a singing & dancing Broadway star and/or Curtiz directing a musical. Indeed, with Cagney’s natal Mars (probably rising) forming a T-cross with Saturn-Pluto, the astrologer would, at first, make better sense of Cagney’s typecasting as the archetypal crook. The astrologer won’t have to ‘keep looking’ for long to see that “Jimmy”, like George, were connected in the same way as Errol & Olivia... both were Cancer Suns.

THE EGYPTIAN (1954) ☹☹

Yeah, yeah, not a patch on some of the films further down our list but this one has that direct line to Freud and Jung. Whereas Freudians might focus on “Sinuhe”’s

(Edmund Purdom) “unconsciousness” of his true family that takes a lifetime of trials and tribulations to be ‘raised’ into “consciousness” (therapy probably would have led to earlier realization), Jungians might focus on the trial and tribulation that Sinuhe endures courtesy of “Nefertiti” (Bella Darvi) insofar as this episode could have been a teleological preparation for the incest temptations of “Baketamun” (Gene Tierney).

THE SEA HAWK (1940) ☹☹

Plenty of noteworthy synchronicity here. In 1940, transiting Uranus (the aerial “hawk”) came into a conjunction with Michael’s natal Neptune (the watery “sea”) on his M.C. in Taurus. This tells astrologers that the Saturn-Jupiter conjunction of 1940 would have landed in Michael’s 9th house and, (if not physically, then) psychologically, Michael was in a frustrated, long-journeying, expansive mood. Once the audience gets past the “what, no Olivia?” comedown, they can rejoice in yet another Korngold score.

CHARGE OF THE LIGHT BRIGADE (1936) ☹☹

Lord Alfred Tennyson would have heard about the failed cavalry charge with transiting Sun-in-Scorpio opposed transiting Pluto-in-Taurus triggering his very tight natal Uranus-Mars conjunction in early Scorpio trine Pluto in Pisces. His ambivalent feelings about ‘11 crazed’ ‘1 bravery’ stewed for the 6 weeks it took the Sun to transit into Sagittarius to, a few days later, trigger his natal Moon in Gemini in the 12th house opposite a 6th house Neptune in Sagittarius. To this day, Crimea is a zone of ‘12 chaos’.

ANGELS WITH DIRTY FACES (1938) ☹☹

The bookends of this post-Hays-code (= morally “conscious”) gangster flic are two out of the three Darwinian instincts... the ‘runner’ of a pair of juvenile criminals manages to get away, whereas the ‘hunter’ of the pair is caught by the police. And, so, Freudian irony follows when, as adults, ‘runner’ “Jerry” (Pat O’Brien), becomes the “reaction formational”, narcissistic-masochistic, clockwising priest; “Rocky” (James Cagney) becomes the narcissistic-sadistic anti-clockwising hood. Who is healthier?

SANTA FE TRAIL (1940) ☹☹

Errol and Olivia are once again cast in narrative that focuses on slavery, but, here, they take their chemistry into more “serious” territory, not without success. The film is more noteworthy, however, insofar as it looks at the military climate preceding the American Civil War rather than the war itself... or its aftermath (“Gone With the Wind” was fresh in moviegoers’ memories). The theme of enslavement to an external master is paralleled to the theme of the soldier’s enslavement to an internal master.

YOUNG MAN WITH A HORN (1950) ☹☹

The mother archetype in its most ‘raw’, ‘dangerous’, ‘12-ish’ form looms large in all musicians but, with its challenge of finding the (ideal) melody-under-the-melody, jazz puts extra pressure on its musicians to go a step further ‘down’ into the “collective unconscious”... wherein they risk drowning in the panoply of maternal temptations. The deep layers are always bubbling over with self-explanatory clichés... of which the substance-addicted jazz-man living F. Scott Fitzgerald’s one-act life is hard to beat.

P.S. 2023: '9-9'

'9 philosophers' show their true '9 philosophical' colours when, like Zeno, they spend hours musing over paradoxes. One paradox that took up many hours of ancient Greek thought was change vs. permanency. 'Fiery' Heraclitus intuited that the world was ever-changing and 'airy' Parmenides thought that change was a mere appearance and, underneath it, there was 'true' permanency. Soon, a paradoxical formulation hit the ancient Greek headlines, "the only thing that doesn't change is change itself". For many non-philosophers, this "3rd-making" is the reason to give philosophy the widest of berths... "aw, c'mon you blokes, it is time to get a life! get yourself a wife, kids and a mortgage; go forth and put some food on the table!". Across the Mediterranean Sea, a religion was brewing that was encouraging this "go forth & multiply" ethic, yet...

The problem for astrologers is that the change vs. permanency dyad sits in the background of so much of it. What astrologer hasn't heard another astrologer (or even heard oneself) use natal placements – those which can be said to be "permanent" – as excuses for 'x' or 'y'? It is also possible, of course, to use "change" as an excuse. And, in any event, we recall 2000yrs of a religion of forgiveness that permits the individual to "seal his/her excuses from the other side". When, however, one introduces the idea of "development", the individual, astrologer or not, begins to realize that excuses have their 'use by date'. And, if the individual, astrologer or not, takes his/her realization to heart, s/he begins to realize the need for "developmental psychology".

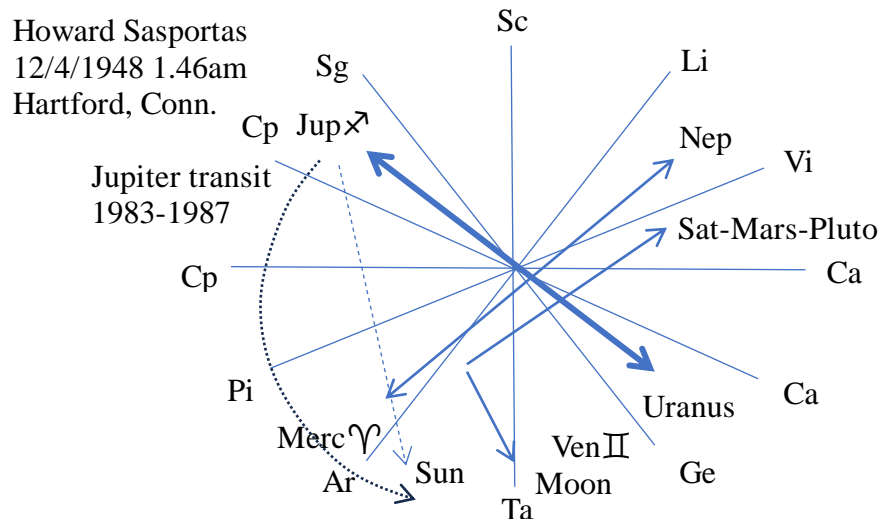
Indeed, if we were to criticize our diagram that we presented in the first section of this chapter, we would say that it is 'too 2D' insofar as we did not make it clear that the '9 non-essence' perspective is achieved via a series of developmental cycles... or, to put it accurately, a series of developmental spirals. It is the spiral that transforms the 'intra-disciplinary civil war', and thereafter the 'inter-disciplinary international war', into a dialogue of love. Yes, it is true, we have yet to discuss the rotational direction of the spiral e.g. to what extent is our anti-clockwise discussion arbitrary?

It is worth noting that both astrological symbols for '9' (♃, ♄) are crossed. One might surmise that the cross in the arrow of Sagittarius 'sub-symbolizes' the bow that helps point the arrow, but it could also 'sub-symbolize' the fact that the arrow can be broken and, therefore, can do nothing but fall back to the earth... the cross, after all, symbolizes the earth. There is a sense, therefore, that the arrow symbol for Sagittarius would have more meaning for the Cathar Christians than it would for the sundry one-shot-at-heaven Christians insofar as the former incorporate ideas of reincarnation.

Although Jupiter (as opposed to Saturn) symbolizes learning-the-easy-way, we can see that Jupiter in the left hemisphere adds a tablecloth of Saturn-like frustration over Jupiter's "benefic" table insofar as it points, at least inside its anterograde phase, 'down-away' from the easy-peasy 'supra-world' into which the "soul", irrespective of whether it is (i) "Eastern" or "Western" or (ii) remains unacknowledged by the secular intellect rampant on both sides of the Pacific Ocean, hopes to gain eventual entry. This 'Saturn-like frustration' is necessarily subtle and drowned out by expressions of '10' but, when '9' is doubled up in the left hemisphere, it may be worth some consideration during, say, the 5th or 6th 'take' of one's horoscopic Jupiterian overviews.

Longstanding readers of FA are aware of the importance that we have placed on Howard Sasportas' 1987-published lecture, "The Development of the Personality", an essential essay for those who, like FA, see the flaws in the "cookbook" approach to

astrology. Let's not get carried away, both Howard and FA have their own "cookbook" publications & postings, but, when Jupiter gets involved, we both have the tendency to inspect the zodiac-horoscope through the lens of a 'developmental sweep'. As, dear reader, you will find below, Howard's natal Jupiter is placed in Sagittarius in the 11th house... our dotted curved arrow from Jupiter to the Sun indicates Jupiter's transit over the time Howard was preparing for, delivering & publishing his lecture. There is also a dotted straight arrow to show the (wide) sextile from Jupiter-to-Sun in Aries...



... and, to be more comprehensive, we could have indicated that Howard had a 'fiery' grand trine with Mars in Leo (picking up 1947's Saturn-Pluto conjunction). We use the thickened line for the Jupiter-Uranus opposition to emphasize why he was so prolific in respect of his astrological intuitions. Given that he had a Moon in Taurus on the I.C. (square the Mars-Saturn-Pluto) makes it a bit curious that he didn't make Sun-Taurus Freud quite into the father-figure that Freudastrology has but, of course, we could be doing what Howard might have done had he lived into the 21stC.

So, again, although we don't claim to be a reincarnation of Howard (we didn't do so with Freud either), we do claim to be a reincarnation of part of Howard's 'fiery' spirit. In tentative support of this claim, we can point out FA's natal synastry contact of our Venus in Aries in the 10th house to Howard's Sun in Aries in the communicative 3rd house. If it is Aries' job to initiate things, then, from our point of view, Howard did a good Arien job insofar as he triggered FA's (not "elected") birth on 3/3/2004.

Developmental psychology was not the only thing on Howard's mind as Jupiter transited from its "(Jupiter) return" in Sagittarius (back)-down to his Aries Sun. Two years prior, in 1985, he had published "The 12 Houses", a book that "psychologizes" the houses... in the same way that contemporaneous "cognitive science" was trying to get behind the 'mask' of "behavioural science", so was "the 12 Houses" getting behind the 'manifestations' of "traditional astrology". In our view, Howard's most instructive 'get behind' was his use of the term, "me-in-here", for a psychological translation of the I.C. and the 4th house. FA, of course, takes Howard's translation one Freudian step further to "me in here... dealing with my inner-(yet-'projected')-family romance".

THE '10-11 INTERACTION'

In our '10-10 interaction' essay (Nov 2020), we noted that the best 'astro-diary' time to essay it would have been the month before Saturn's entry into Capricorn and, so, it wasn't 'timely' that we posted our essay with Saturn departing from Capricorn. We could, however, have consoled ourselves that our timing reflected '10's "delaying" character... a consolation that we can re-use here insofar as winter '23 is a season of Saturn departing Aquarius (into Pisces on 7/3/2023). Irrespective of this consolation, this '10-11 discussion' is still doubly well-timed, because (i) it lays out a useful context for Saturn's not dissimilar 2023-2025 transit through Pisces ('10-12'; our next essay), and (ii) Jan 2023 is a useful juncture to reflect on 2021-2022's already completed '10-11 interaction', the waning square of Saturn-Uranus' inter-cycle, because, amidst this aftermath, Saturn will still be in Aquarius (& Uranus will still be in Taurus)... and, as international history has been revealing, 2021-2022 had its share of '10 superego-vs.-11-supraego' nonsense... nonsense silly enough to warrant a descriptive phrase...

One phrase that comes to mind for '10-11' is "wake me when it is over". These two, after all, do cover the mid-night/mid-winter part of the daily/yearly cycle. There is, however, an addendum for FA-ers... in the 'morning', it is a good idea to examine (pre-conscious) '10-11 dreams' because, if they are not well-examined, the chances of them manifesting during the subsequent day with a 'mis-' (i.e. a parapraxis) increase. As we have noted herein at 'record-is-stuck' risk, good interpretations of anything, be they dreams, natal aspects, transit aspects, outer events that trigger greater emotional responses than expected etc., is to insert them into as much context as possible. Freud and Jung would often wait weeks before interpreting a dream because dreams dreamt over these subsequent weeks lay out a wider context. In a similar way, FA recommends that transits that include *invisible* planets – Uranus, Neptune & Pluto – are interpreted in light of the 'Sun-Moon-Mercury-Venus year'. Although Saturn will be in Pisces by the time that the Sun-Moon inter-cycle has generated its full Moons in Capricorn and Aquarius, individuals who diarize their dreams-&-transits will, by that time, have a useful resource. In short, they are able to insert a 'biographical context' into Freud's & Jung's (& FA's!) 'theoretical context'. Going, then, to FA's 'theoretical context'...

'10's 'initial' psychological task is to protect the individual against the 'further inner' realm. Because Freud knew that, although the soma is threatened by predators, the psyche is threatened by both 'outer' & 'inner' predation and, because FA doesn't discount Jung, we note that the 'further inner', collective, un-(supra)-conscious realm is more 'predatory' than the personal unconscious. In terms of the zodiac cycle, then, '10's first assignment is to protect the psyche against '11' & '12'... and, then, it can 'begin' to worry about '1', '2', '3' & '4'. Although '5's 'lion' needs to be considered an 'inner' threat, an effective development through '11-12-1-2-3-4' generates enough 'Androcles' to transform the 'inner predator' into an 'inner ally'. This is the rationale for our view of '10' having a 'use by' date and, if the Sun is well 'de-Icarized', it is able to 'put the right diametric light' on '11' (then, 'outgoing Mercury' and 'outgoing Venus' can 'put the right diametric light' on '12' & '1'). And, by the thermodynamic time of '10's cycle 'rising' to '8-(9)', '10's 'use by' date has well & truly passed.

At this point, some readers will be wondering how we can say that '10' is useful against '11' (even if only as a stop-gap) when (i) mythology tells us that they interact

in a castrative, “regressive” way, and (ii) our own view is that the Sun-Moon cycle is the antidote to the castrative action of ‘10’ on ‘11’ (the luminaries are the archetypal Tarzans that conceive ‘11’'s testicles as ‘vines’ to ‘reach’ ‘1’ and beyond). Our answer: so long as the ‘overall psyche’ sees ‘10’ in (here’s that word again) context, (c/Chronic) ‘10 regression/repression’ will strengthen the metaphoric ‘trees’ of Tarzan’s vines. The ‘10 limit’ to this is our anti-depth-psychological epoch because the 21stC is mired in so much ‘11 dissociation’ that it ‘mis’-applies ‘9’ (e.g. “displacement”... see prior essay).

So much for the ‘theoretical context’ of ‘10’'s anti-clockwise ‘preparation’ for the potential assault of ‘11’. What, then, about the ‘specific context’ of ‘10’ being active ‘within’ ‘11’ e.g. Saturn in Aquarius? FA’s longstanding readers will be aware that, in order to assess the subtleties of ‘10-beyond-10’ (e.g. Saturn in Aquarius, Pisces, Aries, Taurus, Gemini, Cancer), we felt that we had to neologize i.e. the ‘peri-ego’ is our term for the superego’s ‘direct’ action. (A planet in the 10th house in aspect to another planet in another house constitutes, thereby, ‘indirect’ superego-ic action). The reason for the neologism is that Saturn’s 29yrs cycle sets forth a ‘perimeter’ for the ‘emerging’ ego. The zone within Saturn’s 29yrs ‘perimeter’ is ‘filled’ by the ‘direct’ action of the inner planets and, thereupon, the ego forms with (hopefully) a ‘spirit’ of functional breadth, strength & flexibility. If the ego does so, it is able to inform the relatively narrow, weak & rigid Saturn of its ‘use by’ date. Needless to say, this eventuality is rare in these days of ego ‘mis’-definition e.g. both brain scientists & gurus want to “discard the ego”.

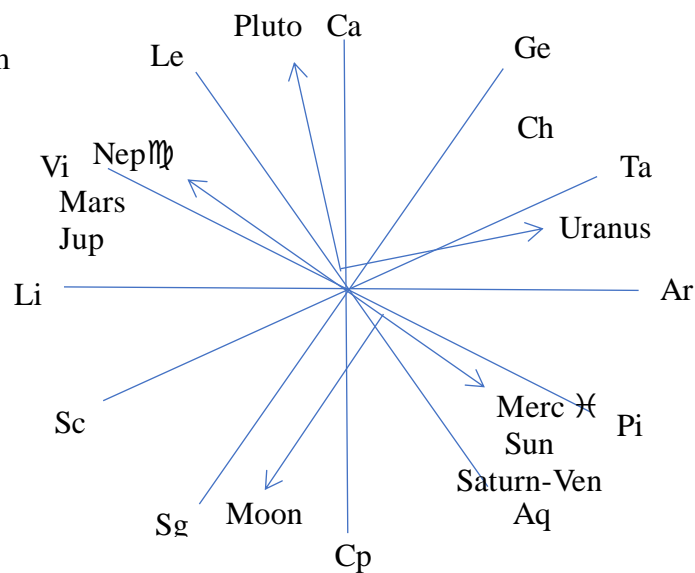
In an earlier essay, we had ‘joked’ that gurus need to “discard their superegos” but, in the service of accuracy, we could have ‘joked’, “discard the supraego and direct their superegos toward the Sun-Moon ego-building cycle”. In “nonessential” terms, this means (i) advise oneself (e.g. refrain from “projecting” one’s need to temporarily negate metaphysics), & (ii) view (transiting) Saturn as a ‘fort’ from which Moon-Sun-Mercury-Venus embark on a semi-cycle that will reach their Cancer-Leo-Virgo-Libra ‘homecomings’. Agreed, with the possibility of our interpretation being a “projection” – FA’s very own “reaction formation” – our readers will, at this point, have every right to reject us on grounds of our own nascent hypocrisy (thus, we keep our ‘joke’). Still...

To exemplify the peri-ego, we draw from our recent ‘9-9 interaction’ discussion and the struggle between scientific empiricism & scientific realism i.e. if an empiricist were to “negate” the realist’s metaphysical, “Darwinism is more than a useful model, it is also true ‘out there’”, s/he is doing the right thing by him/herself if his/her ego has yet to mature. In other words, if an immature ego accepts scientific realism, it places itself at risk of becoming crazed by the simplicity (& beauty) of theory (& equations) and, in turn, it loses its human-developmental ‘grip’. By contrast, the empiricist who sticks to his/her empirical ‘peri-ego’ will have an easier time registering his/her human limits. Another way to put it: the weak-ego-ed scientific realist is the archetypal “mad scientist” who is too ‘11 extra-human (= g/Godly)’. 84yrs is usually not long enough to begin to understand what s/he is doing. Better to go for 30years of ‘limitation’.

The point of FA using this apparently minor scientific struggle between physics & metaphysics is to remind astrologers that, if their interest is in the “psychological” dimension of ‘10-11’, philosophy needs to be put aside and a ‘correct’, useful definition of “ego” is the best ‘10 preparation’ for Saturn’s journey from Aquarius ‘down-into’ Pisces, a journey that, nearing her Saturn returns, would have been challenging for...

EXAMPLE BOOK-IMAGE XVIII: CEILING-YES PAINTING (1966)

Yoko Ono
18/2/1933 8.30pm
Tokyo, Japan



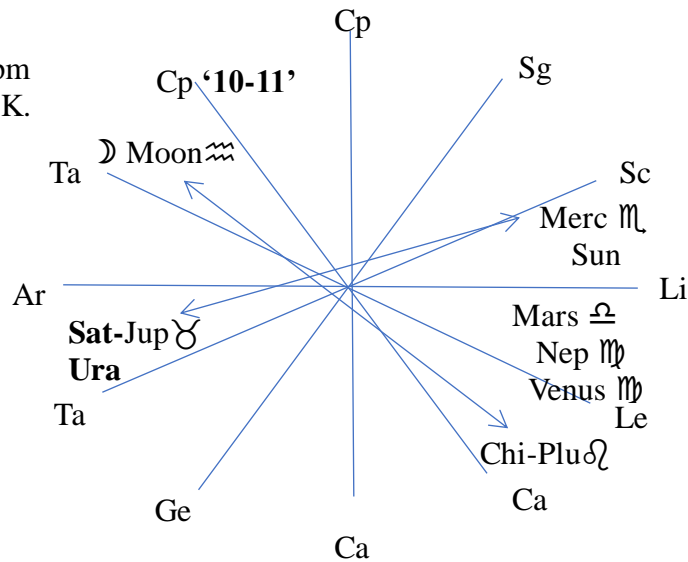
We can assume that, at her 1962 Saturn return, Yoko had never heard of “The Beatles”. As is well symbolized by her Saturn-(Venus-Sun) in Aquarius in her “house of the inner child”, Yoko was focused on making a name for herself in the iconoclastic, “conceptual art” world while, also at around this time, being treated for “depression”. Yoko’s mental state was astrologically reflected by Saturn’s transit through Capricorn in her “me in here” 4th house (with this reflection, we would also look to the 14yrs ‘fall’ of Saturn through Yoko’s left hemisphere... transiting Saturn’s conjunction to natal Pluto & Saturn’s ‘fall’ through her 4th quadrant coincided with Japan’s WWII defeat and her nation’s struggle with hunger). Although psychological astrologers wouldn’t have been able to precisely predict what would happen as Saturn ‘rose’ into Yoko’s 7th house, one shortlist possibility would be for her to marry a man who could express her “animus” (= her 7th house Uranus is square Pluto in the 10th house). A second shortlist possibility would be her ‘pasting’ political iconoclasm over her artistic iconoclasm.

One ‘long-list possibility’ for March 1969 would be for Yoko to have a “bed-in” with someone who may not have seemed particularly anti-authoritarian-Aquarian yet who did have enough anti-authoritarian ‘seeds’ for Yoko to be able to bring them to flower (note Saturn’s transit to her natal Uranus in the 7th house in March 1969). In the depth psychological minds of those who wanted to hear more songs from the “Fab Four”, there would have been the hope that Yoko might withdraw her “projection” of her “raw animus” onto her partner. Non-depth psychological minds, of course, hoped that she would just go away... but the ‘script’ had already been written in Nov 1966...

Yoko’s “conceptual art-piece”, “ceiling/yes painting”, required the admirer to climb a ladder to look through a specially positioned telescope that had been directed to a wall on which was written the word, “yes”. For recently departed Jung, this would have been just another paint-a-moustache-on-the-Mona-Lisa sign of crumbling times. For admiring John, it was a through-the-ceiling affirmation. For FA, it is a reminder that “yes” isn’t always “good” & “no” isn’t always “bad”. A couple of years earlier...

EXAMPLE FILM 18A: A HARD DAY'S NIGHT (1964) ☾☽☾

John Lennon
9/10/40 6.30pm
Liverpool, U.K.



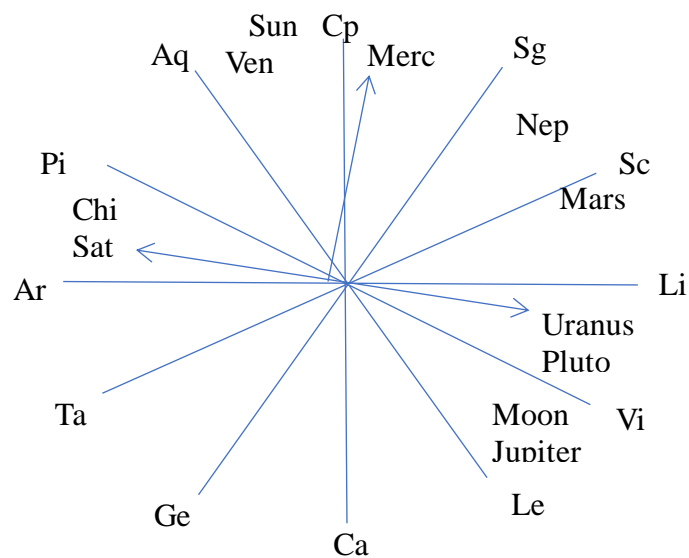
The title, “A Hard Day’s Night”, might be a “Ringo-ism”, but it speaks most to the natal chart of Ringo’s band-mate i.e. the day-in-day-out transit of the ascendant experiences its hard day of (not only ‘6’, but also) ‘1-(2-3-4)-5... work’ and the chance to recuperate at night – John’s Moon in Aquarius in the 11th house of “dreamt hopes & wishes” – is challenged not only by its difficult opposition to Chiron-Pluto but also, if in a more indirect way, by its ‘overlook’ (hotel) of all the difficult planets, both natal & transiting, in his ‘daytime’ hemisphere. For a time, John’s Arien forthrightness was able to skip past his ‘lower hemispheric’ difficulties... but as the fame, wealth & drugs spewed out more & more “access”, the monster of “non-integration” began to lurk.

This is where we pick up our earlier note on the teleological value of discomfort. Yes, it is difficult to “imagine” anything but relative discomfort in a Moon that is part of an ‘11-11-8-(1-Chiron)-5-5 interaction’. The trouble for John, however, is that (what we have been calling) the ‘torso hold’ on his incarnation didn’t begin until the year of his fateful confrontation and his “progressed” Moon, for the second time, rolling over his “progressed” ascendant. And, the years of the Moon “progressing” through his 3rd & 4th houses, a good time to enter a therapy that has respect for the soul’s complexity (more respect than primal screaming), were the years after his fateful confrontation.

That John was 23yrs of age when “A Hard Day’s Night” was made tells us that he was closing in on his 2nd Jupiter return... indeed, Jupiter was transiting the happier (earlier) degrees of his 1st house. For FA, this is a big reason why, for us, the album of the film is the Beatles’ happiest & most listenable album. No doubt, Saturn’s recent (1962) transit of John’s natal Moon would have given him a hint that the group would not survive its “Judean Peoples’ front” Saturn return, but the point of the pre-Saturn phase of life, just like the plot of “A Hard Day’s Night”, is to pretty much make it up as you go along. The movie itself, just like the best Beatles’ songs, speaks to the feeling of standing on the precipice looking into chaos, something that we don’t hear so much when John was a Jupiter cycle older (’76). So, let’s look at a director born in ’66...

EXAMPLE FILM 18B: FOXCATCHER (2014): ☹☹☹

Bennett Miller
30/12/1966 ?
New York, NY



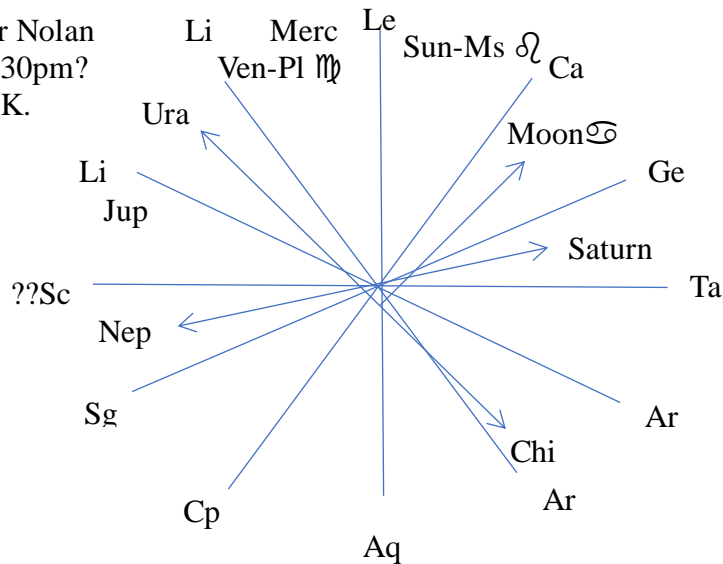
Despite John's/Yoko's exemplification of '10-11', it isn't correct to assume that rebelliousness is always found in those with natal '10-11 interactions'. Rather, it would be correct to assume that there is a 'certain sensitivity' to the issue of rebellion in those with natal '10-11 interactions'. When it comes to the director of "Capote" (2005; ☹☹), "Moneyball" (2011; ☹☹) and his combo of these two (and "Psycho"), "Foxcatcher", we can assume that his '10-11 sensitivity' is to Mercury insofar as Bennett's Mercury in sports fan Sagittarius T-crosses that oh-so difficult Chiron-Saturn in Pisces opposite Uranus-Pluto in Virgo that is a feature of all mid-60s natal charts.

From "Capote", we see Bennett's sensitivity to the collective's fascination with '10-11 coldness'... 1966 was the year of publication of Truman's best-selling "In Cold Blood"; from "Moneyball", we see Bennett's sensitivity to the advantage being '10-11 scientifically cool' in the face of sport's statistical truths. These strands come together like a Jungian 'Mercurial 3rd' in "Foxcatcher"... the American Wrestling Association, watching the Soviets throw money behind their wrestlers, is suffering the 'Cold War Blues' (American wrestlers are lucky to get 20 bucks a day for motivational speeches) and, so, they feel forced to accept the financial donation of an 'arguably cold-blooded' gazillionaire, John du Pont (Steve Carell, challenging Anthony Perkins for the title of creepiest performance of all time), in order to compete with the Soviets. Their decision was also 'cold' insofar as they knew of du Pont's gun-toting ("borderline") psychosis.

We noted that du Pont's act was 'arguable' because, even though there was no heat-of-the-moment aspect to his shooting of Mark Shultz (Mark Ruffalo), one could yet argue that du Pont's blood was 'boiling' without him showing it. Yes, this is legally indefensible, but it deserves psychological attention when Du Pont rambles, "did your horse jump the thing? did you catch the fox... motherrrr?" Evolutionary psychology tells us that, as their first act of competition against future siblings, little children try to keep their parents apart in the bedroom. This accords with psychoanalysis insofar as this urge lays a platform for guilt when the parents separate outside of the bedroom.

HEROES OF DIRECTION XVIII: CHRISTOPHER NOLAN

Christopher Nolan
30/6/70 ?2.30pm?
London, U.K.



After conviction, the real-life John du Pont died in prison in 2010. One can only wonder whether he saw Christopher Nolan's re-imagining of "Batman" in 2005 and what he thought about it the comic book character with whom he could most compare himself. Once we begin to wonder, it would not take long before we consider the degree to which du Pont became uncomfortable watching Batman's displays of boiling blood insofar as they are the bases of emotional "transformation". This depiction of Batman comes as no surprise from a director with natal Moon in Cancer and Sun in Leo.

In directing terms, Christopher is still in the 'early epoch' of his career. When the time eventually arrives for the definitive biography (autobiography?) and with the groundbreaking quality of (more than) a couple of his 'early' movies, the chances of Christopher being spoken of in Kubrick et. al. conversations are pretty good. Indeed, upon hearing Christopher wax lyrical about Stanley, we can guess that this is what he is aiming for. Accordingly, we have guessed for a birth time that aligns with Stanley's (at least, both had/have natal Sun in Leo). As noted in our essay on Stanley, this birth time throws up Freud's ascendant (Jung's Sun in Leo is a given) and it is no stretch to imagine Stanley & Christopher having an equal-ish interest in depth psychology e.g. the labyrinth of "The Shining" (1980) and, 30yrs on, "Ariadne" of "Inception" (2010).

One double-barreled reason for guessing at Scorpio rising is (i) it speaks to an interest in emotional transformation, and (ii) it could place his Moon in Cancer in the house of emotional transformation. The plainest example of this interest is the movie-trilogy that Christopher would engage in while he was waiting for "Inception" to get the green light, "Batman" (2005-2012), as it is clear that Christopher wasn't satisfied with the Tim Burton (1989) version that kept well clear of the title character's (trans)-formation. The first act of Christopher's "Batman Begins" has idealistic (supra-egoic) "Ducard" (Liam Neeson), intent on "gaslighting" (not "midwifing") "Bruce Wayne" (Christian Bale) into accepting his '11 idealism' (note the '11-ish' alpine location of the training facility) that would enforce cold-blooded, guillotining execution. After Bruce refuses, he expresses himself with the opposite end of the temperature scale by setting

fire to his training facility. In 'firing up' so, Bruce confronts himself with the choice of risking his own life in order to save Ducard's (the name behind which "Ra's Al Guhl" hides). Ducard is your "classic" '10-11 anti-psychotherapist' insofar as he 'tells' Bruce why he suffers – hiding his grief and guilt behind his anger, entangling his fear & guilt in ways that obscure both; noticing the emptiness of pity for the unfortunate – without allowing him to discover these things for himself. By contrast, Freud's "midwifing", Socratic technique of 'not telling' might take very much longer but it makes sure that the analysand maintains a hold on his/her sense of 'self' and 'id'... out of which s/he will go on to, at turns, build, re-build and/or renovate his/her 'ego'.

The issue of 'discovering-things-for-oneself' is *'the'* issue that swirls around the practice of astrology. For example, if an individual has, say, Uranus in Libra in his/her natal chart (as we observe in Christopher's natal chart, irrespective of debates about possible birth times) yet appears disinterested in "ideals in systems of justice", to what extent is it 'right' for an astrologer to point to such a natal placement and point out to the individual that s/he isn't 'fully living' this natal placement? Then, if the astrologer notices this interest being 'lived' by someone else in the individual's life, to what extent is it correct to point this 3rd person out as the likely "projective" hook of his/her natal placement and, then, deem it correct to argue for "retrieval" of the "projection"? We could even question the astrologer's 'right' to affirm the individual who is 'living out' his/her natal placements... would the individual be better off with self-affirmation?

The very existence of this website attests to our view that astrologers have some 'right' to point out a lack... the key, however, is to stay closest to the personal planets as one does so, in particular the Sun. In an initial reading, an astrologer will have little idea of the degree to which his/her client can, say, retrieve a "projection", but she will have ideas about where his/her client's potential capability for this psychological skill (i.e. his/her Sun placement) is 'centred'. In Christopher's case, we might not know for sure the house in which Christopher's natal Sun is placed but, knowing that his natal Sun is placed in Leo tells the psychological astrologer that he may need an occasional reminder to avoid being too "collective" and/or "reductive" because to do so would go against his natal chart i.e. for a '5-5', 1st personal teleos is his/her basis of fulfilment.

Now, if a Sun in Leo individual began to counter the reading by, say, insisting that s/he cared most about "ideals in systems of justice", the psychological astrologer wouldn't engage in a "Ducard"-like slanging match... rather, s/he would say that life is long and there is plenty of time to pave a path to the inner child and, therefore, one only need to keep the interpretation in back of one's mind. Because astrology is 'based' in synchronicity, it is 'right' to remind the client that Solar clues come along regularly and, therefore, the Sun in Leo client only needs to maintain his/her intuitive attention to 'get' the importance of "individuation". As Jung explains, the more "individuation" there is in the world, the less the world needs 'ideals', 'systems' and 'justice'. Ducard, like all of the world's mass-media-philic, tub-thump power-brokers that we all know so well, is a par excellence example of the '(not really) individual' who not only hasn't the foggiest notion of how "individuation" is distinct from "individuality" but would also not hesitate to deploy troops to prevent others from finding out.

Irrespective of the actuality of Christopher's ascendant, Saturn was transiting Cancer in 2005 and, therefore, it has put him in touch with the delays and frustrations that can build up around one's emotional life irrespective of one's attitude to a possible

“transformation” of it. For Christopher, this was made more ‘11 urgent’ by virtue of his doubled-up-water-/-doubled-up-air interaction, Moon-in-Cancer-square-Uranus-in-Libra (noting that, whenever transiting Saturn hard-aspects his Moon, Saturn will necessarily hard-aspect his Uranus). One of the more appealing ‘narrative reveals’ in the second act of “Batman Begins” is that the ‘11-ish’ idealist is in league with the ‘10-ish’ pragmatist, “Falcone” (Tom Wilkinson) and, with both using ‘12 chemicals’ that craze the population along the lines, as “Dr. Crane” (Cillian Murphy) explains, of the “Jungian archetypes”, we get an overall sense of the pathology of the 4th quadrant.

Having completed the “Batman” trilogy, Christopher would go on to prove to any doubters that Stanley Kubrick was his most important influence with his homage to “2001: a Space Odyssey”, “Interstellar” (2014). It is interesting that, like “2001...”, “Interstellar” was greeted with lukewarm reviews upon release and, then, through the following decade, go on to be considered the best sci-fi film of the “teenies” and, then, one of the best sci-fis of all time. Although the comparisons are almost too obvious – Stanley’s sabotaging “H.A.L.” & “beyond Jupiter” sequences matching Christopher’s sabotaging “Mann” (Matt Damon) & “tesseract” sequences – the differences between the two have much to say about the 46 years of world history that has unfolded since “2001...” i.e. the move toward physicalism. Specifically, instead of Stanley’s eye fixing on Homo sapiens’ spiritual re-birth, we see Christopher’s eye fixing on Homo sapiens’ physical re-birth. To be fully fair to Christopher, however, we should point out that he does show spirituality through the idea that our descendants, ‘5D Homo post-sapiens’, have developed the capacity to influence the past (bringing up, thereby, that mouldy-oldie, “the grandfather paradox”) by, for example, creating a “tesseract” that can be negotiated by a 4D spacetime creature, “Cooper” (Matthew McConaughey), because of the “love” he has for his 4D spacetime daughter, “Murph” (MacKenzie Foy; Jessica Chastain; Ellyn Burstyn). Given this not-very-Kubrickian twist, we might also note...

Christopher’s Moon in Cancer is likely to be behind the direct comparison that can also be made between “Interstellar” and “Close Encounters of the 3rd Kind”. In our essay on (Cancer-ascendant) Steven Spielberg, we noted Steven’s disapproval of a hero running after aliens to the point of abandoning parental duties and it is difficult not to notice Christopher’s dislike of the child-abandoning hero-father, especially in light of his widowerhood. Another comment on “collectivism vs. individuation”?

From FA’s ‘meta-scientific’ perspective, Christopher’s Moon in Cancer is more than an index of parental care because it is more sensitive than other Lunar positions to time’s cycle. This sensitivity would become more acute in the face of his Neptune in Scorpio that has time’s non-flowing block to interact with time’s thermodynamic line. Upon making his meditation on ‘anti-thermodynamics’, “Tenet” (= can time be taken as a kind of palindrome?), the critics would begin to worry that Christopher had succumbed to a weird “obsession-compulsion” in respect of it... what had started out as a laudable interest in human ‘mis’-perception of time with “Memento” (2000) had, over a couple of interim decades, devolved into his own ‘mis’-perception of how much befuddlement his audiences were willing to bear. What “The Terminator” took 4 or 5 sequels to do – twist itself into the strangest of “grandfather paradox” knots – “Tenet” managed to do in its 1st act. Either way, as we pointed out at the outset of this overview, time’s cycle and time’s thermodynamic line are still on Christopher’s side.

CHRISTOPHER NOLAN'S PSYCHOLOGICAL 'TOP 8-(10)'

With Christopher's, we commence a series of 'not quite top 10' lists. There are different reasons for the redundancy of the 'top 10'... in Christopher's case, he is our first example of a directing career, we expect, still living out its 'morning'. We expect that his 'career top 10' won't ultimately look anything like the 'temporary top 8' that we have compiled below. Of his 11 films, 3 are so time-twisty that we expect his next two films to slot somewhere in our list below. ☹ = leaving something to be desired.

INTERSTELLAR (2014:3) ☹☹☹☹

This one stands out amongst the post-apocalypse plethora because, rather than depict the 'rapid 11 cataclysm', Christopher goes for the 'slow 10 cataclysmic' descent into a perpetual '10 winter'... thereby giving humanity some thermodynamic '8 time' to "Hail, Mary" a future or two. The scientific paradox from which Christopher draws his narrative liberty is the "black hole information paradox" (= quantum fields retain information; yet, black holes scramble &/or destroy information). Recently, however, not a few cosmologists are coming to the conclusion that '9 gravitational waves' inside the '8 black hole' might be able to retain information. An eventual proof of this would not worry Freudastrologers who have no qualms about karmic-(energy) inheritance.

INCEPTION (2010:9) ☹☹☹☹

The horoscope's arc of sleeping-gestating (zodiac's hibernating) is so consistent with Christopher's narrative here that one could be forgiven for thinking that he was an astrologer: as tycoon's son, "Robert" (Cillian Murphy), takes a '9 long journey' to LAX, a crew of invading "inceptors" first find themselves battling with Robert's '10 defenses'; in the battle, crew-financier, "Saito" (Ken Watanabe), is wounded... to then discover that the '12 druggist' has concocted a brew that, rather than free him into '1 (re)-birth', will hold Saito in '12 limbo' if he dies. Bewitching '12 raw anima', "Mal" (Marion Cotillard), "regresses" from low '12 limbo' to high '11 alpine winter' to kill Robert and, so, capture him in '12 limbo', affirming Jung's view, "the psyche is real".

BATMAN BEGINS (2005) ☹☹☹

With the "Superman" and "Batman" 20thC franchises running themselves into the ground, it seemed all over for the DC universe. Nolan might not have been the only one who knew why – they were 'too' tongue-in-cheek – but he was only one of the very few who knew how to rescue them. On the downside, we have, "Rachel Dawes" (Katie Holmes), articulating the cliché, "bad things happen when good people do nothing", but no good scriptwriting was being done in respect of the begged question, "how does one know that one is good?". When Rachel eventually confronts her nemesis – "Ra's Al Ghul" (Liam Neeson) sees himself to be a good character doing something – it seems to be a Freudian 'mis'-step not to have a scene exposing each-others' mind-muddles.

DUNKIRK (2017) ☹☹☹

Having bamboozled his audience (perhaps) a bit too much with "Interstellar", Christopher pulled his reigns in a little in his next outing. That he didn't pull his reigns in fully is evidenced by the fact that he still wanted to 'play' with time, even if, in 1940, wormholes were not yet in vogue. The retreat through Dunkirk is worth psychological

examination insofar as it opens up the ‘cowardice-vs.-rational behaviour’ dyad e.g. what constitutes individual cowardice when placed in the context of collective retreat? That this question is too difficult to answer is not a reason to refrain from asking it.

(BATMAN II) THE DARK NIGHT (2008) ☹☹

When the history of the 21stC is written (in the 22ndC and beyond), 2008 may receive as much attention as 2001. With this mega-hit and the beginning of the Marvel Cinematic Universe, it is at least certain that the historians of cinema will be attentive to 2008. With Saturn providing its 7yrs karmic stock-take in respect of how we are to think about terrorism and responses to it, “the Joker” (Heath Ledger) has become one of our touchstones for the fine line between nation-state crime and organized crime.

MEMENTO (2000) ☹☹

Having eked his own ‘following’ with his shoe-string budgeted, “Following”, a neo-noir that dabbled in non-linear narrative, Christopher would be given the budget to dazzle audiences with the non-linear psychological predicament of “Leonard” (Guy Pearce), a hero suffering from “anterograde amnesia”. Whereas “Phil Connors” from “Groundhog Day” solves his non-linearity (circularity), with a development of feeling & his “anima”, Leonard develops his (clarifying) thinking & (connecting) intuition.

(BATMAN III) THE DARK NIGHT RISES (2012) ☹☹

For the sake of symmetry, we would expect that, after taking the bait to ‘raise’ himself into the alpine lair of Ra’s Al Guhl, the Batman would need to descend into a sewer or two. It is also expectable that a descent would involve misguided “displaced” “family romantic” urges (at home). The degree to which audiences are unsurprised at the ‘narrative reveal’ of Ra’s Al Gul’s child (no, we won’t be a spoiler) would likely match the degree to which audiences are educable in respect of Freudian theory.

INSOMNIA (2002) ☹☹

Ruthless experiments on sleep and dream deprivation have shown the value of unconscious input into one’s conscious (merely aware, actually) ‘dailies’... even when the thoughts of the day are unencumbered (by, say, guilt). It is strange, then, that, for a psyche that is encumbered, it is difficult to apply the treatment that nature provides. This strangeness would dissipate, however, if we were to learn that the insomniac had been ignoring his dreams i.e. the psyche now needs to awaken to its “Freudian slips”.

FOLLOWING/THE PRESTIGE/TENET (1998/2007/2020) ☹

“Following” (it can be found on YouTube) is worth seeing on a double bill with Stanley’s “Killer’s Kiss”, as an example of how to make most of a shoestring budget. Even in his first film, we notice Christopher’s time obsession(?) through his non-linear narrative. Another influence that presses forward with “The Prestige” & “Tenet” is H.G. Wells. These films may require (more than?) a couple of viewings to grasp what they are driving at. Their high production values help to keep the audience’s attention.

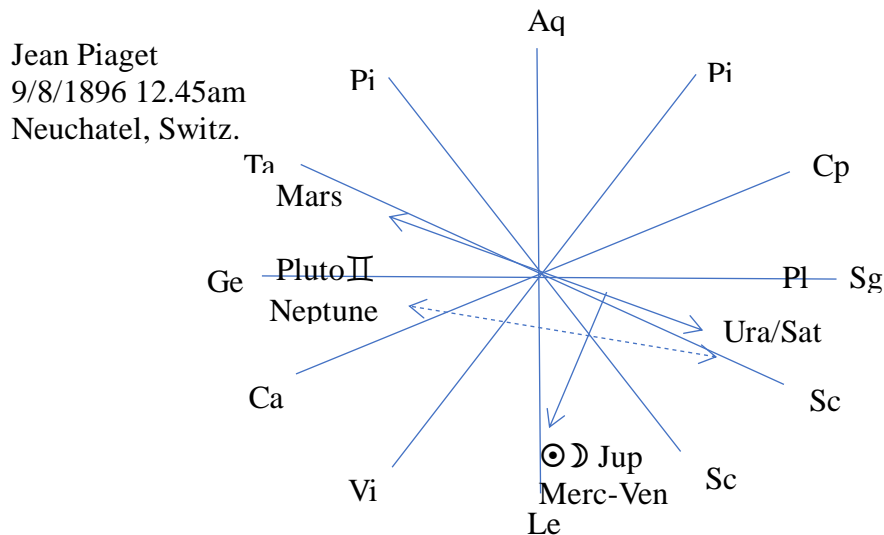
OPPENHEIMER (2023) ?? more than ☹ ??

P.S. 2023: '10-11'

When, some months or years, I read through a mini-essay, it seems that my '7 Libran' side kicks in a bit insofar as I wonder if my characterizations could have been more balanced. In other words, there is a sense in which I see myself as FA's 'father' insofar as FA's natal horoscope has Libra on the I.C.. If FA were a human child, I'm guessing that I would encourage a balanced interest in "family romances".

In relation to the mini-essay on '10-11' that was posted 6 months ago, the cycles of the Moon, Sun, Venus & Mercury down-across FA's ascendant and I.C. have forced me to assess the degree to which I have been overly negative about the Saturn-Uranus inter-cycle. I always try to keep the oracle at Delphi's advice close to heart, "nothing in excess; know thyself", and, in this spirit, I wonder how I could give '10-11' a degree of positive light. Nonetheless, when I recall alternate epithets, such as "the only thing to '10 fear' is '10 fear' itself", I wouldn't want to swing too far toward the positive.

First of all, in pondering the oracle at Delphi's, "nothing in excess", astrologers will usually bypass the signs that are ("traditionally") "ruled by" Saturn, Capricorn & Aquarius, to cite the signs that are ("traditionally") "ruled by" Jupiter, Sagittarius & Pisces, as the latter pair are linked to over-abundance & addiction. So, although all four of the outer planets are "gassy" "inflaters", perhaps Saturn & Uranus are less so than Jupiter & Neptune. And, when Saturn & Uranus are in aspect (and there is more than a dash of "consciousness" around them), we admit the possibility that they could keep each other in check. In other words, when Uranus complains to Saturn, "you are too conservative", and Saturn complains to Uranus, "you are too rebellious", it could happen that they listen to each other enough that their inter-complaint brings about a level of "deflation" that is not available when, say over-eating & over-sexed Jupiter complains to Neptune, "you are too addicted", & Neptune retorts, "you are too much the hypocrite". OK, so let's exemplify with another "developmental psychologist"...



... as indicated by the mid-1890s birth date, the psychological astrologer will already be aware that Jean was part of the group of psychologists who were born with the once-per- $\frac{1}{2}$ -millennium Pluto & Neptune conjunction. Given that this conjunction

fell across Jean's Gemini ascendant, it is no big surprise that he took great interest in Freud's psychosexual developmental formulation... but, with, as it were, his Gemini (and Aquarius on the M.C.) 'winning out' over his Pluto-Neptune, he would invest his initiative in the direction of "cognitive developmental psychology".

As many longstanding readers of FA may recall, we hold the overall view that an extraverted sign on the (already extraverted) ascendant encourages the individual to adapt to the external world. We take the additional step of linking the ascendant to the "naturally-ruled" house/s... in Jean's case, therefore, his Gemini ascendant would have encouraged him to 'develop' down to his 3rd house and, secondarily, to 'develop' across-up to his 6th house wherein we find his Saturn-Uranus conjunction in Scorpio. We also go on to assume that, if the individual has personal planets natively placed in his/her lower hemisphere (e.g. the "chart ruler"), the individual is further encouraged to 'develop' adaptively to the external world. (Let's note here we take the view that a contorted sign on the ascendant is less adaptive insofar as the "transpersonal" arc of signs will be qualifying the lower hemispheric houses). In Jean's case, we remind our readers that an "empty" house is never "(really)-empty" insofar as there will have been many transits through this house that, at the least, will have built some kind of 'foundation' in it. So, when we inspect his "empty" 3rd house, we don't assume that he would not be interested in "cognitive development". In fact, in stark contrast, we see Virgo on the cusp of this house and assume that he might be interested in every detail of "early cognitive development" and, when, in addition, we notice that the "ruler" of his 3rd house is also (i) his "chart ruler" & (ii) can be found in Leo, conjunct all of his "ego builders", in this 4th house, we take the view that this is a chart of someone who might be more than a bit talented in respect of "cognitive developmental psychology". We don't go so far as to conclude that little Jean was destined for greatness in respect of development psychology because this chart, like all charts, has nothing to say about 'humanity, per se'. As Liz Greene reminds us, this could be the chart of an opera house or a chicken. There is always more to consider before conclusions are jumped at.

Amongst all this natal horoscopic desirability, there are, nonetheless, some not-so-desirable feature in Jean's chart... the main stand-out being his challenging T-cross that picks up a (Jordan Peterson-esque) Mars in Taurus in the 12th house opposite his natal Saturn-Uranus and feeds down to his Leo stellium on his I.C.. Then again, these aspects could be 'drivers' toward greater understanding of anything & everything to do with childhood development and it does seem that Jean was keen to couch his study in the discipline that Freud had habitually avoided, philosophy. Specifically, Jean was the coiner of the phrase "genetic epistemology", meant to be the title to be used by any philosopher who would pontificate on how children gain knowledge. It is an especially worthwhile pursuit for a "reductive" scientist insofar as it carefully considers the role that intuition plays in the gaining of knowledge. For example, whereas Freud tended to play down his 5th, "latent" phase (the word, "latent", tells us that he played it down), Piaget played up the phase that runs from about the 6th through to the 12th year, what he called, "the concrete operational stage", that eventually leads to being able to think about thinking itself, what many philosophers would call "philosophy".

In 2032, Saturn and Uranus will form their next conjunction (a 45±yrs synodic cycle spilling forth). That it occurs in Gemini speaks to the risks of sterile opposites.

THE '10-12 INTERACTION'

By this point in FA's 'astro-diary' series, our readers will probably have noticed our emphasis on the 4th quadrant archetypes, '10', '11' & '12' (e.g. '12-12' & '10-11'). Although we have straightforward 'astro-diary' reasons for doing so (e.g. '10 Saturn' is cycling from '11 Aquarius' to '12 Pisces') we also take the view that the 4th quadrant needs 'early' attention, in accordance with FA's 4th quadrant axiom, 'gestational (not grandparental) until proven otherwise'. Nor do we want to waste our readers' time if they don't share our take of (Freud's-into-Klein's) superego formation.

For FA, the background 'textbooks' for this essay are Liz Greene's "new looks" at the planetary "rulers" of '10' & '12', Liz' "Saturn: a New Look at an Old Devil" & "Neptune & the Quest for Redemption". In these, Liz redresses Saturn's "traditional" reputation for being "malefic" into something more "benefic" & Neptune's "modern" reputation for being "spiritual" into something more "pathogenic". Liz might not go as far as we do – she doesn't use our term, 'gestational' – but our readers won't have any difficulty seeing how our views developed and how we came to realize that FA was never going to win any (... errr) "quest" for 'astrological popularity'. As longstanding readers are well aware, we combine '10's "repression" and '12's "unconscious" and, in doing so, see both '10' & '12' as 'more pathogenic' than even Liz does. Astrologers who have a lot of 4th quadrant activity might be especially poorly disposed to our view that the 4th quadrant is 'narcissistic masochistic'. (Confessing that my natal chart has plenty of 4th quadrant activity, I must add, here, that my "progressed" Moon through my "progressed" 2nd quadrant became my symbolic 'measuring stick' of my analysis; I 'like' that my "progressed" Moon will, soon-again, enter my 2nd quadrant).

Another general 4th quadrant issue worth noting before we consider the specific '10-12 interaction' is its immateriality. Although '10's status as an "earthy" archetype leads to seeing it as "materialistic", '10's "compensatory" tendencies easily 'flips' this into "spiritualistic". Thus, Capricorn might be better imagined as goat-fish more than goat... the mountain-ground on which the goat stands is ever ready to dissolve. This means that '10' never gets comfortable. In turn, it easy to 'get' that Saturn in aspect to Neptune, Saturn in Pisces/12th house, Neptune in Capricorn/10th house is even less able to become comfortable, especially when disturbed by, say, a Saturn return. Then again, if the '10-12-ish individual' cares for survival more than s/he cares for comfort, s/he might be expected to conceive his/her "over-compensated" discomfort as a "good" thing, especially as opposed to any "under-compensating" devil-may-care-ism.

In our essay on the '12-12 interaction', we had made note of the October 2019 sextile (60°) aspect from Saturn in Capricorn to Neptune in Pisces, because the planets that were in aspect were also transiting the signs that they ruled. In our prior essay on the '10-11 interaction', we claimed that it is worthwhile making a distinction between 'indirect', angular interactions (e.g. Saturn square Uranus) & 'direct', superimposing interactions (e.g. Saturn transits Aquarius) because it could be argued that the former have the advantage of "reflective space" (e.g. Saturn square Uranus means that there are two zodiac signs between them that, potentially, 'mediate' the two planets).

Now, if we apply these ideas to Saturn's entry into Pisces on 7/3/2023, we could 'worry' about its lack of "reflective space" that, in turn, could bring out the worst in, respectively, '10' & '12' e.g. exploitative political (ab)-uses of hypnotism. Perhaps this

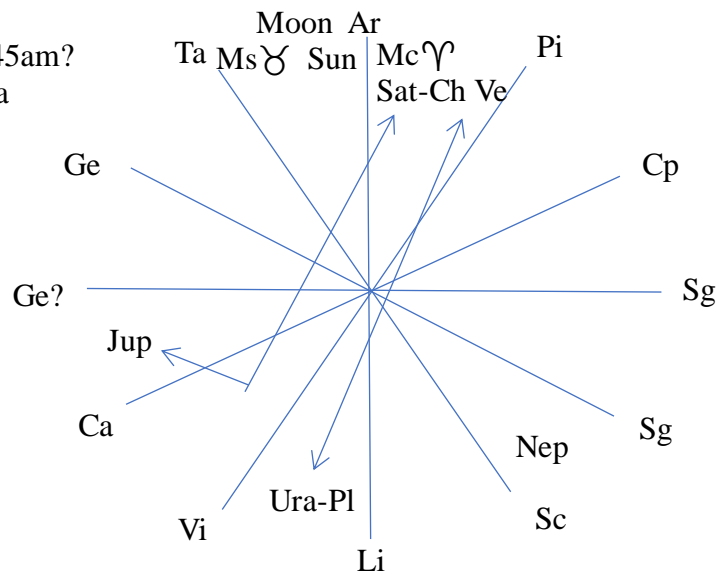
might not be so ‘worrying’ at first and, instead, we only notice a quiet crescendo that doesn’t surface until Saturn (almost) comes into conjunction with Neptune in Aries in July 2025. As FA’s longstanding readers are well aware, the psychological astrologer’s best response to worrying ‘10-12 issues’, however they might manifest, is to make the most of the ‘ego-ic’ planetary dynamics – Moon, Sun, Mercury & Venus – as they run through the 4th quadrant and, in 2023-24-25, form conjunctions to Saturn & Neptune. Thereafter, by dint of their (semi)-cycles across the lower hemisphere, these dynamics proceed to open up a “reflective space”. Although a large fraction of our readers won’t need this extra reminder, it remains important enough to us that, into spring-summer of 2023, we will break off into a new series of essays: ‘Ego-Dynamics’. Before that, it might be worth looking more closely at the Darwinian aspect of ‘self-hypnosis’...

In terms of FA’s biological view of the zodiac, ‘10’ & ‘11’, comprise one half of the ‘9-10-11-12 running’ sector. If, however, we consider ‘10’ & ‘11’ more closely, it is clear that “running” should be called “avoidance of predation” because running, per se, is the protective instinct of only the ‘9 horse’ & ‘12 fish’... the ‘10 goat’ & ‘11 water bearer’, rather than “run”, tend to self-protect by “fortifying against” (the point being that fortifying is closer to running than it is to hunting or mating). The psychoanalyst has cause to ‘worry’ about ‘10-12’ because it is never easy to differentiate ‘secondary’ aspects of a single instinct (e.g. “running” vs. “fortifying”)... noting, here, that even differentiating ‘primary’ instincts has its problems e.g. Freud’s depiction of “mating” forming “alloys” with “hunting” is widely rejected in the 21stC. In other words, when ‘10’ & ‘12’ are interacting, it can be very difficult to know where “fortifying against” stops and “running” starts... a Jung would say it, “the ‘hypnotizee’ & the ‘hypnotizer’ are swimming ‘in the same soup’”. This problem has rattled through the full history of “science” insofar as, via ‘self-hypnosis’, it fails to differentiate bare-boned quantity (i.e. ‘10-11’) from fleshy quality (i.e. ‘12-(1)-2’'s “qualia”) or, if it sees the need for it, it “reduces” ‘12’'s value; for example, “reductive” science takes increasing knowledge of, say, hydrogen & oxygen to be more valuable than increasing knowledge of, say, the wetness of water. As a result, the “scientist” ironically fails to see that s/he is “running” for ‘10 cover’ in clockwise, anti-heroic ways and, in doing so, failing to draw on his/her “hunting” (for knowledge’s sundry 50%) instinct. When it comes to “mating”, sundry realms of human endeavour – psychology, philosophy & religion – s/he misses out on the ‘12 value’ of the ‘10-11’ myth that has so much to tell us about gestational sterility.

If, dear reader, you are carefully considering the terms that we are using here, you may be baulking at our use of ‘self-hypnosis’ insofar as both ‘10’ and ‘12’ are ‘pre-self’. Agreed, if there is any ‘hypnosis’ going on in the ‘10-12 interaction’ it would be ‘superego hypnosis’ (if, however, you prefer our alternate name for ‘10’ – the ‘negative self’ – you might not be baulking so much). Either way, to be able to solve the plentiful problems that not only ‘source to’ but also ‘flower out of’ the various expressions of ‘10’ (‘11’) & ‘12’, the individual needs to gain ‘superego/negative self-knowledge’ from the vantage point of his/her (or, at least, his/her psychoanalyst’s) ego. If s/he manages to do so, s/he begins to understand how easy it is to sleep-walk through life, one of the surest ways to do so is to aim to be a ‘10 authority’ and bask in its ‘12 popularity’. The individual “soul”'s task is to learn more about Love yet, all too often, individuals who have strong ‘10-12’s don’t care to distinguish between I/Love’s Falsity and Its Truth.

EXAMPLE BOOK: THE CONSCIOUS MIND (1996)

David Chalmers
20/4/1966 ??10.45am?
Sydney, Australia



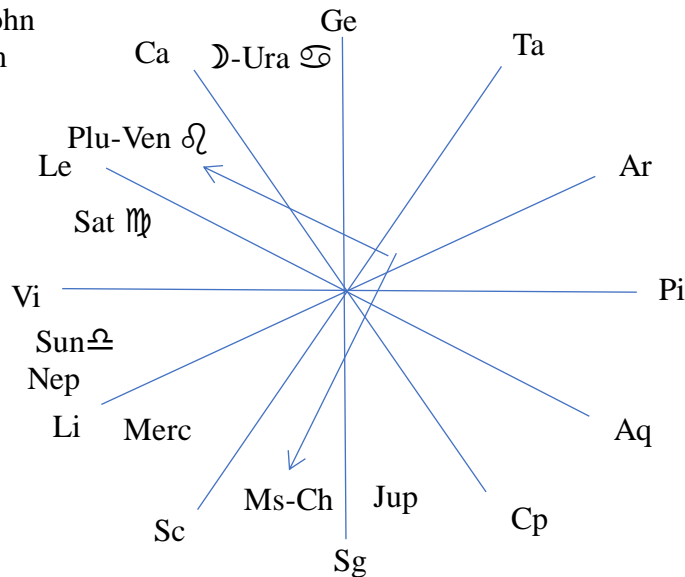
David's "Saturn return (in Pisces)" opus, "The Conscious Mind", laid out the now famous phrase, "the hard problem of consciousness": given that consciousness is not necessary for hunting-running-mating (indeed, upping consciousness could hinder Darwin's trinity of survival), it isn't easy to explain why it "emerged". As we can see in the date of the "emergence" of his book, David is now coming up to his 2nd "Saturn return (in Pisces)" and, irrespective of his ascendant (Gemini is our guess), astrologers would not be surprised if he comes out with, say, "The Conscious Mind: revisited" in 2025. Even this year – in 2023, Saturn transits the "earlier" degrees of Pisces – he will already be feeling the "frustration" and its consequent "urgency" for a re-visitation.

From our prior section, however, we note that the first "hard problem" to solve is that of 'negative pseudo-consciousness' because the superego is never as "conscious" as it believes itself to be... usually, the superego is merely "aware" that something else is threatening it. The threatened superegos that David is calling into question are those of the "physicalists" who have taken "consciousness" to be the inevitable product of neuronal evolution. Their "materialistic" undercompensating (= "denial") response – "there is no hard problem" – tells us that the whole shebang will remain in a perpetual loop until the "superego world" of academic publishings, universities and conferences achieves a true meta-view of its 'negativizing (not really)-self'. No chance in hell.

The fact that we don't know David's birth time doesn't affect the fact that he has Saturn in Pisces mixed up in plenty of 4th quadrant difficulty. In Freudastrological words, his "personal hard problem" is not "of consciousness" but of (i) "the Piscean unconscious", the home of "qualia", and (ii) "Aries reflexive awareness", the home of mono-assumption. In order to allow atheistic thinkers to hear him out, he professes to be a "naturalistic dualist" as a way of distinguishing himself from "religious dualists" ("triplists", actually) e.g. Descartes. Whatever he comes out with in 2025 will tell us a good deal about how he is dealing with the "hard problem of his own superego".

EXAMPLE FILM XIXB: GREASE (1978) ☹☹☹

Olivia Newton-John
26/9/1948 6.00am
Cambridge, U.K.

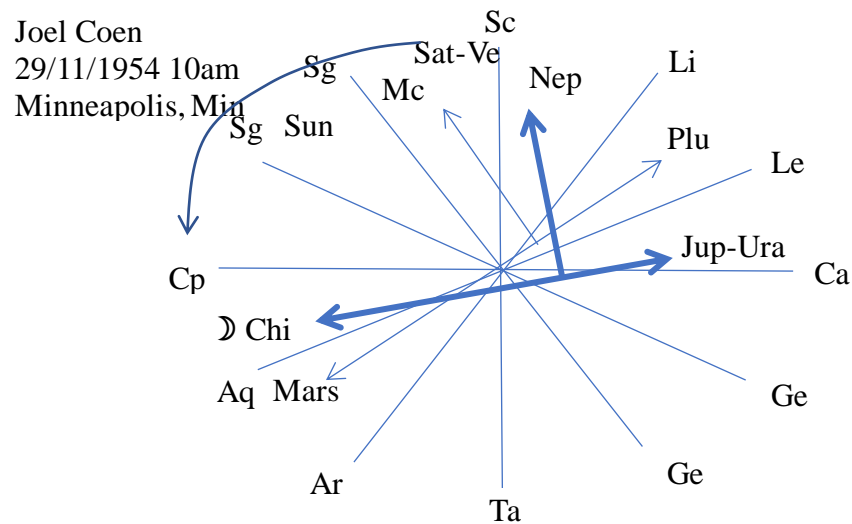


With (i) stage show of “Grease” appearing at early in the 1970’s & (ii) “Grease” being set in the late 1950s, we have yet another example of “double nostalgia” and the (not really) ‘choices’ that teens have to make in the years of angst. The question posed in our prior example – how easy is it for Saturn in Pisces to get a clear-eyed view of helpful Virgo? – is posed again here: how easy is it for Saturn in the 12th house to get a clear-eyed picture of the 6th house? Even before Olivia’s passing in 2022, astrologers would have noticed that she was living a strongly ‘10-12-ed’ life... the fame that she achieved at her Saturn return – she was 29yrs old when she took the part of “Sandy”, a teenage girl suffering from ‘Virgoan angst’ (“look at me, I’m Sandra Dee, lousy with ‘Virgo-nity’”) – was doubled at her 2nd Saturn opposition of 1992, the time of her becoming the Western world’s touchstone for the “battle against” breast cancer.

All psychology (let alone psychological astrology) tends to fall silent in the face of mortal disease... there seems to be just too much genetic and/or environmental fate in it to allow a psychologist to consider psychological factors beyond its post-diagnosis-‘Kubler-Ross-ish’ sequelae. For example, in Olivia’s case, the psychological astrologer would prefer to interpret her midlife Saturn opposition Saturn transiting her 6th house in terms of Saturn’s “depressing” opposition to its “impersonal karmic” natal position (her 12th house) than in terms of Saturn’s challenge to deal with the “psychosomatic” (6th) house. Indeed, the psychological astrologer might consider the degree to which, in order to deal with the interaction of ‘10 personal’ & ‘12 impersonal’ karma, Olivia might have ‘needed’ a “depression” at her Saturn return to ‘help’ her to pay attention to it but, with the mega-success she was experiencing, she may not have allowed herself to ‘drop’ because it would have seemed ungrateful & over-indulgent to the throng.

Is it worth asking questions to which there is no answer? This question itself is, *reductio ad absurdum*, a question to which there is no answer? One question that we can answer “no/yes” too is: is Saturn in Virgo in the 12th house a ‘raw Persephone’?

HEROES OF DIRECTION XIX: JOEL & ETHAN COEN



As Shakespeare fans will be keen to tell you, Joel's younger-by-3-years brother, Ethan, has let Joel loose into solo directing without an apparent glitch... the accolades kept coming for his "The Tragedy of Macbeth" (2021). To be sure, Joel had adapted a familiar time-tested narrative, yet this very familiarity brings its own set of challenges, the plainest of which was how to make it in a way that the existing cinematic versions – e.g. Orson Welles', Akira Kurosawa's "Throne of Blood" and (our favourite, at least up until Joel's) Roman Polanski's – immediately render it superfluous. The accolades, however, were mostly directed to its unique set design that pointed to the psychological states of the players rather than the outer physical states of Scotland. No astrologer would feel that s/he needed a prize for seeing 2020s Pluto-Saturn-Jupiter conjunction landing in Joel's Capricorn-cusped 1st house being a symbol for his (i) interest in the "Scottish play", and (ii) ambivalences about going it alone for the first time in 30yrs.

Astrologically, the Coen brothers deserve a separate essay as they have a bunch of interesting synastric contacts, each worth a bunch of paragraphs. Here, at least, we note that Ethan's Saturn in Sagittarius is only a couple of degrees adrift of Joel's Sun in Sagittarius... and, that it was at Ethan's 2nd Saturn return that Ethan decided that he decided that his Saturn would no longer orbit his big brother's Sun. Off to another peri-solar system someplace in the Manhattan Milky Way. With both brothers having baulking Capricorn on their respective ascendants, we might assume that they needed each other to get things going... although, with Joel's chart featuring natal (3rd house ruler) Mars in the 2nd house opposite Pluto in the 8th house forming a T-cross with (5th & 6th house ruler) Mercury in the 10th house, getting up and going may not have been such a big problem for Joel. He confesses that his depression point is usually long after the 'get up and go' phase and it occurs at the "first cut" phase when the movie doesn't seem nearly as good as it had seemed when it was running in his head.

The synastry between Joel and his wife, Frances McDormand, is more difficult to get to because of Frances unknown birth-time... yet, in knowing that Frances does have Moon in Taurus, it is probable, whether she-(they) is-(are) aware of it or not, that she has played an important 'grounding' role in Joel's Sun in Sagittarius, up-in-the-

‘9-11’-air life. Moreover, in noting that Joel’s I.C. is Taurus, we could say that Frances draws Joel down from his Sagittarian Sun, through his Capricorn ascendant & Moon, all the way to his I.C.... and, once there, Frances’ Sun in Cancer goes on to draw Joel forward through his 2nd quadrant to his Cancer on the descendant. It is worth noting that Frances appeared in all of Joel’s (& Ethan’s) Jupiter-transiting-from-Sagittarius-to-Capricorn darkly comic films, “Blood Simple” (1984), “Fargo” (1996), “Burn after Reading” (2008) and, if much darker than comical, “The Tragedy of MacBeth” (2021). It is not difficult to imagine that, if Joel had still been searching for his Platonic other half, these films may not have found their ‘ground’. Although Frances didn’t have an acting role in “No Country for Old Men” (2007), her pillow-talk presence would have been worth hearing... the script would have been adapted as Joel’s Saturn transited his M.C. and the movie itself coincided with Saturn’s transit to his Sun. And, so...

Recalling (once more) our discussions of Laurence Olivier and David Fincher, we note Joel’s tricky mixture of natal planets in the 10th house that point to him being as interested in gestating a film as he is in the 5th-6th house day-to-day creative process, not forgetting that the ruler of his 5th-6th houses is one of the planets in his 10th house. It comes as no biographical surprise to see that, at least for the 1st film, “Blood Simple” (1984), Joel and Ethan share the production credit. Not especially surprising either is that “Blood Simple” hit the theatres at Joel’s 1st Saturn return. As is often the case for directors who set up their own production companies, the financial circumstances of the first effort will often use a small relatively unknown cast and, as Jean Luc Godard would advise all aspiring directors, “all you need is a story that features a gun and a girl”. Or, as your local Freudastrologer might translate Jean, “all the aspiring director needs to do is tap into the endless fascinations of the Oedipus complex”. So the (three)-into-Four Tops sang it (with, no doubt, Freud’s from-the-grave-approval), “♪ ♪ it’s the same old song ♪ ♪ but with a different meaning since you have been gone”.

The only (at that time) familiar face in “Blood Simple” was M. Emmett Walsh, who plays a character, “Visser”, who is private investigating the wife of “Marty” (Dan Hedaya), “Abby” (Frances McDormand), whom, as not-so-paranoid Marty suspects, is having an affair with “Ray” (John Getz). In schematic words, then, the Coens have come up with an ‘Oedipus +1’ type of tale wherein the ‘+1’ is the archetypal ‘brother’ of Marty intellectually-instead-of-emotionally involved in the complex. Indeed, Visser turns out to be Marty’s brotherly ‘Cain’... when Marty’s pride gets the better of him and he orders Visser to execute the mother-son, Visser hatches his own plan of fooling Marty. If, dear reader, you haven’t seen the film, this is your spoiler alert point. Marty is fooled by Visser’s fake photograph of their execution. Upon paying Visser, Marty is then executed by Visser who intends the police to be similarly fooled because Marty is the most motivated suspect. You won’t have to be Shakespeare to know that, as it is in all the best-laid plans, the Fates have, usually, the first and, fatefully, the last laugh.

With this ‘triangle+1’ circumstance, we come to one of the themes of the Coen brothers’ films... subverting genre. In the case of “Blood Simple”, it subverts ‘simpler Oedipal’ films such as “Double Indemnity” insofar as Marty begins as targeted father only to wind up as betrayed son i.e. the ‘father’ morphs into a ‘son’ who now wants to do away with the ‘son’ who is now the ‘father’. The ‘+1’ aspect that expands a triangle into a square will, of course, point the astrologer to the typology of the elements. And, if we inspect the four characters through the lens of Joel’s chart, we assume that most

astrologers would agree that (i) Marty, the father who has built a business, links up to Joel's earthy Taurus on the I.C., (ii) Abby, the mother with a 'strong-enough' sexuality to risk the destruction of her marriage, links up to Scorpio on the M.C., (iii) Ray, the son who can't resist the Oedipal thrill-ride, links to the Mars-opposite-Pluto that runs from the cusps of the 2nd to 8th house, & (iv) the trickster-ish, death-dealing Visser can be linked both to Mercury in the 10th house and Pluto in the 8th house... and, the fact that Visser can see the funny side of his own demise points to a Sun in Sagittarius, the Sun sign that may be the most prone to see the funny side of anything. For some, death is no joking matter; for others, death is a redemption; for others still, death is a cosmic joke; as evidenced in many of the brothers films (most of all, in "The Big Lebowski"), death may not be very cosmic-comic, but it is usually something of a joke.

In between life and death, there is retirement. Joel & Ethan were in their early 50s when they took on Cormac McCarthy's, "No Country for Old Men", a novel about a police chief, "Ed Tom Bell" (Tommy Lee Jones), who gradually discovers that being old doesn't have the advantage of (decades of) experience because the earlier decades can't be applied to the new breed of killers that are unearthed when there is oodles of money to be recovered. Although killer, "Anton Chigurh" (Javier Bardem), is not the explicit force of Fate for Ed that he is for most of the other characters, he is an implicit force of Fate insofar as his actions lead Ed to consider the meaning of being put in the 'retirement position' i.e. impotently watching the world go to hell for a decade or two before leaving it (the parallel here to Cormac McCarthy's contemporaneous narrative of impotent fathers, "The Road", is straightforward). In this respect, Ed gets a couple of fresh perspectives. The first is from his uncle, "Ellis" (Barry Corbin), who reminds him of his vanity... or, as Freud would say it, Ed's uncle, a policeman himself in 'takes-one-to-know-one' mode, reminds Ed that the superego, however earnest & incorrupt it may be, will never solve the problems of "civilization" in the longer run. The second is from Ed's unconscious... a couple of dreams. The first is a simple statement of Ed's "depression" (i.e. money = psychological energy"). For the second, more complicated, dream, "it was cold and there was snow on the ground and my father rode past me and kept on going, never saying nothing going by. He just rode on past and he had his blanket wrapped around him and his head down and when he rode past, I saw that he was carrying fire in a horn the way people used to do and I could see the horn because of the light inside of it, about the colour of the moon. And, in the dream, I knew that he was going on ahead & he was fixing to make a fire somewhere out there in all that dark and in all that cold... and I knew that, whenever I got there, he would be there. And, then I woke up", we begin to see reasons why Joel might have been fascinated...

From the astrological perspective, this dream's winter context points to Joel's 4th quadrant. Although he has autumnal Scorpio on his M.C., the fact that '10 Saturn' is natively placed in his 10th house speaks to Joel's 'inner detective-policeman' (let's not forget Joel's fondness for policepersons in "Fargo"). As this policeman figure transits forward to Sun in moralizing Sagittarius in his 11th house, we can see why Ed Tom's uncle is keen to remind Ed Tom of his vanity. Transiting forward from Sagittarius, we head into the winter signs, wherein we find Joel's Moon in Capricorn – the light that shines from the horn is "the colour of the Moon". As each year, the Sun transits Joel's natal Moon placement, it beckons his psyche forward, beyond his Mars in Aquarius.

**JOEL & ETHAN COEN'S (PSYCHOLOGICAL) 'TOP 10'
NO COUNTRY FOR OLD MEN (2007) ☹☹☹☹**

For most civilized folk, money is a representation of the value of material items. For depth psychologists, however, money is a symbolic representation of the 'opposite' of materiality i.e. energy. When, therefore, money begins to "build up", there is a sense in which energy is "building up". And, if the "build up" is fast enough & large enough, the chances of an "explosion" are much higher... indeed, there may also be a point at which an explosion is inevitable. Fate is attracted to inevitability like a moth to a flame and, in turn, those who involve themselves in fast build ups of energy are likely to find that they need to deal with Fateful forces. Here, audiences are also forced to ask about spouses who attach themselves to those whom are moths to energetic "build ups".

MACBETH (2021) ☹☹☹☹ (Joel only)

The exquisite irony of this tale "told by an idiot, full of sound & fury, signifying nothing" is that, rather than being "heard no more", it has been 'heard' through every century after its creation. This version, like Olivier's "Hamlet", emphasizes the 'mise-en-scene = psyche' approach more plainly than does Kurosawa's and Polanski's and, so, for the depth psychologist, Joel's expressionistic version is likely to be his/her first cab off the ever-expanding "Macbeth" rank. The astrology is odd here insofar as tales of wrongheaded ambition would be expected for a release during 2020's maelstrom of Pluto-Saturn-Jupiter in Capricorn. It appears as if the conjunction was more resonant with Joel's natal Moon (at 23° of Capricorn) than with the cinema-philic collective.

OH BROTHER, WHERE ART THOU? (2000) ☹☹☹

In 2000, Joel's transiting Sun ruler & chart ruler, Jupiter & Saturn, came into conjunction in Joel's Taurean, music-loving 4th house, the psychological realm of the "atonement/at-one-ment with father". To reach it, however, the journeyer will need to negotiate his/her 3rd house of "siblings (atonements, here, not as necessary)". Indeed, this negotiation very often involves separation from siblings and, if it can't be achieved psychologically, the Fates are likely to step in and oversee a physical separation, even if being turned into a toad is on the extreme side. Another archetypal trigger for the separation of siblings is deceit... here, "Ulysses" (George Clooney), deceives brother, "Pete" (John Turturro), that there is a treasure to be recovered when there is none.

FARGO (1996) ☹☹☹

Freud's books on jokes and parapraxes ("slips") come together in movies about criminals who punish themselves because the criminals are, in their unconscious way, already doing their own police work. Freud would likely call this, "mis-criminality". Freud realized that a criminal's 'out-of-touch-ness' with his/her unconscious – a realm that includes the largest slab of his/her superego – is why s/he can be easily caught by even the most guileless policewo/man, such as "Marge" (France McDormand), and it is why, as the Coens show, criminals are often funnier than they are frightening.

INSIDE LLEWELYN DAVIS (2013) ☹☹

One of the great uncertainties in an artist's life is to work out the point at which s/he does well to "give up his/her day job". The problem for the aspiring creative type

is taking inspiration from successful artists because they often tell a story of purposely inflicting financial self-pressure to force them toward success. It is much more difficult to receive advice from ‘almost successful’ artists because their stories don’t make their way into the magazines. For the “soul”, the ‘almost success’ story is the better story. And, so, we can thank the Coen’s for recognizing the void that you won’t read about.

MILLER’S CROSSING (1990) ☹☹

One of only a couple of Coen movies that leaves the black comedy to one side in order, so it seems, that the audience can get the full emotional impact of the plethora of betrayals in this knotty saga of misplaced compassion and loyalty. It is worth noting the irony of that path in life that is in most need of loyalty, organized crime, is the path in life where it is most absent. The more a soldier is compassionate & loyal in his/her “awareness” the more s/he will be dispassionate & disloyal in his/her “unconscious”.

TRUE GRIT (2010) ☹☹

After their middling “Ladykillers”, the Coens going for another re-make was a surprise. Perhaps they made this one to confound expectations. Rather than the 1969 original, however, the better reference might be “Blazing Saddles”... after all, there’s plenty of frontier gibberish in the loquaciously eloquent repartee. Although their film begins with a Biblical quote, they don’t add the injunction “vengeance is Mine...” to it. Can we say that “Maddie Ross” (Hailee Steinfeld) vengeance also a ‘4 atonement’?

THE BIG LEBOWSKI (1998) ☹☹

Picking up on Hitchcock’s fondness for the ordinary man becoming mixed up in extra-ordinary circumstances, the Coens tweak the audience’s expectations of what constitutes ordinariness. If “the Dude” (Jeff Bridges) had been a movie buff, he would, no doubt, have a collection of cult films and, so, it is no surprise that the audience for this film turned out to be cult. Wherever there is ‘mis’-criminality, a ‘parapraxologist’ would be on the lookout for all and sundry parapraxes e.g. ‘mis’-taken identity.

INTOLERABLE CRUELTY (2003) ☹☹

With no-one needing a degree in psychology to understand that the pre-nuptial agreement is ‘proof’ that there was/is insufficient trust for marriage to proceed, it is a wonder that they exist at all. Perhaps the Coens pick on Hollywood because it is there that more interest could be paid to the reciprocal relationship of unconscious distrust & conscious trust that, when two people are involved, becomes a ‘quadratic’ in search of a ‘quintessence’... and, with conscious distrust & unconscious trust, an ‘ogdoad’.

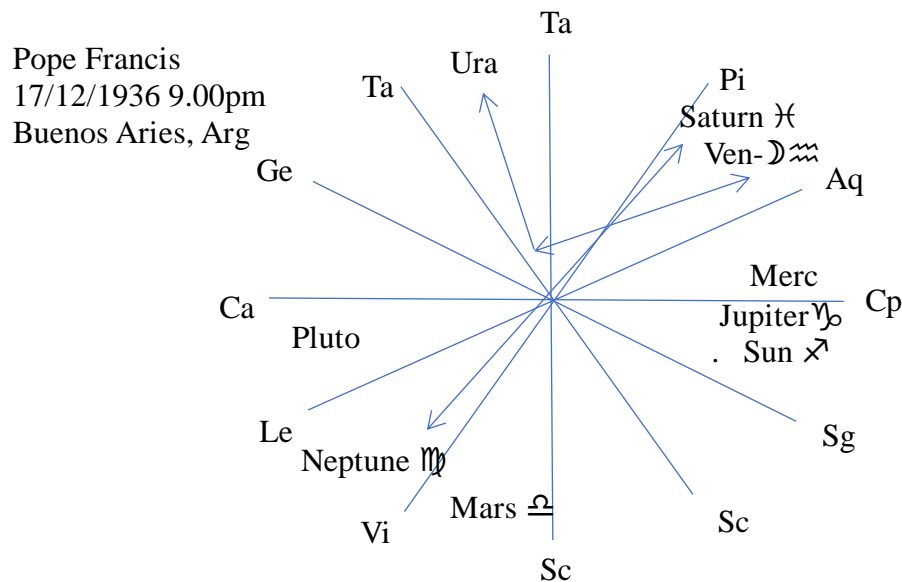
BLOOD SIMPLE (1984) ☹☹

This might have been the brothers’ first movie, but it still stands up well against many of their more celebrated highlights. Although we could criticize the decision to tilt the ‘Oedipus simplex +1’ circumstance towards the masculine – 3 male to 1 female character/s – our Jungian side reminds our critical side that the 3 male characters are being driven by their (respective) unhelpful (=unintegrated) “animas”. Their fates are being spun, woven and cut by forces that Know that they need to start all over again.

2023 P.S. '10-12'

The 2023-2025 span is relevant for everyone who was born in 1994±, 1965± and 1936± because they will all be experiencing the “delaying & frustrating” effect of their respective 1st, 2nd or 3rd “Saturn returns”, one of the typical transits that psychological astrologers have to deal with daily. Clients won’t turn up for astrological consultations of “easy & breezy” Jupiter transits. Indeed, the psychological astrologer who has been seeing clients for 3 decades will have reached the point of being something of an expert with “Saturn returns” because s/he will have dealt with all its zodiac versions. And, in the case of the “1st Saturn returners”, s/he will need to draw on this expertise because this group suffers the added ‘12-10 load’ of natal Neptune in Capricorn.

Another group with a heavy ‘12-10 load’ are those of the “3rd Saturn returners” who, in addition to Saturn in Pisces, have Saturn opposite Neptune in Virgo, such as...



With Pope Francis’ history of consulting a psychoanalyst – not necessarily to be psychoanalyzed... more “to clarify a few things” – Freudastrologers have cause to be more sympathetic toward him than toward the prior popes. Nonetheless, it is odd that he is very quiet about the central tenet of Freudian theory: although there are natural aspects to sexuality, the nurtural-developmental aspect of sexuality typically requires parental (or, failing that, psychoanalytic) guidance because 3 billion years of hunting, running & mating genes finding themselves ontogenetically entangled brings about a great deal of “resistance” against self-disentanglement. If he had outlined this to the flock, then he would have had an easier time explaining to the flock why their Church had failed them so tragically... as Freud had famously summed it up, superegoic edicts from on high lead to discontented (eventually, rebellious) civilizations (and, of course, when superegoic edicts are espoused hypocritically, they are utterly hopeless).

One obvious reason for Pope Francis’ silence on this is that, over the 44yrs since his psychoanalytic sessions in 1979, “(cognitive) science” has managed to marginalize psychoanalysis. In cinematic terms, we could put it that mocking Woody “Manhattan” (1979) Allen has won the day over earnest Robert “Ordinary People” (1980) Redford.

If Francis were to talk sexual (sensual) development, he would undermine the efforts of the Church to deal with its “Galileo problem” and ‘prove’ to both the secular & the faithful that it can keep up with scientific “progress”. No doubt, at this point, readers’ eyes will be looking to Francis’ natal Uranus in Taurus on the M.C. (his natal Uranus, by the way, is square his natal Venus-Moon in Aquarius in this 8th house).

A subtler reason for Francis’ silence is what psychoanalysis, in documents such as “Group Psychology & the Analysis of the (*super*)-Ego”, has to tell us about attempts to be popular. We can assume until proven otherwise that Francis’ “clarifications” in 1979 didn’t head very far down this path. It does appear that the Church is now more concerned with the quantity than it is concerned with quality of its flock and Francis does appear to be hoping for a legacy of having had success as the re-filler of the pews, even if the long-term value of such a legacy would, at best, be ‘12 foggy’. And, insofar as Francis will be tested by his Saturn in Pisces, a psychological astrologer, if s/he were to interpret Francis’ 3rd 2024-25 “Saturn return”, would do well to draw on the telling literature that contextualizes ‘12-10’ – not the least of which is Liz Greene’s books that we have noted in our opening section – and, with it, put this pursuit to question.

Pope Francis’ natal horoscope, no different to any natal horoscope, symbolizes potential more than it symbolizes actuality, the metaphor that comes to psychological astrologers is the “picture on the seed packet”... the fruit won’t look anything like the picture if it was planted in a drought. The drought in the Catholic Church’s case is its oblivious-ness in respect of psychological exogamy (something that is dealt with in the Christian ‘underbelly’, alchemy). The missed potential of Francis’ natal picture is his Sagittarian Sun in his earthy-sublimating 6th house. Astrologers often see Sagittarius as the “bachelor sign” and Francis’ placement fits this well (in concert with Saturn in the 8th house, marriage wouldn’t be very attractive whereas becoming a priest would be). The astrologer who is open to wide orbs might put some of this missed potential down to a T-cross from his Sagittarian Sun to his Saturn-Neptune opposition in Pisces-Virgo. FA is keen to minimize mutual exclusion and, so, we would include this in our now-familiar anti-clockwise-through-the-lower-hemisphere overview.

In this Sagittarian “bachelor” regard, we note that Saturn had transited the sign of the Archer when Francis published “Amoris Laetitia” (“the Joy of Love”) with the intention of giving the flock a greater feeling for inclusiveness. The general idea of the document is to broaden the sense of forgiveness for “irregular” partnership situations. Unsurprisingly, traditional Catholic hardliners were/are not approving. For example, divorced couples who have civilly remarried don’t have access to the Eucharist... but should this be the case going forward? For the depth psychologist, the answer has two parts (i) the receiving of physical bread & wine would relate to the physical fact of the divorce (ii) the receiving of ‘psychological’ bread & wine, analytic psychology, would relate to the concomitant psychological divorce that may have happened much earlier in the marriage. The great majority of marriages, Catholic or otherwise, have various degrees of unanalyzed psychological endogamy. Most couples find themselves dealing with these degrees within their marriage but, of course, the lack of ‘7 equality’ can be too severe to overcome. Before Freud’s psychoanalysis or Jung’s analytic psychology, it had been the task of the priest to bring couples to full inner ‘7 equality’ but, like the scientists, the priests, over the recent centuries, have (also) succumbed to physicalism.