

THE '3-12 INTERACTION'

On 3/3/2025, Mercury conjuncts Neptune in Pisces ('3-(1)-12-12'). Astrologers who "resonate" with Greco-Roman myth may find 3/3/2025 useful for '3 thinking' the character of '3 Mercury' as (i) the "boundary crosser", from awareness, up/down into all layers of the 'supra-un-conscious' (re-thinkable when '3-12' re-forms in mid-April 2025) & (ii) the "non-concluder" about the layers it enters (e.g. no conclusion that '12' is "good" or "bad"; yes, '3' could declare "'12' can easily be 'bad'", but "can easily be 'bad'" is not "is 'bad'"). However, with Mercurial Jung noting that the "Bardo" realm tends to degenerate as '(11)-12-into-1' re-birth looms, it is "good" idea to be cautious about the idea, "'12' is good" (yep, with FA having natal Mercury in Pisces, we caution ourselves!). '3 Mercury' is at its best when it looks for the kernel of yang inside the yin that, in turn, makes possible a 'bridging 3rd'. One obvious point of departure for this looking would be the dyadic symbol of '12 Pisces' – a pair of fish swimming in opposite directions – that, at the level of its glyph, expresses as two (outwardly) concave curves connected by a horizontal "good(?)" line. The line could symbolize the chance to admit (i) to one's "confusion" being the result of a pair of coincident & divergent meanings and, therefore, (ii) it is a 'mis'-idea to 'fix' one meaning when two are "gestating".

If an individual with a dominant '3-12' can acknowledge his/her "confusion", there is a good chance that s/he may be prepared to enter analysis; and, in light of the fact that the '12 collective' is the culprit that feeds his/her "confusion", s/he may prefer to go the Jungian (rather than Kleinian-Freudian) route. For FA, however, this route is foxed by Jung's 'straightforward' approach to the "royal roads" that emerge from (all levels of) the "unconscious"... Jung had rebelled against Freud because, in part, he took dreams to be less disguised than Freud had taken dreams to be. FA can't agree with Jung about this because, in our view, all phenomena of life, not excluding dreams, are disguised. This is why analysts continue to exist. A Freud-Jung balance, then?...

As with all things FA, the "royal road" to Freudian-Jungian balance sources to FA's first principles. Our longstanding readers know that we draw on Rene Descartes' "cogito" & Heisenberg's '3 Gemini' "uncertainty principle" and, then, move along to the fact that the only certain '3 thought' is "I am (whether 'I' am thinking it; or a 'not I' has managed to think it into me)". After "I am", '3 thinking' goes to Rene's demon that disguises everything else, not only the outer world (&/or our perceptions of it) but also (what we call) the 'further inner' world &/or our perceptions of it. When it comes to the 'further inner' realm, the demon has a much easier time of things because '12' has a powerful link to "longing" (for a return to the womb; see Liz Greene's "Neptune & the Quest for Redemption"). So, if it were to concoct a dream that says, for example, "we are all one", the longing-ful psyche is inclined to believe it and not consider Rene's demon e.g. "we are all one" may be a 'disguised' "we are undeveloped" and, therefore, "we need to take 'I' more seriously". To do so, "we" need to gain better understanding of psychodynamics such as "passive identity", "projective identification", "projection retrieval" & "real relationship", showing how a focus on "we", in more instances than "we" admit, are attempts avoid the task of how "I" might build "good" "connections".

Thus, "we" re-visit our usual question with regards the interaction of "personal archetypes" & "extra-personal archetypes": does '12' "confuse" '3's thinking? does '3' help to clear up '12's "confused feeling"? For example, in respect to our distinction

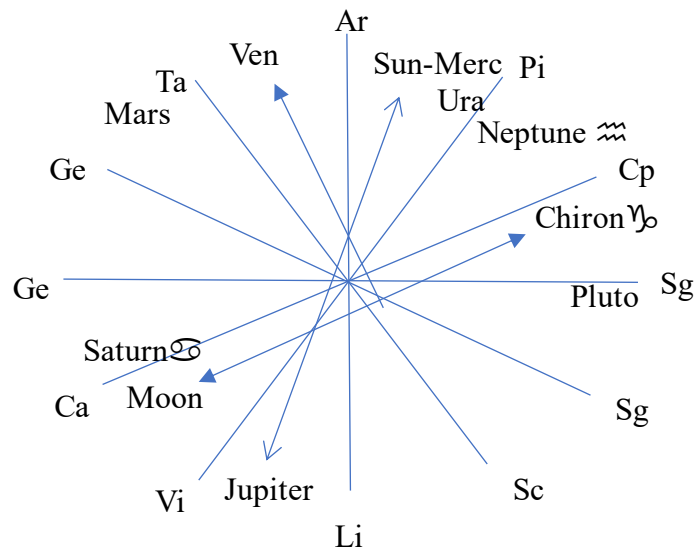
made just above, we would assume until proven otherwise that distinguishing between “we are all one” & “we are all connected” is more ‘10-3’ (e.g. Saturn-Mercury) than it is ‘12-3’. OK, so what about another one of ‘12’s platitudes, “we are all here to learn unconditional love”? Again, for FA, “unconditional love” carries the confusion of not differentiating “soul growth” & “enabling soul arrest”. To put this as a theorem: if the individual (i) has incarnated for the sake of “soul growth” & (ii) “unconditional love” (e.g. spoiling) enables “arrest”, then “unconditional love” is a thing best learned about on the “other side”, not here. Even if the ‘core’ of the Godhead is full of “unconditional love”, this won’t mean that Its ‘periphery’ also needs to be so. Indeed, the “condition” of humanity makes better sense if, like Jung, God is conceived as less than omniscient and, as a result, He created creatures who might be in a better position to experience His periphery (where He might find “She”). The gift of the 3rd archetype is that it sees how peripheral goings on are, at least for humans, uncertain and, so, “reducing” them to a ‘mono-’ is a “regressive”, “playing God”, un-wisdom. “Progress” to ‘5’ is “good”.

We can’t leave this section without addressing Pisces’ symbolic connections to “timelessness”. The view that “there is no time in the ‘12 pleroma’” is not quite on the mark insofar as ‘12’s “static time” is still “time”. A more accurate view would be that “there is no flowing time in the ‘12 pleroma’”. To be more accurate still, we would say that “there is no purely static time for the interpreter of horoscopes” because we never see ‘12’ in isolation”, for example one’s Piscean sector is transited by the Moon every month. If your local Piscean (e.g. Einstein) insists that “(flowing) time is an illusion”, you do well to remind him/her that this may be the case for interstellar travel but not for humans who, at first, need to deal with the micro-meso-realm (the macro-realm is a ‘worry-later’ realm). Indeed, if an individual deals well with the micro-meso-realm, s/he will likely agree that the macro-realm has a connection to the degenerating “Sidpa Bardo” and, in turn, it is best to prioritize the “integration” of the 3 accessible aspects of time within “God’s” transcendent realm that harbours His 4th... ‘(meta)-time’.

These descriptions of ‘time’s species’ – phenomena that many physicists would like to eliminate from physics – leads psychological astrologers to another potentially “confusing” word is often linked to Pisces, “wisdom”... or, you’ve got it, “information is not knowledge, knowledge is not wisdom” and such stuff. Once the individual begins to gather information, s/he is entertaining the path from ‘12’ to ‘3’. Most of this essay is about this issue. In respect of the 2nd step, “information is not knowledge”, we realize the need to “integrate” information and, if the individual is “truly” doing so, s/he will have left ‘3’ behind and entered ‘5-6’, which means that s/he has the “knowledge” that ‘12 feeling’ & ‘4 (emoting)-feeling’ are different. The physicist who hopes to eliminate time might have observational “information”, but s/he is otherwise ‘un-wise’. The 3rd step, “knowledge is not wisdom”, points to ‘12’ being accessed by the soul after its ‘full enough’ experience of ‘4’ & ‘8’. In other words, individual experiences of flowing time are pre-requisites for Piscean “wisdom”. For the FA-er, it is not “wise” to proselytize “meditation” to individuals who would use it to escape from the fateful aspects of life and declare to the world, “why bother! it’s all illusion anyway!”. This is why the world never hears from “wise meditators”. A meditator who decides to become an “advising superego” for a (his/her!) “collective” first needs to show that s/he’s telepathic-enough to know all members’ motives. Until proven otherwise, collectivists are irresponsible.

EXAMPLE WEBSITE A: FREUDAstrology

Freudastrology
3/3/2004 12.12 pm



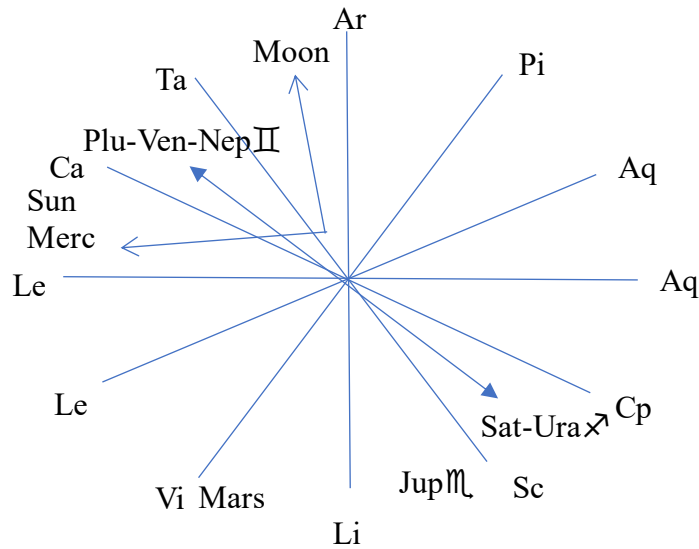
In our prior episodes of self-reflection, we reminded our readers that FA wasn't "elected" & there was no "Caesarian", I simply waited for my non-astrologer website designer to post the site at his convenience. Yes, I did entertain the likelihood that FA's natal Sun would land in Pisces (my designer hinted that FA would be ready in March), but I was not expecting Mercury to be (i) in a Piscean 9th house, (ii) our chart "ruler", (iii) conjunct Sun opposite Jupiter, or (iv) widely conjunct Uranus in the 9th house and sextile FA's Saturn in the 1st house. OK, Gemini on the ascendant was on my short list on account of (i) astrology's link to Mercury & (ii) I knew that FA would be 'wordy'.

Our semi-expectation (and, then, confirmation) of our chart "ruler" landing in Pisces urged us to keep one eye on Freud's struggle with '12 hypnosis' & the other eye on Freud's natal Neptune & Jupiter in '12 Pisces'. In our recent essay on Mesmer (see: 'A Short Course in Mandala-ology'), we pointed out that hypnosis & the placebo effect are "royal roads" to the "reality of the (immaterial) psyche"... the former was the key that forced Freud away from the "physicalistic" assumption that the psyche is a mere epi-phenomenon and towards (the 'truth' that) the psyche as pre-phenomenal reality. For the FA-er, "physicalism" can be classified by sign, (i) "Taurean": the infant adapts via outer perception, & (ii) "Aquarius-Capricornian": the "compensating" superego, yet to be 'born', draws '2 infant perception' back into itself as narcissistic ideology... and all Hell breaks loose because of it. To avoid "fixation" on physicalism, we envision our Venus in Aries & Mars in Taurus as Freudian 'stepping-stones' for our natal Sun & Mercury in Pisces. When, every year, the Sun & Mercury have landed on our Moon in Cancer, we breathe our sigh of relief and, being the 'temporary (= not 'ideological') physicalist', we set our lower-hemispheric/ontogenetic course for the arc of Sagittarius that straddles our descendant. We hope that our yearly 5th house experience of Scorpio helps us to handle our natal Pluto on the descendant (Freud had this one too).

OK, so what about our Gemini rising 'feeding down' to "compensating" Saturn in Cancer in the 1st house? Is it a 'stepping-stone' or something over which we 'trip'?...

EXAMPLE FILM 36A: THE NIGHT OF THE HUNTER (1955) ☹️

Charles Laughton
1/7/1899 6.00am
Scarborough, U.K.



In the symbolic world of dreams, “clothing” symbolizes the “persona”. Dreams of being naked in public aren’t rare and, most often, they mean that the “persona” is not functioning as it is ‘meant’ to function e.g. as an initiator into the outer world and, because a significant part of the outer world is other “personas” (11/12ths of everyone we meet will have a different initiatory process), a toleration of these differences is the key that initiates relationships. Yes, tolerating a “persona” might not have much to do with “real relationships”, but it does have something to do with “real initiations”. And yes, we notice that FA does not have ‘real initiations’ with our readers. All it does is ‘3 inform’ that, for example, ‘(12)-1-(2)-(3) actors’ often hope to become ‘5-6 directors’...

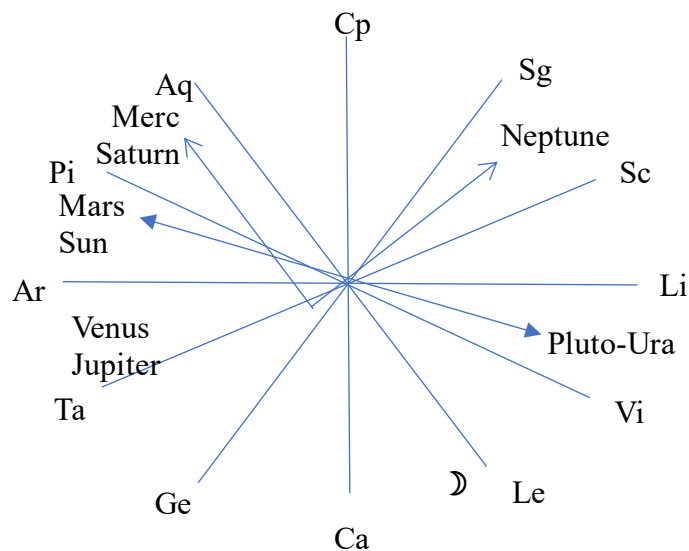
When an “actor turns to direction” (here, Charles Laughton), there is a sense in which s/he ‘steps down’ from his/her “persona” through his/her 3rd, 4th & 5th houses. “Behind the camera” means “behind the persona”. Sometimes, it doesn’t work out so well through no fault of his/her own. This, indeed, was Charles’ experience... his “The Night of the Hunter” was a flop at the box office and, to an extent, this was symbolized by the transit of Saturn over natal Jupiter. ‘Father Chronos time’ might have inflicted the wound but ‘Father Chronos time’ also healed it... 60yrs on, film buffs are big fans.

Charles’ natal Mercury in the 12th house sitting behind the ascendant will have played its part in why he chose his story. As noted in our opening salvo, the difference between “can be” & “is” is worth one’s close attention. For many, “religion ‘is’ bad”, but for Charles’, “religion ‘can be’ bad”. Or, it is not “science” that “saves” “religion (that is bad)”, it is “religion (that can be good)” that “saves” “religion (that is bad)”.

The link from ‘12 religion’ to ‘3 information’, in the monotheistic West, brings up the issue of the 3rd Commandment. That “Preacher Harry” (Robert Mitchum) is a breaker of the 3rd commandment (on the way to breaking the 6th) is as straightforward as hermeneutic interpretation gets. Subtlety enters when we ask if “Rachel” (Lillian Gish) is “vain” as s/he proselytizes the Lord. “Good” & “Evil” don’t work well when reduced to a pair... “Good” & “Evil” need to be “crossed” with “can be” and “is”.

EXAMPLE FILM 36B: TAR (2022) ☹☹☹

Todd Field
24/2/1964 ??
Pomona, California

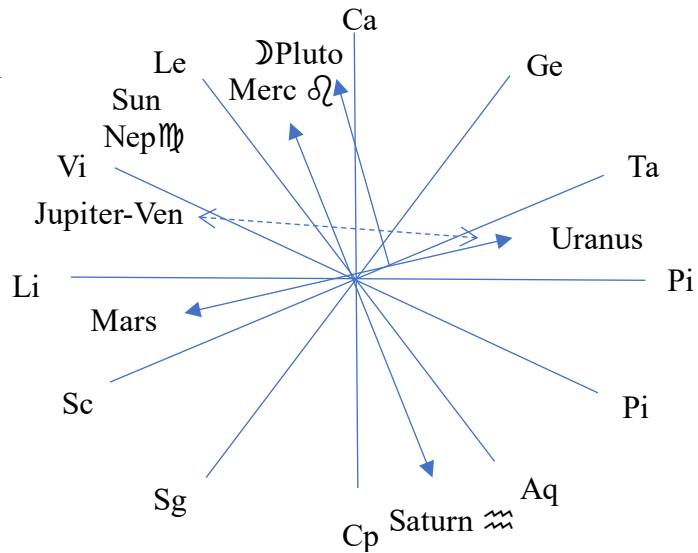


If we turn to Jung's function-ology, we are reminded that even a sextile or trine interaction of '3' with '12' (e.g. Mercury sextile Neptune) is, in any case, forced to deal with the functional incompatibility of '3's airy thinking and '12's watery feeling. The director of "Tar", Todd Field, has shown himself to be more sensitive to this functional incompatibility than many in the film industry, as reflected in the square aspect from his doubly airy Mercury in Aquarius (conjunct Saturn, to boot) to his doubly watery Neptune in Scorpio. It is no surprise that his "behind the scenes" depiction of classical musicians and the discord that many suffer between what is thought and what is felt was released very near his 2nd Saturn return in Aquarius spilling into his 3rd transit of Saturn to his natal Sun in Pisces. "Lydia Tar"'s (Cate Blanchett) success with feeling – popular classical orchestra conductors become popular because they have a gift for bringing out what is collectively "valued" – has contributed to her lack of development of her thinking (= uninformed opinion). This is a realm that, as your local mature Sun in Gemini will attest, begins to develop with an attitude that says, "keep thinking"...

It is noteworthy that first chunk of this film has relatively little music. Rather, Todd gives his audience a number of long-ish scenes of Lydia expressing her opinions to an audience, a class, a colleague and a mentor. Although some of her opinions about things are easy to agree with, her problem isn't that she is right or wrong, but that her opinions are entirely unhelpful to the task of building a 'rounded' ego. When we begin to wonder where all this might be heading, Todd sharpens his pen into a scene of Lydia sacking her assistant conductor, "Sebastian" (Allan Corduner), who lashes back with an accusation that Lydia's motive for sacking him is to open another pathway for more lesbian sexual conquests. Lydia complains to her masochistic partner, "Sharon" (Nina Hoss), that she is the victim of "Chinese whispers" – a very '12-3' turn of phrase – but Sharon's reaction tells the audience that "where there is smoke there is fire". It makes perfect sense that, after Lydia's downfall, that she would pick up the pieces by turning herself into a conductor of south-East Asian orchestras keen on "outer '11-12' space".

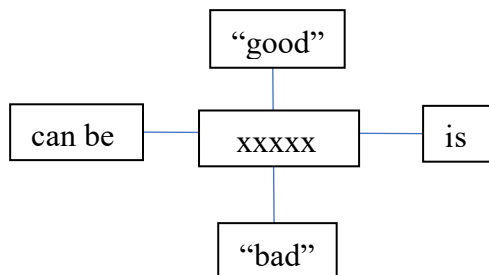
?? (ANTI)-HEROES OF DIRECTION?? 40: ROMAN POLANSKI

Roman Polanski
18/8/1933 10.30 am
Paris, France



Prior to the approach of (developmental) psychological astrology, astrologers would often divide astrology into two basic approaches (i) amusement: newspapers & magazines reduce astrology to the Sun (or Moon) sign/s to provide diverting tidbits of dubious value (ii) serious: the Sun & Moon need to be assessed within a full horoscopic context. For example, the combo of Moon in Cancer & Sun in Leo – the “ego building” planets placed in the signs that they “rule” – sounds “good” on serious paper but, the closer developmental astrologers look at good (on paper), the more context they seek.

In discussing very controversial figures such as Roman Polanski, we come up against Jung’s “problem of opposites”. Is Roman a “hero” or “anti-hero” of direction? Perhaps, we do best by avoiding the “hero-vs.-anti-hero” dyad altogether?? From this essay, however, readers will already know that we seek to “cross” dyads and, in many cases, we do so with “can be-vs.-is”, the general formula for which geometrizes as...



Ura-Nep can be/usually is too ‘distant’

♃-Earth
= “goldilocks zone”

☉ can be/often is too ‘close’ = Icarus

... and, from our notes on “The Night of the Hunter”, readers will recall that “xxxxx” was “religion” but, of course, anything can be slotted in its place. Some might claim that “xxxxx” could not be phenomena such as “love”, “peace”, “heart”, but we could only agree after these terms are satisfactorily explored & defined. For example, “heart” has links to “(integrative) centres” and, therefore, it would appear as if it “is” only “good”, but the FA-er will remain cautious in respect of “can be bad” phenomena such as “being too close to the centre” (= the “Icarus syndrome”), a problem that may

well apply to Roman Polanski, not only because he has a natal '5-5 interaction' in the ("can be") 'womby' 11th house, but also because the principle "healer" for the "Icarus Syndrome", the Moon, suffers under a very "difficult" configuration... embedded in a Mars-Pluto-Uranus T-cross in, respectively, the cardinal houses, the 1st, 10th & 7th.

In the wake of this brief natal horoscopic overview, we ponder another "xxxxx" that could be placed where, earlier, we had placed "religion", "astrology". Specifically, we could worry, with Shakespeare, that "the fault is not in our stars, but in ourselves", and, as we worry in this direction, we wonder how easily a natal chart can lend itself to be (ab)-used as an "excuse" for life's 'mis'-takes. A corollary of our 'wondering over (ab)-use' might be wondering how easily a "biography" can be (ab)-used as an excuse for life's 'mis'-takes i.e. "the fault is not in our past, but in our present selves". Things become cloudier when we begin to 'get' the intertwining of natal charts & biographical pasts. Things become cloudier still when karma gets a look in and, upon realizing one's need to distinguish between personal & impersonal karma, the clouds go cumulus and stormy... and the Sun, the "resolver" of "generational curses", is blocked from sight.

There is little doubt that Roman was deeply psychologically traumatized when he was shifting from infancy to childhood... at the age of 4, his parents re-located to Poland (this alone would carry its 'psychological trauma factor', especially for Saturn in the 4th house) and, 2 years on, with the Nazi takeover, Roman was severed from his mother. Because, 30 years later, Roman was severed from his "mother-figure", Sharon Tate, the FA-er finds him/herself going to the Saturn cycle and, therefore, to the transit of Saturn into Roman's 8th house that had occurred in the late 1930s & the late 1960s. Some astrologers may disagree with our characterization of Sharon Tate as a "mother figure" but it isn't easy for the developmental astrologer to look past Sharon's Cancer on the ascendant 'triggering' Roman's Moon-Pluto in Cancer on the M.C. Might this mean that, if Roman had entered psychotherapy for his childhood wounds in the years prior to 1969, he might have avoided the similar experience? Yes, no doubt, this is one of those questions that, because there is no answer, could be deemed a question not to be asked... but, for FA, unanswerable questions, when they sink into the unconscious, continue to be asked in a different and sometimes more troublesome forms. To be sure, no psychologist would ask this kind of question during the grieving process but, years later, they may deserve the kind of attention that drains into familiar unanswerables, such as "is there a God?", a question that Roman did formulate his "belief"... "no".

Despite sticking to our "mother-figure" argument, we notice, in any case, that Roman's Moon is not only connected to the house of the partner (Moon square Uranus in Aries) but it is also connected, by sextile, to his 12th house Jupiter-Venus conjunction in Virgo (this means that Uranus is quincunx Jupiter-Venus... and, while we are piling on the aspects, let's not ignore Uranus in Aries trine Sun in Leo). In other astrological words, whenever Roman's Moon gets mixed up in transits – and, of course, 1965-1969 was always going to be a memorable time for all who had natal planets in late Virgo – it drags 'extra-lunar' considerations into the fray. The "differentiation of the anima" was always going to be a difficult challenge for Roman, even without it being fuelled by Nazis or the Manson Family. Here, we approach the problem of being an atheist... religions (at least, at points in their respective histories) take-(took) notice of feminine feeling values, whereas atheists bypass them. Without "relating" to God, it is possible to "rationalize" – as corrupt family romancer, "Noah Cross" (John Huston), says it in

“Chinatown” – “anything”. To this, ‘Roman apologists’ would likely counter that God didn’t prevent the abuse of children by the clergy (let alone the clergy’s wheels & deals with the perpetrators of the Holocaust, the subject of Roman’s “The Pianist”), so how can we justify our view? A: the 2nd Millennium Church ‘cut’ its way into ‘thinking’...

For Jung (& for FA), the 11thC Church began its shift to Scholasticism in which, amongst other things, intellectual reasoning would crescendo e.g. Anselm’s “proof” of “God”. At that time, there was no need to view rational “proof” & “faith” as mutually exclusive, but the “dissecting” character of intellectual reasoning has that unfortunate tendency to take the next step of “discarding”. One way to put this is, “Christ slices to inspect... ‘Rosemary’s Baby’ slices to cancel”. As something of a “reaction formation” against Satan’s ‘next step’, William of Ockham, a couple of centuries on and intending to reinstate the primacy of faith, took the ‘crazy’ step of using his intellectual reason, his “razor”, to discard-(cancel) (... errrr) reason!! The Satanic irony of Ockham’s step would be that, centuries on again, atheistic thinkers would be using “Ockham’s razor” to discard religion. Enter Shakespeare & Goethe... and, we’ll, you know, Ira Levin.

This review of the 2nd Millennium might seem out of place in our overview of Roman’s biography & natal chart but, in his movies, we do see a lot of “cutting” (and, yes, editors are “cutters” too). Indeed, Roman’s first film, “Knife in the Water”, could be stretched into being an allegory of the 2nd Millennium... and, yes, we agree, we are stretching rather far. In Roman’s 2nd film, “Repulsion”, psychotic “Carol” (Catherine Deneuve) defends herself with a razor. Roman’s 6th film, “the Scottish Play”, features the famous line, “is this a dagger...?”. In Roman’s 10th film, “Tess” (Natassia Kinski), the title character ‘slices’ her yucko husband ... and, in Roman’s most celebrated film, “Chinatown”, he himself plays the ‘nose slicer’. There is something going on here with Roman’s Mars in ‘thinking’ Libra in the 1st house opposite “slicing” ‘Uranus’ in Aries in the ‘thinking’ 7th house that puts a lot of airy pressure on his ‘womby’ Sun & Moon.

Although, in the zodiac, Libra is the developmental goal for ‘thinking’ – it had set off in collective Aquarius & had traversed its midzone in Gemini – interpretations of Libra straddling a horoscope’s ascendant require doses of caution. It is impossible to know for sure but, although Aquarius & Gemini are both trickier than Libra, it is worth noting that Libra rising means that (not only Scorpio’s) but also Aquarius’ 30°s of arc will be mixed up in the lower hemisphere... hence, Libra rising has a trick factor that could be rather more formidable than, say, Aquarius (e.g. Jung) or Gemini (e.g. FA) rising. Roman might look out on the world as a place where the “scales of justice” are balanced... but his idea of balance may not be as balanced as God’s Ideas are.

There is something about the Age of Pisces that lacked balance and, if you take Gret Baumann Jung’s idea of Libra straddling the cusp of the Piscean Age’s 8th house to heart, you may agree with us that ‘7 justice’ has been buried in the deepest of “the problem of opposites” pits. Gret’s father, C.G., having Aquarius on the ascendant, can be seen as a personification of the incoming Aquarian Age... an age that will have ‘7 Libra’ straddling its 9th house cusp. One promise of the incoming Age is one of “lower court-ish” ‘7 justice’ re-surfacing into the “higher court-ish” 9th house... a promise of ‘7-9 j+Justice’ incoming. The world’s justice systems may or may not have been unjust with respect to Roman’s ‘mis’-takes born, in part, of biography & natal blueprints... but the world’s systems have yet to be sufficiently just with respect to his victims.

ROMAN POLANSKI'S (PSYCHOLOGICAL) "TOP 10"

1: CHINATOWN (1974:9) 🍷🍷🍷🍷

Not a few famous figures have made famous 'mis'-takes. Einstein, for example, threw in a "universal constant" to keep "Big Bang" cosmologists from knocking at his door. Upon encountering so many incest dreams & "recollections" in his analysands, Freud had begun to wonder if Vienna was a cesspit that could put Babylon to shame... but, eventually, realizing his 'mis'-take, Freud accepted that the fantasies outstripped the actualities by some margin. In the wake of this, post-Freudians would have to keep an eye on the pendulum swinging too far (e.g. a "reaction formation") in order not to assume fantasy when there is, in fact, an actuality. To be able to sort through this dyad is a task beyond the flatfoots of Chinatown... "forget it, Jake, it's a family romance".

2: REPULSION (1965) 🍷🍷🍷

Most psycho-horror fans will put this on par with "Psycho", "Taxi Driver" and "The Shining", especially as this one helps to give women their equal "psycho-horror rights". If there is a criticism, however, it is that it is a bit hard to believe that "Carol"'s (Catherine Deneuve) suitor, "Colin" (John Fraser), could be so lovelorn for a girl who can do no more than stare off into the distance when being kissed. The psychoanalyst's focus, however, would be on Carol's mother & the degree to which "Helen" (Yvonne Furneaux), her sister, resembles her. Whatever that case, little Carol needed a mother who not only said, "Carol, use your words", but who would also take them seriously.

3: THE PIANIST (2002) 🍷🍷🍷

Some of us (& even some websites e.g. FA) have the luxury of lolling about and being able to wonder how many angels can dance on the head of a pin. Some of us loll about without wondering over angels & pins but, perhaps, this 2nd 'some of us' would benefit if more thought was given over to angels & pins. Well, it matters not because 'most of us' are 'too busy' to loll about. Jews noticed that there is a problem with being 'busy' and, so, they introduced a sabbath. But, what about their historical watersheds when every waking moment needs to be invested in physical survival? Roman's movie dances on the head of the 1998 'movie-pin', Roberto Benigni's "Life is Beautiful".

4: TESS (1979) 🍷🍷🍷

Once upon a time in Hollywood, Sharon gifted Roman Thomas Hardy's novel, about (in part) perceived inheritances & bloodlines, as a possible future movie project. If Roman had been in Jungian therapy, he would have realized that this tragic tale of "love's (life's) puzzle" unsolved, is a super example of why a young man does well to stay in a relationship with a flesh & blood woman so that he might be able to hold the tension of his inner "whore-madonna dichotomy", however tense its tension might be. Not only does "Tess" (Nastassja Kinski) suffer from "Angel"'s (Peter Firth) inability (and refusal) to hold tensions, it doesn't do "Alec" (Leigh Lawson) much good either.

5: ROSEMARY'S BABY (1968) 🍷🍷

A good film to illustrate Satan's "high idealism"... Plato's sacred epistemology, "1, 2, 3... but, where is the 4th?", reminds the Monotheistic world that it needs to value both feminine functions, sensing & feeling, if it to overcome, or, at least, 'balance', the

prideful “heights” from which Satan fell. “Rosemary”’s (Mia Farrow) redeeming sub-unconscious is trying hard to beat Satan by “somatizing” rejection while he is “high” in the womb. Recall that “The Exorcist” is also set in a “high up” room (the “spiritual feminine” climbs from the basement) but his minions keep the potions coming. Ruth Gordon’s “Minnie” stars with her “animus possession” fiercely hidden behind a mask.

6: KNIFE IN THE WATER (1962) ☹☹

The imagery of the title to Roman’s 1st film (& his calling card to the West; is Poland East?) matches with its release at his 1st Saturn return in ‘cutting’ Aquarius in his watery 4th house. Although the Oedipal dynamics between middle aged “Andrzej” (Leon Niemczyk) & (billed) “young man” (Zygmunt Malanowicz) is as straightforward as it gets, most Freudian interpreters will be sure to remind us that the elder man also “projects” a father image onto the younger man... as the astute final scene illustrates.

7: OLIVER TWIST (2005) ☹☹

Dickens’ tale of systematic child abuse had, some 57 years earlier, been adapted to the screen by David Lean, but that version was criticized for Alec Guinness’ “Fagin” being too much the caricature. We don’t know if correcting this lack of balance was a (conscious or unconscious) reason for Jewish Roman’s re-make... but most agree that Ben Kingsley’s “Fagin” did strike the better ‘7 balance’. Even in David Lean’s version, Fagin beats “Mr. Bumble” (Harry Secombe; Jeremy Swift) in the father-figure stakes.

8: CUL DE-SAC (1966) ☹☹

This film may be one of the most astrologically illustrative of all. Recalling that Roman has Moon conjunct Pluto on the M.C. as the T-square foot of the Mars-Uranus opposition in the houses of, respectively, initiative & open enemies, no imagination is needed to spot a ‘10 castle’ that is (i) accessed at low ‘4 tide’ & (ii) occupied by a couple who are, in turn, invaded by a couple of aggressive criminals, one of whom is at death’s door. The roots of “comic noir” flowering into Tarantino were being fertilized here.

9: THE GHOST WRITER (2010) ☹☹

This movie also invokes Roman’s Pluto-Moon on the M.C. and to his challenges in respect of the maternal getting mixed up in the matriarchal. His focus on corruption in high places – in this case, of ex-prime minister, “Walter Lang” (Pierce Brosnan), a thinly disguised Tony Blair – is now mature enough that, if an FA-er were to put the case to Roman that modern patriarchies are, in fact, disguised matriarchies, he would probably agree with him/her. Sooner or later, ghost writers wind up writing for ghosts.

10: FRANTIC (1988) ☹☹

If there is a trademark feature of Roman’s style, it would be his deliberateness. In terms of this film’s title, then, there is nothing “frantic” about his style (or, typically, in his lead characters) and, therefore, here, we can guess that he wants to play on the unconscious expectations of audiences who were familiar with his earlier films against the conscious expectations of something different happening here. By nature, surgeons are observers who see important things being found behind misleading appearances.