

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

PART 3b



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

ASTRO-DIARY CONTINUED (pt.II)

INDEX OF 78-(144) POSSIBLE INTERACTIONS

To make it easier for our dedicated, longstanding readers (there are a few), we return to our astro-diary with a tabulation of our essays on the archetypal interactions that we have already essayed; as you can see below, we are coming up to our half-way point... after which we look to complete our survey as Jupiter, beginning on 9/6/2025, transits the ego-formational (and, having been formed, ego-transformational) signs of the right hemisphere, '9-4', '9-5', '9-6' & '9-7'. '9-8' was essayed in Vol.1 Part B...

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

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

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As you can see below, this section of our interaction-ology series is focused on the interactions of '11'; we did so to match 2024's interest in Pluto's entry in Aquarius

Edition II Volume 3: (part a) PART B (part c)

Freud & Klein realized that the developing psyche is a "tapestry" of structures & dynamisms. Thus far, we have focused on Freud's & Klein's structures and, so, we now re-balance FA with a focus on dynamics. Here, we will pay attention, in particular, to the Moon-Sun inter-cycles that symbolize "dynamic ego development" that, in their turn, are symbolized through alchemical images that 'underpin' Judeo-Christianity.

Astro-Diary X: the '9-2 interaction'

Jan/2024

The new inter-cycle of Jupiter & Saturn kicked off on the solstice of 21/12/2020 in the sign of Aquarius. 2021 featured Jupiter's transit through Pisces, 2022 featured Jupiter's transit through Aries & 2023 featured Jupiter moving forward into Taurus. The '9-10-11 theme' that kicked off 2020's Jupiter-Saturn (from Aquarius) inter-cycle returns (sort of) in 2024 when Jupiter conjuncts Uranus in Taurus & sextiles Saturn.

Astro-diary XXI: the '11-11 interaction'

mid-Feb/2024

With Pluto's substantial entry into Aquarius in 2024, this is a worthwhile year to focus on (what we call) '11': Uranus, Aquarius, the 11th house. Uranus' most recent transit through Aquarius, the sign that it "rules", may be two decades behind us, but it remains relevant because we have a crop of twentysomethings who have this '11-11' in their respective natal charts. To what extent is 'double 11' 'doubly neotenus'?

Astro-diary XXII: the '11-2 interaction'

Mar/2024

On the heels of Mars' 13/2/2024 transit into '11 Aquarius', Venus (i) transited into Aquarius on 16/2/2024, (ii) ran up to its conjunction with Mars on 22/2/2024 (also in Aquarius), and (iii) will form its waning square to transiting Uranus (in Taurus) on 3/3/2024. It makes mythological sense to discuss '2-11' this March because Aphrodite-Venus, springing from '11 Ouranos' severed loins, 'beaches' herself onto '2 Taurus'.

Astro-diary XXIII: the '9-11 interaction'

Apr/2024

On 21/4/2024, Jupiter will form its once/14yrs conjunction with Uranus. The last time this occurred in Taurus was during WWII. With philosopher being creatures who deal in 'airy' logic & 'fiery' intuition, times of '9-11 interaction' are opportunities for philosophical beginnings. Bertrand Russell's notes on this are 'mis'-taken... with intuition being more inclusive of thinking than vice versa, intuition needs preference.

Astro-diary XXIV: the '11-3 interaction'

May/2024

Hermes-Mercury might not have sprung from Ouranos-Uranus' loins, but he still has no trouble hopping up-&-down through the 'levels' of un/consciousness. The \$64,000Q in respect of '3' jumping into '11' is likely to be: to what extent is the human psyche tricked by the information that it is gathering? Your local Mercurial Jungian will advise as follows, "gather everything, decide nothing, 10,000 reasons to wait".

THE '9-2 INTERACTION'

When the astrologer conceives archetypes and zodiac signs as 'pairs', s/he will usually pair '9 Jupiter/Sagittarius' with '10 Saturn/Capricorn'. Thereupon, given that '10 Saturn' very often gains "outer" expression with its characteristic "negative", the astrologer hopes that '9 Jupiter' will have an equal "outer" expression that counter-balances '10' and brings something "positive" to life. For example, when Jupiter is in Taurus/the-2nd-house, the astrologer might hope that resources are given a boost and, just maybe, s/he might win lotto. The problem is, however, that, at some level, Jupiter and '9-in-general' is already 'paired' even before we begin to consider its '(adjacent)-pairing(s)' to Capricorn-(Scorpio)... the man of Sagittarius is 'paired' to a horse, and it is only the 'horse-half' that wants to win lotto. The 'human half' may (i) be stronger & (ii) hope to lose lotto so that the journey through life can be "spiritually expansive". Experienced astrologers are well-versed in Jupiter's capacity for bringing about good fortune that is not recognized. The comet that would have crashed into the Earth but, for Jupiter, did not... or, the bullet that whizzed past your ear, maybe even clipped it.

FA hopes that, by now, our readers are on board with our translation of Jung's function-ology into the zodiac. Indeed, for you, dear reader, to be reading these words, it would surprise us to discover that you disagreed with our view that '9' aligns with Jung's "introverted intuition" and '2' aligns with "extraverted sensing". If you don't care for this idea, you would surely have dropped us by now. Whatever that case, the experienced FA-er would inform the novice FA-er that the key consideration in respect of the '9-2 interaction' is that it entails both Jung's (attitude-&-function) oppositions that, because of its "double tension", may be difficult to "hold". The most immediate case in point is Freud... he had '9 Sagittarius' on the cusp of his '2 2nd house' and, yes, we can make note of the fact that he couldn't "hold" the '9 religious' dimension of the '2 flesh'. Despite this, we can still consider other expressions of '9' that may not be so "tense" in the face of '2'... specifically, we can consider '9' capacity to "bridge" items that have, at some level, been separated. The first pair of separated items that press for an astrologer's attention are the zodiac signs of "general attention", '1 Aries', & "verbal attention", '3 Gemini', that are separated by the zodiac sign of "receptivity of the senses", '2 Taurus'. In other words, Jupiter or Sagittarius in Taurus &/or the 2nd-house could bring about a (kind of) 'connected whole' out of spring/the-1st-quadrant. In more other words, '9's "bridging" capacity means that '9' maintains its relevance even in charts of individuals who have no time for (what we call) 'supra-version'.

'9's relevance to '2 flesh-oriented' individuals can also be seen in individuals who have Taurus on the cusp of the 9th house... after all, the houses are "fleshier" than the planets, aspects & signs and, so, it does follow that the Bull on the cusp of the 9th house individual tends to take more interest in "outer-fleshy" "long journeys" than in "(further) inner, transcendence-orientated" "long journeys". Or, if Taurus on the 9th house cusp is spotted in an individual who has a tertiary educational interest, s/he will be expected to choose "earthy scientific" subjects. It is worth remembering, here, that '9's dyadic mutability – e.g. the upward mobility of Sagittarius' arrow in combination with the downward mobility of the "(horse)-centaur flesh" – means that being educated for the "next round" (pre-beginning at Capricorn) is just as valid as being educated for a (hoped for) "transcendence of the round". Indeed, given that there have

been N.D.E. reports that most souls (e.g. 97%) being “sent back”, either back into the same moribund soma or into a new (= gestational) soma or, for 144,000, into Hell, we can say that, if a particular soul has doubt, the wise attitude for a journey into-through ‘9’ would be one of an expectation of (re)-birth across ‘1 Aries’ into ‘2 Taurus’.

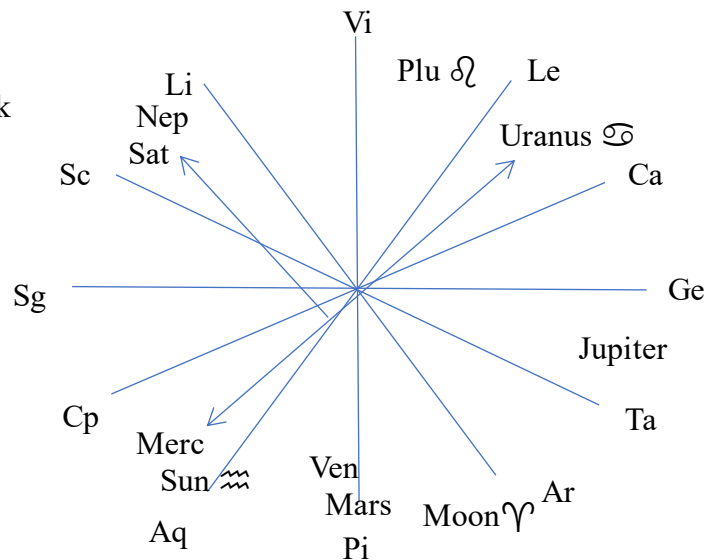
Perhaps we have already beaten the Cathar Christian drum too many times in this website but, when ‘9’ comes into focus, the FA-er can’t help but ‘see’ the Archer’s duality and, then, we can’t help but ‘see’ the tension between ‘standard’ Christianity’s “one shot at Heaven” view and the Cathar view that one 70yrs stint may not be enough time for the soul to learn all the “lessons” that it needs to gain authentic ‘supraversion’ and, thereupon, to have the chance to pass through the Heavenly Gates. Indeed, the cycle of Pluto alone – 250 years or so – points to the view that it may take a few lives to grasp the full zodiac cycle from Pluto’s point of view. Even longer than the cycle of Pluto is the “progression” of the Sun (= 360yrs). In other words, FA agrees with Christ that the “way” is “narrow” and only a few can make their way through it in one 70yrs stint. The Christian majority succumb to either (i) hypocrisy, or (ii) repudiation of the unconscious. Even if ‘(i)’ is easy to spot, it can be sub-classified into (ia) a “belief” that (... errr) “belief” in a particular non-hermeneutic interpretation will grant entry, and (ib) “rationalization” that the 2nd Millennium clergy had more insight into Judgement than 2nd Millennium laity. When our attention turns to ‘(ii)’, we need to read Jung...

To some degree, the Church can be forgiven in respect of the repudiation of the unconscious because a significant part of the unconscious is “seductive” ‘12’ and, after all, the Church, having the role of caring for its flock during the “Age of ‘12’”, needed to warn its flock against this significant part... in not a dissimilar way that FA does in these pages. Forgiving the Church is far more difficult, however, when its loveless-ness falls into the frame. When, from the Neptune-Pluto conjunction of the 1890s onward, Freud showed that the unconscious is “more than ‘12’”, it had the opportunity to see wherefrom loveless-ness arrived... from its “poorly built ego” that, in turn, generated a “compensating” superego that, in turn again, “projected” its own shortcomings onto (what it deemed to be) its wayward laity. Freud had pointed out that the psyche is like a criminal in a city... if, in a city, there is a location wherein the criminal is unable to be prosecuted (e.g. a church), this will be where the criminal (for Freud, the neurosis-making content) will go. And, so, if an individual has an arrested sexual development, he will run to this “safe location”. The Church’s sexual abuses have been shown to be rampant over the recent 30yrs but, in light of Freud’s formulation, it is obvious that it and its “reaction formations” (= “S & M”) have been going on for very much longer. The Church has now had more than a century to admit that it is an “unsafe location” and fosters “sexual inflation”. As Jung saw it, the only way to the Father is the narrow way through those parts of the unconscious that are ‘not 12’ (= ‘4’ & ‘8’) and entered via, ‘1’, ‘2’ & ‘3’ & ‘5’, ‘6’, ‘7’. ‘9 Jupiter’ in Taurus could “bridge” ‘11’ to ‘5’, yet...

The FA-er takes the view that it is “wise” not to discount the “dark side” of ‘9’. This is usually seen in the philosophy of existentialism, the cosmos being, in essence, a joke and, therefore, not to be taken seriously. Combined with the propensity of ‘9’ for “inflation”, this can lead ‘9’ to become the careless opportunist. By itself, this may not be such a big deal but, combine this capacity of ‘9’ with additional dubious capacities of other “difficult” archetypes, you may find that things won’t be “benefic” at all...

EXAMPLE A: CAN '9' BUILD "BRIDGES" INTO DARKNESS?

Jeffrey Epstein
20/1/1953 3.15 am
Brooklyn, New York



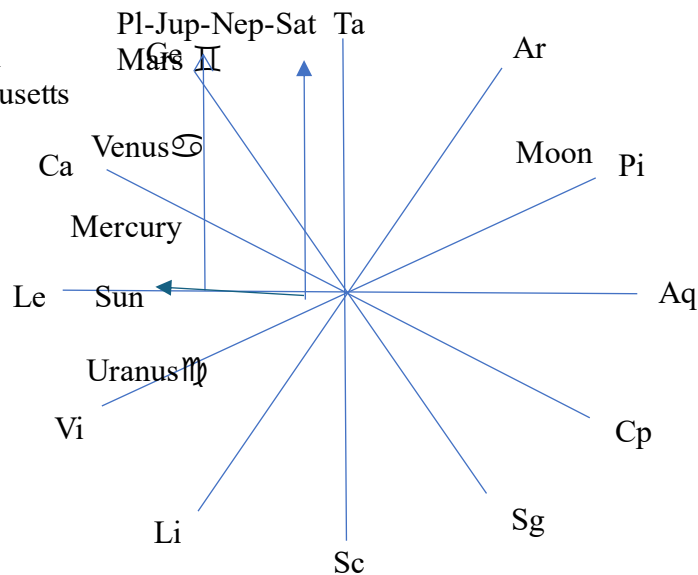
For FA, this is one of those charts that drives home our view that ‘one FA-pass’ is never enough for anything like a useful psychological overview because, at first pass, a natal horoscope that reveals the ego-building planets – Mercury, Sun, Venus, Moon – in the lower hemisphere & its chart “ruler”, Jupiter, in Taurus in the 6th house, could make the developmental astrologer optimistic about the life about to be lived... and, of course, being the chart of a convicted child-sex trafficker, there is nothing optimistic to be said. In other words, things went pair-shaped for ‘2nd &/or 3rd pass’ reasons.

So, (maybe not first, but) second of all, the Freudastronomer will always worry about the “inflation” that is possible with a Sagittarian ascendant e.g. life is little more than a playground for the “puer aeternus”, not to be taken at all seriously (Sagittarius is feature in the chart of not a few serial killers). Sagittarius on the ascendant ‘feeds’ down to “compensation-philic” Capricorn and a “compensation” can, in turn, ‘feed’ the cusp of the house where the mind works separately from what is said. We can say that, with Sun in Aquarius on the cusp of the 3rd house, Epstein had a cold talent for being economical with the truth... a talent that was being fed not only by Mercury in the 2nd house but also by Mercury’s involvement in the T-cross that features “difficult” Uranus, Neptune & Saturn. By the time things had ‘fallen’ to the I.C., where we find the erotically-charged Venus-conjunct-Mars in Pisces, our ‘first pass’ seems a distant memory... but we need to keep this memory for those who have not dissimilar charts and have remained open to the possibility of depth psychological development...

It is often the case that an individual who has Sagittarius on his/her ascendant has Aries on his/her 5th house cusp. If the 5th house is empty, the astrologer would go to the house that ‘houses’ Aries’ “ruler”, Mars. In Epstein’s case, the ruler of his 5th house is on the “family romantic” I.C.. The task is to understand, and then act on, the ‘psychological vs. physical incest’ dyad, cultivating the former leads to the “deflation” of one’s instincts (= “sublimation”) whereas cultivating the latter leads to “inflation” of what is already “inflated”. “Getting away with it” “inflates” things even further.

EXAMPLE FILM 20A: THE 10 COMMANDMENTS (1956) ☾☿

Cecil B. de Mille
12/8/1881 5.14 am
Ashfield, Massachusetts
U.S.A.



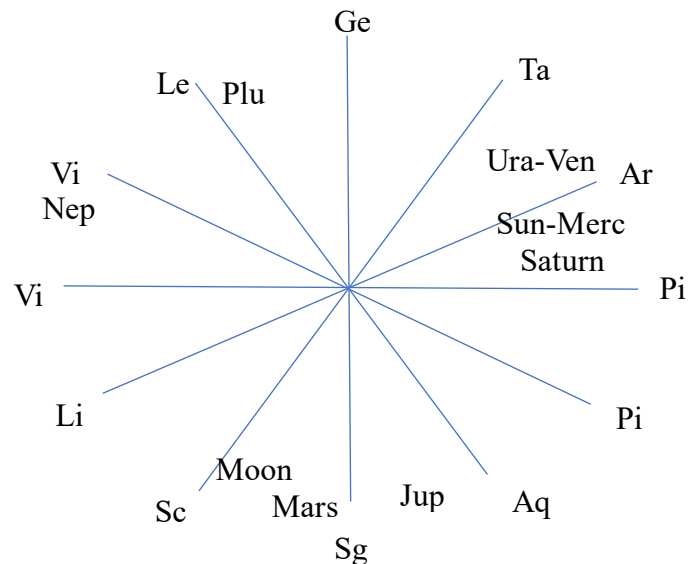
Whereas Freud's depth psychology contains the developmental answers for the 'Epsteins' of the world, Jung's depth psychology contains the developmental answers for the 'de Milles' of the world. Yep, these days, no-one has trouble poking fun at Cecil B.'s liking for wooden acting and the "(give me that) ol' time religion" bag but, as we have pointed out in respect of many Hollywood's directors, WWII led to a lot of hand-wringing about what to do about its aftermath. Jung was alive when Cecil's film came out (and, in any case, this one was a remake from the silent era) and, if he had seen it, he would have tagged it as a metaphoric, regrettable "restoration of a persona" (there may even have been a bit of the other regrettable, midlife non-solution to the "problem of opposites", "becoming identical with collective images"). FA's longstanding readers are aware that we do have some sympathy for those who have Leo on the ascendant because this is usually paired with "difficult" Scorpio on the I.C.... an '8-4 interaction' that won't get very far without a very thorough analysis of the personal unconscious.

The "restoration of the persona" makes a lot of sense in a chart that features a natal Sun in Leo on the ascendant... this is such a "winner" that it is way too tempting to self-overcome. What is "worse", there is nothing that prevents a "restoration of the negative persona" in concert with the "restoration of the positive persona" and, when it comes to Cecil B., the collection of Jupiter, Saturn, Neptune, all "intensified" by the "ruler" of the I.C., Pluto, in 'concret-o-philic' Taurus, has temptations all of its own.

From 1946-through-to-1956, it had become obvious to Jung-drawing-on-Freud that, before we worry about what the superego says, the individual needs to know how his/her superego was constructed. Moses had nothing to say about this. Christ "gnew" but h/He wasn't as clear as the Cathars would have liked h/Him to be. H/he could have declared that obeying the Divine rules is a good idea but, when something better than obedience comes along, it does need to be taken. If not, you might find that an 'outer' superego punishes your 'inner' ego even more than your 'inner' superego punishes it.

EXAMPLE FILM 20A: REDS (1981) ☹☹☹

Warren Beatty
30/3/1937 5.30 pm
Richmond, Virginia



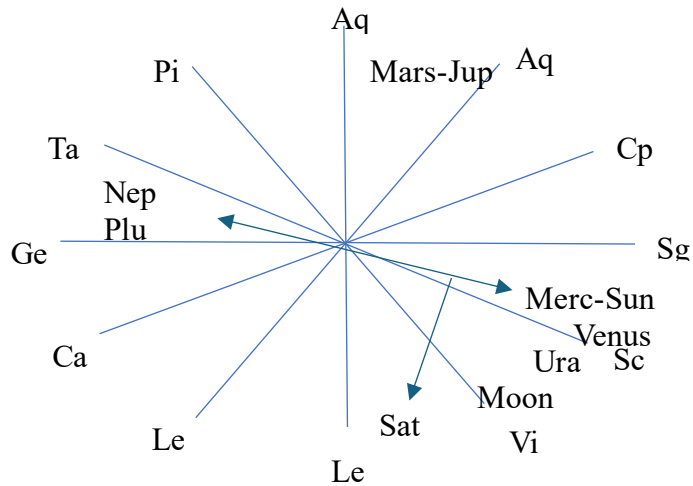
To what extent can we say that Warren's Taurus on his 9th house cusp indicates his interest in (and, to an extent, sympathy for) Marxism? Answer: because Marxism deals in '2 material resources', not to a nil extent; yet, because Marxism is a '10-11-12 4th quadrant collectivism' writ large, not a full extent either. Mundane astrologers like to point out that Marxism is more '10-12' than it is '10-11' or '11-12' but the key point for FA is that there is no fiery, individualistic archetypes in the mix. This means that one astrological puzzle in respect of "Reds" is that Warren's natal Sun is in fiery Aries. Well, at least we remind ourselves that '1 Aries' links '9-10-11-12' to '2 Taurus'.

We can also point out that '10 Saturn' was intertwined with his aims to produce "Reds" because it was at Warren's (1966) Saturn return that he conceived the project and it wouldn't see the light of day until Saturn had cycled through his 9th house and across his Neptune in the 12th house to reach its midlife opposition. To get the funding, Warren needed a directorial success under his belt... and he nailed it with his re-make of 1943's "Heaven Can Wait". The fact that "John Reed" (Warren) points out that the cause of WWI (and, for that matter, most war) was-(is) "profits" is an ironic one, given that Hollywood-ers live & die on their respective profitabilities. (Warren managed to shake off his 1987 production disaster, "Ishtar", and revivify his directing career with the both profitable and enjoyable "Dick Tracy" ☹☹ and "Bullworth" ☹☹).

One of the "witnesses" that Warren used to give context to John Reed's story provides another view of what causes war, "men like war". Curiously, however, it was men's dislike of war that led to "The 10 days (of 1917) that Shook the World" i.e. the nonsense that riddled WWI's Eastern front was the vital motivating force behind the defeat of Tsarist Russia. To be accurate, therefore, Warren's/John's "witness" needed to have uttered something like, "men stuck in the 'paranoid schizoid position' like war and most other men don't understand psychology well enough to know how to prevent such men gaining the handles of government". Nor would it hurt to understand that the psychology of '10-11-12', "masochistic narcissism", isn't cured... only balanced.

HEROES OF DIRECTION 20: FRITZ LANG

Fritz Lang
5/12/1890 5.00pm
Wien, Austria



In America, the 1920s “silent screen” era “roared”. In Germany, however, the 1920s demanded a different adjective. If post-WWI Germany is considered through the lens of its “Expressionist” films, perhaps “slinked” is the adjective that could gain some traction. At least, for FA, the first great full-length films came out of this troubled environment... although Germany produced a number of films about the dangers of power brokers with a ‘mis’-talent for hypnosis – Robert Wiene’s “The Cabinet of Dr. Caligari” (1920), F.W. Murnau’s “Nosferatu” (1922) & Fritz Lang’s “Dr. Mabuse, the Gambler” (1922) – we have found Fritz Lang’s meditation on death, “Destiny” (1921), to be the most Freudastrologically satisfying of this breakthrough festival, not the least because it is one of the few cinematic excursions into this taboo topic that “expresses” sympathy for the angel/archetype of “death-dealing”... as “Death” (Bernhard Goetze) complains to the un-named bereaved bride (Lil Dagover) grieving over her un-named lost spouse (Walter Janssen), “believe me, my life is hard! it is a curse! I am weary of seeing the sufferings of man and of earning hatred for obeying God!”

Because many of psychoanalysis’ 1st generation practitioners were born during the Pluto-Neptune conjunction in Gemini of the early 1890s, we take extra interest in film directors who have done the same. And, because death is not the easiest of things to carry around in one’s consciousness, it is found, in part, “suppressed” and, in part, “repressed” in the (personal & collective) unconscious and, consequently, “projected” onto the proverbial easy target... one of whom is the psychoanalyst insofar as his/her task is to guide the analysand’s process of allowing “identifications” born of “identity” to ‘die’ so that a creative, authentic “identity” might be ‘(re)-born’ in its place. In a way, to be a psychoanalyst is to be able to receive & contain “projections” of unconscious taboo material without concluding that receiving so is a curse. Given that Fritz’ Pluto-Neptune conjunction natively resided in his 12th house of “passive identity” (i.e. it was submerged in the collective unconscious’ ocean, even if this was a more personalized version of it), it comes as no surprise that he wanted to make films of his “projections” of it. The fact that his films work so well has something to do with his natal opposition from Pluto-Neptune to the conjunction of Sun-Venus-Mercury conjunction in his 6th house of ego-refinement. In psychological words, Fritz may not have been able to see

Pluto-Neptune clearly, but he was able to reflect meaningfully on the profound puzzles swirl around the interface of the collective & individual aspects of “soul”. Although it was Neptune that ‘caught up’ to Pluto (rather than Pluto ‘catching up’ to Neptune), it was still the case that the archetype of hypnosis was being dragged into a death-rebirth story in the 1890s and that those born at this time would have to bear this as a lifetime theme. Hypnosis had been known about (at least) since ancient times but, in the final decade of the 19thC, Freud explained why hypnosis itself needed to ‘die’ i.e. it was OK for diagnosis, not OK for cure... meaning that the re-birth of hypnosis would require its proponents to think of it as only a diagnostic tool. History, of course, showed that that re-birth was picked up only by a few (e.g. Gustave le Bon) while darker, “power-forces” took hold of the 1st half of the 20thC determined to hypnotize the collective into the belief that hypnotism would lead to their lasting cure (not their lasting diagnosis) if, of course, they had realized, in the first place, that they were being hypnotized.

Going back to the narrative of “Destiny”, we learn that Fritz had adapted the Indian mythic tale of “Savitri” but, given his personal investment, Fritz would change the ending... whereas grieving bride, “Savitri”, would have her groom restored to her, the dead groom of “Destiny” would have his bride restored to him. Although Fritz had (most probably) Gemini on his ascendant, his over-turning adaptation of the “Saviri” tale suggests that he had adapted it “as if” he was using the other Mercury-ruled sign, Virgo, for his lens i.e. Virgo rising needs to face the fact that the Scorpio sector will be found somewhere in the 1st quadrant, well capable of “abducting” something not long after it is born, including a marriage... and, of course, Virgo on the ascendant means that Pisces, the sign that often signifies “loss”, straddles the descendant and qualifies the 7th house of the partner. Fritz’ grieving bride, after drinking a druggist’s ‘2 brew’, finds herself in a half-way chamber between the living and the dead, wherein she gets the chance to ‘3 plead-and-deal’ with Death whom, as noted above, seems to be hoping that grieving bride will ‘defeat’ him... indeed, in giving the grieving bride 3+1 chances to ‘defeat’ Death, it seems that Death is keen to be defeated! The ‘chances’, then?...

The 1st chance takes the grieving bride to a ‘Sagittarius on the I.C.’ version of Arabia, wherein she finds herself defying her caliph brother to pursue her European love interest. If she can save this love from death at the hands of her brother’s soldiers, Death will concede defeat and restore the life of her spouse. By trying to hide her lover in her ‘4 home’, she fails... the location of her concealment symbolizing, perhaps, that her lover is too psychologically endogamous. The 2nd chance takes the grieving bride to a ‘Capricorn on the 5th house cusp’ version of Venice Italy, wherein she finds herself being romanced by a Chronos-type tyrant whom has realized that, first of all, he needs to do away with a rival. The ‘10 tyrant’ achieves his aim by switching his imprisoned maiden’s letters to him and her lover, a tactic that leads the maiden to believe that she is killing the masked tyrant, not her masked lover... this ‘mis’-take of ‘5 playfulness’ symbolizes her insufficient “sublimation”. The 3rd chance takes the grieving bride to an ‘Aquarius on the 6th house cusp’ version of China, wherein she finds herself needing to prevent an emperor from beheading a trickster whose magic tricks are deemed, by the emperor, as too boring... but, in doing so, she condemns her lover to the slings and arrows of an emperor’s whim, the circumstance of her failure being symbolized by the presence of too much magic, too little ritual. Having failed in the three exotic locations, Death gives the grieving bride one more chance but, now, she finds herself going back

to her home-town wherein she must choose between (passively) sacrificing a newborn about to be consumed by flames or (actively) sacrificing herself. It is no great narrative surprise to find that Fritz' grieving bride decides that, if she can't be united with her lover in this world ('Pisces on the descendant qualifies the 7th house of marriage'), she & he will be united in the 'fiery Aries on the 8th house cusp' next world. Her '7 choice', coming on the heels (and, in their way, resulting from) her earlier trials & tribulations, "transforms" Fritz' grieving bride's "fate" into her "destiny". Having travelled back from India, Fritz' mythic imagination was now ready to plumb his Germanic roots...

For C.G. Jung, myths emerge into collective awareness via an activation of the collective unconscious. For those whom the collective unconscious doesn't exist, myths arrive into collective awareness via a surface migration. In other words, we have here the 'sterility of the dyad'. From Jung, we recall that the solution to any "problem of opposites" is to wait until a '3rd' emerges... or, if libido has 'built up' to the point of it needing expression, to actively search for a '3rd'. (FA's longstanding readers will know that, being a fan of quadratics, we wait/search-for a '4th' and a '5th'). The simplest '3rd' in relation to mythology is that there is both migration and a psychological receptivity that leads, say, a myth that is arriving from the West to gain advantage over another myth arriving from, say, the East. The more relevant example in respect of the middle zone of Europe, that came to be called the "German Empire" (in 1871), would be the receptivity of the German psyche to the myths arriving from the North and South.

Fritz Lang's decision to film that part of Northern mythology that the German psyche had received via (i) 1st Millennial migration & (ii) Wagner's "Ring Cycle" (late 1860s) came courtesy of his "projected" anima, his wife, Thea von Harbou, with whom Fritz wrote the script for "Die Nibelungen" (1924). It appears that German cinema of the 1920s thrived for the same reason that American cinema had thrived through the Great Depression... as Jung describes it, when collective libido doesn't have an outlet in the extraverted world of growing wealth & business dealings, it turns 'inward' and 'downward' (and, for FA, 'backward') to activate the slumbering mythopoeic aspects of the psyche. Thereafter, the collective psyche gathers around a story that looks ahead to a "re-birth". In the same way that Freud recommended that analysts do well to pay attention to the whole story of Oedipus – recall that, early on, Oedipus solves the riddle of the Sphinx and becomes (something of) a hero – so it is that collectives would do well to pay attention to the whole story beyond the hoped & wished-for re-birth.

Fritz had done such a good job of bringing "Siegfried" and, then, his dystopia, "Metropolis" to the screen that Goebbels offered him the position of the head of UFA, the German film studio. Fritz' mother had converted to Catholicism but was born a Jewess and, as an intuitive, he was worried that, in the longer run, a family history of conversion would be no protection. Because the Americans were impressed by his "M" (1931), he would discover that working in Hollywood, as his 6th house picture suggests, was not difficult to come by, despite, as his Sagittarian 'devil may care-ness' suggests, his reputation for irresponsible practices on the set (you name it, Fritz seems to have done it). The odd thing about Fritz was that he was able to affirm his Sagittarian-ness via '9's classic optimism – e.g. however rough & ready one is, things work out for the best – while, all along, he was writing himself into cinema's history as one of the great creators of pessimistic "film noir" e.g. "M", "The Big Heat". Destiny, I guess.

FRITZ LANG'S PSYCHOLOGICAL "TOP 10"

1: METROPOLIS (1927) 🍷🍷🍷🍷

Over the century that followed Fritz' masterpiece, there have many depictions of '12 mob-madness' intensified by '8 underworld-rumbling' in cinema... but, we have yet to witness a better one than this. For the film buff to agree with us, s/he will need to give a pass to the operatic acting that was de rigueur during the silent era (and, yes, the wide-bog-eyed, gesticulating, backward lurches do take some getting used to), but there is no denying Fritz' mastery as he kaleidoscopically melds a sea of eyes beholding the "Whore of Babylon". We'll never know how "conscious" Fritz was when Saturn was rolling through Sagittarius over his natal Sun-Mercury-Venus, but it is clear that he was in intuitive touch with how '12 confusion' infiltrates the "mother-whore dyad".

2: M: (1931:9) 🍷🍷🍷🍷

Child murder, most probably the worst of human acts, has some mythological roots in Ouranos' & Chronos' rejection of their own children i.e. the child-murderer; psychologically, "represses/suppresses" the urge to do away with his/her "inner child", but s/he can't prevent "projection" of the urge onto external children. Given the fact that Fritz spends more of the 1st hour of the film with the hand-wringers than with the perpetrator, "Hans" (Peter Lorre), we get a sense that the perpetrator, as a child, may have himself been the subject of '10-ish' delays, frustrations, "scapegoating" that were not attended to and, so, we notice links between top-heavy civilizations that don't care enough about childhood development and the evils that such carelessness brings.

3: DESTINY: (1921) 🍷🍷🍷

One of the best things about silent films is that the viewer can choose the music. For example, this underrated classic may be better appreciated with, say, Mahler's 5th symphony or, if the viewer finds him/herself in an acid rock mood, a collection of Pink Floyd's instrumentals or, even, Keith Jarrett's "Vienna Concert". The first section of the story – wherein we are treated to the backstory of Death (Bernhard Goetze) leasing the land next to the cemetery – shows how easily '8' can bamboozle '9-10-11-12' when '8' has the "riches". That reverends, mayors, notaries, doctors & teachers are clueless is why lovers often must wait for the literal grave to enact a figurative death-union.

4: THE BIG HEAT: (1953) 🍷🍷🍷

This film has a reputation for being one of the best "film noirs" despite the fact that it lacks the narrative conclusion of the "femme fatale" leading the not-very-smart anti-hero to his demise. Rather, we have a story of women dying... the 1st dead woman deserving a psycho-forensic examination would be the mother of gangster, "Lagana" (Alexander Scourby), because she had died one year before the beginning of this story without ever having cared for her son's ugly 'truth'. The matriarch, therefore, is "She whom 'fatale' obeys"... husbands, wives, women-of-the-night, mothers and daughters (actual & threatened). Call it, "learning to differentiate the 'anima' the hard way".

5: DIE NIEBELUNGUN: (1924) 🍷🍷

The myth of Siegfried can be compared to the myth of Achilles insofar as they are both heroes whom, after a set of victories, are defeated courtesy of a vulnerability

about which they were respectively unconscious. The key difference is the locations of the vulnerable anatomical zone i.e. Siegfried's shoulder vs. Achilles' heel. Fritz' wife, Theo von Harbou, was on the German bandwagon that saw her nation's WWI leaders having not "shouldered" the responsibility of making a proper peace with its enemy. The heroic question may therefore be: how to make the shoulder invulnerable?

6: DR. MABUSE, THE GAMBLER (1922) ☹☹

For Freud, gambling emerges from the same psychical source as masturbation. Angering not a few religious devotees, Freud also thought that gambling emerges from the same psychical source as being blessed by God i.e. a gambler, deep down, believes that s/he deserves to win in the same way that a religious devotee, deep down, believes that s/he deserves to have it better than non-believers. And, so, to a political \$64,000Q: is appealing to authority, the populist's gamble, a species of "making love to oneself"?

7: THE WOMAN IN THE WINDOW: (1943) ☹☹

It is not insignificant that Fritz' lead character, "Richard Wanley" (Edward G. Robinson), is a professor of psychology (with "Sigmund Freud" featuring as he speaks of the criminal mind) because this character finds that his professional interest is fated to collide with his personal interest, the title character, "Alice Reed" (Joan Bennett). The problem for Richard, of course, is that he has been doing too much lecturing and not enough training analysis. Yet, as the twist reveals, we see that he has done enough.

8: SCARLET STREET: (1946) ☹☹

How far can we take the fact that a lot of modern art "lacks perspective"? For example, is it fair to claim that it is a reflection of a modern (and post-modern) world that lacks perspective? And, therefore, are we to praise modern artists for providing modern civilization with an opportunity to realize that it has lost its balance? At least, Fritz' lead character, "Chris Cross" (Edward G. Robinson), has lost his balance... so much so that he would rather murder than admit to the fantasies of his fantasy life.

9: THE SPIDERS: (1920) ☹☹

For the psychoanalyst, motivation is the most important consideration. Movies that deal in treasures that are pursued by two or more different parties with varying motivations are, therefore, some of the most psychoanalytic of all movies; and, as some will argue, peaked at "Lord of the Rings". Here, we see the pursuit of a Buddha-like stone and, because there is no third group personifying a 'middle way' motivation that could have linked the two parties, the treasure, even if it is found, would soon be lost.

10: HARAKIRI: (1919) ☹☹

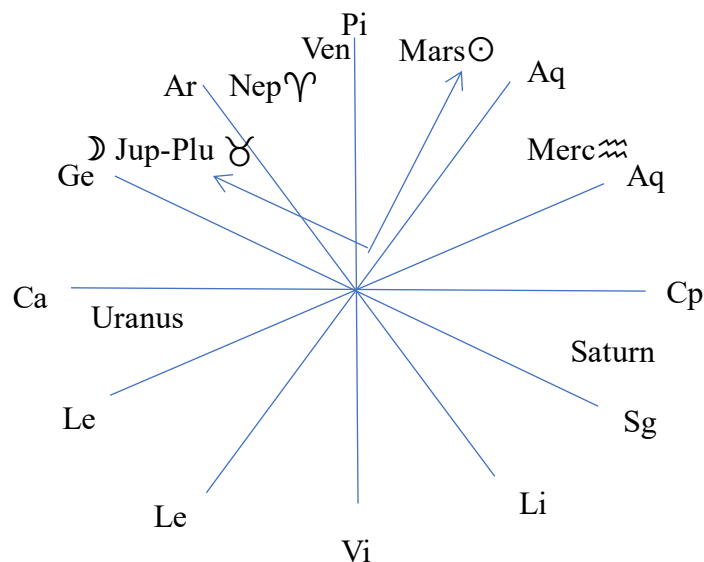
As, dear reader, you can gather from the films listed above, Fritz' Sagittarian impulses to travel long distances (if not in the 'outer world', then at least) in his 'inner world' were not backward in coming forward. It wasn't just a case of going to exotic locations... Fritz was no less interested in the exotic cultures that appear within exotic locations. For the Westerner or anyone raised in a culture that formally rejects suicide, solving the many puzzles of (what Freud called) "Thanatos" requires a long journey.

P.S. THE ‘9-2 INTERACTION’

We have seen that the Jungian aspect of the Freudastrological ‘9-2 interaction’ is the typological “tension” i.e. the “introverted intuition” of ‘9’ ‘doubly opposes’ the “extraverted sensation” of ‘2’. We have also seen that Jung was ‘9 Jupiterian-enough’ to explain the typological “tension” between him & ‘2 Taurean’ Freud... a tension that was not able to be held in 1913-1914. For FA, this is all very fine but, as longstanding readers are aware, FA adds “centroversion” to Jung’s types and, when we do this, we come up against a slew of nuances, not the least of which is that the individual’s typing “begins” in (what we call) the “persona complex” (= the sign on the ascendant that, to its extent, is mixed up with ‘M.C. -ve pressure’). A 2nd nuance is that, for FA, the water signs are ‘attitude transitional’... for example, Scorpio transitions from “centroverted feeling” to “introverted feeling” and, so, the FA-er would say that Freud “began” with a more “centroverted-introverted” attitude than Jung had given him credit. Indeed, for FA, Freud’s Scorpio ‘beginning attitude’ was of great relevance as he trod the path to the realization that “eros-transference” was the “main thing” for the psychoanalyst to understand. Without this understanding, the analyst will be skill-less e.g. when the analyst “emotes-feels” his/her “counter-transference”, s/he needs to be able to know where the analysand starts & s/he stops because s/he needs to know if s/he is “feeling” his/her emotion or the analysand’s. S/he knows by virtue of his/her own development of “feeling” e.g. if the analyst “emotes” at the level of the analysand, the analyst is yet to build enough “feeling boundary” to be able to usefully analyze the “transference”.

There is some debate about Jung’s I.C. – it maybe in the last degrees of Taurus or in the early degrees of Gemini – but, given that Freud’s Sun in Taurus was ‘feeding’ up to his Moon in Gemini, the debate may not disrupt one’s understanding of Jung’s “passive identification” and, in turn, his acceptance of Freud’s “main thing”. Now...

Alfred Adler
2/7/1870 2.00pm
Vienna, Austria



... 3yrs prior to Jung’s defection from Freud’s watery-earthy approach (yet, as we noted, he didn’t defect from Freud’s “main thing”), Alfred Adler would also defect from Freud’s watery-earthy approach. As you can see above, with (i) Uranus placed

near the ascendant and (ii) Mars-Sun in Aquarius in the early degrees of the 9th house, Alfred was always tending toward rebellion, especially when we notice that the Mars-Sun conjunction is also square Pluto-Jupiter in Taurus (= an intense '2-9 interaction'). Because Alfred had Cancer on the ascendant, we do get a sense of why he attended the "Wednesday evening discussions" but air++-fire++ also pointed to his burning fuse.

Despite Adler's shortcomings, there is a sense in which Freud didn't give him his proper due. Through the pre-Kleinian years of psychoanalysis, "eros-transference neuroses" were the only analytically accessible maladies. Alfred can be seen as a kind of precursor to Melanie insofar as Alfred also saw the input of the aggressive instincts that are not only mixed up in "sexuality" (here, the FA-er would translate, "sexuality", to "sensuality") but also mixed up in "inferiority complexes" that, years later, Freud would begin to see as related to the superego's "inner punishments". In other words, we don't know if Freud would have achieved his 'superego-ego-id (structural) insight' without Alfred's promptings. Whatever the case, Alfred would defect from Freud and go on to form his own psychotherapy that focused on "inferiority complexes" in a way that could not properly treat them because Alfred played into them (no "main thing").

Running through FA's anti-clockwise-developmental approach, we notice that, once Alfred could 'get past' his Uranus in the 1st house, it does look as if things would proceed without much trouble... Leo on his 2nd & 3rd house cusps, Virgo on his I.C. & Libra on his 5th house cusp. Nonetheless, we can see a bit of 'trouble' when we consider the placement of the I.C.'s "ruler"... note Mercury in Aquarius (there's that rebellion again) in the 8th house (there's that intensity again). In other words, Alfred went from a kind of 'frying pan' rebellious 1st house (Klein's "splitting") into a 'fire' of a thinking I.C.. And worse still, Alfred's lower hemispheric development goal, his descendant, was "blocked" by the "ruler" of the descendant, Saturn, natively positioned in his 6th house. Perhaps, the fairest thing that we can say about Alfred is that his psychology was good at diagnosis (of "narcissistic neuroses") but not good at the treatment (of "narcissistic neuroses") because the analyst's own "narcissistic neurosis" was yet to be successfully treated (= "training analysis") by a Kleinian-Jungian dissolve-&-coagulate approach.

If there is another fair thing (that Freud would not have seen) that we can say about Adlerian therapy, it is that Alfred had been a touchstone for another '9 Jupiter' in '2 Taurus' psychologist, Viktor Frankl. Even before Viktor became famous for his post-Holocaust-survivor books – "Man's Search for Meaning" (1946) was a bestseller – he had worked productively in Vienna on the problem of its (so it seemed) high rate of teen suicide. Viktor's Jupiter in Taurus was placed in his 8th house. It isn't difficult to see why he thought that "meaning" had more potential for healing than prescribing the usual pharmacological suspects so, in a way, the path that led from Freud to Jung was paralleled by the path that led from Alfred to Viktor. The problem with the search for meaning is that ol' "existentialist" litany... "my meaning" is not "your meaning", so what happens when there is a need for "real relationship" and/or concern for what happens after the individual dies? One of the weirder "answers" was brought to the silver screen by another Jupiter in Taurus (this time on the I.C.), Roberto Benigni. In his "Life is Beautiful" (1998), the definition of "real relationship" was put to the test... can it be that a father could have a (not real, but) "fantasy relationship" with his son yet, somewhere in all the goings on, a "real relationship" is poking its head through?

THE '11-11 INTERACTION'

The beginning of “modernity” isn’t easy to pin down. The historians of the 16th-18thC may have had a sense of the importance of Copernicus’ revolution & Descartes’ systematic doubt, but the overall Western world didn’t self-perceive its “modernity” until scientific advance had taken sufficient root to allow technology to flower into the industrial revolution (1760-1840), in the midst of which William Herschel discovered ‘11 Uranus’, the planet that became linked to scientific & technological advance. Into the 20thC, this (now) self-acknowledged “modernity” proved its momentum by virtue of the reactions that rose against it... the “post-modernists” forced themselves onto the 20thC stage declaring that “(modern) meta-narratives”, such as “scientific progress”, deserve, as (ancient) religions still deserve, a course in systematic doubt. Although the claim, “the 21stC world is post-modern”, is somewhat hyperbolic, it isn’t going too far to claim that only the craziest scientists (can’t)-won’t see the double-edged nature of science’s “meta-narrative”. Taken as a 500yrs “plot”, science & technology appear to have ‘11 tricked’ humanity into the view that it was fast-tracking to Utopia when, in fact, the Fates had long been arranging for our rendezvous with Dystopia’s acid-belly.

The trouble with the “post-modern” answer to “modernism” is that there is no change of psychological function. When one tries to ‘fight air with air’, s/he succumbs to a new “meta-narrative” that goes by the title, “intellectual slanging match”. There is a capacity in ‘11’ to insulate itself from the other (3) functions of consciousness and to dismiss the need for their contribution. If, dear reader, you have some development of your intuition, you will quickly connect what we are saying here to the myth of the womb-stuffing sky god, Ouranos. Having an ‘11-11 interaction’ in your natal chart (or undergoing one of the 4 Uranus-to-Uranus transits that occurs in all long lives) can be taken as a warning not to ‘short-circuit’ yourself into a quick-fix mentality... but, of course, dear reader, you will be laughing now because doesn’t this very essay have the intention of giving you a quick-fix to your (respective) tricky ‘11-11 predicament(s)’?

Longstanding readers of FA know that we go a step beyond Jung’s picture of a “collective unconscious” insofar as we see, in addition to a ‘12 collective unconscious’, an ‘11 collective supraconscious’ that is as “tricky” as ‘12’ is “confusing”. ‘11’ likes to trick us into believing that we can see the ‘whole’ from above but, as Godel made clear, we can only see something incomplete e.g. an ‘11 group’ can provide a ‘collective-ish’ experience but, when push comes to shove, the ‘group’ has an “eccentring” effect that, in turn, places it to the (out)-side of the ‘full collective’. A corollary follows: ‘11’ tricks individuals into the view that “eccentricity” promotes “individuality”. OK, ‘11-11’?...

Rolling back a cycle of Uranus from its (most recent) 1996-2003 transit through Aquarius, we land in one of humanity’s grim decades, 1912-1919. WWI turned out to be the epitome of ‘11’s quick-fix-“we’ll-be-home-by-Xmas” craziness. (It was also the mini-generation to which our director example, Orson Welles, belongs, a director who had to deal with his own ‘11 craziness’, especially during his Uranus-square-Uranus: see below). Although it took 5 years of Uranus in Aquarius for the Twin Towers to be attacked (that, in any case, was a 2nd attack), the world would watch a repeat showing of the quick-fix-movie, “Home by Xmas” (we did see a pre-Xmas victory of sorts, but the longer war tells a very different tale). We don’t subscribe to any mutually exclusive view of ‘9/11/2001’... we go along with the astrological consensus that it was primarily

an expression of '10 Saturn' opposing '8 Pluto', yet we are not so "reductive" that we don't see the Uranus-in-Aquarius contribution. In both WWI & '9-11', the world was shocked that long-standing trading links between nations, links that appeared to unite the world, did not. And, so, historians would call WWII, the "last battle of WWI", and the world then realized its need to solve its 'part-collective vs. full-collective' paradox. In quick-fix time, the "United Nations" became the world's silliest oxymoron.

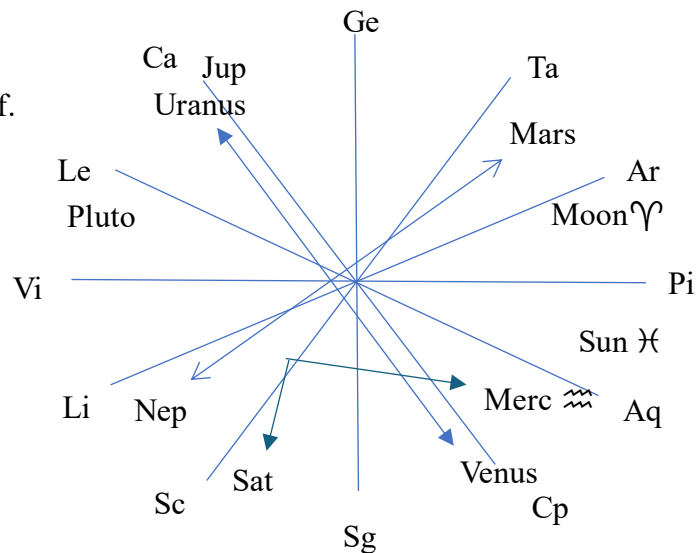
This line leads us to another (of many) paradoxes that link to '11's interaction with '11'... Aquarius is known as a "fixed" sign and, as such, astrologers, without any controversy, link it to unchanging ideals; yet, Uranus is linked to its apparent opposite, "(sudden) change". So, what is going on here? Most astrologers will answer that '11' links to the static laws & patterns that hide behind the flux of the world and, therefore, the subjective experience of "sudden change" coinciding with '11's influence means that the experiencer had been incorrectly assuming permanency to something that is changeful or vice versa. The example, par excellence, was 1918's observed affirmation of Einstein: space isn't absolute... space curves relatively through/with/into time.

Two decades might have passed since '11 Uranus' (most recently) transited the sign that it "rules", '11 Aquarius' (1996-2003), but the 'developmental astrologer' still needs to consider it because, sooner or later, s/he will be reading charts for clients who are now in their twentysomethings, a decade wherein "collectivizing" psychodynamics can be considerable. Further, over the next two decades, this (mini)-generation will be challenged by the transiting conjunction of Pluto to their respective natal placements of Uranus (let's not forget that another 1/6th of the world's population is dealing with natal or transiting Uranus in their 11th houses). While, on the one hand, the astrologer might worry over '11-11-ers' who are 'doubly fixed' to an ideology, on the other hand, the astrologer may find that s/he must first deal with the ideological aspect of astrology itself. Might it be best for the individual who is suffering some kind of '11-11 mis-hap' to be discouraged from listening to astrologers, psychological or otherwise?

The Freudastrological answer to the question just posed is, "yes, an emphatic '11' is ever running the risk of discounting the tardiness of psychological development and seeking the quick fix that is hoped for in a chart reading". The complaint follows, "yes, but... just because the astrologer reads a chart for a client who is going through, say, transiting-Uranus-square-natal-Uranus (age 21±yrs, 63±yrs), the astrologer could re-direct the focus of the reading to 'non-11-ed' chart locations, not the least would be the natal & transiting locations of the archetypal slower-down-er, Saturn". And, yes, we admit that this complaint is a good one, and it recalls our own view that the zodiac, even though it presents as a pattern that explicitly satisfies '11 thinking geometers', it also implicitly satisfies the developmental psychologist insofar as it reveals to thinking that not only are there are (3) other functions of consciousness but also that these (3) have their equal share. By contrast, the non-astrologer who is beholden to an ideology won't acknowledge the equality (indeed, s/he might not acknowledge the existence) of the function-quaternion. So, in respect of Pluto's upcoming transit through Aquarius, FA takes the view that, when any '11 pattern' is undergoing a "death-re-birth", a client would benefit most by being re-directed from his/her 'big thinking' to the development of the other (3) functions, not the least of which is thinking's opposite, feeling. Yes, our stuck record... eyes do well to look (down) from '11' through '12' toward '(3)-4-(5)'...

EXAMPLE IMAGE/BOOK/PC XXI: NEXT (1985-1988)

Steve Jobs
24/2/1955 7.15pm
San Francisco, Calif.

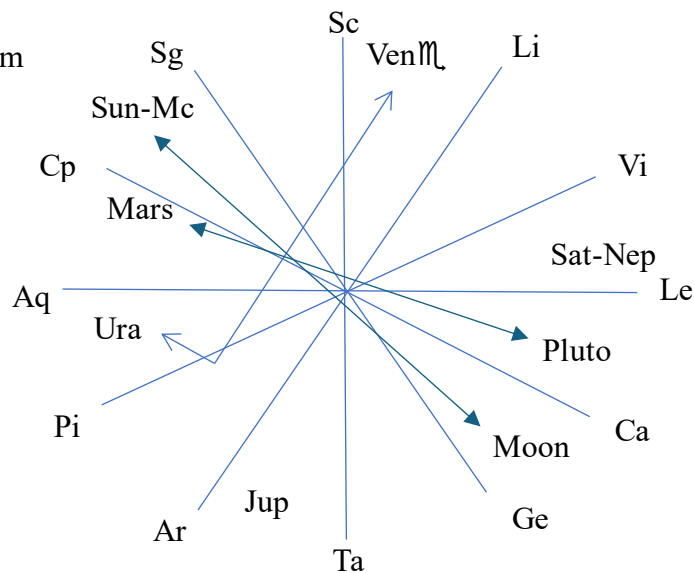


If, dear reader, you like “intellectual slanging matches”, we recommend that you see Danny Boyle’s biopic of Steve Jobs, screen-played by the wizard of intellectual slanging, Aaron Sorkin. The movie was criticized for not being fair to Steve insofar as many insist that he was far more decent than he was portrayed. Nonetheless, the film does capture some of his ‘11-11-ness’ insofar as he resisted the ‘full collectivization’ of the personal computer revolution. Steve didn’t want the computers that “Next” would put on sale to be compatible with the other PCs that were already on the market. It is unsurprising to us that, as Steve launched “Next” in 1988, Saturn was rolling around to its (2nd) opposition to his natal Uranus-Jupiter conjunction residing on the cusp of his 11th house. Indeed, the years that led up to Next, from his Saturn return year, 1984, to 1988, were years when, through a “Saturnian lens”, Steve would re-visit his “family romance”. It is not far off the mark to say that, when Apple got rid of him, he would have had more than a little reliving (not remembering) of his rejection by his biological parents... Steve was adopted, in part because of his parents’ ‘9 religious’ differences.

When it comes to his persistence, the ego-developmental astrologers’ eyes may focus on Steve’s Saturn in the ‘3 3rd house’ square his (“chart ruling”) ‘3 Mercury’ in “fixed” Aquarius in his creative 5th house (feeding up to his Sun in the 6th house) and, with this focus, we do get a sense of Steve having developed a relatively well-rounded ego structure. Then again, the Jupiter-elephant-in-the-room question begs (even if the answer is out of reach): how well did Steve “integrate” his Uranus-Jupiter-Neptune-Venus-Mars “grand cross” (and, for that matter, his Pluto in the 12th house)?

A big part of this answer would have been in provided in the early 1990s, when, as they do every 170yrs or so, Uranus & Neptune came into conjunction, because they perfected on Steve’s natal Venus in Capricorn on the cusp of his 5th house, the location whereon, a few years earlier, Saturn had provided its stern test. The fact that Uranus & Neptune, not Venus & Mars, are the natal planets closer to his M.C. & his ascendant leads us to wonder how ‘confused-tricked’ he was by 1993’s “big thing”, the internet.

Kirk Douglas
9/12/1916 10.15am
Amsterdam, NY

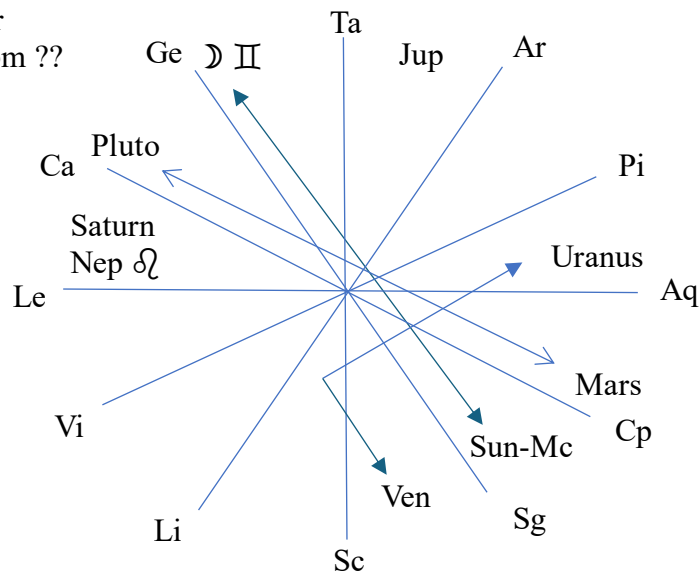


As an actor, Kirk can be seen as an inspiration for Clint's eventual mastery of the "clenched teeth" – (if not "repressed anger", then) "suppressed anger" – approach to the art. If we restrict our view of acting to the ascendant only, we might scratch our heads because Clint's Scorpio is decidedly different to Kirk's Aquarius (with Uranus in the 1st house, too boot). Then again, if we look at bit closer at their respective acting styles, we do notice that, behind his clenched teeth, Kirk has a sharp-blade "edginess" that is not so easy to spot with Clint. Still, we won't abandon this comparison because, like Clint, Kirk was also very keen on film production... in 1949, only a couple of years after his film-acting career took off, he set up his "Bryna Productions". Although not greatly concerned himself with directing, Kirk showed that he had an eye for directing talent when he hired Stanley Kubrick for "Paths of Glory" (1957). To be sure, the late 1950's could be characterized as a breakthrough phase for his company as, in the next year, Bryna would produce one of the 50s' success stories, "The Vikings", a Cain-Abel inspired story that featured Kirk's "Einar", a cold-hearted, one-eyed (i.e. semi-upper-castrated) Norseman, a role that Kirk appears to have been "born to play"... at least "born to play" during his transiting Uranus to natal Uranus midlife opposition.

Given the level of political correctness these days, it is a wonder that Marvel & Netflix have ‘gotten away’ perpetuating the stereotype of the “ruthless invaders from the North raining down on warmer-hearted temperate zone dwellers”. Scandinavians don’t seem very keen to draw placards against and protest this perpetuation. Perhaps, the ‘11 collective supraconscious’ idea, “it doesn’t matter who you are, if you are born near/in the arctic circle, the ruthlessness of the weather is going to make its way into your psyche somehow” is more acknowledgeable in the ‘North’. The most noteworthy invasion of the most recent Uranus transit through Aquarius came out of a different direction. Then again, it was an invasion that came down-from/out-of the sky, a realm primarily symbolized by ‘11’ & secondarily symbolized by ‘9-(3)’ (see: June 2024).

EXAMPLE FILM 21B: FANTASTIC VOYAGE (1966) ☹☹

Richard Fleischer
8/12/1916 10.15pm ??
Brooklyn NYC

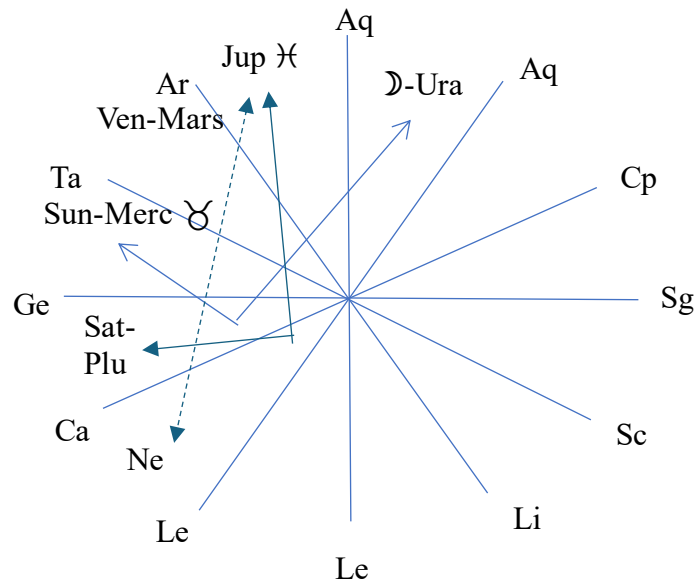


With Richard Fleischer (i) being born within a day of star Kirk Douglas & (ii) getting along with Kirk well enough that he would direct a couple of his early movies, “20,000 Leagues Under the Sea” (1954:☹☹) and “The Vikings” (scroll up), a ‘logical’ first guess at Richard’s ascendant is Leo, the sign that is often featured in horoscopes of those who form (not necessarily romantic) partnerships with individuals who have Aquarius rising. Whatever Richard’s ascendant, we do know that, at around the time of his “Fantastic Voyage”, Richard’s Sun in Sagittarius was being transited (squared) by the most ‘characteristic’ transit of the 1960s, Uranus-conjunct-Pluto in Virgo that ushered in a slew of sci-fi classics including “2001: a Space Odyssey”, “The Planet of the Apes” & “Fahrenheit 451”. Richard seems to have been hired to direct because of his work on “20,000 Leagues...”. A submarine blood-lymph streaming hero, “Charles Grant” (Stephen Boyd), overcomes his “shadow”, “Dr. Michaels” (Donald Pleasance) & receives assistance from his “anima”, “Cora” (Raquel Welch) as he tries to conquer a blood clot in the brain of the scientist who knows how to miniaturize indefinitely. In short, a hero, restricted by ‘thermodynamic time’, conquers (thermodynamic) time.

If “Fantastic Voyage”’s screenwriter, Harry Kleiner, had consulted a Kleinian analyst, he might have changed the gender of the scientist from masculine to feminine because the fascination with the inside of the body begins with the infant’s “projective identification” of his/her own insides into his/her mother’s. Infantile do-or-die feelings were behind the Cold War that ramped up in the 1960s (60yrs on, into the 2020s, they are ramping up once more... infantile feelings of inner emptiness leading to envy and, in turn, to desire for the annihilation of the image on the “projection screen” just keep coming). We were surprised that this film has yet to be re-made in the CGI-era... there certainly have been many sillier plotlines than “Fantastic Voyage”’s. The re-make is probably ‘waiting’ for that twentysomething (Uranus in Aquarius) visionary who sees his/her hero not only conquering a blood clot but also conquering the mind around it.

HEROES OF DIRECTION XXI: ORSON WELLES

Orson Welles
6/5/1915 7.00am
Kenosha, Wisconsin



In the years leading up to “Citizen Kane”, the years of Orson seeming to have the world at his feet, and in the years soon after “Citizen Kane”, when he was married to Hollywood’s most desired starlet, there would have been many non-astrologers who would have happily changed places with him. Astrologers, however, having inspected Orson’s horoscope to find Saturn-conjunct-Pluto on his ascendant and Sun-conjunct-Mercury in the 12th house, would be very unlikely to want to change places... Orson’s horoscope is not the kind that a “soul” that has intentions for happy & contented life would choose. Rather than the world at one’s feet, Saturn-Pluto rising looks more like the world on one’s shoulders. Does this mean that yet-to-be-(re)-incarnated Orson had this horoscope foisted onto his “soul” against its pleromatic will? Now, if, dear reader, you are looking for a meaty unanswerable question, here’s one the best! To what extent is Orson’s re-(re)-born-in-the-21stC “soul” in the throes of answering what it may have shunned as unanswerable during its 1915-85 stint? The “soul” doesn’t need to answer unanswerable questions to grow... all it needs do is ask them and have a bit of a look.

Like Kirk Douglas, Orson suffered from the ‘10 compensatory’ effect of Saturn in aspect to an airy ascendant. Given their shared interest in acting, it is fair to surmise that they were both ‘10 over-compensators’ who also realized that they could better ‘10 control’ their acting ‘careers’ if they had more ‘10 control’ of all aspects of movie-making. (That Douglas didn’t direct doesn’t matter insofar, as a producer, he was able to ‘10 control’ directors). The depth psychological curiosity of “compensation” is that, on the surface, it can be a source of success... at least for a while. There is an amusing scene at the beginning of “Citizen Kane” that has a grinning Kane sharing the podium with Hitler, the epitome of ‘10 success... at least for a while’. In Orson’s case, ‘success, at least for a while’ is symbolized by the waning phase of the 1921-1941 Jupiter-Saturn inter-cycle... as Jupiter rolled across his M.C. (toward its 2nd “Jupiter return”), Orson would rattle more of the world than he was anticipating when, over his radio show, he “fake news-ed” the world with a report that it was now under attack from Mars. With

all the publicity and all the talent, Orson was given the keys to Hollywood and Orson was smart enough to surround himself with talent... recently, we discussed “Mank”, David Fincher’s film about Orson’s co-screenwriter, “Herman J. Mankiewicz”, whom may have been “Citizen Kane”’s bedrock; the composer of “Kane”’s evocative score, Bernard Herrmann, was on the way to becoming Hollywood’s greatest; editor, Robert Wise, was on the way to becoming one of Hollywood’s most renowned and notorious (from “The Sound of Music”, his ‘bene-star’, to “Star”, his ‘disa-sta/e/r’); and, behind the camera was Gregg Toland, who had already etched his name into the history books with “Wuthering Heights” and (for FA) John Ford’s greatest movie, “The Grapes of Wrath”; Orson was also able to freely draw his supporting actors from his stable, his very appropriately named “Mercury Theatre”, inaugurated at the close of 1937. Yep, with this kind of help, maybe even Ed Wood could have made a great film?!

Whereas David Fincher had set himself the task of showing that the ‘fictional’ title character of “Citizen Kane” was a ‘screen’ for William Randolph Hearst, we now set ourselves the task of showing that “(Charles Foster) Kane” (Orson) was a ‘screen’ for Orson himself. It isn’t very difficult: when Kane corrects one of his cronies “if you make a headline big enough, it becomes a headline”, we realize that Kane has ‘gotten’ the secret of maximizing tabloid circulation. Going to Orson’s horoscope, we first look to the archetype of collective hypnotism, ‘12’, and we notice that Orson has a number of personal contacts to ‘12’: if we begin with his Gemini ascendant (that, itself, is but a ‘slice’ cut from the 12th house’s link to the collective unconscious), we remind readers that an ascendant that is qualified by an extraverting sign (in this case, Gemini) will be ‘looking down-ahead’ to the house that the sign naturally rules (in this case, the 3rd house). Yes, we don’t disregard chart rulers (in this case, Mercury); we aren’t mutual excluders. Although such ‘looking down-ahead’ is a healthy ‘anti-clockwise’ urge, we still need to consider the path ‘into-through’ this ‘down-ahead’ house: in Orson’s case, we see Neptune in Cancer the 2nd house of material resources... the lack of boundary, that is de rigueur for Neptune’s placements, points to the ebb-&-flow ‘floods’ of money that came & went in Orson’s life; arriving at the 3rd house, the (not really) ‘emptiness’ of the house leads us to ponder the cusp’s (Leo’s) ruler, the Sun, to find that it is in the 12th house conjunct the “chart ruler”, Mercury... symbolism that may not point to piling up heaps of loot, but does point to a ‘5-(3)-talent’ for resonating with whatever is swirling around the collective unconscious (that, in this variant of ‘12’, admixes its measure of impersonal karma) and, because the Sun often says something about the personal father, it also reminds us that Orson’s father had tried to access his ‘spirit’ with the vulgar version of ‘spirit’ (he was an alcoholic); given the Jupiterian direction in which Orson’s body would, through his life, ‘9 expand’, the most obvious indicator of ‘12’ is his Jupiter in Pisces in the 10th house that also points to the (if transcending) ‘12 loss’ of his musician-mother in this 10th year of life. Note that “Kane” destroys his political career courtesy of “singer”, “Susan Alexander” (Dorothy Comingore).

The fact that “Citizen Kane” was a financial failure may or may not have been due to Hearst’s influence, but the upshot of the failure was that Orson lost “final cut” rights for his subsequent Hollywood films. The bitter irony of this for Orson was that these follow-up “studio cut” films were also financial flops. Although Laurence Olivier had made Shakespeare fashionable in the late 1940s, Orson’s clout had sunken so low that he had to promise to finance himself if the making of his “Macbeth” would break

through its modest budget. It would not be long before he was re-locating his directing career to Europe... but, considered through astrological eyes, this translocation may not have mattered too much to him insofar as his natal chart also reveals Moon placed in his 9th house of “long journeys” that, in addition, was conjunct Uranus in Aquarius (his M.C. ruler), the planet (and, to a degree, the sign) of “sudden change”. In short...

With a natal Moon-conjunct-Aquarius in the 9th house (square Sun-conjunct-Mercury in Taurus in the 12th house), it is something of a no-brainer to characterize Orson as a “restless soul”. His restlessness may have been most evident in his marriage to just about every American WWII soldier’s dream-girl, Rita Hayworth (her role as a temptress in 1941’s “Blood & Sand” had shot her to fame). Although Rita would be the star of Orson’s “The Lady from Shanghai” (1947), the marriage had cooled years before when house-buying-home-building Rita had tried to tie Orson down. Rather than being a temptress from Shanghai (“you need more than luck in Shanghai” means that you need to have insider information to survive Shanghai), Orson had taken Rita as a temptress for ‘10-ish’ stability. Rita was nearing her 1st Saturn return, Orson was in the process of putting his 1st Saturn return in his rear-view mirror... an unconscious inspiration, no doubt, for the classic, hall-of-mirrors, concluding scene in “Lady from Shanghai”, a movie that opens & closes with plenty of oceanic ‘12-ish’ imagery.

It is also worth commenting on the fact that, at first, movie critics panned “The Lady from Shanghai” because of its ‘12 confusing’ plot. Perhaps if these critics, like Orson, had a trine from Jupiter in Pisces to Neptune in Cancer, they may have realized that confusion is its (if not subtext, then) ‘meta-text’... as his semi-heroic/semi-anti-heroic character, “Michael O’Hara”, enlightens us in the midst of “Act II”, the water of Oedipal/Cain-al/Electral(?) entanglements is often so awash with sharks that, in the frenzy of blood-in-the-water, the sharks begin to bite themselves. Orson was unable to resist the symbolism of water in this film... epitomized by his rendezvous scene in the aquarium. There might also be something to do here with the fact that, unlike Europe, America is separated from China (and, for that matter, Europe) by an ocean (or two). There could even be a hint of racism insofar as Elsa’s Chinese experience appears to have been the cauldron of Darwinian survival from which she had found her capacity for murderous scheming. Either way, Elsa can be said to be an expression of Michael’s undifferentiated anima insofar as, very ‘12-ishly’, he eternalizes all that had happened with his final words, “maybe I’ll live so long that I’ll forget her; maybe I’ll die trying”.

If the denouement of “Lady...” has gone down in history as bravura directing, then the first scene of “Touch of Evil”, made 11 years on, outstripped it. Appropriately for Saturn now moving up-through his Sagittarian descendant, Orson not only gains diametric perspective of his trickster-ish Gemini rising, but he is also prepared to look ‘down’ upon the irreducible duality of Gemini through the lens of moralizing ‘9-ness’ and not come up with any single moral conclusion. In terms of the use of his camera, Orson’s first shot is also ‘9-ish’ insofar as, in aiming for a sense of bridging continuity, we notice (i) minutes of action without any ‘3-7-11’ cuts, & (ii) the additional use of a dolly crane to give a ‘9-superego-ic’ feel to the unfolding mayhem. It is also very early in the tale that we learn that the corrupt superego, “Hank” (Orson), has been building his reputation with (what he was calling) “intuition”... and, how does a corrupt soul react when the accrual of physical evidence lags behind intuition? A: with impatience.

ORSON WELLES (PSYCHOLOGICAL) 'TOP 5'

With the exception of Kubrick, all of our 'top 20' directors are, were or promise to be prolific (>20 movies). Our next 10 directors, with Welles first off our rank, rank with the 'top 20' insofar as they have (in FA's view) made more than one must-see film but, for their various reasons, their output was, is or as-yet sparse. Orson hoped to be prolific but, as essayed above, an "Icarus-inflation" had been his Achilles heel.

1: CITIZEN KANE (1941:1) ☹☹☹☹

The best film of (if not all-time, then) the '40s may also be the best psychological film of the '40s insofar as it deals in childhood memories. Nonetheless, we do baulk at the opinion of "Kane"'s (Orson Welles') only friend, "Leland" (Joseph Cotton), "I can remember everything; that is my curse, young man; memory is the greatest curse ever inflicted on the human race" because memory is, as much as dreaming, a "royal road" to the unconscious. The problem, therefore, is not memory but an inability to interpret memories in a creative way. To be sure, uninterpreted "conscious" memories may not be as pathogenic as unretrievable+ongoing-active (= "repressed") memories, but it is the case that yet-to-be-"integrated" 'aware' memories won't be contributing to mental health. For Melanie Kleinians, the anatomical "part object" that Orson's "rosebud" alludes to is the nipple of the "good breast"... in the wake of his women leaving him, Kane 'flips' from the "good breast" to the "bad breast" but the former "part object" is fated to "return". The snow-slide, a toy that is characterized by effortless & exciting transport, is a symbolic expression of Kane's physical & (in particular) emotional wish for being effortlessly & excitingly transported to maternal feeding, a wish that, in light of 1941's Saturn-Uranus run into Orson's Taurean 12th house, is "compensatory".

2: TOUCH OF EVIL (1958:8... director's cut) ☹☹☹☹

With Saturn in Gemini on his ascendant, we are reminded that Orson's struggle between the Mercurial & Saturnian energies was neck & neck. With Saturn transiting his Gemini ascendant in 1943 – symbolizing the set of "Saturn return" problems that he faced with "The Magnificent Ambersons" & "Journey into Fear" – he would have to wait another 15yrs to "reflect" on these difficulties. It is no surprise that, once again, he would have to deal with the meddling of studio bosses with "Touch of Evil"... there is both a theatrical & director's cut. It is also no surprise that, as in "Citizen Kane", Orson would create another story about uninterpreted memory... a corrupt detective, "Hank Quinlan" (Orson), never solves the strangulation (Taurus rules the neck) of his wife and, suspicious that the murderer is Mexican, he never overcomes his prejudices against everything Mexican. With Saturn transiting his descendant in moral-sensitive Sagittarius, we are, once again, not surprised that Hank meets an inglorious end, shot by his best friend (whom he had shot). Although being very Mercurial himself, Orson gave the closing, why-bother-moralizing(?) line to gypsy, "Tana" (Marlene Dietrich).

3: THE MAGNIFICENT AMBERSONS (1942) ☹☹☹

The other side of the "Citizen Kane" coin would be a story about a 'citizen' who didn't really want to be one and, so, it is no surprise to find that Orson's 2nd foray into directing surveys the life of "George Amberson" (Tim Holt), a child who, like Charles Foster Kane, is staring down a huge inheritance but, unlike Kane, has no ambition to

do anything with it. Once again, Orson shows psychoanalysts that he had the makings of an analyst when he emphasizes the father-tie of George's mother, "Isabel" (Dolores Costello), a tie that leads her away from a good exogamous match, "Eugene" (Joseph Cotton), to "Wilbur" (Don Dillaway), a hollow copy of her father, "Major Amberson" (Richard Bennett). As George's coming-of-age story unfolds, we are asked to compare Isabel's unexamined, "un-reflected" father-tie against the more "reflective" father-tie of Eugene's daughter, "Lucy" (Anne Baxter). In turn, astrologically literate audiences, unlike George, see the "earthy sublimation" of the 6th house playing itself out in Lucy's resilience against George. By contrast, Isabel's lack of resilience against George comes out as a lack of '6 earthy integration' couched within a father-daughter-son complex.

4: THE LADY FROM SHANGHAI (1947) ☹☹☹

Like "Double Indemnity", this film reminds us that the Oedipal complex is more complicated than it appears because, additionally, the mother has a desire to eliminate the 'father/her-husband' standing in the way of her 'son/his-father'. Orson's version is even more complex than Billy's insofar as he has a fourth player, "George Grisby" (Glenn Anders), the 'father-husband's partner, "Arthur Bannister" (Everett Sloane), also planning Arthur's elimination and, to enact it, needing the help of 'mother-sister', "Elsa" (Rita Hayworth) and 'son-brother' "Michael" (Orson). In other words, finding an isolated Oedipal complex is difficult because, this Greco-Roman complex typically becomes entangled with a Judeo-Christian "Cain complex". More "complex" still, we remind readers that Freud was not a fan of the "Electra complex" because, in his view, a girl/woman/temptress is focused on the disappointments that had been dished out to her by her mother. Therefore, girls/women are "displacers" across the gender divide.

5: THE STRANGER (1946) ☹☹

The Cold War began 'officially' when Truman announced his "doctrine" against the spread of communism on 12/3/1947 but, 'unofficially', it began in 1945. Given that both Orson and the Cold War began under Saturn-Pluto conjunctions, it makes sense that Orson would be attracted to a tale of the far-right wing seeing its best post WWII opportunity in the infiltration of right-wing governments. That the infiltrator, "Franz Kindler" (Orson), can only be revealed by his intense interest in clocks is symbolic of political activists' underlying & unconscious belief in a causal-mechanical clockwork universe. The thing about '10's version of 'time', however, is that it is artificial. And, as psychoanalytic sleuth, "Mr. Wilson" (Edward G. Robinson), knows, he not only has natural time on his side, but he will also have an ally in the subconscious when "Mary" (Loretta Young), the spouse with a patchy ego structure, lurches into florid "denial".

MACBETH (1948), OTHELLO (1951) (documentary: FILMING OTHELLO), CONFIDENTIAL REPORT (1954), THE TRIAL & CHIMES AT MIDNIGHT ☹☹/☹

For Orson-completists, we recommend that, after seeing "Othello", they also sit through Orson-as-an-old-man's 'anti-Freudian' appraisal of his film. In it, he admits that he saw "Iago" as suffering impotence rather than homosexual jealousy. He is not apologetic in doing so. Genius is not enough to overcome "resistance". Orson's sundry films come over as rather lumpy and, as our readers are aware, we prefer Olivier.

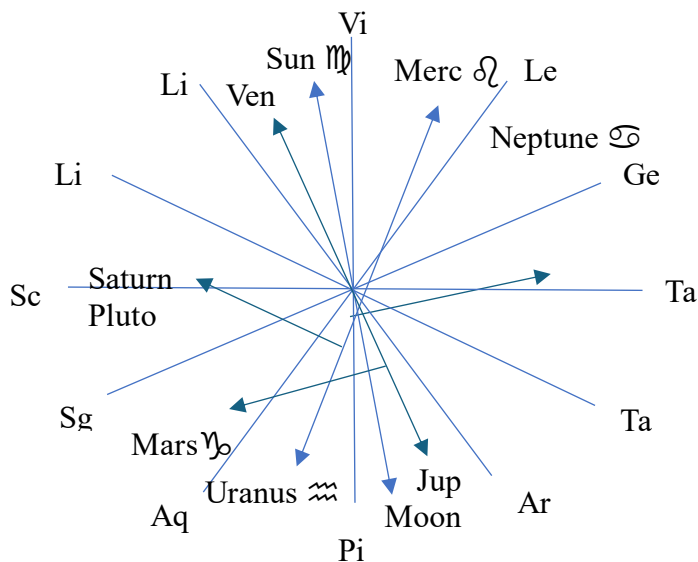
P.S. THE '11-11 DOUBLE UP'

Now that we have presented our case that the '3-9 interaction' (see contents; Nov 2024) can point to the risk of "bypassing" the right hemisphere via a 'diametric leap', we are now in a better position to consider the risks of the 'diametric leap' from '5' to '11'. For example, the individual with a '5-Sun-in-5-Leo/5th-house' may, in theory, be at risk of "leaping" across to an '11-(earth)-in-11-Aquarius/11th-house' and, in doing so, "bypass" the process of "rounding out" his/her '(5)-6-7-(8) centroverson'. In other words, we propose that there are '5-ish' "Icarus syndromes" with '11-11 attachments'.

To be sure, we can imagine a benign version of this e.g. a "sublimating" '5 child' "leaps across" to '11' to join a group that is "sublimating" the same playful stuff and, as a result, there is little chance of tipping this '5 play' into an '11 ideology' that "must" be imposed on the world with, if deemed necessary, lethal force. Of course, the trouble with this is that a group-joiner won't know the motives of its members (also, s/he may not know so much of his/her own) and, therefore, things could still turn ugly-political down the line. Thereupon, it tips into a question of "character (under peer pressure)".

One of Jung's inspirations, Johann von Goethe, wouldn't have put all this in the terms that we do (= the two paragraphs above) but, having an interest in '11 science's & '11 technology's capacity for abuse by '11's idealistic groups, it is worth pondering the possibility that his "interest in" '11' was also at risk of "possession by" '11-11'...

Johann von Goethe
28/8/1749 12.30pm
Frankfurt, Germany



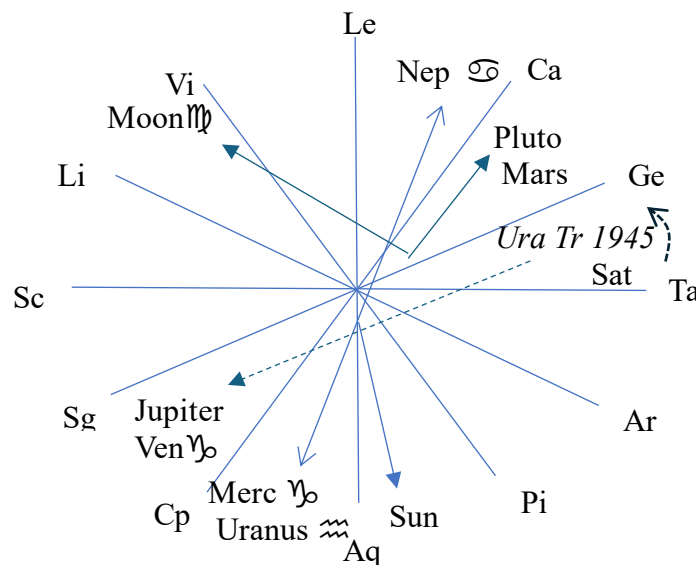
... as shown above, Johann's natal '11-11 interaction' is in his 3rd house. It is a placement that adds fuel to the "intense fire" of the Scorpio ascendant-ed individual who, as s/he develops through to his/her 5th house, will always need to negotiate 30° of Aquarius flying about in the vicinity of his/her I.C. (e.g. Freud's Aquarius on the I.C.) and, so, if we add Uranus in Aquarius, the flight-risk of the 3rd house will be a concern for any FA-er, not the least because it is opposite another 'risky flyer', Mercury in the 9th house. When we look ahead to the cusp of the 5th house, we see that its "cusp ruler", Mars, is "back" in the 2nd house in "compensatory" Capricorn. Because of the many oppositions to planets in the 9th & 10th houses & the T-crosses involving the "ruler" of

the 5th house, Johann was predisposed to see the links between “private” & “public” shenanigans. It is no wonder, then, that he went on to be the first port of call for lovers of literature who want feast on a “Faustian pact” with the ‘(9)-10-11-(12) Devil’.

Of the 4 introverted signs (that, through “compensation”, can be ‘mis’-taken for extraverted signs), Aquarius may be the most devil-ish because this the sign that aligns with the “full speed ahead, damn the torpedoes!” rush to the future. So far as the Goat is concerned, we see a good deal of devilry there too insofar as a Capricornian “type” might become too negative about “getting a life”... although, Capricorn does have the upside of “do not go full speed ahead!”, the torpedoes of the unconscious deserve some pre-speed assessment” (e.g. “differentiate” fear into “useful” & “useless”). The Devil, archetypically, is the offeror of a “short-cut” and, in this technocracy, “short-cuts” are everywhere (e.g. “don’t do any psychoanalysis of your fears... take this drug!”).

One of the subtler species of “short cut” is “(pseudo)-relationship”. Sometimes, the ‘double 11’ individual might “live out” his/her ‘double 11-ness’ via a “projection” onto someone who is very ideological. One straightforward example of this is...

Eva Braun
6/2/1912 12.30am
Munich, Germany



... with her 30/4/1945 suicide, we get a sense of how the outer planets can lead to “inflated” ideas, if also somewhat “practical”. The practicality of her suicide was that she knew, along with soon-to-be-husband Hitler, that the Russians were coming & that cyanide was the “short cut” to skip them. Transiting Uranus in Gemini was opposing Jupiter in Sagittarius in the lead up and, on 30/4, the Moon had joined in to conjunct Jupiter and oppose transiting Uranus. Saturn was in on this deal via its transit of her 8th house running into an opposition to her natal Venus. Some astrologers might argue that transiting Neptune, being a couple of degrees away from squaring Saturn and a couple of degrees further away from squaring Venus, had only taken a minor part in the suicide and the FA-er can agree insofar as cyanide, although it is a drug and, hence, it is linkable to Neptune, it is perhaps more strongly linkable to Uranus-Pluto insofar as it is a “fast acting” “techno-death”. A fully Neptunian drug-taker, by contrast, looks to slow everything down and, unlike Uranus, isn’t fussed about speeding things up.

THE '2-11 INTERACTION'

The astrologer who, after FA, takes human neoteny seriously won't ignore the fact that the mid-winter Chinese New Year overlaps the West's new Moon in Aquarius because it reminds him/her of neoteny's 'short-circuit' that can occur from Aries, the 'pagan' NY, back to Aquarius. Even if a newborn can't articulate his/her predicament, (i) s/he is born with a close 'connection' to large-scale spatial pattern & (ii) large-scale pattern is easily (re)-'born' into his/her neoteny's psyche. This is the best explanation for why all cultures, whether "ancient" or "modern", generate an astrology. (The fact that the Christianization of the world had pushed the new year back a month or more speaks to the emphasis that Christianity places on "resisting" astrology because, in its view, its focus on 'outer macro-patterning' detracts from focus on 'above 9' Heaven).

The West's connection to the Chinese outlook is valuable because the Taiji, the yin-yang "diagram of the supreme ultimate" that promotes 4-way consideration, helps Westerners not to get 'stuck' in monisms, dualisms or 'trinitisms' (this is, in our view, such an important reminder that we have written a companion article for this March 2024 article, "A Short Course in Mandala-ology"). In other words, the 'short circuit' that we outlined in our prior paragraph often dazzles the individual into 'stuck-ness', as if the "fixed signs" of the left hemisphere, Aquarius & Taurus, have a 'book-ending' effect that goes on to 'trap' the psyche in not-(so)-"fixed" Pisces & Aries. In terms of the Taiji, Freudastrologers see something "benefic" in '1 Mars' that, in time, is capable of growing beyond its "malefic" reputation... and, reciprocally, FA-ers see something "malefic" in '2 Venus' that, in time, is capable of engulfing Venus' reputation for being "benefic". (In an upcoming article, we will have more to say about '1's potential to '1 fight' for '5 Solar' things and desist from "malefic" '1 fighting for fighting's sake'). To be sure, because Venus, unlike Mars, is a 'Sun-hugger' (<45° away), its "malefic" side may not always be overt (e.g. '2 beauty-for-beauty's-sake') but, when '11' is mixed up in the brew, we can at least think in terms of the left hemispheric 'short-circuit'.

For a specific example, consider the individual with (a well-aspected) Venus in his/her 11th house. Although many astrologers would set out with ideas about how easy it is for the individual to function in group settings, the psychological astrologer would also want to know if this ease might be supporting a lazy attitude to the personal tasks symbolized & outlined in the lower hemisphere. If the ego-developmental half of the horoscope looks 'difficult', the FA-er might refer the client to the Taiji image.

If the yin-yang diagram speaking to quaternity is not the Western astrologer's cup of tea, s/he would do well to attend to Ancient Greek mythology because the story of the birth of Venus-Aphrodite points not only to the 'short circuit' between Aries & Aquarius but, as Taurus' "ruler", Venus' 'circuitry' plugs into Taurus. In other words, '2 Taurus' can be seen as the 'subjective feminine half' of the birthing process insofar as the baby may not experience him/herself as 'born' prior to the experience of his/her first & foremost '2 possession', his/her body, a possession that, through the 'short-ish circuit' to Aquarius, s/he would like to be "cosm-(et)-ically" proportioned. Hence, the big issue in these cell-phone days of apps that can adjust "selfies" however one wishes and, in their way, have the effect of de-acknowledging that which had first picked up its Venusian steam in the first few pre-verbal, irrational months after birth. Later, into his/her Virgoan phase, the individual will be considering the 'feminine half' of his/her

full incarnation; recognition of one's own soma is not recognition of one's incarnation; incarnation is an altogether new level of physical self-recognition where 'outer' beauty fast fades behind the issue of one's psycho-somatic ($\pm$ 'purely somatic') '6 health'.

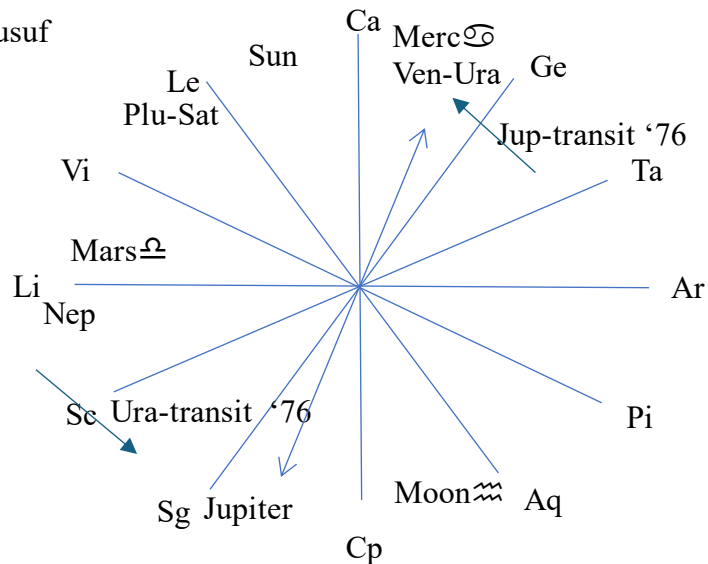
If, dear reader, you are following our reasoning here, you will realize that we place a lot of importance on the transit of Venus from Taurus into Gemini because this is the time when any 'stuck-in-Taurus' dualisms are afforded the opportunity of being '3 triangulated' with Geminian mutability and, in turn, psychological things can get moving again. What, then, might we say about the March 2024 sky that has Venus still transiting Aquarius and, therefore, has months to pass before it reaches Gemini? FA's answer: there is nothing, during these months, that would prevent an astrologer from musing on possible meaning(s) of '(1)-2 Venus-Aphrodite's' birth out of the '12 ocean' that had been 'fertilized' by '11 Ouranos' severed loins. Case in point: there is a hint of Venus' "malefic" underbelly to be found in myth... along with fun-loving Venus, we discover that the not-so-fun ("malefic") Furies are also '(1)-2 somatically born'.

The simplest interpretation of the birth of Venus-Aphrodite would focus on her lack of 'human-ish parenting'. We have no sense of Venus being contained in a womb or in a nuclear family. Indeed, when the time comes for Venus herself to marry, she is unable to take it seriously as she cheats on Hephaestus frequently. Christian moralists would deem this a "bad" situation... but, before bashing a Bible, the Jungian would want to know if there was something in the infidelity (or, at least, the urge to infidelity) that is speaking to "individuation". For example, is there something in one's marriage or 'committed partnership' that has put the brakes on self-understanding and, in turn, the psyche is forced to fantasize about an alternative partnership that would put the pedal to the metal? Is part of the problem that the individual can't even discuss his/her attractions beyond the partnership with the partner? And, so, again, we find ourselves returning to Taurus' capacity to draw the individual out of his/her too-collective '9-10-11-12 womb' into life because, even if the individual subsequently becomes "stuck" in '2 Taurus' and her focus on "superficial" beauty and adornments, s/he will at least be closer to '5' than the '11 ideologue' is. Individuals who (i) care for their respective "individuations" and (ii) have transits &/or "progressions" involving Venus, may need to find a psychotherapist to discuss things without the threat of judgement during '2's transits &/or "progressions", especially in these (not roaring 1920s, but) crazy 2020s...

So, what then are we to say about the most recent half-decade or so of Uranus transiting Taurus? For FA, the answer would be to double up the advice given in our prior paragraph because ideas about beauty are crazy-enough already, let alone when they are blown about by Uranus. Although Uranus was in Leo when the contraceptive pill was introduced (1960), we still see a Taurean connection insofar as the first group to make use of it were the Uranus-in-Taurus WWII babies-into-1960s-flower-children. Being able to have sexual relations without worrying about shotgun weddings and the like has been, like everything else Uranian, a double-edged sword. If Freud had been alive (he had Uranus in Taurus), his thoughts would likely have gone back to Charcot's view that (Marvin Gaye notwithstanding) neurosis can be "sexually healed". There is no need to have decades of depth psychological practice to realize that "relationship" stands to suffer when sex becomes too easy. The Buddha, if he had been given a chance, would have spoken of a middle way between too hard & too easy. So, what about? ...

EXAMPLE BOOK/IMAGE: AN UNUSUAL CONVERSION

Cat-(Stevens)-to-Yusuf
21/7/1948 12.00pm
London, U.K.



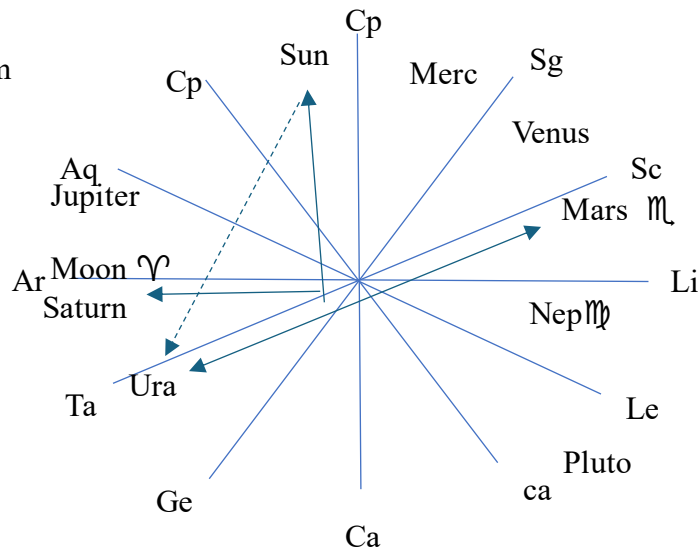
One of the oft-heard catchphrases in the (post)-modern secular West, “I’m not religious... I’m spiritual”, didn’t apply to the writer of the seemingly ‘spiritual’ songs, “On the Road to Find Out” & “Father & Son”. Although a perusal of Cat’s birth chart won’t tell us why he broke from his father’s Greek Orthodox inheritance to become a Muslim, it will give us a few clues as to why he felt the need to be “more religious than spiritual”. Specifically, the FA-er would look to any (if this is the word) ‘impinging’ of collectivizing archetypes on personal archetypes and, in Cat’s case, we do notice that his “chart ruler”, Venus, is closely conjunct Uranus in his 9th house & opposite Jupiter in his 3rd house. With transiting Uranus opposite transiting Jupiter in early ‘76 across his 2nd-8th house cusp, Cat may have been ‘primed’. Either way, we do know from his interviews that his key life-event was a “near drowning experience” during which he prayed to God that he would dedicate his life to Him if He decided to save him. Having been saved, re-readings of the Koran over the next 18 months sealed the religious deal.

A lot of Cat’s early success can be traced to the Neptune on his Libra ascendant, ‘charged up’ by Mars in Libra in the latter degrees of his 12th house. Throughout the 1970-71 span, Uranus rattled across his ascendant & Jupiter rolled down to its second “return”, re-emphasizing the natal Venus-Uranus-(Jupiter) contact. Saturn transiting Cat’s 8th house would, no doubt, have added to his religious/spiritual dissatisfactions insofar as this symbolizes ‘8-10 cynicism’ toward (music) industrial power-tripping.

If Cat had entered Jungian analysis in the early 70s, his analyst would not have been discouraging of his interest in Islam. Jung thought that religions, although they are problematic when they become nothing more than creeds, are equipped to buffer the psyche against chaotic intrusions from the collective psyche. By contrast, the (post)-modern West, full of D.I.Y. secular whimsy, is particularly ill equipped. Therefore, the case of a potential analysand being ‘against religion’ presents the Jungian analyst with the challenge of encouraging him/her to stick with the Jungian process all the way to its conclusion, lest s/he becomes as destructive as the creed(s) that s/he ‘is against’.

EXAMPLE FILM 22A: RUNAWAY TRAIN (1985) ☉☉☉☉

John Voight
29/12/1938 11.50am
Yonkers, New York



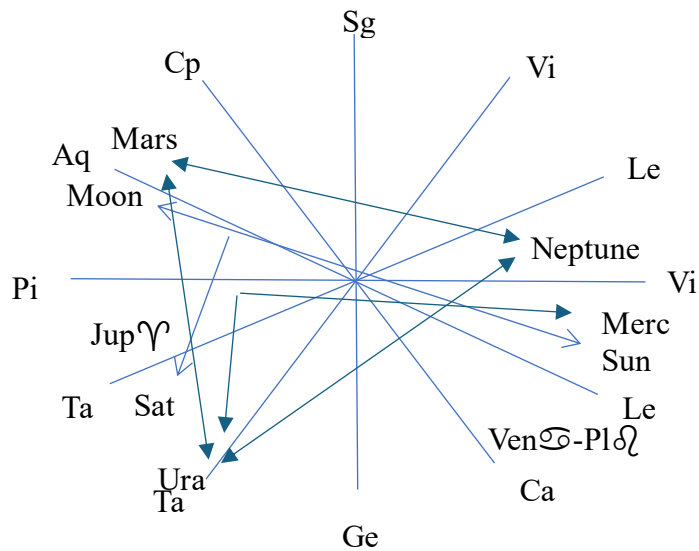
Astrologers usually begin at the beginning and, therefore, the first interaction that is registered is the sign on the ascendant. And, when it comes to considering the horoscopes of those who are relying on their respective masks-selves for employment, they have more reason to begin at the beginning. Nonetheless, the first post-beginning step, considering the “chart ruler”, adds worthwhile information. For example, if Jon Voight had seen an astrologer near his 1st Saturn return and spoken of his frustrations about getting work, the astrologer might have noticed his Mars opposite Uranus and advised him that he may get a “break” (an ‘11-ish’ word right there, Jim) when Jupiter & Uranus begin to rattle his descendant and, in doing so, oppose his natal Moon and, then, roll up to his Mars. As it turned out, he got his “break” before this – “Joe Buck” in “Midnight Cowboy” – a role that, in any case, wasn’t very Mars-Uranus.

Fast forward 15 years, however, with Saturn making its way into an opposition to natal Uranus in Taurus on the 2nd house cusp and we do see Jon in a role – “Manny”, a crazy-violent prison escapee – that gives us a sense of his ‘contact’ with his rebellious Uranus encountering the Martial “open enemy”. It isn’t easy to find a better metaphor for the double-edged sword and technology-gone-wrong than a runaway train... upon which Manny hopes to be re-born from an ‘11 freezing’ Alaskan winter and return to a world of permanent ‘2 springtime’ only to find that the “Furies” have taken hold.

Perhaps the most notable aspect of Jon’s horoscope is that his Sun in Capricorn on his M.C. is both square Saturn and trine Uranus. It seems that this has something to do with his political (what C.G. Jung calls) “enantiodromia”. As a young successful actor, Jon would campaign against the Vietnam war (he won his Oscar for his role as a paralyzed Vietnam vet) but, years later, he would not only become arch-conservative but also be keen to express it. As Jung pointed out (and, as we have noted with regards to Yusuf-Cat), politics lacks the “psychological hygiene” factor that provides religion with its upside. The “Catch 22” of politics – Jon played “Milo Minderbinder” – is that no-one can de-rail a runaway political train without becoming a politician oneself.

EXAMPLE FILM 22B: PAPER MOON (1973) ☾☾

Peter Bogdanovich
30/7/1939 9.50pm
Kingston, NY

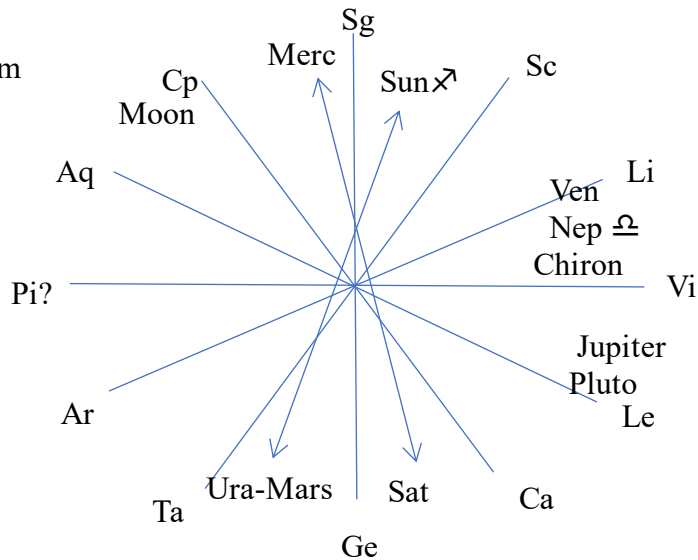


The director of “The Last Picture Show” (1971:☾☾☾) and “What’s up, Doc?” (1972:☾☾), Peter Bogdanovich, has one of those, “hmmm, there’s a lot going on here” birth horoscopes. The first port of call for most psychological astrologers would likely be his T-cross configuration made up of a Mars-Moon conjunction straddling the cusp of the 12th house, a Venus-Pluto-Sun conjunction straddling the cusp of the 6th house and Saturn in Taurus on the cusp of the 2nd house. In its way, this “complex” competes with his grand trine configuration that is made up of the abovementioned Mars-Moon conjunction, Uranus in Taurus in the 2nd house (‘2-2-11’) and Neptune in the 7th house. When it comes to the issue of “tricking” people out of their hard-earned cash, we note that, with his Saturn & Uranus natal placements, Peter would have taken an interest. It isn’t a great surprise, then, that many take the view that “Paper Moon” is his best. The “tricking” idea is emphasized further when we notice that the “family romance” of “Paper Moon” has the quality of a father-daughter relationship bouncing back-‘n’-forth into-from a brother-sister relationship, nicely symbolized through Mercury, the “ruler” of the Gemini I.C., forming a tight square to Uranus. We get a sense that, with Jupiter transiting Aquarius in 1973, Peter had let the big “benefic” carry his interest away from his difficult T-cross & toward something more comic than the fading West.

OK, so what might happen when we introduce ‘8’? At Peter’s midlife Uranus-in-Scorpio-in-the-8th-house-opposing-Uranus-in-Taurus-in-the-2nd-house (‘11-2-2-11-8-8’), his lover at the time, Dorothy Stratton, was murdered by her ex-boyfriend, Paul Snider. It is ironic that, 20yrs on, Peter went on to play the role of “Dr. Melfi”’s analyst in “The Sopranos” because his ‘plenty-going-on’ horoscope tells us that he would have been an ideal candidate for midlife psychotherapy. If his analyst had some sympathy for astrology, s/he would have had much sympathy for Peter (analysts are sympathetic even without astrology) because after struggling, year-in-year-out, through his lower hemisphere, he winds up dealing with “confusing” Neptune on his descendant. Peter’s analyst, therefore, would need to have helped him to swim through his 7th house.

HEROES OF DIRECTION XXII: TERRENCE MALICK

Terrence Malick
30/11/1943 ??1.30pm
Ottawa, Illinois



Film history distinguishes between films that feature children and, in their way, are made for children and films that feature children and, in their way, are made for adults. For example, Steven Spielberg's "E.T.: the Extraterrestrial" might place in the "for children" group and Francois Truffaut's "The 400 Blows" might place in the "for adults" group. Firmly in Truffaut's category is Terrence Malick's "The Tree of Life", his meditation on the lot of "baby boomers" who were raised 1950s middle America. Knowing that Terrence was part of this generation, we can view this film as his most biographical. Anyone who had (i) seen his earlier movies, (ii) been super-impressed by his unique (= "individuating") style, and (iii) become super-interested in how he might had forged a style that is immediately recognizable as 'his', would want to see it.

Terrence's art is more than unique, however. It is the epitome of cinema insofar as his films, rather than having that familiar feeling of an adapted stage play or novel, have the unusual feeling of an adapted poem or a song lyric. There is a sense in which his inspiration is the music video... this isn't obvious at first because, at first, "MTV" had come out of "A Hard Day's Night" and the throwaway pop-rock of the 1980s but, if music video had begun in Wagner's day, Terrence might have been right at home & earning top dollar as the go-to director for 'visualizing' slow-building symphonies.

In keeping with his Sagittarian Sun, Terrence likes to fill his 'music videos' with philosophical questioning. Every now & zen, he includes some answers. For example, in "The Tree of Life", voice-over mother, "Mrs. Obrien" (Jessica Chastain), educates her sons, not only telepathically but also by 'outer' example, "a man's heart has heard two ways through life... the way of nature and the way of grace (nurture); you have to choose which one to follow; grace does not try to please itself; accepts being slighted, forgotten, disliked; it accepts insults and injuries...; (the way of) nature only wants to please itself; to have its own way; finds reasons to be unhappy; when all the world is shining around it & love is smiling through all things... they taught us that no-one who loves the way of grace ever comes to a bad end; I will be true to you, whatever comes". Later in the story, her eldest son, "Jack" (Terrence; Hunter McKracken, Sean

Penn), chooses (or does he?) the “way of nature” when he confesses to his ‘Darwinian’ father, “Mr. O’Brien” (Brad Pitt), “I’m more like you than her”. With this confession having the ring of a difficult transition from mother-love to father-love, our first guess at Terrence’s ascendant, ‘12 Pisces’, is an ascendant that places difficult Saturn in his 4th house. Pisces is, in any case, a pretty good fit for his ‘classical MTV’ style; and the positioning of ‘11 Uranus’ conjunct ‘1-Mars’ (e.g. aggression with electricity) in his 3rd house of the sibling fits with what we see on the screen. Irrespective of our guessing...

From a narrow Freudian perspective, the timing of Jack’s “I’m more like you than her” confession is instructive insofar as it comes on the heels of his exclamations, “she loves me more than you!” (= “I love her more than you”), & “you (dad) want to kill me” (= “I want to kill you”). In other words, Jack’s pre-Oedipal psyche solves the problem of wanting to kill his father via a “passive identification” with his father that, in turn, leads to the semi-resolution of his Oedipus complex. We use the term, “semi-(resolution)”, because, in the not-too-distant future, Jack will need to “dis-identify” from father, irrespective of how loving or tyrannical he happens-(ed) to be, so that he can embark on the search for the purpose of his existence. In the horoscope, this “dis-identification” process begins in the 5th house... but, if there has been difficulty in the 4th (or for that matter, any of the left hemispheric) houses, this process will not get off to anything like a straightforward start. To assist his/her embarkation, the astrologer will “call”-on (or, be “called”-by) his/her Sun, lunation cycle and/or 30° of Leo. The non-astrologer doesn’t have access to astrology’s plain-speaking symbolism, but this doesn’t mean that s/he can’t “individuate”, Terrence being a case in point. Other ways to individuate would be to engage ‘inner’ techniques, such as meditation or entering Jungian therapy, that have a Solar effect. Although watching a movie is not an ‘inner’ technique like meditation, a film like “The Tree of Life” puts the non-astrologer in the mood for it. Terrence exemplifies ‘anti-meditation’ with his first film about a ‘Charles Starkweather-ish’ serial killer, “Badlands” (1973). In it, the Sagittarian-philosophical question that presses for attention is the degree to which the serial killer won’t or can’t stop killing. The tersest filmization of this question is Sagittarian Fritz Lang’s “M”.

Terrence’s Sun in Sagittarius tells us that, even if he didn’t focus on philosophy, he would have a passing interest in it. In his case, his interest was more than a passing one... he studied philosophy at Oxford, translating Martin Heidegger’s “The Essence of Reasons”, and, no doubt, had been steeped in “dualistic” Plato before doing so. This is reflected in “The Tree of Life” in the scenes that feature the now-grown Jack, having made himself the success in earthly life that his father didn’t achieve, struggling with the deeper meaning of his achievement and his (going on the looks on faces) wasteland marriage. Terrence’s issues in relation to the meaning of marriage are explored in his follow up to “The Tree of Life”, “To the Wonder”... it is no wonder that Terrence has natal Venus in Libra square to the Moon in Capricorn and trine to Saturn in Gemini.

Because Sagittarius follows on from Scorpio, Terrence’s Sun in Sagittarius also has an interest in man’s multi-millennia struggle with the awareness of mortality and finality. Indeed, after Mrs. O’Brien begins to wonder whether the sudden death of her son, Jack’s 19yrs old brother, is a punishment for not being as ‘true’ as she had hoped that she was, Terrence breaks into a “2001: a Space Odyssey”-like rumination on the evolution of the universe. Take it from me, dear reader – I am a Mars in Scorpio and Sun-Saturn-Mercury in Sagittarius – if you want to know what the 8th-archetype-into-

the-9th archetypal journey is all about, you might as well start here. More than “2001: a Space Odyssey”, perhaps, is the influence of the cinema’s most famous ‘N.D.E.-after-growing-up-in-the-American-mid-west’ film, Frank Capra’s “It’s a Wonderful Life”.

5 years after “The Tree of Life”, Terrence gave us a kind of “Tree of Life II”, a ‘9 expanded’ rumination of the abovementioned ‘2001-ish’ “Tree of Life” mid-section, titling it, “Voyage of Time”. This title is revealing insofar as, rather than take interest in things unfolding through time, he looks at time itself unfolding through (I suppose it would have to be called) ‘meta-time’. Longstanding readers will already know that this rumination helps the philosopher to grasp the contrasts amongst the three ‘types’ of natural time, cycle, line, eternal. Fittingly, there is plenty of water imagery – crabs scuttling through shallow water – and references to the (feminine)-maternal nature of time. It appears that Terrence concurs with Einstein that the ‘feeling’ of flowing time, whether it be in extropically ordering or entropically disordering, is an illusion.

If passing time is ‘truly’ an illusion, what is the individual to do about the fact that s/he is “locked in a moving box”, unable to share this ‘truth’ with others? This is the question that sits on the tip of the tongue of “Sgt. Welsh” (Sean Penn) in Terrence’s second must-see, “The Thin Red Line” (1998), a story about a pair of soldier-brothers in the Pacific theatre of WWII. Yep, the passage of time might be an illusion, but “Pvt. Witt” (Jim Caviezel) adopts the illusion so that he might reach the psychological state of being as accepting of death as his mother seemed to have accepted it when her time had come. The trouble for the soldier, of course, is that, typically, he won’t reach his mother’s ripe old age when his time arrives. This puts a kind of spiritual urgency into a soldier that, ironically, carries him to the fate that his training had intended for him to avoid. This is the opposite of General Patton’s idea that heroism is about trying to stay alive and have the enemy soldier die for his country (Clint Eastwood explores this conundrum from the Japanese side in his not dis-similar “Letters from Iwo Jima”).

From his voiceover reflection, “people talk about immortality, but I ain’t seen it”, we realize that Pvt. Witt suffers from insufficient Platonic education. His spiritual advisors hadn’t explained to him that we aren’t supposed to see immortality because, if we did, our eyes would be taken off our ‘in life’ (e.g. scientific, psychological) tasks to the degree that we cease to care about their completion. FA’s longstanding readers know that complete incarnation means embodying the horoscope’s lower hemisphere, both physically & psychologically. Although, in theory, such a completion could occur prior to enlisting in a marine core, it is usually the case that it won’t be psychologically complete. Although Terrence has not natal placements in Aries, FA deems it significant that his & Steven Spielberg’s “Saving Private Ryan”, movies that both feature a beach landing from the ocean, appeared on screens near us as Saturn was transiting (out of oceanic Pisces) into Aries. It is not uninteresting to us that, 7yrs after “The Thin Red Line” (Saturn now in Cancer), Terrence gave us another beach-landing in “The New World”, his meditation on how (what eventually became Sun-in-Cancer & Saturn in Libra) Europeanized America would set itself up without ‘5 Leo-nic’ royalty... to wind up “regressing” from Cancer back to a Gemini descendant... whereon it realizes that, being a psychologically un-embodied nation, it has to deal with “open enemies”.

Going on Hollywood scuttlebutt in respect of Terrence & Mel Gibson, it looks as if they will be inter-referenced through 2025... they’re both making Biblical movies.

TERRENCE MALICK'S (PSYCHOLOGICAL) "TOP 5"

If we include Terrence's 'documentary' film, "Voyage of Time", we could have compiled a "top 10". The question remains, however, as to whether he journeyed too far down into the MTV-poetry rabbit hole in his twenty-teen films. "To the Wonder", for example, is an important film for those who want to know more about his romantic struggles, but they sometimes have the feeling of being made by a Malick-imitator.

1: THE TREE OF LIFE (2011:1) 🧠🧠🧠🧠

One of the reasons for our ranking of this film as the "best of the teenies" is the '9 broad' interpretations that it invites, especially in respect of the concluding scenes of "Jack" (Sean Penn) reuniting with the "souls" that had been significant in his life. Terrence didn't have to worry about "Benjamin Button"-type make-ups because the reports of individuals who have had "N.D.E.s" (longstanding readers know that we at FA prefer 'near transcendence experiences') suggest that the f/Forces above & beyond us 'comfort' our respective post-death environments by showing familiar faces as they appeared to us in life's prime. It appears as if the forces that are greater than us want to make our transitions as easy as possible... if, at least, we deserve it (the % of N.D.E.s that are hell-ish is still uncertain because these are less likely to be reported). This film is an example of (in our view) justified non-linearity (we don't always like it) because it highlights how Jack had grown from the natural nature of his 'Darwinian' father to the architecturally hard-edged nature of his adult professional environment. After all, when we notice the film's middle-section that covers 14,000,000,000yrs, we can make a claim that this film has the most non-linear narrative ever put to screen. FA, for one, is keenly waiting for the sequel, "The Tree of Good & Evil". Its prequel might be...

2: THE THIN RED LINE (1998:5) 🧠🧠🧠🧠

The royal Solar road to "integrative pluralism" begins with acknowledgment of duality but, in saying this, the emphasis is on the word 'begins'... otherwise, all day is wasted worrying about Descartes and not caring about the middle of the story and the values that come to its centre-stage, "one man looks at a dying bird & sees nothing but unanswered pain; death has got the final word... it is laughing at him; another man sees that same bird and feels the glory... feels something smiling through it". The end of this Solar road transcends the duality e.g. a bird that is dying (but doesn't know that it is dying) may not be in as much pain as other experiences in its life and, indeed, it may be focused on the novelty of its experience; the being that knows that its death is certain, even if s/he survives early threats to his/her life, such as "Sgt. Welsh" (Sean Penn), has the challenge of making him/herself into a receiver of immaterial signals. In the same way that a brain scientist looks on with amusement at a "primitive" who looks inside a radio and expects to see a miniature orchestra, so do others look on with amusement at a brain scientist who looks inside a "moving box" for his/her answers.

3: DAYS OF HEAVEN (1978) 🧠🧠🧠

Right at the outset of his journey to uniqueness, Terrence realized the value of the voice-over as the way to '9 bridge' motivation & behaviour. We note, however, that his earlier films have some psychological distance insofar as the events are 'explained' by a relatively peripheral character. Oftentimes, in the "family romance", one sibling

is submerged inside it and the other sibling floats above it. Here, the floating sibling is the physical sibling, “Linda” (Linda Manz) and, although she tells us that her brother, “Bill” (Richard Gere), and de facto sister-in-law, “Abby” (Brooke Adams), are posing as a physical brother-sister pair, her ‘explanation’ is unsatisfactory, especially in light of the fights that Bill is getting into as a result. Meanwhile, the psychoanalyst assumes until proven otherwise that Bill & Abby are taking part in a psychologically incestuous relationship. This means that “the farmer” (Sam Shepard) is the potential exogamous healer of Bill’s & Addy’s mutual arrested development... and, for a while, he is. In the background, however, is the social landscape. “Some need more than they got; some got more than they need; all we need is to find a way to get them together”.

4: THE NEW WORLD (2005) 🍷🍷🍷

Criticism of Ridley Scott’s “1492: Conquest of Paradise” looked more justified after Terrence’s tragic (1607-1617) tale of Pocahontas (Q’orianka Kilcher) was put to the screen. Historians tell us that there was no romantic relationship between John Smith (Colin Farrell) & Pocahontas but, for FA, Terrence’s fiddling about with history is justified insofar as it illustrates the challenges of establishing a level of psychological exogamy that matches the level of physical exogamy. By rights, it was the task of John Smith to ingratiate the “naturals” well enough that they would accept him as husband of their princess. If he had done so, relations between England & the New World might have gone down a very different path... but, of course, Smith was still too attached to Mother England. As Terrence portrays it, Pocahontas arrives at her understanding of the subtle and not-so-subtle role that mothers can play through the wise actions of her accepting (and accepted by historians) husband, John Rolfe (Christian Bale).

5: A HIDDEN LIFE (2019) 🍷🍷

The comparisons to Mel Gibson’s “Hacksaw Ridge”, released only a couple of years prior to Terry’s own meditation on conscientious objection are inevitable. Franz Jagerstatter (August Diehl) was given a chance to serve the Nazis in a non-combatant capacity, but he refused. Acceptance would have, if imperceptibly, prolonged the war. By comparison, the issue of prolonging a war was not part of Desmond Doss’ concern, at least as Mel portrayed it... but, with this movie, we could ask how might Desmond’s legacy have panned out if his inspiring heroism led to deeper entrenchment and, then, a ‘war of attrition’ with much greater suffering? This question is in the same ball-park as questions about how better or worse off the West might have been without 2,000yrs of Christianity e.g. to what extent can we say that Christ had erred in not explaining the psycho-dynamic of “secondary gain”? did Christ explain it without being heard?

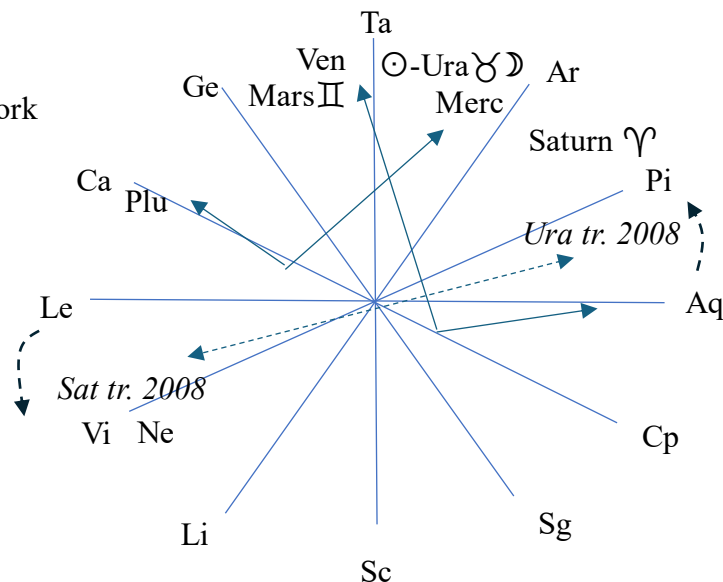
6: BADLANDS (1973) TO THE WONDER (2012) KNIGHT OF CUPS (2015) VOYAGE OF TIME (2016) SONG TO SONG (2017) 🍷🍷/🍷

Those who don’t care for Mother Nature & the ‘meta-philosophy’ of time won’t miss much if they miss “Voyage of Time”, but we do at least recommend sticking with it through to the scene of Empedocles’ 4 elements, fire-earth-air-water, putting on one big symbolic show with the steaming lava flows on the sea-shore. “Badlands” is a very good film in a genre, “serial killer flic” that, in ensuing decades, became over-worked.

P.S. THE '2-11 INTERACTION' (into the '3-11 interaction')

In 2025 (& to 26/4/2926), Uranus will complete its transit through Taurus. Over the prior 7yrs of Uranus' transit through Taurus, one '2-11 question' astrologers could have asked (can still ask) is: to what extent have/are we (still) been/being '11 tricked' about '2 resources & material values'? With Gemini having much to do with thinking about what is sensed in Taurus, the knock-on question begs: to what extent will we be '11 tricked' about what we will be '3 thinking' about '2 material values' over the next 7yrs stint (= Uranus-in-Gemini)? More to this point, with '11' having much to do with "short cuts", it is work additionally inquiring: are we in the midst of yet another "get-rich-quick" scam? Perhaps, we can use an example as we inch toward our answer...

Bernie Madoff
29/4/1938 1.50pm
New York, New York



... this is one of those "hindsight is 20-20" horoscopes. After Madoff (one of the great "joke names" of history) was caught by the Saturnian authorities in December 2008, the astrologer can't help but spot the "big" transit of 2008 – the Uranus-Saturn opposition from Pisces to Virgo that had so much to say about the GFC – 'picking up' Madoff's natal Neptune in the 2nd house, a placement that symbolizes "dissolution of material values". The developmental psychological astrologer would go a step further: "Neptune in the 2nd house is more than dissolution... his valuing of the material world may never have congealed as a toddler, so there may have been nothing to dissolve".

Despite this clear hindsight, we need to remember that >1/6th of the population will have natal (± transiting) Neptune &/or Pisces involved in the 2nd house, so it would never make sense to pin everything down to one placement (a good deal less than 1/6th of a population set up "successful" ponzi schemes), so your local astrologer would not leave it there. One of the ways in which Madoff gathered so much loot was he managed to hide himself under a philanthropic persona... this is where our eyes go to (i) his Leo ascendant that carries us to the "chart ruler", Sun in Taurus in the 9th house. The Sun, of course, was mixed up in the '2-11 interaction' that would come into focus a decade after his arrest. Although the 9th house 'feeds across' to (what FA calls) the "negative

THE '9-11 INTERACTION'

The FA-er takes a 'respectful > fearful' (call it, 'cautious') view of interactions that pick up "transpersonal" archetypes. With what we see during, say, '10 Saturn' to '12 Neptune' conjunctions-squares-oppositions, many will agree with our view. When, however, we consider '9 expansion' (e.g. benefic Jupiter) interacting with '11 ease' (e.g. technological Uranus), agreements may begin to '11 fracture'. In our movie examples below, we do see hints of '9-11's downside but, with these, we won't deny that '9-11's upside remains ever hard to resist. For example, by the time the 'experiencer' of a '9-11 interaction' spots the downside, s/he may have already reached the conclusion that it was "worth it" due to the '9 meaning' that is its (arche)-typical accompaniment. Converse a while with the Uranus in Sagittarius generation (1982-1989) and you will likely find this is the case, especially if the conversationalist is a 'philo-sophy-phile'...

The question, "what is philosophy?", is a philosophical question. The question, "who was the 20thC's most influential philosopher?", is also a philosophical question. To (begin to) answer the first question, FA goes to the second question and argues that, through his high-profile political stances, Bertrand Russell is at least the 20thC's most famous philosopher. Freudastrology takes extra interest in Bertrand because his natal chart demonstrates (what FA sees as) 'the' archetypal interaction 'of' philosophy, '11-9' i.e. Bertrand's chart has a Uranus-Jupiter conjunction in Cancer in his 9th house.

Bertrand's answer to the question, "what is philosophy?", points us not only to his 9th house but also to his Saturn in the 3rd house (in Capricorn opposite his Uranus-Jupiter conjunction = '10 defensive 3 thoughts' feeding into '9-11') insofar as he places philosophy in the "no man's land" between science & religion, exposed to "attack from both sides". And, more than being the most famous philosopher of the 20thC, Bertrand may have been the most typical of 20thC philosophers insofar as he made no mention of depth psychology when answering "what is philosophy?", despite the fact that both Freud & Jung were, by then, famous for "attacking" philosophy from the (its) 3rd side, psychology, the side that Bertrand wouldn't (or, for the sympath, couldn't) see.

FA's longstanding readers will know that we agree with Freud & Jung because the philosopher who can't see his/(her) own individual (confirmation) bias can't really be called a philosopher at all (hence, our neologism, "phobosopher"). Or, if you "have a philosophy" without caring to place it in the context of your individual psychological bias, you are, in fact, just another opinionated punter. This is why FA doesn't shy from putting up its natal chart for all to peruse e.g. FA's '9-11' picture includes Jupiter in Virgo in the 3rd house opposite Uranus in Pisces in the 9th house (it is wide, but we take it to be narrowed by virtue of its sextile-trine aspect to Saturn in Cancer). Rather than face up to their respective individual biases, Freud noted that philosophers tend to "go onto the attack" against psychology and, in so doing, become "unintelligible". Out of this intellectual trench warfare, a new question appears... "to what extent did 'Freud-the-midwife' throw the philosophical baby out with the phobosophical bathwater?"

Any answer to (any of) the questions that we have posed thus far in this article will be open to doubt. Although doubt was systematized by Rene Descartes, the issue of doubt is likely to have been around ever since Homo sapiens learned to talk e.g. "I doubt that 'X' is telling truth"; "I doubt that 'lying-X' knows that s/he is lying (= s/he is deluded by his/her own b.s.)". With Freud's (re)-discovery of the "unconscious", the

time had come for astrologers to doubt astrology: do the (post-Mesmer) deniers of the “reality of psyche” (= they say, “psyche is mere epiphenomenon”) have ‘value’? is there any point ‘valuing’ astrology? is there ‘good’ & ‘bad’ astrology? even if astrology is ‘bad’, is there ‘value’ in making ‘bad’ correlations because these will at least remind us that causation needs to be doubted? is there a ‘value’ to statistical surveys showing the % who, having learned astrology properly, subsequently drop away because there was simply ‘insufficient correlation’. If so, questions relating to (i) statistical reliability & (ii) the ‘value’ of statistics when “individuation” becomes “central”, appear...

Just as doubt was an issue long before Rene, so was ‘doubt’s sibling’, reliability. Indeed, reliability was at the core of Bertrand’s ‘de-valuing’ of intuition & his decision to ‘lead’ with thinking (the astrologer might say that his Uranus won the day over his Jupiter). What Bertrand didn’t emphasize enough in our view was that the intuition is more likely to be inclusive (and, therefore, “integrative”) of thinking & feeling than thinking will be inclusive of intuition & feeling (at thinking’s best, it “de-conflates”, at worst, it “splits/ignores/eliminates”). Because of this, Bertrand’s views on (how-do-I-know-that-I-know) epistemology are “unjustified, untrue & not-to-be-believed” (the astrologer will say BR’s Saturn had won the day over both his Uranus & his Jupiter).

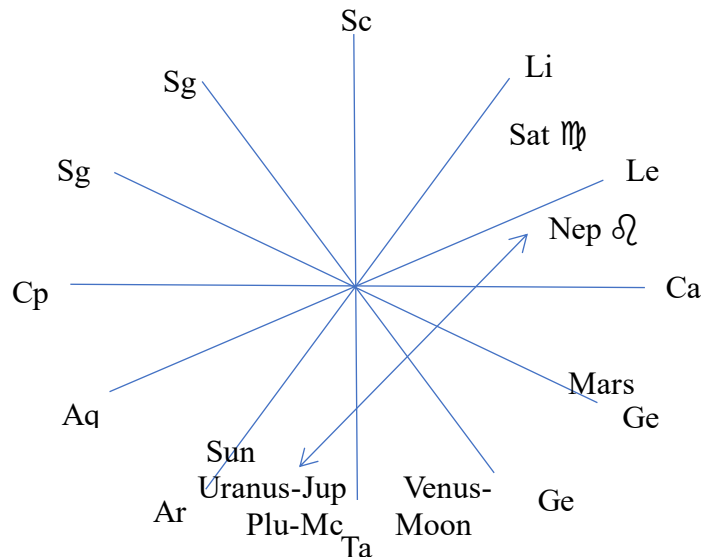
OK, with this long preamble, what can we say about the upcoming conjunction of Jupiter & Uranus in Taurus on 21/4/2024. Before going to this, there are always two things to say about any conjunction (i) it is often a ‘seed moment’ that ‘flowers’ at the opposition (in this Jupiter-Uranus case, one would need to wait the 7 years it takes for Jupiter to ‘sweep’ through the Taurus-to-Sagittarius arc of the zodiac, after which it will enter its 20/1/31 opposition to Uranus in Gemini) & (ii) even if there is an element of ‘flowering’ at the conjunction, it won’t be easy to interpret without a knowledge of the house in which the conjunction ‘lands’; if Bertrand & Sigmund were alive today, we would be considering the possibility of some philosophical ‘seed/flowering’ in their respective 7th-1st houses, that would reach expression as either ‘7 partnership’ or, if there was a lack of rounded, quaternal development in either or both, ‘7 open enmity’.

Our broad (= ‘9 Jupiterian’) goal of ‘philosophizing Bertrand’ is to transform the war between science & religion into the peace between science & religion. For FA, this requires two new ‘fields’ (not trenches, we hope) of study (i) intuition introduced to science (call it, “teleo-science”) that would be a science that doesn’t have to conform to Popper’s principle of “falsifiability”; there is just too much interesting information that is ‘necessarily’ ruled out by Popper’s definition (... err, Freud & astrology) & (ii) benevolent skeptical thinking introduced into religion (call it, “Jungian psychology”); there is just too much interesting information that is ‘necessarily’ ruled out when the “further inner-(archetypal) world” is rejected with automatic prejudice by a religious devotee who harbours untouchable ideas about the transcendent ‘level’ of the ‘further (inner)-upper world’. Whatever this case, we need to admit that the prior conjunction of Jupiter & Uranus in Taurus was not nearly enough to prevent WWII into WWII.

One essay that was delivered during the prior conjunction of Uranus & Jupiter in Taurus during WWII (1941) and is well worth some scrutiny in 2024, is Jung’s essay on the problem that was first articulated by Plato, “one, two, three... but, where is the fourth?” not the least because, for FA, it is a more satisfying philosophical read than just about anything that had been composed prior to it, going all the way back to...

EXAMPLE BOOK XXIII: DISCOURSE ON (THE) METHOD (1637)

Rene Descartes
31/3/1596 2.00am
Descartes, France



“Modern” philosophy ‘1 began’ with Rene’s systematic doubt and, so, the fact that his Uranus-Jupiter conjunction was in the sign of beginnings would at least force history’s benevolent-skeptic philosophers to ‘keep considering’ astrology, especially in the 19th-21stC phase when it would have been realized that Rene’s “Cogito ergo sum” coincided with Uranus’ transit through his 9th house running to its midlife opposition. We take a gloomier view of the ‘phobosophers’ of the 20th-to-21stC because, unlike the 17th-to-19thC philosophers, they have had every opportunity to take an account of Le Bon & Freud, the latter drew on the former when he formulated “compensation”.

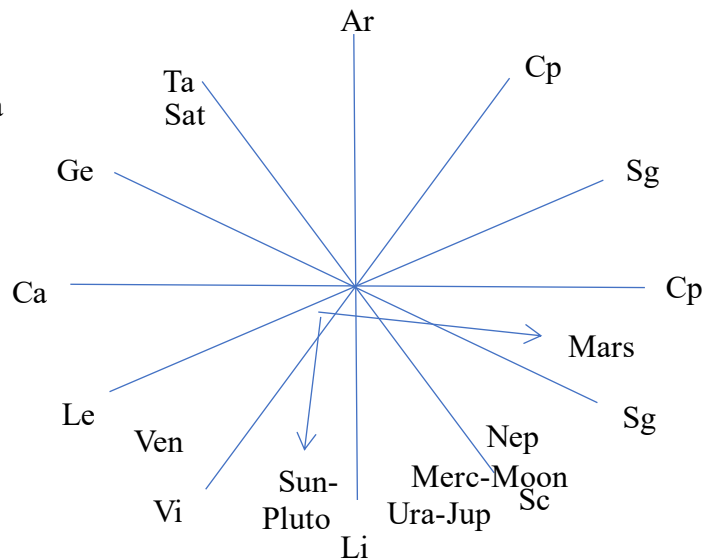
The fact that everything can be doubted – we can even doubt the experience of the 1st person insofar as one could ask, “am I thinking? or, is something thinking me?” – reminds us that “modern” psychology ‘1 begins’ with the “reaction (formation)” to doubt, “compensation”. In other words, there is little point studying the philosophers who came in the wake of Rene without the knowledge of the degree to which they were “compensating”... and, the only way to access this is to have access to their respective dream material, something that, via their desire to appear wise, they deliberately hide. Because of their moral cowardice, Freud didn’t care to waste time with philosophers. Jung, however, took interest, especially in “crazy compensator”, Friedrich Nietzsche.

If we can doubt everything, the concept of “falsification” is a nonsense because one can doubt that one has, indeed, “falsified” something. This means that the scientist too is suffering moral cowardice if s/he deliberately hides dream material that points to “compensation” (against, say, the deeper belief that s/he has been wounded enough in life that s/he “feels” that s/he has the “right” to take an eliminative attitude toward the 1st personal “soul” and any moral demands that might be spilling up out of it).

OK, so what are we to do? Are we all to throw our hands in the air and succumb to “post-modern” skepticism of science? After all, as history is revealing, this is what is happening, more or less. Perhaps, like the hero of the movie we are about to discuss, we can use a ‘high’ vantage point and try to redeem our ‘low’ imprisoned fathers...

EXAMPLE FILM 23A: PARASITE (2019) ☹☹☹

Bong Joon-ho
14/9/1969 ??11.30
Daegu, South Korea



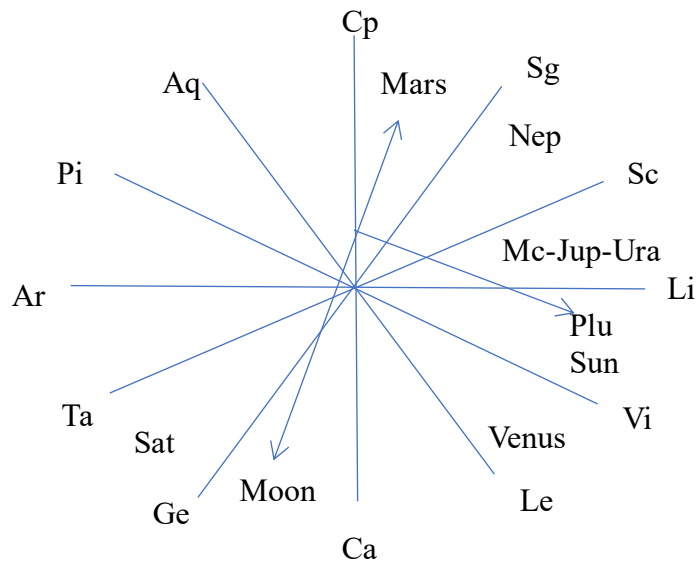
In the late twenty teenties, jet-black comedies had become so in vogue that even a foreign language couldn't prevent one from winning a "Best Picture". The climactic scenes of Bong Joon-ho's musing on the clash between haves & have-nots brings back memories of Monty Python's "Peckinpah garden party". From the Freudastrological perspective, however, "Parasite" sparks FA's interest because of Joon-ho's sensitivity to the 'house = psyche' metaphor. Any psychotherapist who has worked for a year or two will have noticed that dreams of houses being renovated are as common as muck.

The hero of the tale, "Kim Ki-woo" (Choi Woo-shik), the son on of parents who are out of work, is given the opportunity to tutor the daughter, "Da-hye" (Jung Ji-so), of a wealthy family. One of the interesting dualities of "benefic" '9 Jupiter' is that one doesn't find gold being thrown into one's lap... a Jupiter transit usually does no more than present an interesting opportunity for expansion that may (or, more often, may not) lead to golden laps. This aligns with '9's primary interest in transcendence of the material world. Nonetheless, in the film, the opportunity does lead Ki-woo's family to considerable financial gain... after he applies his Uranian-Mercurial trickery against his employer, naïve "Park Yeon-gyo" (Cho Yeo-jeong)... Yeon-gyo is blind to trickster Kim's plan to bring in his sister, "Ki-jung" (Park So-dam), as "art therapist".

Ki-Jung, like her brother, is given the chance to trick the Parks into employing her father, "Ki-taek" (Song Kang-ho), as their chauffeur. It looks like a 'redemption' of the father by the daughter but neither child is aware that there are deeper levels of the/ir unconscious looking for expression. The Kim residence is a semi-basement that nicely reflects the semi-(un)-consciousness of "family romantic" ties but, upon moving into the Park residence, the Kims discover that the time has come to confront a deeper level of "family romantic" unconsciousness, a level into which Ki-taek will be lost and, in turn, in need of a 'deeper redemption'. Instead of hoping for easy Jupiterian escape, Kim plans a Saturnian labour. The Park residence isn't only deep... it is also 3- stories high and, from a higher vantage point still, Kim envisions his journey to atonement.

EXAMPLE FILM 23B: MARRIAGE STORY (2019) ☹☹

Noah Baumbach
3/9/1969 ???
Brooklyn NY



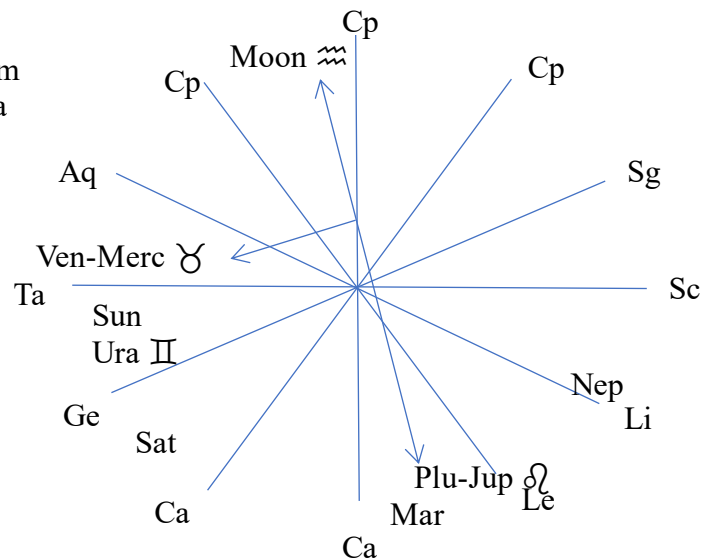
You, dear reader, may have already spotted, from the birth dates, that Noah is a few days older than Joon-ho and, therefore, that their natal “complexes” are similar; the plainest difference being the Moon: Noah’s Moon waning toward the Sun in Virgo (picking up the ‘fighting Mars-Sun-Pluto’ square) & Joon-ho’s Moon waxing from the Sun. Although they both made successful films in 2019, Noah’s has the odder title... but, yes, if he had called his film, “Divorce Story”, it would have a reduced box office.

We don’t need to know Noah’s ascendant to realize that, in his life, the ‘tension’ between bachelor-spinster attitude of Virgo and the marrying attitude of Libra would be “a thing”. For the analyst, this movie is a slightly frustrating experience insofar as we get to see more of the family of origin of “Nicole” (Scarlett Johansson) than we do of the family of origin of “Charlie” (Adam Driver) who seems to be the more damaged of the married pair going through the divorce. Although Saturn is the first planet that the Freudastrologer would go to when interest turns to the “compensating” superego, we don’t want to dilly-dally too much before attending to the superego-ic ‘high-ness’ of perfectionist Uranus & moralizing Jupiter that, in Noah’s chart, are placed together in the sign that, in theory, is looking for the ‘flat-ness’ of harmony and equality. Noah went through his own divorce during his midlife Uranus-opposite-Uranus transit.

The frequency, sadness and ugliness of divorce makes one wonder if the world might be better off if, in the same way that the buyer of a car needs to secure a safety certificate before registration, betrothed couples need to secure a couple of “P.T.S.D. reports” before being given marital registration. Part of Charlie’s & Nicole’s reports would, no doubt, point out that Charlie’s professional position, as the director of plays in which Nicole acts, means that the relationship is ‘vertical’ for most of the time. This means that superego issues would be extremely difficult to ‘sift’ out of the relationship and the end of the working day. One wonders how much time little Charlie had spent trying to control the (non)-relationship of his parents, especially when they had shown to Charlie that they didn’t care to develop themselves into examples of self-control...

HEROES OF DIRECTION XXIII: GEORGE LUCAS

George Lucas
14 May 1944 5.40am
Modesto, California



When “anthropological astrologers” conceive generations, generational spans are measured in terms of transiting outer planets through zodiac signs and, therefore, overall, they will be briefer than an academic anthropologist’s measure of generational duration. Nonetheless, there will be occasional concordances. For example, with Pluto now beginning its 20yrs transit through Aquarius, we know that there will be a future span when the “Pluto in Aquarius generation” will be parenting the “Pluto in Pisces generation”. With Pluto’s transit through Leo also 20yrs in duration (1938-1958), we can say the same for George Lucas’ “Pluto in Leo generation”. George can be said to be more ‘in touch’ with his “Pluto generation” than others insofar as his natal Pluto is in aspect to his natal Jupiter, Mars, Moon, “chart ruling” Venus & Mercury. At his conclusion-of-WWII birth, therefore, the depth astrologer could have predicted that, if his inner life was relatively untraumatized, he would eventually become ‘8 intensely’ interested in ‘5 kingly heroes’ more than most others of his “Pluto in Leo generation”.

When an anthropological astrologer considers Uranus, the word, “generation”, does well to be adjusted to, say, ‘mini-generation’. Given that George Lucas was born during the ‘7yrs-long Uranus-in-Gemini mini-generation’, the depth astrologer would also have predicted that, if he was to avoid trauma in his infancy, that he would have an ‘intelligence’ in respect of ‘3’s (what astrologers call) “concrete mind”, especially in the years of his Taurus Sun “progressing” through Gemini & across Uranus (in his case, the late 1950s). Because George’s Solar “progression” was destined to coincide with the transit of Uranus through the T-square noted in our opening paragraph, there was always going to be the chance that his “concrete mind” would be pumping on all cylinders during his mid-teens and, in turn, his intelligence would have been overt. At least, those who mattered in respect of George’s destiny saw his smarts. Accordingly, they ‘directed’ him, among other things, to anthropology at Modesto Junior College.

Sometimes, however, intelligence can lead to problems. The standout problem in his teenage years was his love of cars and ‘11 speed’. On 12/6/1962, George crashed his soup-ed up car and was lucky to survive the crash, luckier than, say, James Dean.

At the time, retrograde transiting Saturn in Aquarius had very recently run across his natal Moon in '11 Aquarius' in his 10th house and, so, astrologers are not surprised to learn that this angsty time led to (i) changes in the direction of George's ambition, and (ii) a flood of memories to be fleshed out into a screenplay. Astrologers and film-goers alike wouldn't have been the least bit surprised to hear "Steve" (Ron Howard) going into authority mode and emphatically exclaiming to "Curt" (Richard Dreyfuss), "you can't remain 17 all your life!!" in George's Saturn-return directorial breakthrough...

Like the later, "Grease" and "The Wanderers", "American Graffiti" is another 1970s exercise in 'double-triple-quadruple nostalgia'. To watch it now, the audience is taken back to the times that (i) they may have first seen it (e.g. someone born in 1980 may have seen it in the mid-1990s), (ii) the year it was made (1973), (iii) the era that it was depicting ("where were you in '62?") and (iv) the four male characters' baulking at maturation because, as infants in post-WW 40-50s "baby boom", they had not made the most of their respective developmental "windows", partly because their respective parents had seen so much of war that they didn't want to see their sons fight. Fighting, however, doesn't have to mean the loss of life. And, of course, a lack of fight can often lead to "build ups" in the unconscious that volcanically burst into life-loss situations, a fate that was drawing closer for the "Pluto in Leos" that were heading to Vietnam.

As longstanding readers are aware, FA is ever keen on films with 4 characters. The fact that "American Graffiti" is so re-watchable because of the music, therefore, is a bonus. We like George's Saturn-return movie because it brings Erich Neumann's, "The Origin & History of Consciousness" into (re)-view, specifically Erich's point that the hero needs to overcome both "the mothers" and "the fathers". Because there are (at least) two aspects to each parent archetype, it is satisfying to watch four characters struggling with the transition to manhood. (To be sure, this film is open to critical eyes that, in the feminist spirit of the times, would have hoped for George to give equal air-time to the female characters... something that also goes for "Star Wars", see below).

In respect of characters in "American Graffiti" struggling with "the mothers", we have "Terry" (Charles Martin Smith), the character who loves cars more for their Venusian-Taurean beauty than their Martian-Aries "soup" and, so, we find him using his wheels to attract "Debbie" (Candy Clark) who, if she were to take a ride with him, would 'round out' his picture of beauty. On the surface, Debbie is not very maternal but, insofar as Terry cares more about impressing, we know that Terry is "projecting" parent onto Debbie and that he will only be able to properly retrieve his "projection" after he learns more about himself and, in learning so, realizes that he needs a partner who would "call" on him to desist trying to impress and to "be himself"; then, we have "Steve" (Ron Howard), who is "aware" (not conscious) that he is in a situation of being too close to the mother archetype and, as a result, he looks forward to heading off to a different college to "Laurie" (Cindy Williams) hoping to meet a girl who might break the maternal, emotional Lunar spell. The trouble is that, without "consciousness", he is likely to run straight into that which he is running from, meaning that he first needs to learn how to mother himself and understand, as Jung would say it, "the conspiracy of mother and son to betray life" and that this may mean embracing "the wasteland".

In respect of characters in "American Graffiti" struggling with "the fathers", we see "Curt" (Richard Dreyfuss), who is baulking at going to college because it may, we assume, have the effect of making him too much the conformist. This assumption

is affirmed when Curt is ‘abducted’ by a group of delinquent teens, “The Pharaohs”, and realizes that, in order to avoid a beating, needs to conform to their unquestioned values. Like Debbie, the Pharaohs might not seem to be very parental but the fact that “fathers” can have a castrating effect on a thinking hero’s uniqueness (that is ‘meant’, in turn, to bring creativity) tells us that it is a cinch to “displace” father “projections” onto “group-think” institutions; meanwhile Curt’s female phantasying remains stuck in a ‘distant’ mother-whore dyad; and, last but not least, we have “John” (Paul Le Mat) who is more interested in the fiery-Martial “soup” of cars and that, with them, he can compete with other Martial-Aries types, specifically “Bob” (Harrison Ford), a “soup-head” from out of town; John’s female phantasying is curtailed by underage “Carol” (McKenzie Phillips) with whom he banters in the manner of petty sibling rivalry.

Let’s not get carried away with the partitioning of the characters into one-sided struggles with gender. The nature of opposites tells us that, sooner or later, and usually sooner, the struggle with the opposite “surfaces”. We get a sense of Curt’s upcoming struggle with “the mothers” when we see the white car heading in the same direction as his plane ride to adulthood. John’s struggles with “the mothers” is hinted at insofar as Laurie decides to become the ‘erstwhile wife’ of Bob, the father with whom he wants to compete, despite his world-weary feelings that he needs to give drag racing away.

Reciprocally, we can see Terry’s upcoming struggle with “the fathers” through his m.i.a.-fate in Vietnam; and Steve’s struggle hinted at by the sheer fact of seeing his biological father in the penultimate scene of Steve, through somewhat clenched teeth, declaring to Curt that he will be indulging a “gap year”, hoping not to be a “gap life”.

One of the most astrologically interesting aspects of “Star Wars” is that George filmed the 4th part of the saga first. This is because 1977 was a time when Jupiter had run through Taurus-(Gemini) and formed a square-(trine) to Saturn running through Leo. In other words, through the 1970s, Jupiter was ‘catching up’ to Saturn transiting the (what for FA is) the lower, “heroic” hemisphere of the zodiac – recalling, here, that this was now a Saturn semi-cycle post George’s hot-rod crash – to form a conjunction in Libra in 1980. This aligns with the fact that the “Luke” trilogy deals with the second of the gender challenges – the 5th archetype refers to “the fathers” – and the “Anakin” trilogy deals with the first of the gender challenges – the 4th archetype (Saturn was in Cancer in 2005) refers to “the mothers”. Therefore, we could say that Luke overcomes both “the fathers” and “the mothers” insofar as his reconciliation with his father also means a once-removed reconciliation with his mother. (Luke, unconsciously, would be expected to harbour some anger toward his mother, Padme, even if her abandonment of him was not her conscious fault). In our prior discussions of “Star Wars”, we made the point that there are three (or four) ‘phases’ to the hero myth and, therefore, having made only two trilogies, George had one (or two) more trilogies to go...

A quarter Saturn cycle after “Star Wars III: the Revenge of the Sith”, in 2012, George crossed the Rubicon and handed over “Star Wars VII, VIII & IX” to Disney. Despite his “feminine” ascendant and natal Sun, George’s interest in telling a story of a heroine – turning out to be “Rey” (Daisy Ridley) struggling with her “grand/father”; Rey is the granddaughter of “Emperor Palpatine” (Ian McDiarmid) – who confronts the dyad of ‘resurrection vs. reincarnation’, didn’t thrill George enough to hang onto the reins. By 2012, the planet that cares for ‘8-9-10-11-12-1’, Jupiter, was in Gemini.

GEORGE LUCAS' (PSYCHOLOGICAL) "TOP 5"

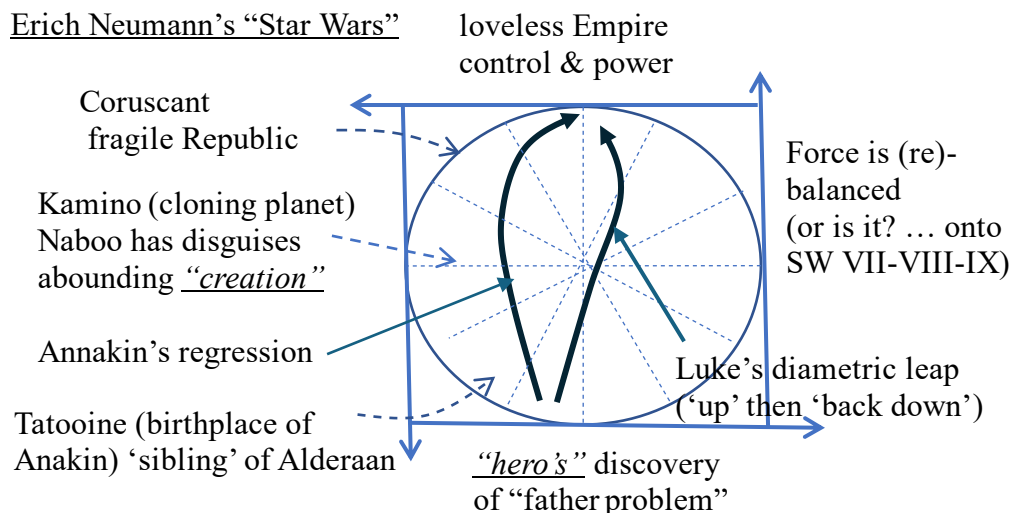
Insofar as George handed on the director's chair for a couple of his episodes of "Star Wars", we can assume that he cares more for going down in cinema history as a producer than a director. This may have something to do with the fact that his first directed movie, made for Zoetrope, wasn't a success whereas his first produced movie, "American Graffiti", was a success. He has directed only 6 films, 5 of which are...

1: AMERICAN GRAFFITI (1973) ☹☹☹

Graffiti, the 'artform' of youthful rebellion against conservatism, has its upside and its downside. We could say that this movie 'connects' Marlon Brando's youthful rebel of "The Wild One" (1953: "what are you rebelling against?"... "whatya' got?") & James Dean's causeless rebel (1955) to the trio of "Easy Rider" (1969). Considering George's overall natal picture, we do get a strong sense of rebellion's downside insofar as we see the weight of natal planets in the left hemisphere (both zodiac & horoscope). Jupiter in Leo in George's 4th house, the 'leading edge' of his heroic instinct, looks to have played its part in his self-mocking of his own teen experience. The fact that (most) of the tale occurs between midnight and dawn tells us that there is a lot of gestational "refusals of calls". The super soundtrack has more than 40 songs. 40 "refusals"?

GEORGE'S "SKYWALKER SAGA"

In an earlier article, we discussed the zodiac-pattern that can be superimposed over George's full "Star Wars" 6-part saga. Now that the saga has been stretched to 9 parts, we will begin this review with a schematic summary of the earlier article...



2: STAR WARS I: THE PHANTOM MENACE (1999) ☹☹

Complaints about "Jar Jar Binks" (Ahmed Best) came thick & fast but, for FA, the most off-putting character is Ewan McGregor's "(young) Obe Wan Kanobe"... if George (or, after casting, Ewan) had studied David Lean's "Great Expectations" – a film featuring a young Alec Guinness – Jar-Jar complaints may not have been so shrill. (the "making of" stuff wants to tell us that this happened! FA doesn't believe it). More appealing, however, is the contrast between the '11 techno-planet', Coruscant, the '12

culture-planet', Naboo, the '1 disguised Princess Amidala' & the '2 earth-like planet', Tatooine. Thus, the first trilogy is more focused more on Neumann's "creation myth".

3: STAR WARS II: THE ATTACK OF THE CLONES (2002) ☹☹

"Regression" into the 4th quadrant – from the 1st half of "creation" mythology to the 2nd half of "reincarnation" myth – is invoked here through, (i) Anakin revealing his attachment to the mother archetype and the audience's, at turns, sympathy for his 'can't' and anger for his 'won't', (ii) more action on the 11th archetypal techno-planet, Coruscant, (iii) the 'viral' reproduction of clones 'incubated' on an even 'more watery' planet than Naboo, Kamino, and (iv) the 'crucifixion-like' near-execution of the (soon-to-be) anti-heroic parents, Luke & Leia. Was Joaquin Phoenix too old for the part?

4: STAR WARS III: THE REVENGE OF THE SITH (2005:8) ☹☹☹☹

Yes, we are something of the heretic... for us, this installment is better than the next (see below) because it 'saves' the franchise. Atonement with the dark father might have been played out in 1983's "Return of the Jedi" but this is the episode that allows George's fans to atone with him. Unsurprisingly, upon recalling that filming began in 1975, the astrologer notices that his involvement stretches across a Saturn cycle from Cancer-Leo in the mid-70s to Cancer-Leo in the mid-00s. In terms of the "regression" theme, however, Padme being pregnant indicates that the psychological tale spins out of the diametric signs, 'gestational' Capricorn-Aquarius. Republics are wombs.

5: STAR WARS IV: A NEW HOPE: (1977:2) ☹☹☹☹

George's decision to make 'Pt.IV' (of a 6-part saga) first might have been made through his financial concerns but, for the hero myth psychologist, this decision would have been the right decision irrespective of finances because 'resonance' with the hero myth is strongest when the sibling theme is at the forefront and the audience is unsure about their "family romantic" status. Resonance is whetted via the antics of "C-3PO" (Anthony Daniels) & "R2-D2" (Kenny Baker) and, then, the 'human' sibling dynamic is introduced, in the first instance, psychologically insofar as "Princess Leia" (Carrie Fisher) & "Han Solo" (Harrison Ford) aren't genetic sibs but, nonetheless, they carry on as if they are. The introduction of second version of human siblinghood, the genetic, was wittily delayed by George so that his audiences would fall for the "identification-joke" of feeling sorry for "Luke Skywalker" (Mark Hamill) as he was losing out in the romantic stakes against psychological brother, Han. Novice astrologers might also like the fact that the sibling theme spreads out over 3+ characters because, after all, the sign that invokes sibling themes, Gemini, is the 3rd sign. The redeemability of Annakin is foreseen by his escape from the "Death Star", the '9-10-11 tower' in which "animus-haunted" "Princess Leia" (Carrie Fisher) is imprisoned. In a zodiacal sense, then, the plot diametrically 'jumps' from '3' to '9' & across to '10'... ready for the empire to...

SW V/VI: THE EMPIRE STRIKES BACK/RETURN OF THE JEDI ☹☹☹

Did Irvin Kershner & Richard Marquand help to make George's franchise into a 'republic'... or into an 'empire'? George's sell-off to Disney hasn't gone down well. Somewhere in the multiverse, at least, there is a universe where George didn't sell.

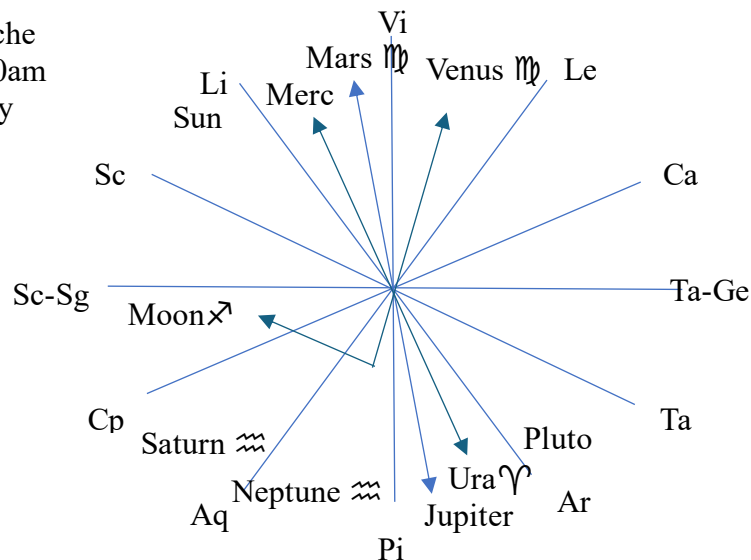
P.S. THE ‘9-11 INTERACTION’

We have seen that, if there is such a thing as a “philosophers’ interaction”, then it would be ‘9-11’ (with, as discussed earlier, ‘9’ leaning toward religion & ‘11’ leaning toward science). There is a sense in which we ‘like’ ‘11’ more than ‘9’ insofar as it leans more toward “scientific” Freud than Jung and, as we have pointed out many times for the psychologist, Freud comes first. Nonetheless, there will always be something about “damning with faint praise” about our preference for ‘11’ over ‘9’ e.g. ‘4’ & ‘5’ (& ‘6’ & ‘7’) are the ‘much preferred archetypes’ for the developmental psychologist. Now...

So far as the ‘9-11 inter-cycle’ goes, we are coming up to the ‘waning sextile’ on 22/7/2026. For astrologers, 22/7/2026 is one of the most fascinating days of the decade because, in addition to the Jupiter-Uranus sextile, there is an opposition from Jupiter to Pluto (meaning that Uranus & Pluto are trine) & a trine to Neptune (meaning that Uranus & Neptune are sextile). The only outer gassy planet that is missing is Saturn... and even it is a little bit involved insofar as it is very widely conjunct Neptune. Then, if we roll forward to the subsequent full Moon in Aquarius, we notice that the personal planets bring their important input into this remarkable, once in a lifetime pattern.

From the psychological astrological perspective, however, the idea of “the more the merrier” doesn’t apply to those who would interpret what happens (either within or without). Even without the involvement of Neptune, there is a confusion factor that the interpreter can’t avoid in the face of complex interactions such as ‘8-9-(10)-11-12-(4-5)’. Our earlier example of Bertrand Russell is a case in point. And, given that we also referenced the 19thC’s most famous philosopher there, let’s now draw his chart...

Friedrich Nietzsche
15/10/1844 10.00am
Rocken, Germany

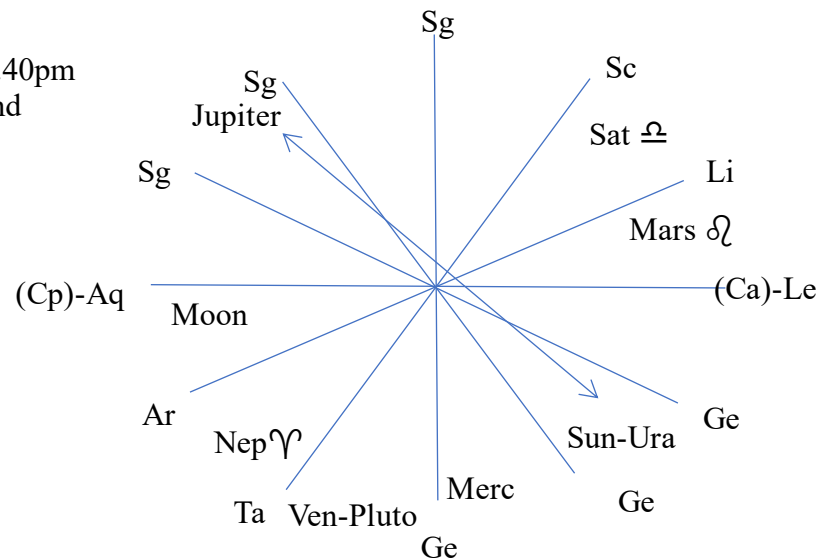


... the reason for the “Sc-Sg” ascendant is that (i) if Friedrich had been born a minute or two later, he would have had a Sagittarius ascendant and, if so, the “ruler” of the chart would be ‘philosophical Jupiter’ that, as shown, is (“out of sign”) conjunct his ‘philosophical Uranus’, and (ii) his natal Moon, in any case, brings the Sagittarian influence forth by virtue of its square to Venus in the 9th house. In our view, Friedrich is the epitome of “damning-‘11’-with faint praise” because, as is most usually the case

with philosophers (= they are, most usually, out of touch with their “selves”), they lean too far to one side. As we have stated many times, the only way that you can know that “God is dead” is to “be God” and, so, in any event, “God lives” but, now, “inside” the flawed philosopher. Yes, Nietzsche’s apologists will want to talk about “divine sparks” that “live” in each of us... but they are “sparks”. “Being God” is no way to go through life. As Jung said it, “God wants to be man”, whereas the reverse stops this process.

Now, at this point, some developmental FA-ers might notice that, if we proceed anti-clockwisely, Sagittarius precedes Aquarius and, so, an anti-clockwising Nietzsche is a “religion first, science second” Nietzsche. However, if “science (as Saturn-Neptune in Aquarius)” “blocks” the ascendant, then “science wins”. If so, is it worth comparing Nietzsche to another 19thC “philosopher” who was hoping for “religion” to “win”...

W.B. Yeats
13/6/1865 10.40pm
Dublin, Ireland



... like Jung, William Butler Yeats had Aquarius on the ascendant and, so, there is a sense in which one could expect a Nietzschean attitude to religion. And, yes, if you think about, W.B. focused on the “negatives” of “The Second Coming”... “and, what rough beast, its hour come round at last, slouches toward Bethlehem to be born?”. If you think about this in combo with John’s picture of “Revelation” there is a sense in which the Beast & Christ are in a kind of ‘wrath competition’. Agreed, the believers will tell you that the wrath of the Beast lands on a different segment of the population that the wrath of Christ but, if it happens as written, things are not looking very good for whatever side you happen to be supporting. Is there a Buddhistic “middle way”? If there is, we don’t see any sign of it in W.B.’s poem because, as he makes clear, “the centre doesn’t hold”. For astrologers, the most interesting aspect of W.B.’s poem is his reference to the “Age of Aquarius” – “somewhere in the sands of the desert, a shape with lion body and head of a man, a gaze as blank and pitiless as the Sun, is moving its thighs...” – is a straightforward reference to the Aquarius-Leo (diametric) pairing. Some commentators have pointed out the W.B. had drawn on Percy Bysshe Shelley’s, “Prometheus Unbound”. This hard to refute view is worth reviewing after we take our ‘3 short-ish journey’ through the next trickier-than-all-shit archetypal interaction...

THE '3-11 INTERACTION'

For '3 Mercury', May-into-June 2024 is an active, 'homecoming' time. After it turned anterograde in mid-April 2024, Mercury enters Taurus in mid-May. Then, on 31/5/2024, it will form a conjunction with Uranus. Then, in June, Mercury, returning to its 'Gemini home', will form conjunctions with Jupiter, Moon, Sun & Venus. Thus, Mercury will be 'picking up' (if not "impersonal", then) "transpersonal" '11 Uranian' information & delivering it to "personal" planets in Mercury's "personal" sign. Later, '3 Mercury's' waning square to '11 Uranus' on 7/9/2024 will provide extra information that can help to clarify differences between '11 collective' & '3 individual' thinking.

One of the first clarifying cabs of FA's '11-3' rank goes as follows: '11 ideology' is not the same as '(2)-3 reductive science'. In other words, if a reductive scientist takes an ideological attitude to outer world observation, s/he will be "conflating" '11' & '(2)-3'. Until s/he 'gets' what s/he is doing, s/he risks "narcissistic regression" from '(2)-3' to '(1-12)-11-10'. Of itself, this is no big deal but, if s/he were to have influence over a powerful politician, the deal gets bigger because forward steps into '4-5 soul-spirit' aren't a part of political power planning. The seeds of catastrophe are being sewn and, unfortunately, with the level of scientific arrogance that we see today, any blossoming of these seeds won't be pretty. One reason that we 'like' Mercury's delivery of Uranus-in-Taurus information in June 2024 is that, concurrent with its delivery to '3 Gemini's' "concrete thinking", it will inform Jupiterian-Lunar-Solar-Venusian 'soul-spirit'.

At this point, some readers might be baulking at our application of "concrete" to Gemini's thinking. Just because the 3rd house is associated with the "concrete mind" it doesn't mean that Gemini is "concrete". Yes, we agree, but this term helps to clarify the difference between Gemini's thinking & Sagittarius' symbolic 'thinking'. In myth, of course, Hermes is Zeus' messenger and, so, it might be more accurate to depict the Twins as "translators" (= from "symbolic" to "concrete"), a depiction that might well be affirmed by what happens when Mercury conjoins Jupiter on 4/6/2024. At the very least, we hope that a few minutes are spent '7 reflecting' on the '3-11' that is embedded in Descartes' "cogito"... "am I thinking?" or "is something (collective) thinking me?"

The answer to this 'Cartesian question' becomes more "I" and less "collective" when one is aware that the thought has a "taboo" quality. The par excellence example of this is, of course, Freud. Sigmund's Uranus in Taurus seems to have pushed him in 'ideological-physicalistic' directions, but his Mercury in Taurus wouldn't let him settle on "physicalism, per se". As noted in FA's "A Short Course in Mandala-ology", Freud did settle rather too much for "psychologism, per se" and, in doing so, he would close off '9 Jupiterian' insights. Freud's Geminian Moon in his 8th house symbolizes the grip of a back-'n'-forth shuttling in respect of sex's basic dichotomy; endogamy-exogamy.

As it is for any archetypal interaction that occurs across the collective-personal divide, the astrologer does well to wonder if Mercury has more a personalizing effect on Uranus or Uranus has a more (fixed)-collectivizing effect on Mercury. The answer 'is Mercurial' insofar as it is best answered on a case-by-case basis. We won't know in advance if an individual who has natal Mercury in Aquarius will think as an ideologue or as a mind-changer. Indeed, we might even discover something 'doubly Mercurial' such as an individual who is ideological on odd days and mind-changing on even days! This would be a good discovery for the astrologer insofar as it would help him/her to

keep focus on the astrologer's overall need to 'be Mercurial' and not settle on "fixed", "cookbook-style" interpretations of interactions. Let's not forget that '11 Uranus' and '3 Mercury' are leading contenders for "rulership" of astrology... before the discovery of Uranus, Mercury had been thought of as astrology's (own) "ruler". Indeed, it might be the case that these contenders are a big part of the reason why astrologers are often portrayed by religious & scientific establishments as lying tricksters. Of course, these establishments are "projecting" their own respective 'Satan(s)' onto (what they deem to be) easy targets. Agreed, if an astrologer makes a concrete prediction (making "free will" into a mockery), the establishment's "projections" land on a good "hook", but it won't be an "open", '3 Mercurial, it-could-go-this-way-or-that' "hook".

If, perchance, the astrologer does experience collectivistic "projections" during this May-into-June transit of Mercury, we would recommend that s/he looks forward to the conjunction of Mercury & Venus in the 1st degree of Cancer on 17/6/24, because it will remind him/her that astrology, unlike the collective, has the potential to direct us in 1st personal '4-soul' directions... when Mercury enters Cancer, astrologers again have direct contact to the 'zodiacal' aspect of the individual soul e.g. 2½ millennia ago, Pythagoras intuited, "the soul is a square". If an astrologer wanted to read something that riffs on '4's links to "soul" prior to this Mercury-conjunct-Venus, s/he could read Jung's essay that came in the wake of Bertrand Russell's (1931) "proof" that numbers "can't be proved" to be inventions (it's '50% correct' to link numbers to archetypes)...

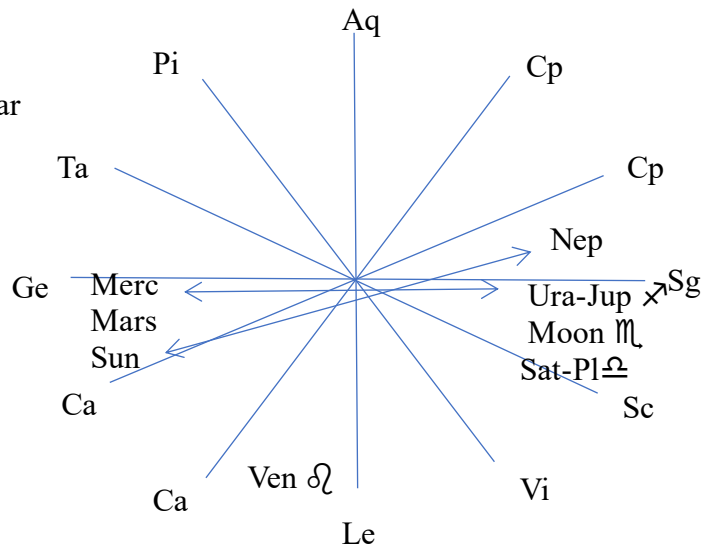
Jung's essay, "A Psychological Approach to the Dogma of the Trinity", focuses on the specifics of the "missing 4th" in the context of the overall issue of the "problem of the spiritual feminine". He concludes, "because of its noetic (intellectual) character, the Trinity expresses the need for a spiritual development that demands independence of thought". By doing so, Jung is implying that Christianity is the religion this is best positioned to generate "individuation". Judaism & Islam are not prohibited from the process of "individuation" yet, stirred toward "independence of thought", a Christian comes up against his/her 'inner Christ/Satan' e.g. "I can think something different to what I can say; my free will to do so is my inner 'Satanic' temptation". To lie, however, requires a quaternary bi-axial approach because one can be dishonest in two directions (toward others or oneself) and with two motivations (to protect or to take advantage). In short, we need to move into the feminine 4th function beyond thinking – feeling – to be able to internally-watery value our respective Christ/Satan dyads. In turn, we note that the 'inner Satan' lies to protect only himself and to take advantage only of others.

In discussing this issue, Jung had already made note of the fact that (feminine) '2' has the misfortune of receiving the "projection" of "evil" because this is necessary in a circumstance where '1' is "good". If the individual takes the view that '2' has been unfairly lumbered with a negative value, Jung implies that s/he can bring parity back to the first 4 numbers by taking the view that '4' is "good". (FA's longstanding readers will know our view that '2's "evil" side only emerges in a "regression" from '3').

Truth has a "Catch 22-ish" character. Upon building his/her roundly developed ego, the individual becomes secure enough to speak honestly in a way that will prevent others from taking advantage of his/her honesty... but, then again, to build a roundly developed ego, one needs to be honest as a pre-requisite. To '3 think' upon this further, let's consider an individual "soul" who is surviving the cauldron of 'truth-vs.-lie'...

EXAMPLE BOOK/IMAGE 24: C.I.A. DISCLOSURES: JUNE 2013

Edward Snowden
21/6/1983 4.42am
Elizabeth City, N Car



It is difficult to know how Homo sapiens might ‘get past’ its non-understanding of collectivism. Carl Sagan had hypothesized that there might have been many other civilizations in the galaxy & universe, but we don’t know of any (= “Fermi’s paradox”) because, almost by definition, the sophistication that allows for the capacity to civilize goes hand in hand with the development of technology that destroys civilization. Earth has been in this situation since the development of the H-Bomb in the early 1950s.

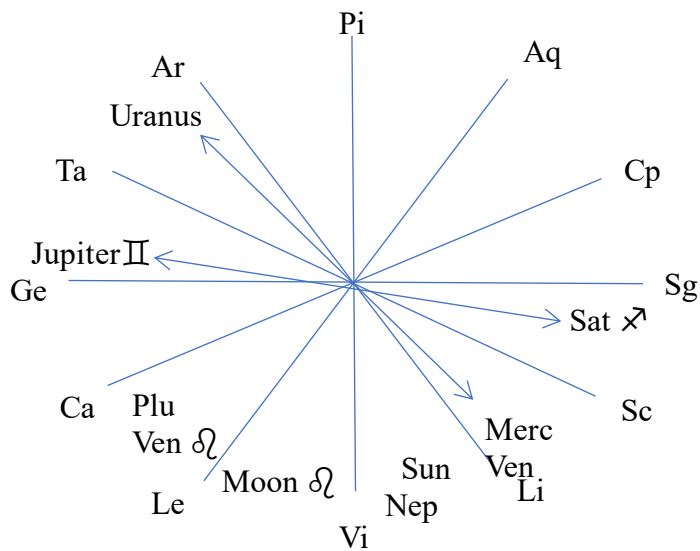
Yes, we’re “Trekkie-enough” to accept the possibility of a galactic civilization surviving this phase and going on to form a ‘federation’ that holds the directive to not interfere with Earth-like “primitive” planets until the Earthlings have learned to ‘get past’ their political sterility. Who knows? ... maybe Le Bon, Freud & Jung were secret emissaries of the “Galactic Federation” that decide it was time to “push gently”?

Try and tell a democrat that democracy is a collectivism and s/he will refer you to the democratic authority that, in turn, will want to silence you for being, in its view, some kind of anarchist. Indeed, the democratic authority will be keen to discover who you are before you are speaking about democracy and, as a result, it will (if this is the word) “be happy” that technology is developing ‘hand-in-hand’ in order to do so. The authority will choose its members for their (if this is the word) “talent” for sneakiness, which is the “talent” for hiding behind the “mask” of being the protector of its citizens against other nations. So “talented” that their leader might get a “Nobel Peace Prize”.

These are the kinds of thoughts that swirled around Edward Snowden’s psyche when he decided to make known that the C.I.A. had been building information banks on everyone because, after all, anyone could be radicalized into “freedom fighting” or “terrorism”. Ed has one of the most Mercurial charts in astrology’s information banks and, so, he might not like the fact that astrologers have a window into his psyche. Fair enough, but we don’t want to take advantage of you, Ed. We only want to understand you a bit better and learn more about how you self-overcame your national idealism without (perhaps) going on to self-overcome your idealistic attitude to collectivism.

EXAMPLE FILM 24A: BEING THERE (1979) ☹☹

Hal Ashby
2/9/1929 12.10am
Ogden, Utah



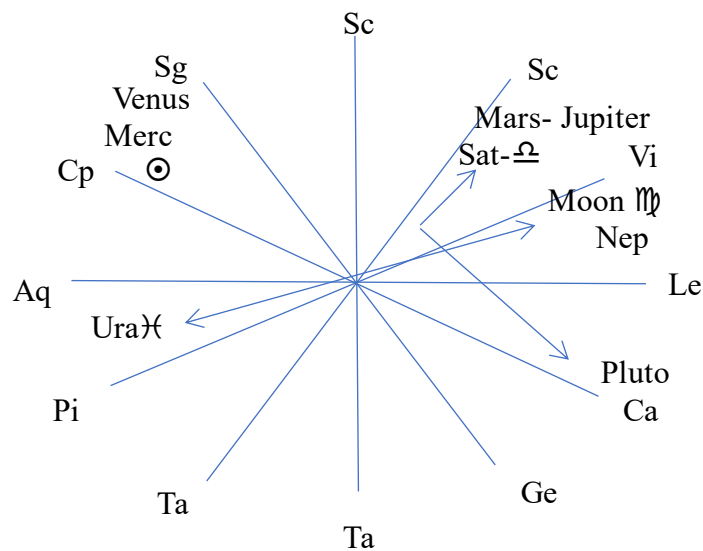
Hal Ashby was one of the “new Hollywood” directors with a light that shone as brightly as Scorsese’s & Spielberg’s in the 1970s. Perhaps Hal’s light had shone a bit too brightly, however, for he would become un-employable when, for the second time, Saturn rolled through his 4th house. The late 70s was a time when Hal needed to forge a better ‘under’-standing of impact of his father’s suicide... it appears, however, that Mercury – not only Hal’s “chart ruler” but also his “Sun ruler” – located in opposition to Uranus in the 11th house had brought the level of rebelliousness to his outlook that didn’t want to be pinned ‘under’ any ‘under...’, especially when ‘12’ was activated.

Film fans notice Hal’s rebelliousness in his black comedy, “Harold & Maude” (☹☹☹) – his father’s suicide sitting in the background of a youth freaking his mother out with a series of fake suicides – and his sepia biography, a biopic of Woody Guthrie, “Bound for Glory” (☹☹), but “Being There” is his ‘beige comedy’ that highlights the need for “individuation” as the qualifier for political office because, when collectivism is the underlying qualifier – as it is in democracy – the collective, sooner or later, will wind up under the whim of an individualist who only cares about keeping office rather than “do what is best” for the collective. All this is brought to light when “Chance, the gardener” (Peter Sellers), proves that anyone can become the president of a powerful nation... all this anyone needs to do is to utter familiar homilies and manicure a mask that appears wise, even if, over the recent decade, mask-manicuring has proved passe.

At this point, some readers of Jung will say that “Chance” is “individuating” because “individuation” can occur “unconsciously” e.g. a lion cub becomes a lion and won’t ‘know’ that it is becoming a lion. This is a fair point and, so, we would ‘qualify’ our ‘qualifier’ by adding “conscious” to the term, “individuation”. To be “conscious” in the Jungian sense is to take one’s “unconscious” into account. To be a “conscious” leader in the Jungian sense, then, is to have taken sufficient account of one’s “personal unconscious” that one can wisely take account of the “collective unconscious”, a realm that spreads beyond (way, way beyond) one’s electorate, nation and religion.

EXAMPLE FILM 24B: THE STING (1973) ☾☾

George Roy Hill
20/12/1921 9.58am
Minneapolis, Minn



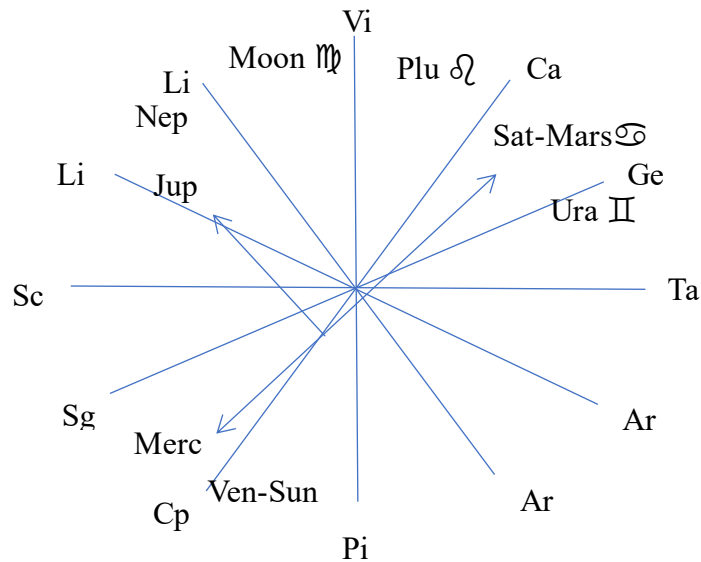
If George Roy Hill's birth chart was to be summed up in a sentence, we would first go for something like, "light and airy Sagittarius & Aquarius verbs & nouns with a dark-gloomy Saturn-square-Pluto exclamation point". When we go to George Roy's filmography, we notice that his light & airy '9' & '11' (& '3 Mercury', the ruler of the 5th house, in amongst it) influence came to the fore, especially with "Butch Cassidy & the Sundance Kid" (1969: ☾☾☾) & "The World According to Garp" (1982: ☾☾). His light & airy style – during his youth, George Roy was a keen flyer – won out over "The Exorcist"'s doom & gloom in 1973's awards season. Jupiter in Aquarius, after all, had formed a grand trine with Saturn in Gemini and Uranus in Libra. Air-air-air!

As P.T. Barnum made clear, there is one born every minute. When trickstering becomes too easy, however, boredom looms and, eventually, con-men will begin to take a chance on pairing up (and, then, grouping up) and aim for the Holy Grail of cons... conning a super-con in such a way that he won't (& never will) realize that he has been conned. George and his producers knew that the key that opened the door to success for "The Sting" would be the casting of full-on movie stars in the roles of psychological brothers, "Henry" (Paul Newman) & "Johnny" (Robert Redford), because the story was less about the cleverness of the trick and more about the charisma that, for the trick to be successful, would have to underpin it. In the same year, Peter Bogdanovich had a similar hit movie about tricksters – in his case, a movie-star and his daughter – who come to rely on charisma more than genius. George also did well to keep charisma in his mind as he cast the villain, "Doyle" (Robert Shaw), because 'negative charisma' is still charisma. With the story "sealed on both sides" in this way, the audiences would feel more comfortable "identifying" with the glamorous Commandment breakers.

The Castor & Pollux theme – one sib lives, one sib dies – is common in sibling tales and, in "The Sting", we find it playing out early on with the hit on Johnny's sib, "Luther" (Robert Earl Jones), but the theme keeps on keeping on... first with a "soror fatale" and, at the audience-tricking conclusion, with a fake Cain-Abel "frater fatale".

HEROES OF DIRECTION XXIV: DAVID LYNCH

David Lynch
20/1/1946 3.00am
Missoula, Mon



It is odd that some film directors are identified as “surrealists” because, when we think over the meaning of the word, “surreal” (e.g. “an irrational juxtaposition of imagery”), this would apply to anyone who has ever “cut” abruptly from one scene to another and, so, virtually all directors are “surrealists”. Nonetheless, this description is usually tied to directors who take their cues from the passively experienced dream (night) more than an actively experienced dream (day). Although the daydream might be partly under the control of the dreamer’s active “will”, it is never as “free (willed)” as s/he might believe. This leads us to Neptune and the 12th archetype-in-general and, upon inspecting the horoscope of (as Dennis Hopper calls him) “American Surrealist”, David Lynch, we do notice that Neptune (i) is natally placed in his 4th quadrant, & (ii) during his formative teenage years, transited into his 12th house. It is not unreasonable to assume that, during his teens, David was asking the “usual suspect” 12th archetypal questions: to what extent is the world spun by Maya’s web of illusion? if, say, a winner of a jitterbug competition goes to Hollywood to chase Hollywood’s dream, is s/he right to do so because, hey!, it is all a dream anyway!? does Maya spin in both directions?

Although David’s natal Sun is in the sign of Capricorn (and, not forgetting that ‘10’ links to ‘12’ in via the symbol of the goatfish), we note that his Solar “progression” into Pisces coincided with the release of his first feature (Stanley Kubrick’s favourite!) film, “Eraserhead”. David’s Capricorn & Piscean sides come together biographically when we note that his father (Sun/I.C.) was an agricultural scientist whose career had led his family to fluid changes of domicile. Like another “surrealist”, Terrence Malick (with whom David would share friendship with production designer, Jack Fisk), David set a number of his films in the ‘50s “baby boomer” American mid-zone, most notably “Blue Velvet”, “Straight Story” and, if Washington is mid-enough, “Twin Peaks”.

After rolling through his 12th house, Neptune reached David’s (Scorpio on the ascendant in the mid-1960s. A transit of Neptune over one’s ascendant isn’t a bad time to ask the 3rd of the questions posed at the end of our opening paragraph – does Maya spin in both directions? – insofar as Neptune is now both casting ‘back’ from where it

had emerged (the 12th house), and ‘forward’ to the cusp-&-house that is straddled by ‘12 Pisces’ (in David’s case, the 4th house). We are not implying here that Neptune is the asker... this job would fall to Mercury. When considering the “illusory” aspect of Neptune’s ‘birth’ into a client’s 1st house, the psychological astrologer won’t shy from taking account of the ascendant’s sign (in David’s Case, Scorpio) because this quality will also be playing its part. With Scorpio as the sign that speaks to looking “behind” things (especially illusory things; recall that Freud had Scorpio rising), there is every chance that David won’t be satisfied with banal answers to any of Maya’s questions.

David’s Scorpio rising reminds us that Freud & Jung had differing approaches to the interpretation of dreams, the latter was less inclined to see dreams as Freud did, as disguised wishes. We prefer Freud’s approach because, if an analysand is disguising his/her outer world behind his/her “projections”, it is likely that s/he is doing the same to his/her inner world. Freud was ever keen to remind us that interpreting one’s own dreams is to throw gasoline on the fire of their capacity for disguise. Hence, the analyst has his/her own analyst. David’s films lend support to Freud’s view that, even if night-dreams are disguised (in part, to help sleepers to get their 8hrs), they might yet be less disguised than day-dreams and, therefore, it is easier to interpret the psyche through the analysand’s night-dreams than through his/her day-dreams. This view is affirmed in light of the fact that the analysand (i) may be reluctant, in any case, to share his/her day-dreams, especially if they have already been rejected by other members of his/her family (ii) having “projected” his/her day-dreams onto suitable hooks, is less inclined to accept that s/he is making the outer world more illusory than s/he has made his/her (further) inner world. Scorpio-on-the-ascendant individuals expect to discover “dark truths” hidden behind “light illusions” and, so, despite the risk, s/he will travel ‘down-out-into’ the outer world to discover them... for no other reason than to have one less thing in the world that might want to kill him/her. In terms of David’s horoscope, we note another reason for entry ‘down-out-into’ the outer world... David has natal Sun in Capricorn two houses (and signs) ahead. When (if) David ‘reaches’ his 3rd housed Sun, he would then have a chance to add, to his ‘8 ascendant feeling’, “I must survive”, the ‘5 intuition’, “my sense of 1st personal purpose & fulfilment are on the up”,

If a movie is many years in its making, the astrologer would, therefore, not get too focused on the transits of the year in which it was released. Nonetheless, given that, one chapter ago, we had made a case for George Lucas’ “A New Hope” being relevant to Saturn’s transit through Leo, we can do the same for “Eraserhead”... although, in the latter case, Saturn’s effect is more “undercompensating” insofar as “Henry” (Jack Nance) has no new hope of being Skywalking-ly heroic. In 1977, Saturn, David’s “Sun ruler”, having had recently completed its 8th house return, made its way to natal Pluto in his 9th house. It is, therefore, no surprise that, in “Eraserhead”, we are asked to ask: is everything as “fine” in Heaven as Heaven’s paper-mache-flower-cheek mother likes to sing it? It appears that Henry’s soul is not so fine at the Gates of Heaven because it is “judged” to be as sick as its lever-pulling, pock-marked “judge”. In David’s Saturn-Pluto in the 9th house view of Heaven’s gate, we remain uncertain as to whether souls are ‘leveraged’ back down to Earth for the sake of their healing or for the sake of their punishment. Whatever the answer, non-heroic Henry is unable to discover it because his head has ‘erased’ the path to its discovery. Whatever Henry is going to learn about the soul, he is going to learn about it “the hard way”. Even that part of his soul that

he has sired winds up laughing at him... before it reveals that it has inherited Henry's 'volcanic testicles'. By no means are we insisting here that Henry's mutant baby is an expression of his soul. David would be the first to remind us that "surrealists" express in the way that they do so that audiences are forced away from narrow interpretations and toward ever-expanding smorgasbords of possibility. Somewhere, underneath all of Henry's (& David's) befuddlement about becoming a father, the absurdity of sheer existence percolates through the pool of milk into which lustful Henry sinks.

One of David's unique-making characteristics is his interest in all forms of art and media. His interest in painting would have led him to an interest in Van Gogh and, in turn, it would have led him to ideas about the thin line between genius and madness, most famously exemplified by Vincent's self-mutilation. Should we fuss over Vincent's madness when garden variety psychopaths with no artistic ability are just as prone to lop off an ear? Many art lovers become annoyed by the linking of Vincent's genius to his mental state (although it is difficult to not to make the link when he self-portraited his earlessness on canvas). David might be versed in many psychoanalytic theories about Vincent, the foremost of which was-(is) that his self-mutilation was an upward "displacement" of his castration anxiety... he aimed to "make it real" without "being final" about the "reality". A look at Vincent's natal horoscope tends to support this view insofar as Mars in Aquarius in his 8th house had rolled into opposition-square to his pre-midlife (=36yrs) Saturn-square-Saturn in his 2nd & 11th houses. For David, the question, "why is genius strange?" morphs into two questions, "why is the world strange?" ("it's a strange world!") "why are there people like Frank?" in his 4th film, "Blue Velvet" (1986), a study in "displacement" and its inevitable dead-end.

David begins "Blue Velvet" by contrasting the human world against the insect world – "Jeffrey"'s (Kyle MacLachlan) father suffers a heart attack, falls and breaks his neck as he crashes onto his insect-laden lawn – and, with it, poses the question, "do humans habitually shield themselves from the 'bigger biological picture'?" All Jeffrey needs is a (Van-Gogh-ish) psychoanalytic mystery to make him search for the answer. Soon, he finds himself confronting "Frank Booth" (Dennis Hopper) who has an insect's level of empathy for those who are standing in his way. Jeffrey learns that Frank is psychologically castrated and is only able to fake his rape fantasy. Frank has fetishized blue velvet probably because "blue" points to the "depression" he won't or can't experience (he would find this to be even more annihilating than his impotence) and "velvet" points to the "teasing" nature of sexual frustration (a memory of the feel of velvet is the poorest substitute for a real world feeling of velvet). Jeffrey also learns that "Dorothy" (Isabella Rossellini), the singer of "Blue Velvet" & the mother of a son kidnapped by Frank, is more potent than Frank but her hunting and mating instincts can't be said to be in any sort of 6th archetypal '6 order'. The suffering that Dorothy is put through isn't in deserved but it does appear to have developmental antecedents.

The greatness of "Blue Velvet" has much to do with tempo... 'descent' into the crazy 'full biological picture' is gradual enough to give the audience a chance to chew on the "strangeness" before it is asked to digest it. David's sense of gradual-ness is also evident in his comic ability... the "stranger" the world gets, the "funnier" it gets. The audience is "strangely redeemed" by noticing that it can do what Frank-the-insect (or insects-in-general) can't do... laugh. Hence, the laughing robin at the end of the tale.

DAVID LYNCH'S (PSYCHOLOGICAL) "TOP 5"

If the film-buff counts "Dune" (in some ways, it isn't really David's) s/he counts 10 feature films and, so, we could have compiled a "top 10". We have reduced this list to 5, however, because, in our view, some of his films are much better at demonstrating his balance between the realist & the surrealist approaches than others. We like to sit at the mid-point of anticipating well & being clueless about what might happen next.

1: MULHOLLAND DRIVE (2001:2) ☹☹☹☹

Billy Wilder's "Sunset Boulevard" meeting Ingmar Bergman's "Persona" was David's recipe for his own Hollywood success... bought with the Hollywood failure of his dream (anti)-heroines, "Diane/Betty" (Naomi Watts), "Rita" (Laura Harring) & "Camilla" (Melissa George). We don't discover that these three are different aspects of the same woman until the concluding section when Diane – who up until that time, the audience had known as "Betty" – greets Rita by calling her "Camilla" and, in the next shot, being horrified by the fact that she is looking at herself. It is also noteworthy that, up until this point, David's audiences don't know that Diane/Betty has mixed her day-dreams up with her night-dreams. A problem for all actors is that their "masks" are 'doubled-up' insofar as, to win a role, they first need to put on their 'under-mask', the "wannabe actor". Sooner or later, the actor's superego begins to judge this second "mask" that, in effect, sits 'in between' the actor's inner world and the role that s/he is hopes to be cast for. Therefore, the actor looks forward to the day when s/he becomes "big" enough (or the pictures will have become "small" enough) that s/he won't have to play the 'in between' role. When that day appears to have a zero chance of arrival, the "black dog" looms on the psychological horizon. Kleinian analysis or "silencio"?

2: BLUE VELVET (1986:5) ☹☹☹☹

For the Freudastrologer, a lower hemispheric sign on the ascendant symbolizes an urge to develop to the 'house-of-the-sign' e.g. Gemini on the ascendant symbolizes the urge to develop 'down-out-into' the 3rd house. When, however, we notice an upper hemispheric sign on the ascendant, urges are more complex. Having noted that David has Scorpio rising, we can propose three pathways to 'reach' his 8th house (i) through the lower hemisphere and 7th house, (ii) a "regression" through the 10th house, and/or (iii) a 'diametric leap' from the 2nd house. With David's Mercury sitting in opposition to a (uber)-tight Saturn-Mars conjunction in Cancer in the 8th house, David possesses a capacity in David to jump back-'n'-forth across '2-8' to, then, proceed to his Sun in Capricorn/3rd house and write a script. Psychopaths, irrespective of whether they are 'cinema psychopaths' – from Norman Bates to Frank Booth – or 'real psychopaths', are haunted by unconscious feelings of powerlessness. All a psychopath is 'aware' of, however, is his desire for power: "what do powerful men, want? more power". Frank might be 'aware' of his physical impotence but not of its psychological counterpart.

3: THE ELEPHANT MAN (1980) ☹☹☹

If the David fan is happy enough to suffer our interpretation of "Eraserhead" (see above), s/he might view this film as its sequel insofar as it explores the horror (not of the soul behind beautiful flesh, but) of the flesh in front of beautiful soul. As is it so in many films, but this one more than most, we re-confront the idea that the soul might

make a “contract” prior to being born that, if completed, serves to ‘round out’ our (or God’s) experience of the universe... but could a soul really ‘choose’ something so dire? One of the answers goes something like, “eternity is very long, life is so short that, to the soul, it is a blink of an eye... and, so, having the appearance of an elephant is but a grain of sand to be flushed in an instant”. We don’t know if “Madge Kendall” (Anne Bancroft), England’s most lauded actress at the time, held this view, she at least offers the handkerchief to wipe the temporary tear to help “John Merrick” (John Hurt) see his way to the finish line. The most interesting “soul story”, however, belongs to “Dr. Treves” (Anthony Hopkins) who, for most of the tale, takes himself to be more humane than those around him... but, eventually, John forces him to question his motives.

4: ERASERHEAD (1977) ☹☹☹

Like many first features, David’s first is more obviously biographical than his later films. Talk to any surrealist film-maker and s/he would likely say that one of the most important accessories is contraceptives... but, David found himself married with a child at the tender age of 22yrs and would have to disentangle the demands of being a father-provider and father-creator. It is easy for the audience to reach the conclusion that, because of where “Eraserhead”’s success would lead him (initially to Mel Brooks, then to the film-world), David succeeded in the task... but, his marriage didn’t thrive in the way that his career did, so we are left to wonder. As it is for most up-and-coming financially challenged film-makers, black & white stock would be David’s go to... but, as film history reveals time after time, it is impossible to imagine that these films would stand the same test of time if they had been made in colour e.g. the shot of eraser-head dust swept off the table (with, arguably, cinema’s greatest sound effects track) into the blankness of “Henry”’s (Jack Nance) gaze. Did God make our souls with non-material stuff because, if they were material, we would be too horrified to try to redeem them?

5: LOST HIGHWAY (1997) ☹☹

In one sense, David is cinema’s quantum physicist insofar as one interpretation is never enough. For example, there will be a “wave” explanation of “Lost Highway”’s narrative and a “particle” explanation... not to mention its “Jungian” 3rd explanation. The fact that “Fred” (Bill Pullman) informs himself at the bookends of the narrative, “Dick Laurent is dead”, and the fact that it makes no difference to what unfolds tells us that part of the interpretation involves “the illusion of free will”. It is, after all, the virtual epitome of “free will” to transform oneself into someone else in order to escape a death sentence and, indeed, this is exactly what Fred is able to do... into young punk “Pete” (Balthazar Getty). Fred uses his “will” to kill “Dick Laurent” (Robert Loggia) because, so it seems to Fred (and us), this act will dissipate his urge to kill his wife.

STRAIGHT STORY/WILD AT HEART/INLAND EMPIRE ☹☹/☹

If you, dear reader, want to have a strange experience in a strange David Lynch world, watch all of his films over a short-ish stretch of time, leaving “Straight Story” for last. The expectation of the surreal emerging at some point in the two hours or so of watching and, then, not experiencing any surrealism is a kind of surreal experience in itself. We like T.V.’s “Twin Peaks” more than “Wild at Heart” & “Inland Empire”.

P.S. THE '3-11 INTERACTION'

On 6/7/2025, after a break of 77yrs or so, Uranus re-enters Gemini. This could go (at least) two ways, (i) '11' dominates individual thinking, or (ii) '3' 1st personalizes collective thinking. FA's longstanding readers will know that we have a preference for '(ii)' and they may also know that FA-ers hold out more hope for '(ii)' occurring when Uranus re-enters Gemini in 2026 (26/4/2026) because, at this latter time, the personal planets will be 'surrounding' and 'balancing' Uranus (indeed, Venus steps into Gemini a day or so prior to Uranus' re-entry). FA expects that most American astrologers will be very fussed with this 7yrs long '3-11' because the U.S. has tended to emphasize its ideological leanings during its prior Uranus-es in Gemini through ideology's favourite act, war. Psychologically, war is always the end-stage-(times) of "rationalization".

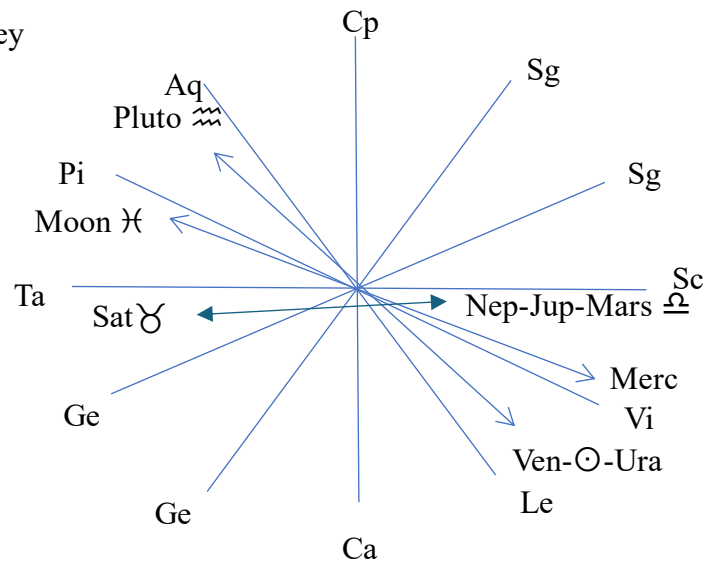
We introduced W. B. Yeats' "The Second Coming" in our previous 'P.S.' and, with William Butler's natal chart being very '3-(5)-11' – he had Sun-Uranus in Gemini in his 5th house – we can make a few further comments here. The 'very airy' character of '3-11' manifests in W.B.'s reference to the "falcon not hearing the falconer". Flying around in one's intellect doesn't necessarily mean that one has lost the c/Centre... but, in a secular, post-modern world, it isn't difficult to see how it can easily occur. As FA's longstanding readers also know, we place much emphasis on the 'flying direction' that the intellect 'chooses'... as noted above, it is, in our view, better to 'fly' from '11', down to '3' than 'fly', from '3', back up to '11', not the least (intellectual-zodiacal!!) reason for doing such would be that, if you are flying from '11' to '3', you will have a kind of momentum to 'make it' to '4'. To be sure, W.B.'s Moon is a bit of a 'flyer' – it is in his 1st house in Aquarius – but it is, at least, a Moon that can easily emote/feel the journey into his 3rd & 4th houses, wherein we find his 30° of Cancer and his Mercury in the 4th house. These latter placements bring up the Oedipal complex and, in bringing up so, they bring up the "problem of the Sphinx" that would eat anyone who 'mis'-answered its riddle... a riddle that had a little bit of Plato's "one, two, three... but, where is the four?" about it. The problem for Oedipus is that he was clever enough to avoid being eaten (yep, OK, this is some kind of victory, I guess) but Oedipus' cleverness led to an "inflation" that "blocked" the development of his trailing (i.e. feeling) function. When something is "inflated" there is no "room" for ongoing (&/or additional) development.

In W.B.'s poem, we notice that the Sphinx has not been conquered by Oedipus, and so it can engage its "slow thighs" and move beyond Thebes to dominate the whole world. To the FA-er, this sounds a lot like a "regression" from Virgo to Leo (the mirror of the "regression" from Pisces to Aquarius) and, if this sound is admissible, we would take the interpretative step of the need to keep '4' in the frame so that '5' doesn't get carried away with itself. In other contexts, we have called this the "Icarus syndrome". Or, to give Tina Turner her "Mad Max" due, "we don't need another hero". Now...

While we are referencing modern songstresses, we can't go past our favourite, Joni Mitchell, who may have been influenced by Jung when she wrote her song about Job, "Sire of Sorrows", that makes up a kind of '3 sibling pair' with her own version of "The Second Coming". Jung took the view that Yahweh may have been interested in knowing what it might be 'like' (not to be a bat, but) be a man because, if someThing is omnipotent, it may not "know" what it is 'like' to be completely impotent... hence, Christ is Yahweh's "Answer to Job (&, by extension, Israel... &, by further extension,

all of humanity). The trouble for Christ, however, would be that, with the hardening of the arteries of exotericism, “♫ nothing is sacred, the ceremony sinks, and innocence is drowned in (*post-modern*) anarchy ♪”. OK, so how anarchic is ‘3-11’? In pondering this question, perhaps we might go to one of W.B.’s more obvious influences...

Percy Bysshe Shelley
4/8/1792 10.00pm
Horsham, U.K.



... the natal chart of the author of “Prometheus Unbound” is noteworthy for its oppositions. Percy’s poetic interest is symbolized by his Mercury in Virgo (widely) opposite his Moon in Pisces in the 12th house. Percy’s interest in politics is symbolized by his Pluto in Aquarius opposite Venus-Sun-Uranus in Leo. Percy was also an atheist, and, for this, we would consider his M.C. ruler, Saturn, on his Taurus ascendant that is perpetually annoyed (via “projections” bouncing back) by its opposition to Jupiter-Neptune-Mars on his descendant. As the myth explains, Jupiter is specifically unlike Yahweh insofar as the former doesn’t seem to care what happens to humanity (&, by extension, the Jews... &, by further extension, Job), whereas Yahweh cares (perhaps) too much and, so, He intervenes with, if necessary, “tough love” or, at least, “learning the hard way”. Percy returns Jupiter’s serve by not wanting Jupiter to reconcile with Prometheus after he is “unbound”. In Percy’s chart we see that there is at least a sense in which his Uranus-(Prometheus) is “bound” on either side by Mercury – Gemini on the 3rd house cusp and the “ruler” of this cusp in Virgo on the cusp of his 6th house – and Mercury does feature in his play. Living before the depth psychological era means that divine forgiveness is virtually automatic but, had he lived in the 20thC, things get a wee bit more questionable. If Percy had been offered depth psychology for his natal Moon in the deepest level of the unconscious, what would have been his reaction? The FA-ers reaction would be to forgive his focus on politics because he was a young man and, as we all know, young men have a very hard time not focusing on politics. Another reason to forgive Percy is that he died at his Saturn return and, as Jung explains, the “relativization” of the “hero” is a task to take up for the second half of life and Percy did not even get an inkling. Forgiving 2nd half of life politicians, however, in the lead up to a “2nd Coming” is not going to be easy... not easy, so it is written, even for Christ.