

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

PART 3c



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CONTENTS: Edition II: Vol.3: Pt.C

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

Astro-diary XXV: the '11-4 interaction'

Jun/2024

The transit and "progression" of the Moon symbolizes the "ensoulment" of the soma in "this life". Therefore, the Moon's passage through the 4th quadrant '(10)-11-(12)' symbolizes opportunities to pick up some of the psyche's gestational "stragglers" and deliver them to the soul's 2nd quadrant '4-(5-6) home'. With '11 Aquarius' as one of the "fixed" signs, '4's ego-dynamic-time-flowing quality can loosen '11's "fixity".

Astro-diary XXVI: the '11-1 interaction'

Jul/2024

If, dear reader, you have digested our "Short Course in Mandala-ology" (Feb 2024), you may have an easier time digesting our view that '1's desire for a "monism" ("non-dualism") to triumph interacting with '11's desire for idealistic perfectionisms is a recipe for Kleinian "splitting". In mid-July 2024, '1 Mars' will be charging into a conjunction with '11 Uranus'. Promethean forethought does well to be on the menu.

Astro-diary XXVII: the '11-8 interaction'

Aug/2024

On 21/7/2024, there was a full Moon (= a Moon-Sun opposition) near the cusp of Capricorn-Aquarius that formed a conjunction-opposition with Pluto in Aquarius. For the FA-er, the days the spin out from this full Moon (to the following new Moon) are useful to reflect on the fact that this full Moon had 'picked up' the current 'clash' between the archetype of "low centre", '8', & the archetype of "high eccentre", '11'.

Astro-diary XXVIII: the '11-12 interaction'

Sep/2024

Most astrologers interpret conjunctions, such as the conjunction of Uranus & Neptune of 1993, as "seed moments" that flower as the planets involved separate into sextile, square, trine, quincunx and opposite relations to each other. The perfection of Uranus-Neptune sextile won't be experienced until August 2025, but it is close enough in August 2024 (<2°) to consider the 3rd of the 'watery 4-8-12' interactions with '11'.

Astro-diary XXIX: the '11-7 interaction'

Oct/2024

Through 2024's autumn, September-October-November, Venus makes its way through Libra-Scorpio-Sagittarius and comes into opposition to Uranus in Taurus in mid-October. The "reflective space" between Venus and the Sun (the Sun is still 'back' in Libra) may help to highlight the difference between '7' & '11', two airy archetypes. It is worthwhile to understand differences prior to imagining outcomes of interaction.

Astro-diary XXX: the '3-9 interaction'

Nov/2024

On 18/11/2024, Mercury in Sagittarius will transit into its opposition to Jupiter in Gemini (= a triple '3-9 interaction'). Fans of "Star Wars" know that "Luke" makes a 'leap up away' from sibling issues ("Han" & "Leia" remains stuck in the 'lows') to confront his matriarchy-bonded father... only to fall back down. A 'Sophia-wise' soul will ever keep an eye on dubious "spiritual short cutting" when '3' interacts with '9'.

THE '4-11 INTERACTION'

Even-handed astrologers tend to view the 'planets-(luminaries)' as children to be reassured that they are each important and none will be played as a favourite. This is nice, but it may not prevent an astrologer from having a "taboo thought" that there is a favourite. Given the importance that Freud placed on individual emotions and the "family romance", the FA-er often faces his/her "taboo thought" that the Moon is the favourite child. Much of this was discussed in our series on "Psychodynamics", insofar as, without recourse to full-ish '4 Lunar' "reflections", the Sun will be running "Icarus risks" that aren't always held in check by the helpful Sun-huggers, Mercury & Venus.

Similarly, with Freud having cautioned against "fast healing" ("fast anything") being "true healing", the FA-er may notice his/her "taboo thought" that 'planets' that invoke "sudden-ness", such as Uranus, won't be favourites. Longstanding readers are already aware that we connect Uranus to the "collective supraconscious", the source of unfavourable qualities such as revolutionary zeal that is (arche)-typically sterile & ideologies that dismiss human developmentology. Indeed, astrology itself has revealed its Uranian-ness insofar as most of its practitioners are averse to how it might link up with Freud, Piaget et al. For what it is worth, the FA-er won't try to counsel 'Uranian astrologers' to round out their approach to astrology because that would lead him/her into slanging Uranus' keyword, "freedom" ("liberte"), and, in turn, FA would morph into the "regressive", self-defeating, 'Saturnian' fearmonger. Rather, FA-ers do better to meet '11 Uranus-Aquarius' in its own territory and 'think' upon how thinking can cycle its way to Geminian "brotherhood/fraternite" & Libran "equality/egalite" other thinking archetypes that are found &/or reached through the lower hemisphere. Any '11 revolutionary' who is 'conscious' of '3' & '7' will fight for their mutual inclusion.

It is hardly news to point out that the '4 Moon' transits through '11 Aquarius' every month (in June 2024, the 24th-25th). A Lunar transit often slips by without being noticed because, in part, another chance to notice it arrives soon enough. Nonetheless, that you, dear reader, might be reading this in June-July 2024 means that, during the abovementioned transits, you can (re)-view the psychological dyad that appears when the Moon transits "uncomfortable" signs & (re)-ask: does the Moon render Aquarius "comfortable" or does Aquarius "discomfort" the Moon? Indeed, on the 5th June 2024, this question could be pre-asked as the '4 Moon' conjuncts '11 Uranus'. Thereafter, we note some subtler questions: when we counsel an individual with, say, a close natal Uranus-Moon contact and, then, notice his/her emotional brittleness born of a desire to have "perfect feeling", is this a quality to accept at face value? or, is it a quality to be analytically explored in respect of the individual's relationship to his/her personal mother, who may have had an "unpredictable, chop & change" character? At the end of this essay, we go on to consider all this more closely in respect of a household name with natal Moon in Aquarius (+ in the 10th house). Here, however, we recall that...

Although his natal Moon was in Gemini, Freud was '4-11-ed' by the fact of his I.C. being straddled by Aquarius. It may have been the case that Freud's discomfort in respect of his own "family romance" was blanketed by his genius in thinking about "family romances" in general. We don't (indeed, can't) know for sure, but we do know that his family circumstance had some '11 eccentricity' about it insofar as his brother, Philipp, was the same age as his mother, Amalia, and, so, Sigmund had wondered why

brother Philipp and not his father, Jacob, twice the age of his mother, wasn't hooking up with mother-Amalia at bedtime. That the ruler of Freud's I.C., Uranus, was closely conjunct Freud's Sun in Taurus in his 7th house points to why Freud had the talent to connect the 1st personal aspect of his "family romance" to 2nd & 3rd personal aspects. To put this idea in another way: the question of whether '4' is discomforted by '11' or '11' is comforted by '4' is not only easily '11 disrupted' but it is also easily replaced by Promethean ideas about the "soul-psyche". That everyone has their Moon placements tells us that everyone is "ensouling" irrespective of whether they wish to acknowledge it or not. We don't know for sure if Freud disbelieved in the 1st personal "soul" because it is possible to publicly declare one's atheism and hold a different private belief.

In our mini-essay, "from Cancer to Leo (Ego-dynamics: Ch.6)", we confessed to 'liking' the '4 Moon' in '11 Aquarius' for two reasons, (i) it helps to "ensoul" a sign that, through its over-intellectualizing, abstracting propensities, can easily dismiss the importance of the "soul" and, in any case, (ii) one will only have to wait a few days to see it transiting the ego-building lower hemisphere. The Freudsastrologer notices that "ensouling" and ego-building are in the same conceptual ball-park. Despite this, we recall that, in that chapter, the context was one of the Sun being in Leo (i.e. the Moon being reflectively full). It is time, then, to supplement the story and look to the East...

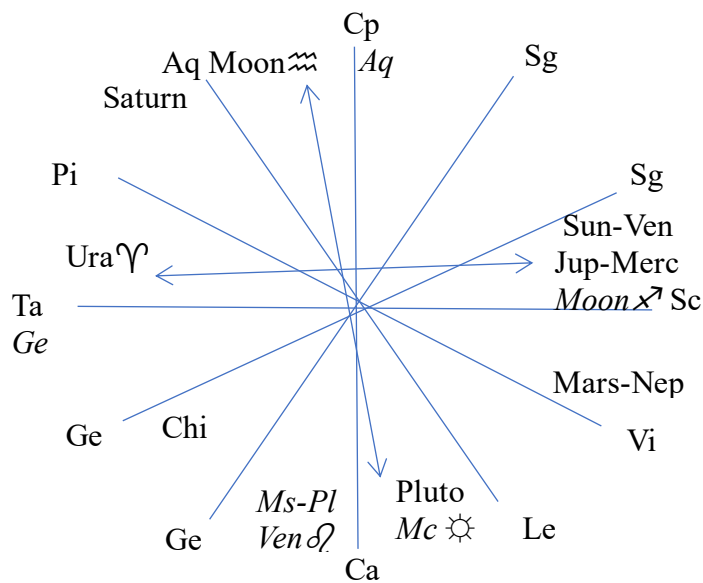
The Chinese New Year is celebrated on/near the new Moon in (the Westerners') Aquarius. We confess that it is harder to 'like' this new Moon than we had 'liked' the full Moon because, both symbolically and physically, it is "blotted out" by the Sun. In other words, although it might seem that the new Moon (in any sign) would symbolize the "ensouling" of the Sun, a Freudaströloger would only take this view in the context of the Moon having blossomed to fullness and, in doing so, "calling" the Sun forward to its developmental "goal". Having "called" the Sun, the Moon is now 'free' to semi-cycle to the next new Moon and, as it does so, it looks forward to its next endogamous "death union" with the Sun. This context, therefore, is subtle and complex insofar as full Moons in Leo-Virgo-Libra-Scorpio-Sagittarius-Capricorn-(Aquarius), have both the quality of (i) a process toward exogamous fertilization, & (ii) a pregnancy toward (re)-birth because 2nd trimester-ish Aquarius is only a sign or two away from Aries.

Hereupon, readers who 'like' the new Moon in Aquarius will be keen to point out that all a Western astrologer needs to do is 'roll back' the Chinese NY celebrations 2 weeks... interpret the waning Lunar cycle (from the full Moon in Cancer-Leo to the new Moon in Aquarius) because this forces an interest in Lunar subtlety & complexity. Through the two-week lead up, individuals can build up some '4 memory' and call on it when the Moon becomes invisible. Thus, it would still be possible to 'be Lunar' when the Sun dominates the Luminary picture. To take the example of 2025s Chinese New Year – 29/1/2025 – we would look to extending the celebration 'back' to 15/1/2025 and forward to 13/2/2025 to, once again, get used to the fact that the "soul" is getting ready to undergo (yet) another 12 cycles of "ensoulment" in 2025s "year of the snake".

In summary, it is never a good idea to interpret the Moon without reference to its 'phase' in respect of the Sun. Both physically & psychologically, the Moon presents as a "reflector". However, even a visible Moon will have problems "reflecting" when it is (i) in aspect to one (or more) of the trouble-making outer planets or (ii) is placed in a house that carries the individual to a place of extra-human lunacy. For example...

EXAMPLE BOOK/IMAGE: HELTER SKELTER (1974)

Charles Manson
12/11/1934 4.40pm
Cincinnati, Ohio
Vincent Bugliosi
18/8/1934 11.00pm
Hibbing, Minnesota



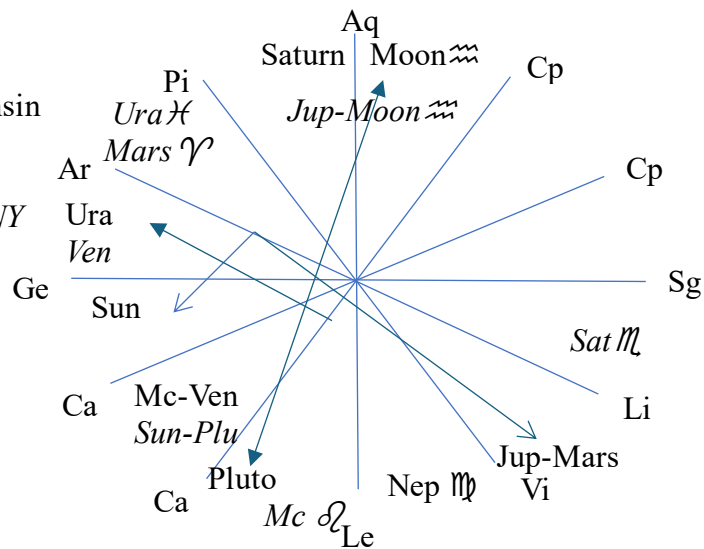
The name below Manson's, Vincent Bugliosi, is not only that of the author of "Helter Skelter", it is also that of Manson's prosecutor. Given that Manson & Bugliosi (i) were born in the same year, & (ii) had ascending signs that were only one sign apart, we realize that they both had '4th quadrant-ed' Saturn & Uranus. The differences are (i) Manson's Moon in Aquarius is part of a (multi-sign grand cross that includes Pluto in Cancer on his I.C., Uranus in the 12th house and Mercury in the 7th house, whereas Bugliosi (*italics*) had a Sagittarian natal Moon opposite Chiron. Bugliosi's Saturn in his 10th house might 'sound bad' but, upon noticing that it is 'grounded' by his natal Sun-Mercury in his 4th house, we find ourselves 'liking' Bugliosi's chart a bit more. At least, we can say that Bugliosi would have had a good idea of what he was up against.

Horoscopic 'nature', however, is only half the picture. We also need to take into account biographical 'nurture'... Manson was an unwanted child. We have, of course, no certainty of how bad his infancy was, but even the most well-meaning foster parents would struggle with a ("unreflective" =) "reflexive" Uranus in the 12th house. And...

Manson's is the kind of chart that shows the difference between how easy it is to spot ego developmental challenges against how difficult it can be to know when the "compensating" "self" (forget about "ego") makes its definitive statement. A worried astrologer working in 1969 may have focused his/her attention on the month of April when transiting Saturn was to run into a conjunction with Manson's natal 12th housed Uranus and then into a conjunction with his ascendant but, as it turned out, the house-massacre wouldn't occur until Mars in Sagittarius had run forward into his 8th house to trigger Manson's natal Chiron in Gemini in the 2nd house. For a healthy developer, the transit of Mars into the 8th house would symbolize a phase of psychological death of one's aggression dynamic, so that a better '1 initiative' might be re-born. Manson, the dedicated non-developer, however, could only react to the temporary death throes of his '1 aggression' dynamic through the lens of his unborn (gestational) paranoia.

EXAMPLE FILM XXIA: THE PRODUCERS (1968) ☺☺

Gene Wilder
11/6/1933 3.50am
Milwaukee, Wisconsin
Mel Brooks
28/6/1926
Brooklyn Heights, NY



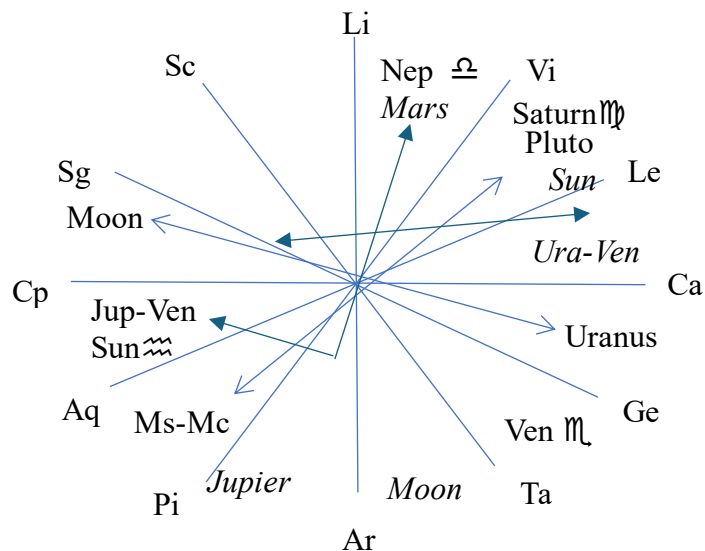
Although, by 1968, Uranus & Pluto in Virgo were separating, their conjunction was still ‘active’. Indeed, this conjunction was, in a sense, ‘re-activated’ by the transit of Jupiter through Virgo. As a result, some astrologers view some of the events of 1968, such as the Paris riots and the TET Offensive as a stirring of Pluto-Uranus embers by Jupiter’s ‘fire’. With Uranus being ‘stirred up’ by Pluto & Jupiter in 1968, ideas about “ruling planets” can be broadened... if Uranus (i) “rules” natal charts with Aquarius on the ascendant, and (ii) is the “Sun ruler” of the “(Sun in) Aquarian”, we could also say that (at least, 1968-intensified) Uranus is the “Moon ruler” of Moon in Aquarius.

With Gene Wilder having (i) a Moon (and Saturn) in Aquarius and (ii) Jupiter-Mars in mid-Virgo, we can assume that he had plenty of ‘re-activation’ of ‘11’ in 1968, a year that was a breakthrough (‘breakthrough’ being an ‘11-ish’ word) year for Gene. After his cameo in “Bonnie & Clyde”, he would hook up with another ‘11 zany’ Moon in Aquarius artist, Mel Brooks, and star in a film that would go on to upset just about every one of the world’s ‘remaining’ Jews & Nazis (23yrs after the Holocaust has that “too soon” factor when it comes to making fun). It is interesting that the movie itself went pretty much the same way as did the play-within-the-movie... at first, the critics panned “The Producers” in the same way that, at first, the audience of “Springtime For Hitler” began to walk out after the opening number, only to re-think its disgust when ‘cool-daddy Hitler’ (Dick Shawn) frets and struts amongst his motley crew.

The sign in which an individual’s Moon is placed is not easy to guess... unless the guesser happens to have spent plenty of time with him/her at home (or, at least, at any place that feels enough like home that the individual can get comfortable). Astute astrological observers, however, might notice the sign in which the Moon is placed in situations where the individual feels at home when creating with another individual with the same natal Moon sign. It is likely that Gene’s comfort with Mel played a big part in why he was at his funniest in Mel’s films. Can you imagine another comic who could play the roles Gene did in Mel’s films and be so comfortable with discomfort?

EXAMPLE FILM XXIIB: THE BLUES BROTHERS (1980) ☹☹

John Belushi
25/1/1949 5.12am
Chicago, Illinois
John Landis
3/8/1950
Chicago, Illinois



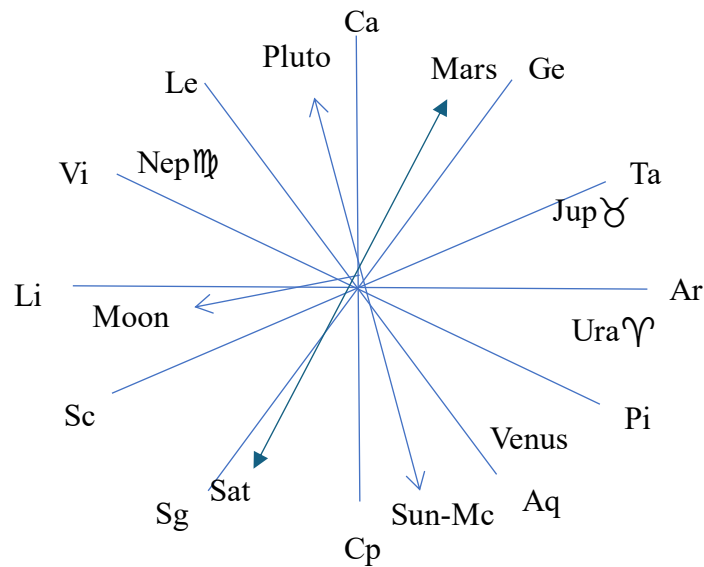
A decade after “The Producers”, it came time for Mel & Gene to pass the baton of “zany” American comedy along. And, without great surprise, the comedy team that received the baton also had ‘4-11’. John Landis – Uranus in Cancer square the Moon in Aries – would direct the “zanier” movies of the 1980s, “An American Werewolf in London” (1981: ☹☹, in some ways, the CGI technological advance has led to a greater reverence for pre-CGI effects in a not dissimilar way that digital music led to a greater reverence for analog LPs) and, “Coming To America” (1988: ☹☹☹, arguably, Eddie’s best). John Belushi – Uranus in Gemini opposite Moon in Sagittarius in the 12th house – was, until his 5/3/82 drug over-dose, John Landis’ “let’s go crazy” go-to comic. “The Blues Brothers” is a super double-meaning title for any dead-pan comic, because you can bet your life that, behind the sunglasses, there was a lot of blues going on.

It isn’t off the mark to connect John’s Uranus-Moon contact to the employment of his mother, Agnes, as a pharmacist. Even the use of legal medication contends with ‘11”s “quick fix” risk factor. It is also no great surprise that John’s struggling issue with “ensoulment” (‘4 Moon’ in the 12th house) would be the victim of an illegal pharmacist who would inject him with the appropriately named “speedball”. No great surprises, either, to find that Neptune was active in John’s Uranus-Moon opposition at the time, although some astrologers might give priority to Uranus transit through Sagittarius coming into square aspect to John’s natal Saturn in Virgo in the 8th house...

If, perchance, a Freudastrologer were able to time-jump back to John’s Saturn return year, 1978, the issue of death would have likely been raised... but, in his case, we would also hope this FA-er would raise the issue of not-quite-yet-born. Noting that John had many planets in Aquarius ‘linking’ his ascendant ‘down’ to his I.C. in Aries, he may have been open to astrological advice that he would do well to forge some kind of relationship with a father figure... agreed, this father figure might be competitively Aries-ish but, through competition with him, John may have been able to ‘deliver’ some of the “stragglers” in his psychical ‘recesses’ that had yet to see the light of day.

HEROES OF DIRECTION: SERGIO LEONE

Sergio Leone
3/1/1929 12.30am
Rome, Italy



When the idea of a “collective unconscious” is floated in cinema conversations, the usual go-to director is George Lucas (= (i) his open debt paid to Joseph Campbell & (ii) the massive cross-cultural success of “Star Wars”). Sergio Leone might not have waxed lyrical about Messrs. Campbell & Jung but, because of the debt that he pays to Akira Kurosawa (Akira himself was openly indebted to John Ford), Sergio’s movies have strong “collective unconscious” credentials. Indeed, his “man with no name” (of his “Dollars Trilogy”, played by Clint Eastwood) is a figure seemingly thrown straight up (or, perhaps, down) from the deepest (highest) strata of the “un-(supra)-conscious” realm. (The image of ‘dropping’ is pronounced in Clint’s own Western, “High Plains Drifter”). Upon recalling that hopping down-up-through the layers of the psyche links to the ‘3-9 axis’, we find it edifying that, in Sergio’s natal chart, Saturn in Sagittarius in the 3rd house is opposite Mars in Gemini in the 9th house. Lots of ‘10 frustrations’, lots of pointers to ‘9 morality’ in seemingly godless settings, lots of ‘1 gunfights’ in the ‘3 sibling paradise’, lots of “as in the microcosm of the Old West so in the macrocosm”.

Although Sergio’s natal Saturn-Mars opposition is an indicator that he wasn’t likely to flinch when it came to depicting violence on the screen, the fact that he chose to be a director in the first place might be more reflected in his Sun-Mercury-opposite-Pluto over his vertical axis... that, with his Moon on the ascendant, becomes a T-cross configuration. Sergio’s father, Vincenzo, one of the fathers of Italian cinema, allowed little Sergio to hang around his sets. With Sergio having Sun in the 4th house, the odds were always going to be short that he would “identify” with his father, a psychological condition that was ‘cemented’ by the death of his father as Saturn rolled over his I.C., in 1959, and take up his interests. Sergio himself would pass as Saturn rolled over his I.C. in 1989... thus, it is fair to say that his “identification” was strong & persistent.

Another Italian director, Mario Bonnard, became a “hook” for Sergio’s father-“projection” when the former fell ill in 1959 and the directing reins were handed over to assistant-Sergio for the film, “The Last Days of Pompeii”, that is also astrologically instructive insofar as, through 1959, Saturn, the planet of mountains, had transit into

its opposition to Sergio's natal Pluto, the planet of eruptions, on his (mountain-ish) M.C.. And, with the "sword & sandal" genre of the 1950s quickly losing favour, Sergio would be a witness to its "death". In order to "resurrect", then, Sergio needed to find another genre and, soon enough, he was watching Kurosawa's "Yojimbo" and getting the idea that a fistful of spaghetti could be a tasty desert after a gutful of noodles.

"A Fistful of Dollars" can also be seen as an extension along the genre line that branches out from Ford's "The Searchers" insofar as the "heroes" of these movies are neither "heroic" nor "anti-heroic" (this wasn't the case in the early Westerns). It could be said that "the man with no name" presents himself as 'relatively heroic' in the early scenes because he is the straight-shooter that the (partial) collectives, the "Rohos" and "Baxters" aren't... yet, he only becomes 'fully heroic' when, in the concluding scenes, he helps the imprisoned (not maiden, but) mother, "Marisol" (Marianne Koch), and her family to escape the clutches of mother-attached "Ramon" (Gian Maria Volonte). Prior to his help, "the man with no name" is the archetypal (astrological 1st quadrant) existentialist, conscious of the absurdness of existence in a godless world. Sergio may not have cared too much about God (Saturn in Sagittarius) but he didn't flinch from portraying a "death & resurrection" drama when 't.m.w.n.n.' employs an undertaker to take him to a pseudo-transcendent location in a coffin, so that he might recover and make his way back into the animated dust... this time with some extra protection.

When we imagine upon "A Fistful of Dollars" in terms of the "ruler" of Sergio's Sun, Saturn, we notice that, in 1964, it had entered Pisces and was beginning to rattle the degree of its waxing square, as if 't.m.w.n.n.' was an expression of transiting Saturn (into Sergio's 'exogamy-leaning' 6th house) and the Rohos & Baxters were expressions of the natal Saturn-Mars opposition. By the time that Sergio had released the 3rd part of his "Dollars Trilogy", Saturn had completed its waxing square and, in doing so, had run through its opposition to the Uranus-Pluto conjunction in Virgo (for Sergio, it was to form in his 12th house). It is noteworthy that Marisol's son looks to be near 5yrs old, the age when Sergio experienced Saturn rolling over his Neptune-Venus opposition in 1933-34. Upon noticing that 't.m.w.n.n.' might be as attracted to Marisol as Ramon is, we realize that 't.m.w.n.n.' is intent on killing off his "shadow". C.G. Jung often made the point that a younger man won't have as many psychological options to deal with his "shadow" as an older man has. Consequently, the young man's first (non?semi?)-solution to his "shadow problem" is "(ruthless) repression". In terms of 't.m.w.n.n.', a 2nd cycle of Saturn (& "progressed Moon") will be needed before he can "integrate" what he has been doing. For Sergio, unfortunately, he didn't live into his early 60s. so we don't know how he might have dealt with his 3rd Saturn transit to his natal Venus.

As the 1960s wore on and movies like "A Fistful of Dollars" led to ultra-violent extravaganzas like "Bonnie & Clyde" and "The Wild Bunch", this issue of censorship re-emerged. Perhaps the most famous – it was, at least, the most notorious – cinematic answer to the censorship question was taken by Stanley Kubrick, 7yrs after "A Fistful of Dollars", with his "A Clockwork Orange". The moral dimension of Stanley's movie is embodied in the priest who exclaims, "goodness is a choice, if a man cannot choose, he ceases to be a man". There is a sense, then, in which Sergio's semi-hero links up to Stanley's answer insofar we watch 't.m.w.n.n.' make a series of choices that lead him from relative heroism to a fuller (not full, see above paragraph) heroism. We assume that 't.m.w.n.n.' can make his choices in the first place because he isn't beholden to a

religion or ideology. Might we claim, then, that he is fortunate to be a loner? The irony, of course, is his 'divine-ish' protection... somewhere in the mythic background of the existentialist West, a 'g/God' is dishing out gunslinging 'talent' to 'h/His' individualists more than to ('h/His') collectivists. The reason that a collectivist remains a collectivist is that s/he hasn't (yet) recognized &/or developed his/her own talent (that would help him/her to survive as an individualist). However, when individualist are beginning to show that they are not so easily defeated, collectivists would do well to take it as a sign that it is high time to search out one's unique talent. We can feel a bit (only a bit) sorry for the initial bunch of cowboys that 't.m.w.n.n.' dispatches ("get three coffins ready... sorry, four coffins") but we feel less and less sorry for those who have been given the sign. Let's call it, 'throwing out the spiritual baby with the religious bathwater'.

The issue of the 'parent-like figure' is a theme of the middle of Sergio's "Dollars Trilogy", "For a Few Dollars More". For some reason, Sergio gave 't.m.w.n.n.' a name, "Manco", but it is only mentioned once. The name that dominates is "Col. Mortimer" (Lee van Cleef) and it was a smart move by Sergio to not only bring in the archetypal "wise old-(er) man" but also to focus more on his story because, in doing so, he avoided the trap of slavish repetition into which so many film franchises fall. A second novelty introduced in the 2nd part is that of trust... in "A Fistful of Dollars", 't.m.w.n.n.' trusts no-one – he knows that trustlessness has served his survival in the absurd existentialist West as much as his gunslinging talent has served it – and, so, Sergio realized that he needed a scene to help the audience get a sense of 't.m.w.n.n.'s psychological shift into (if limited) trust. He comes up trumps with his highly amusing duelling-hat-shoot-up scene, polished with his usual close-ups on faces & weird echoing-bullets sound effects. The Leone-ic theme of '3 siblinghood' is the big reveal at the film's denouement.

Trust is taken to another level in Sergio's 3rd part, "The Good, the Bad and the Ugly". "The (only relatively) Good", 't.m.w.n.n.' (now called "Blondie"), is in the game of shooting hangmen's nooses at the point of the hangings of his "(funny, just as much as) Ugly" outlaw-partner, "Tuco" (Eli Wallach), so that he can have a repeating source of bounty-hunt income. In this 3rd part, however, the trust is broken when 't.m.w.n.n.' (almost) misses his mark and then decides to end the partnership and leave Tuco to walk 70 miles through the desert. Just as Sergio shifted focus from Clint Eastwood's character over to Lee van Cleef's character in "For a Few Dollars More", so he shifted focus from Lee Van Cleef's character to Eli Wallach's character (Tuco) in "The Good, the Bad & the Ugly". Because Tuco is as funny as he is ugly, this may be Sergio's most watchable film, not the least because Tuco's amusing shiftiness is memorably matched by Sergio's great film-scorer, Ennio Morricone, who not only came up with music that matches but also music that is stand-alone great (the soundtrack was a best seller).

FA's longstanding readers will know that this website has a lot less to say about astrological synastry than other (psychological) astrology websites and close readers will know the reason... the process of 'owning' one's own chart requires withdrawals of "projections". Nonetheless, synastric contacts are worth noting when the partaking individuals are very synergic. In the case of Sergio and Ennio, the key contact for FA is Ennio's Venus in Sagittarius very close to Sergio's Saturn in Sagittarius. Sergio not only had the Saturnian experience to know that Ennio had a contact to beauty that he couldn't have, he also had the Saturnian humility to let Ennio beautify the "ugly".

SERGIO LEONE'S (PSYCHOLOGICAL) "TOP 5"

If we count Sergio's take-over of "The Last Days of Pompeii", his movie-count rises to 8. Completists will want to see his "pre-Dollars" films and his not-so-successful "A Fistful of Dynamite" but film critics, so far as we can tell, are united in respect of which 5 are first cabs off the rank for your local existentialist ($\pm$ Darwinian) film buff. Tarantino (see: Jul 2024) famously put our '3' at the top, but we prefer '1' & '2'...

1: ONCE UPON A TIME IN THE WEST (1968:2) 🍷🍷🍷🍷

The greatest of all Westerns (for FA) is so because it keeps so close to the myth of the 'frontier'... that place where heroes & villains have no prospect of ingratiating themselves into an exogamous clan. To be sure, "Jill McBain" (Claudia Cardinale), an ex-whore who has seen enough to take her frontier chances, does have her exogamous credentials but, like her best bet for a 'live' partner, "Harmonica" (Charles Bronson), Jill also has "something to do with death"... her husband, "Brett" (Frank Wolff), her not-so-good-bet, "Cheyenne" (Jason Robards), her financial nemesis-rapist, "Frank" (Henry Fonda), and her intended business partner, "Mr. Morton" (Gabrielle Ferzetti), are all slain by faster-stronger gunslingers. Jill's deathly "something", therefore, has "something to do with the lack of anima differentiation". Although there is little doubt that Harmonica prevails because of his years of quick-draw practice, we can also guess that, along the way, he had "differentiated his anima" more than Jill's poker hand of suitors. We get a whiff of Harmonica's differentiation when he dresses Jill down after she criticizes him for not shooting Frank when he had the chance. Harmonica knows, as Jill doesn't, that sniping revenge for Cain-Abel shenanigans is never enough... one needs to "know who one is" well enough to "show who one is" when the time is right.

2: ONCE UPON A TIME IN AMERICA (1983:8) 🍷🍷🍷🍷

"Noodles" (Scott Tiler; Robert de Niro) is the classic "fool me once, shame on you... fool me twice, shame on me" movie gangster. Having "projected" his "anima" onto "Deborah" (Jennifer Connelly; Elizabeth McGovern), his undeveloped intuition fails to grasp that she is the spokeswoman of his soul. As a result, when Deborah chides "you better run along, your mother is calling", Noodles can't put two & two together when, only a few minutes later, he is bashed up by the "two-bit hood" establishment. In an ideal prison environment, delinquent teens could be fathered into a better grasp of how narratives play out, but the real-world prison environment is fatherless. And, so, upon his release from 12yrs, his "anima" speaks again and, once again, Noodles is deaf to her tune. The first intuitive skill that needs to be developed is that which helps to connect the various family members. Deborah understands that Noodles' 'sibling', "Max" (James Woods) is without the gender credential for mother-hood, but she does understand that sibs are her minions until proven otherwise... thus, boundaries need to be erected against both. Yep, it's very long, but time flies with a great Ennio score.

3: THE GOOD, THE BAD & THE UGLY (1966) 🍷🍷🍷

When "Blondie" (Clint Eastwood), a God-given talented rifleman, reprimands "Tucó" (Eli Wallach) for his lack of gratitude that his aim is good enough to keep him clear of the Devil, the Jungian is drawn to Jung's essay, "Answer to Job", insofar as Yahweh's answer to Job is not very different, "where were you when I laid the Earth's

foundation?... Who shut up the sea behind doors, when it burst forth from the womb, when I fixed limits for it... when I said, ‘this far you make come and no farther, here is where your proud waves halt’”. In other words, Job’s striving to be “good” has led him to the “bad” of “pride” (of “being good”). Like Tuco – who is ever crossing himself – Job rails against his no-win predicament. All that is left to them is to learn the lesson that the choice is not between being “good” or being “bad” but between being “bad” or being “ugly”. C.G. Jung went on to reprimand Christianity’s movers & shakers for their view that a “completely Good” God & non-existent Devil (= “privatio boni”) can only have the effect of creating a vacuum of “bad” into which men inevitably fall. The spirit of the lawless West was to choose “ugliness” over both “badness” & “goodness” because this was the choice with the most potential for humanization. “There are two kinds of people in the world, those with loaded guns and those who dig. You dig”.

4: FOR A FEW DOLLARS MORE (1965) ☹☹☹

Two bounty hunters seeking the same bounty but two different motivations – one, “Manco” (Clint Eastwood), intends to gain a bounty, the other, “Col. Mortimer” (Lee Van Cleef), intends to gain revenge – inverts the civilizing instinct insofar as the latter’s military rank suggests that he would be the dispassionate representative of the government and, therefore, he would be the one with the task of convincing the loner that civilization is better served when punishment is enacted under a banner of reason (e.g. preventing additional crimes) than of emotional release. The “dissociation” issue remains, however... could a civilization run so far down the rabbit hole of objectivity that reason and justice begin to look more like a game than a reflection of a value set? The more corrupt a civilization becomes, the more its partakers will long for the good ol’ days of the frontier where “getting off on a technicality” is a phrase never heard.

5: A FISTFUL OF DOLLARS (1964) ☹☹

One of the first philosophical questions that spins out of the difference between individualism and “individuation” is whether the former is necessarily a bridge to the latter. In other words, might it be possible for a collective to come to an understanding of “individuation” without having to tread the ‘sadistic-narcissistic’, often destructive path of individualism? The answer provided by Sergio (and, therefore, Akira & John) is: if the collective is split into envious non-communicating factions, no chance in Hell. There is nothing especially good, bad or ugly about the Sergio’s/Clint’s individualist but, in this relativistic setting, “the man with no name” is not only faster with the draw but he also realizes the need for heart protection. There is a sense, then, in which “the man with no name” is “conscious” that he is living in an era that will outlive him and, therefore, he needs to save his heart for the next incarnation. If the collective realizes that aiming for the head is their best bet, it won’t matter to “heart consciousness”.

DUCK, YOU SUCKER (ONCE UPON A TIME... THE REVOLUTION) ☹

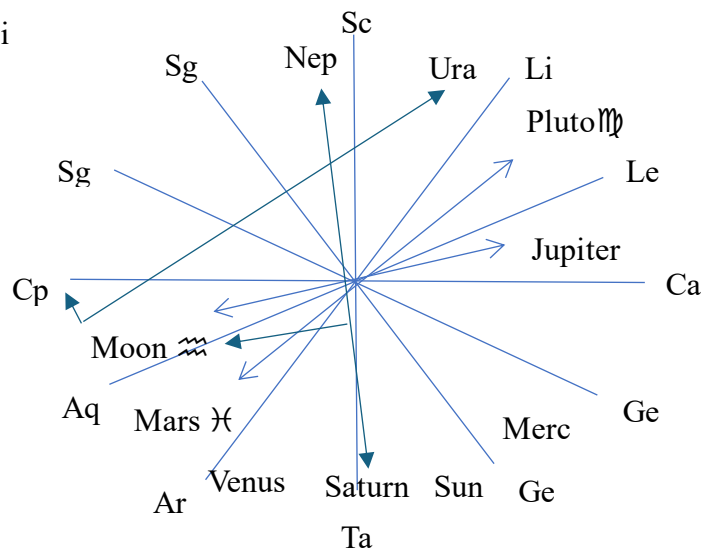
As if to make up for the seriousness of “Once Upon a Time in the West” (it does have a few comedic moments for those who care to look), Sergio seems, with his second “Once Upon a Time...” installment, to want Rod Steiger emulate Eli Wallach... but, here, the comedy seems, in relation to “The Good, The Bad...” a bit more forced.

P.S. THE ‘4-11 INTERACTION’

By now, FA’s longstanding readers will be aware that we “rank” the Moon as “equal in importance” with the ascendant & Sun. The reason for the ascendant & Sun being the first things to identify in a birth chart is because they are, generally, the first things that the astrologer sees. Agreed, the Sun may be buried somewhere in the chart, but the “shining” character of the Sun is well capable of making itself known despite any “burial”. Then again, as Howard Sasportas explains, there are astrological clients who do seem to have “buried Sun”... and, so, it is the astrologer’s job to “unbury” the Sun placement for the client so that s/he can be put “on the lookout” for developmental opportunities in respect of it. Meanwhile, the Moon’s character may only make itself known to the client’s family &/or those with whom s/he is domiciled (usually, they are non-astrologers). In other words, the astrologer might need to ask the family members about the habits of the individual in question before s/he is able to get a useful picture of the qualitative, sign (& aspect) character of his/her client’s natal Moon.

Curiously, it can be the case that, if this is done routinely, the astrologer finds that the character of the Moon can be easier to access than the character of the Sun... this is because the Moon has more of an “already there-ness” about it (just as Freud’s “id” has an “already there-ness” about it) than the Sun that, even when reveals itself to be “unburied” in the chart, may still need some kind of (heroic) development for it to be expressed in a straightforward way. Indeed, there are time when the Sun won’t start any “straightforward shining” until (after) Saturn’s 1st return or 2nd opposition. In turn, it is worth checking out the Moon to assess how its qualitative character might be ‘feeding’ the Sun. For example, those who have a natal Moon in Aquarius may have an “already there” sense of “cool ‘progress’ toward and ideal” that family members had noticed for a large chunk of their youths. Let’s go to this specific example...

Niccolo Machiavelli
2/5/1469 11.07 pm,
Florence, Italy

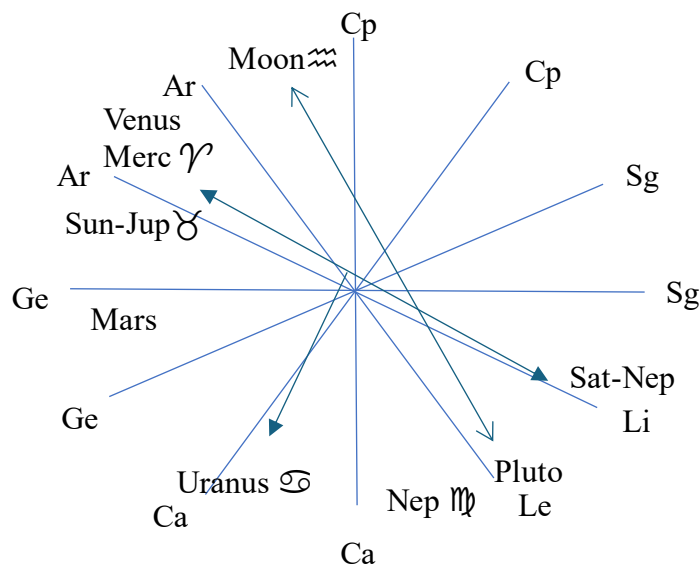


... it is difficult for any astrologer to disagree with the author of “The Prince”, a work that describes practical “political reality”, having practical Capricorn on the ascendant. Nicollo had the view that the “honest politician” is the oxymoron that beats

all oxymorons and, therefore, the best that the politician can do is be a better liar than his/her opponents. (Hopefully, dear reader, your eyes are now going to Niccolo's chart "ruler", Saturn, in opposition to his Neptune in Scorpio on the M.C.). Just behind this plain-speaking astrological symbolism, however, is a Moon in Aquarius that forms the 'square' of the Saturn-Neptune-Moon 'T square' (the Moon "ruler", Uranus, is square his Capricorn ascendant). Being in the 1st house, this Moon may be viewable by those 'beyond the family'... and, indeed, we only need to read "The Prince" to notice that, 'behind the pragmatism' there is an '11 progressivist' streak that, for the FA-er, would be equally 'fed' by Uranus in the 9th house and the Moon in Aquarius. Niccolo hopes that the better liars are also those who are better at envisioning social "progress" (all benefit... so what if it takes a few lies?) and, so, lying might not be so bad.

OK, so with this in mind, we can go to another Moon in Aquarius individual...

Tony Blair
6/5/1953 6.10am
Edinburgh, U.K.



... and notice a number of similarities to "ends-justify-means-Machiavelli" (i) a Moon in Aquarius, (ii) a hard aspect between Saturn & Neptune involved in a T cross with an expression of '11' and (iii) Machiavelli's T cross picking up his Moon in Aquarius and Blair's T cross picking up his Uranus in Cancer, we notice that Blair's Moon in Aquarius is in mutual reception to his Uranus in Cancer... this is a 'distinct-enough' interaction to begin to think about "'11' progress in the '4' homeland" (as the jingle went, "♪♪ things ♪♪ can only get better-r-r-r ♪♪"). Well, not really...

For every Promethean tilt at "humanism" there will be an Epimethean release of Pandoran goodies. This was made worse by the fact of Blair "playing the God card" during the election campaign – the most troubling sign, perhaps, in political rhetoric (can you, dear reader, think of a more troubling one?) – and, therefore, on top of the 'Promethean-ism', there was the Old Testament problem of breaking Commandments left right & centre. Only someone with zero interest in mythology and religion would have believed a word of any "ends-justifies-means" blabber-jabber. Nonetheless, this didn't stop the "progressive humanists" of the U.K. from granting him a 3rd term. Do we need to look around (& far & wide) for a different political system, or what?

THE '1-11 INTERACTION'

On 13/2/2024, Mars entered Aquarius and, within a day or so, it 'caught up' to Pluto (now) in Aquarius. For some astrologers, this symbolized a 2nd beginning for the double-decade transit of Pluto through Aquarius. Whatever the symbolic meaning, it was at least a time for caution. Astrologers who acknowledge, (i) '11's "trickster-ish" quality, (ii) '8's deep invisibility (e.g. Hades' helmet) & (iii) '1's tendency to head into 'over-reduction' will know why we use the word, "cautious". On 15/7/2024, transiting '1 Mars' will again drive '1 desire' into '11' by virtue of its '1 conjunction' with '11'.

Before we worry about '1's interactions in the horoscope, it is worth noting that '1 Aries' can be said to be permanently interacting with '12 Pisces' insofar as it 'abuts'. Aries' sense of being 'post-12' has the upside of giving those who have an emphasis in '1' (e.g. 1st house), a desire to continue into the '(outer) get-a-life' world. The downside, however, is that the 'newborn' may be blind to the co-operative, co-creative aspects of getting a life. The downside is healed by the signs that follow on, (i) Taurus helps Aries to stop and smell the roses, (ii) Gemini helps Aries to have enough patience to wait for the extra information that, as ever, reveals that "there are 2+ sides (four+, actually) to every argument", and (iii) Cancer helps Aries to reserve rightful respect for the "(un)-subconscious" that has not yet surfaced. By contrast, the 4th quadrant archetypes have the effect of weighing '1's 'balance' towards the downside. For example, the current transit of Uranus through Taurus adds an 'edginess' to the Bull that might not upset the desire to smell roses but will likely induce the Bull to pluck them rather than stop. We also need to remind ourselves that Aquarius is not so far behind Aries in the zodiac that it can't "call across" Pisces and startle '1' with an '11 ideology'. With '11' residing in the "supra-conscious" realm (separated by an "infra-conscious" '12 moat'), '1' has trouble seeing the part that '11 ideology' plays in getting-a-life. Therefore...

Whenever the 1st archetype is involved – the ascendant, the Aries sector, Mars, conjunctions – the guiding psychological principle is "fight for '5'". This is the wisest anti-dote to '1's tendency to become over-enthusiastically "mono-". For example, if a planet is crossing the ascendant or entering Aries, the psychological astrologer will be OK honouring '1's desire to battle something... although s/he will also be noting that winning battles can undercut winning wars. The two boxers who respectfully hug each other after 15 rounds points to (what FA call) the 'Klein-astrological wisdom' of setting a course for the Sun's sign/house, the 5th house &/or Leo. The "trick" of '11', of course, is that, geometrically, it is opposite to '5', meaning that our fight-for-'5' 'psychological principal' risks being undone in an '1-11 interaction'. If, therefore, a '1 fight' has been undone to the point of turning destructive, you can be pretty sure that it has lost sight of (e.g. is not understanding) '5', and/or '11' is shining brighter than '5'. And, with '8' getting in on the 2024-2044 act, the noble '1 fighter' needs to keep in mind that s/he is dealing with the additional prospect of below-the-belt sneak attacks from behind.

At this point, some readers might be 'complaining' that '11 Uranus' is miniscule in size compared to the '5 Sun' and is so far away as to be (virtually) invisible, so how could '11' outshine '5'? Our answer comes out of (what we deem to be) the key factor of human evolution toward a "long childhood" (= neoteny), insofar as the 4th quadrant archetypes are 'already impinging' on '1' even before expressions of the 1st archetype interact with them... so, when the astrologer notices, say, a natal Uranus-Mars square

aspect, s/he would do well to see this as ‘icing’ on the ‘cake’ that we are all eating. This is why ‘1’ is easily “inflated” by ‘9’, ‘10’, ‘11’ & ‘12’ to the point of it (i) losing interest in, (ii) not caring to understand & (iii) eventually, devaluing ‘5-(6)-(7)-(8) centres’.

Now, in respect of Mars’ entry into Aquarius on 13/2/2024, it makes some sense to adjust the psychological advice to “endure until 1”. Or, “it won’t be that long until Mars has made its way to Aries, wherefrom it might be easier to ‘get’ the value of the ‘5 centre’” (in the case of 2024, Mars only has to ‘endure’ until 1/5/2024). The trouble in this case is that, as Mars transits (Aquarius)-Pisces, it has to ‘endure’ some ‘(11)-12 hydraulic’ build-up of hot-‘amniotic’ anger (+ extra building as Mars transits Neptune in Pisces on 28/4/2024). With ‘12’'s link to “prisons”, imaginative psychologists would look at ways to psychologize this link... for example, is there a psychological version of the padded cell? At least, we can say that the early stages of analysis have a “padded cell” quality insofar as letting off psychological steam in the sympathetic analytic hour helps to decompress the physical steam that is ready to be let off in the unsympathetic & unempathetic outside world (that is ‘still there’ after every 50minute hour).

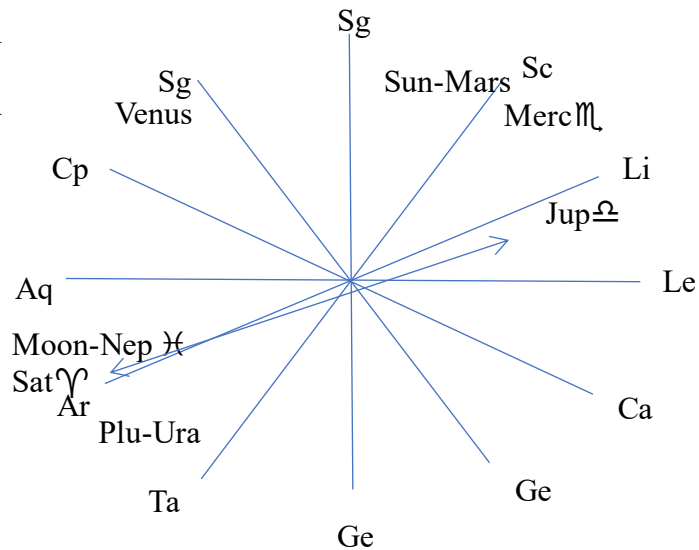
The most significant corollary of ‘fighting for ‘5’ (especially in light of the fact that the Sun is perpetually anti-clockwise) is: ‘fight for anti-clockwise development’. In other words, if the 5th house or the Leo sector seem far off, a least aim for the lower hemisphere. In one way, it can be ‘enough’ for a planet in Aries simply to reach Taurus wherein Aries ‘fire’ has a chance to be contained in Taurus’ earth. Having made it into Taurus, the simple appreciations of the senses may be enough to put any ‘11 ideology’ on the backburner (not easy in these Uranus in Taurus 2020s days!). With FA having Mars in Taurus in our 11th house, we console ourselves that, although, like Freud, natal Mars is placed in our 11th house, our Mars, unlike Freud’s Mars, is directly connected to Taurus’ slow-‘n’-steady-ness. (Agreed, Freud’s natal Sun in Taurus means that he too, if indirectly, had this connection). With our Taurean Mars, we direct ourselves to look forward to our expressions of ‘5’... our 30° Leo sector and, then, our 5th house.

Moving along, now, to Uranus in Aries, the best source of information about this ‘11-1 interaction’ would be the world’s primary school teachers insofar as the bulk of the Uranus-in-Aries mini-generation are presently living through their “latent phase” years, the years wherein their respective “sublimative” capacities are developed. Here, then, we find ourselves re-referencing our guiding principle for ‘1’ (= fight for ‘5’), in yet another ‘1-11 context’. We may have to wait until this mini-generation has reached its Uranus-square-Uranus (college) age phase before we can assess the degree to which the individuals who make up this ‘mini-generation’ are over-influenced by ideology.

Given (i) the youth of the Uranus in Aries mini-generation, and (ii) that most of FA’s readers being adults, ‘1-11’ will be sitting to the back of most readers’ minds. One way to re-direct the spotlight to ‘1-11’ would be to ‘go big’... the incoming astrological “Age”, is characterizable as double millennium of ‘1-11’. This is why Aquarius rising C. G. Jung is thought by many to be not only a personification of the incoming “Age” but also a par excellence example of how to deal with it. We wonder what Jung would think, if he were alive today, of the personal-computer-internet “revolution” and how, in appearing to make making life much easier, it appears (not forgetting that ‘1’ deals in appearances) to make life better but, upon inspecting a little closer, the question of whether (or not) life is truly been made better by this “revolution” isn’t yet answered.

EXAMPLE BOOK IMAGE XXIIA: TREASURE ISLAND (1883/1934) ☹☹

Robert L. Stevenson
13/11/1850 1.30pm
Edinburgh, Scotland



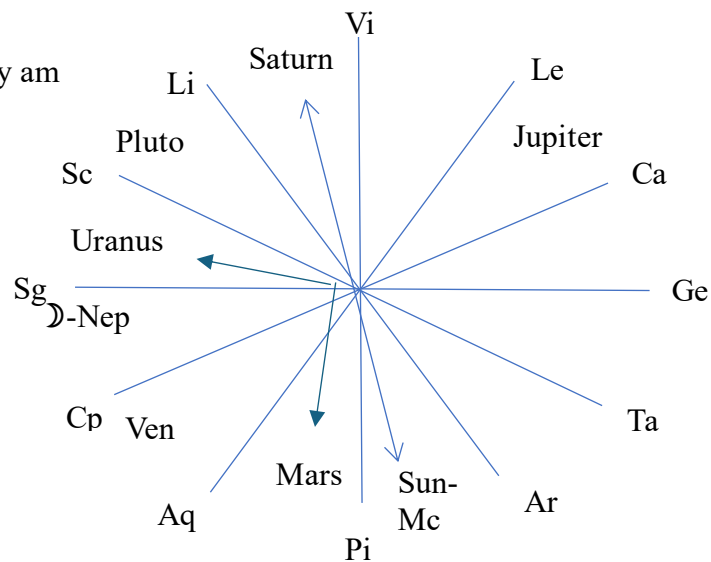
The author of the boy's own adventure, "Treasure Island", had a double dose of '1-11', (i) Aquarius on his ascendant, and (ii) Uranus, R.L.S.'s "chart ruler", in Aries. Although his novels were penned more than a century ago, this double dosing suggests that they are more relevant to the incoming "Age" than they might first appear. (Let's not forget that he also wrote the proto-Kleinian "Dr. Jeckyl & Mr. Hyde"). One thing that we can say is that R.L.S.'s tale has been adapted to visual media many times after its 1883 publication – we prefer Victor Fleming's (1934) – and, therefore, the internet generations will have easy access to it. We can also say that a hidden physical treasure, if found, makes life a whole lot easier... even if your local "soul journeyer" will have a firm hold on the idea of the "MacGuffin" in the back of his/her narrative mind.

What, then, is the psychological treasure that hides behind "Treasure Island"'s physical treasure? One of the non-vulgar golden coins would be the need for the teen-hero, fatherless "Jim Hawkins", to differentiate the male sibling from the father. Note the jumble of difficult planets that R.L.S. has in his 1st & 2nd houses can make it tricky to retain a clear-head as one lays down ego-foundations in the 3rd & 4th houses... and, in any case, Gemini on the I.C. has its sibling-father "conflating" effect. It is the 'role' of siblings to teach each other that speaking and thinking can go off in two directions (= deceit). And, then, one house further along, it is the 'role' of the father to make sure that children don't get stuck in this phase (e.g. "honesty is the best policy"). If a child is fatherless, therefore, s/he can easily "project" father onto individuals who are better conceived as siblings. And, so, we see Jim "projecting" father onto sibling-ish "Long John Silver". Jim's adventure is one of a slow discovery that, whenever there is a fast buck to be made, the seas that surround the fast buck will be swimming with sharks.

To R.L.S.' natal chart and we notice that his Moon-Neptune in Pisces is only one sign behind his Saturn, meaning that his "progressed" Moon 'tracked' Saturn's cycle. In the early 1880s, the "progressed" Moon & Saturn were 'tracking' back into his 3rd house. Silver gifts his parrot to Jim because Jim has finally learned a thing or two.

EXAMPLE FILM 22A: NOPE (2022) ☹☹☹

Jordan Peele
21/2/1979 ??? early am
New York, NY

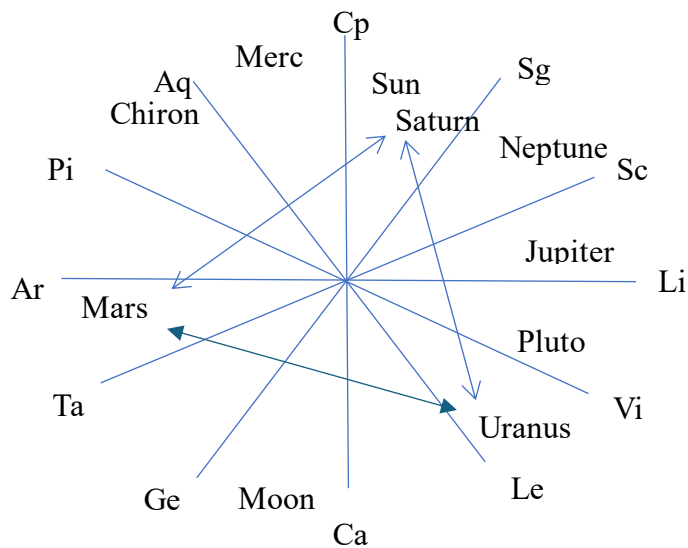


After hitting the ground running with “Get Out” (☹☹☹) in 2017, Jordan kept the high mark that this film had set. Unlike J.J. Abrams’ “Super 8”, it remains unclear as to whether “Nope” is a homage to or a spoof of Spielbergian sci-fi... maybe it is a bit of both. When astrologizing “close encounters” of any kind, we notice that Steven’s optimism is not only symbolized by his Sun in Sagittarius but also by his Sun-opposite-Uranus. By contrast, Jordan has the ‘double 8-11’ of Uranus in Scorpio squaring Mars in Aquarius... although, we can breathe a little easier when we notice that his Mars is applying to his Sun-Mercury in Pisces... and, so, Jordan becomes a good illustration of FA’s view that Mars-under-‘11 pressure’ does well if it aligns itself with the ‘5 Sun’. Let’s also note that Jordan’s natal Saturn in Virgo – a Saturn that is willing to ‘6 work’ even if it does so with worrying “compensations” – had ‘worked’ its way around to its 2nd conjunction to Mars in 2022 to also, thereby, ‘set off’ a ‘10-11 (square) interaction’. We don’t know Jordan’s birth time but, as you can see, our guess for Sagittarius traces to (i) his fondness for the Western, (ii) the heroine of “Nope” being feisty Martial sister, “Em” (Keke Palmer) & (iii) ☹-Pisces on the I.C. points to a possible loss of father.

Perhaps the funniest of the many macabre comic moments that, for sci-fi buffs, never let up is the “E.T.”-meets-“2001: a Space Odyssey” reference of the murderous chimp straining for a magic-E.T.-finger-touch with “Ricky” (Jacob Kim/Steven Yuen) but a bullet to the head cuts it short. A couple of decades later, Ricky becomes a version of the “2001:...” apes insofar as he is now making it his business to gather y’all around to witness the flying-saucer-obelisk spectacle. Astrologers who are worried about the downside of Pluto in Aquarius (and, through 2024-2044, Mars will be making frequent hard aspects) will warm to the “close encounters” joke that what looks Prometheanly “good” never takes very long before becoming Epimetheanly “bad”. ‘11’ has the effect of making us so fascinated with our future that we ignore what ‘11’ has brought us in our past. Jordan’s heroic “twins” (OK, they are only siblings) are heroic because they not only ‘care’ for the shoulders on which they stand but also that they ‘know’ them.

EXAMPLE FILM 22B: GREEN BOOK (2018) ☹☹

Peter Farrelly
17/12/1956 ??
Phoenixville, Penn



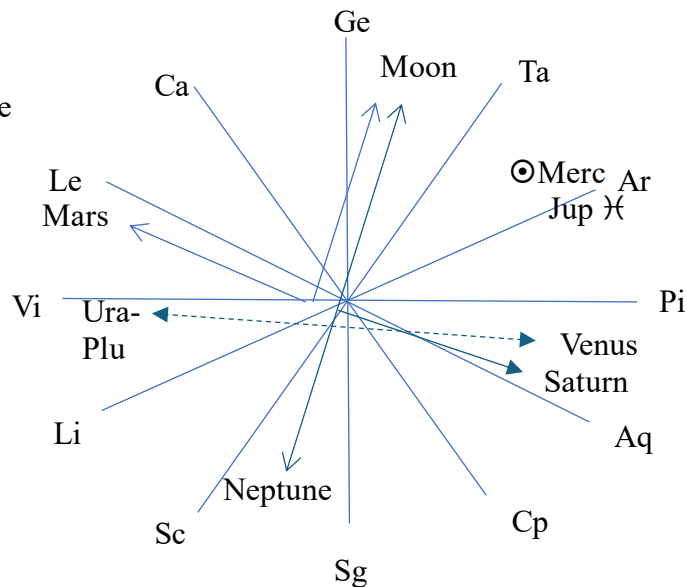
When looking about for directors to exemplify archetypal interactions, our rule of thumb has been to look for the “hard” aspect. Sometimes, however, we spot a “soft” aspect that we deem significant by virtue of either the closeness &/or the involvement of another archetype. Peter Farrelly’s Mars-Uranus close trine is, on closer inspection, part of a grand trine with Saturn... and, as noted in our opening section, even a “soft” aspect involving Mars has its difficulties. Might Mars become a bit rattled when it is setting a course for the 30° arc of ‘5 Leo’ that is natally occupied by ‘11 Uranus’?

A little bit like the Coen brothers, Peter would go it alone after directing many films with brother Bobby. Peter’s transiting conjunction of Uranus to Mars in 2013 in concert with a looming 2nd Saturn return in 2015, he would make the decision to shed some of his “identity” with his Gemini-Sagittarian “puer aeternus” and look to make a more ‘serious’ movie than “Dumb & Dumber”. For the astrologer, “Green Book” is one of the more fascinating studies in Saturn returns insofar as it combines two films that were made a Saturn cycle earlier, “Driving Miss Daisy” & “Do the Right Thing” (1989), the former more gently ‘feminine’, the latter more angrily ‘masculine’.

One of the reasons for “Green Book”’s success is that it asks its audience to be non-prejudicial about prejudice. Right from the beginning, the audience is in no doubt about the racial prejudice of “Tony Lip” (Viggo Mortensen) and, so, it would be easy not to care about his story... but, of course, not to care about his story could, itself, be deemed prejudicial. Peter’s Mars, Uranus & Saturn grand trine in fiery signs would have been the primary player in his interest in a tale that illustrates how ‘1 aggression’ is, in large part, fueled by ‘(11)-10 fear’. The sign that connects ‘1’ to ‘11’ (& ‘10’), ‘12 Pisces’, is symbolized by Tony’s drivee, gifted pianist “Dr. Don Shirley” (Mahershala Ali), who sees himself as “not black enough, not white enough, not angry enough”, but he was dignified enough to help Tony to see the point in fighting for something ‘5-ish’. It is somehow right that, at the story’s end that, after initially declining an invitation to meet wife “Dolores” (Linda Cardellini), Dr. Don sees the value of ‘2-3-down-to-4’.

HEROES OF DIRECTION 26: QUENTIN TARANTINO

Quentin Tarantino
27/3/1963 ??4.15pm
Knoxville, Tennessee



Talk to your local primatologist and s/he may tell you that the various primate species can be subdivided into “lusters” & “fighters”. Some chimpanzee subdivisions are having as much sex as they can, other chimpanzee subdivisions are having as many fights as they can. (Perhaps, therefore, one can accuse Stanley Kubrick of being a bit one-sided). Step ‘forward’ to human groups, however, and a third group emerges that are intent on pretending that the evolution (or, perhaps, God-given-ness) of their skills for socialization have muted our ape-like backstory to the point that all it needs to do is tack on a couple of Lamarckian laws to have a fight-less, (relatively) lust-less world. Will H. Hays, the 1922-1945 president of the Motion Picture Producers & Distributors of America, proudly “identifying” with the third pretentious group, brought in a code to ‘make America Lamarckian again’. The problem was that, like so many lawmakers throughout history, he didn’t have a clue how to “transition” from pretentious laws to an ongoing program of inner psychical growth. The “Hays code” might have survived Will’s presidency but it didn’t survive Will... although it began to erode in the 1950s, its walls came tumbling down through the 1960s, especially after the entry of Uranus into Virgo in November of 1961 that, simultaneously, saw Uranus coming into ‘range’ ($< 10^\circ$) of a conjunction with Pluto (already) in Virgo. The “code” began to be enforced at the waning square. Those who were born in the 1960s (we call them, the “Tarantino generation”), are inheritors of “the transition problem” from “(outer) laws”, arising not only in “regular society” but also in “organized crime”, to “(inner) growth”.

All this came to something of a head in 2012, the year of the Sandy Hook school massacre. Quentin’s movie, “Django Unchained”, full of images of massacre, was held from its release because of it. Astrologers who view (when push comes to shove) Saturn and Uranus as not-very-different, knew that 2012s’ Uranus-square-Pluto would look not unlike years when Saturn was aspecting Pluto (e.g. 2001, 2020). FA’s longstanding readers will recall our Uranus-Pluto take of the French Revolution when massacring was the order of the day and, for us, “Django Unchained”, although it was Quentin’s

love letter to “spaghetti westerns”, comes across as love letter to French Revolutionary zeal. Who were the “good guys” of the French Revolution? Who were the “bad guys”? Do “good guys” with guns & guillotines stop “bad guys” with guns & guillotines?

Quentin was born in a “disaster year” for Hollywood... 1963 was the year that brought us “Cleopatra”, the first of a series of budget blow outs that forced Hollywood to rein itself in and look for ways to “make Hollywood profitable again”. The key films turned out to be those that reflected Uranus’ rebellious attitude... Roger Corman was the brains trust behind such fare as “The Wild Angels” (1966) that, in turn, led Peter Fonda into producing “Easy Rider” (1969) and Martin Scorsese into directing “Mean Streets” (1974), the ‘soundtrack-sequel’ of “American Graffiti” (1973) that featured the rock music of the post-1962 era. Those who criticize Tarantino’s output complain that he is stuck in the first decade of his life... although his early movies are set in the present tense (e.g. 1990s), his Scorsese-inspired soundtrack choices carry his audience back to the 1960s-70s. Quentin finally cut to the chase when, in 2019, he decided to set his 9th film, “Once Upon a Time in Hollywood”, in the 1960s. Quentin may have drawn his music from what he heard as a youth but his dialogue style is all his own... rather than focus on exposition and pacing, Quentin’s Uranian rebelliousness (boosted by his “compensatory” Saturn in Aquarius; “Reservoir Dogs” was his Saturn return film) is seen in the way that he has never cared about the apparent ‘slowing’ effect of dialogue that has nothing to do with pushing the narrative along, the straightforward example is the keen-ness of the hitmen of “Pulp Fiction” to spend every spare minute that they have musing upon the ‘Freudian’ psychological implications of foot massages.

In the last scene of “Pulp Fiction”, “Jules” (Samuel L. Jackson), hitman for the mob (psychology), informs lucky-ass “Ringo” (Tim Roth) that he didn’t shoot him to his “fried chicken” death because he “happens to be a transitional period”. Quentin’s audience had earlier learned that Jules had developed some intuitive skills about what certain occurrences might “mean” that were not developed in his partner, “Vincent” (John Travolta) and, in line with their “split”, their journeys had “split” into different qualitative and quantitative directions. Quentin had already learned from Hitchcock et al. that the audience’s imagination will always trump what is depicted on the screen (e.g. the ear-ectomy of “Reservoir Dogs”) and, so, the scene in “Pulp Fiction” that has only the threat of violence – the scene in the diner – trumps the scenes that depict the violent end of Vincent’s multiple victims and, ultimately, Vincent. To Quentin’s chart...

The fact of Quentin having a Sun-Mercury conjunction in Aries is a reasonable place to begin when we note that (i) Aries is “ruled” by the war-god, Mars, & (ii) he is interested in both violence & its threat. Then again, there is something in his approach that goes way beyond Aries and Mars. When we recall that, when Saturn, Uranus & Pluto began to party in 1966 (Quentin a toddler), the arguably “most violent film ever made”, “Django”, hit the screens (in America, the sputtering Hays code led to it being withheld until after “The Wild Bunch”), our attention returns stays with the Uranus-Pluto-Saturn combo and, in turn, our stab at Quentin’s ascendant is the sign in which the Uranus-Pluto conjunction landed (Quentin’s natal Saturn ‘back’ in Aquarius). If, indeed, Virgo is on his ascendant, this would land his Sun-Mercury in Aries (Jupiter not far ‘back’ in Pisces) on his 8th house cusp emphasizing the ‘1-8-ness’. Then again...

Vincent’s violent end (with “Pulp Fiction” now being 30yrs behind us, we don’t believe we need any spoiler alert here) is meted out courtesy of “Butch” (Bruce Willis),

a boxer with father issues. A large part of Quentin's psyche would have been invested in Butch because natal Aries Sun males are usually sympathetic to boxers with father issues. Given that Butch's father was '12 lost' to him courtesy of the Vietnam war, the FA-er would also begin to imagine Quentin having Leo on the ascendant (roll back an hour or so) because this shift would bring Neptune (in Scorpio) onto his I.C. while not throwing Uranus-Pluto out of his 1st house. Butch has an easy time of conquering the dark force that is Vincent... and it appears that 'the gods/God' (= Quentin's psyche) aren't happy with Butch's easy victory and (apparent) resolution of his father complex because he is almost immediately catapulted into the choice: leave the dark force that is "Marcellus" (Ving Rhames) to the whims of a couple of rapists? Or, re-descend into Hell and conquer the rapists (so that he might free Marcellus and, if he is lucky, have Marcellus appreciate his selfless decision)? Somewhere in Quentin's unconscious, we can assume that there are thoughts about the choice that his biological father made to not be a father. Our intuitions of Neptune near his I.C. are supported by the outer fact of Quentin's step-father being a musician. Further, the outer fact of Quentin's mother having criticized her son's scriptwriting ability fits this particular guess insofar as his Moon in Gemini now finds itself placed in the house of the 'negative-mother', the 10th.

Even if '8-intense-1-competition' is not noticeable in the individual with a natal Sun in Aries, it is very uncommon to find a Sun Aries individual who isn't interested in his/her "will". Notice, here, that we haven't typed the term, "free will", because it is possible to have more than one's share of "unfree will", as symbolized by "Django" (Jamie Foxx) of "Django Unchained". To be sure, when Django is unchained from his enslaving shackles by bounty hunter "Dr. King Schultz" (Christoph Waltz), he does receive King's offer of "freedom", but Django's "will" stays "chained" to his do-or-die aim to free his chained wife, "Broomhilda" (Kerry Washington). Thus, we ponder "determinist" Freud's view that the analysand is also a slave to factors beyond his/her "conscious/aware" control. Thus, we tend to refrain from using the word, "conscious", in places where "(mere) awareness" is more accurate. In other words, the individuals who seek out analysis are no different to those who don't seek analysis... it is more the case that the former, through suffering that they can't (awarely) control, agreeing with Freud; whereas, in the case of the latter, through their self-diagnoses of mental health, being unworried about what Freud thought about anything. With Freud's lean toward "determinism", what then about FA? Answer: for FA, "determinism" and "(free) will" are an irreducible pair and, with all irreducible pairs, one needs to find the Buddhistic middle-way through it and leave it behind. If the individual is "willing" to experience an emotion without "acting (it) out", we would not call this "(fully) free" but we would call it a "(partly)-chosen" step in "full freedom"'s direction. Relating this to Django's predicament, we can say that he is faced with gaining his "full freedom" one step at a time... steps that, say, (seemingly) mentally 'healthful' Dr. Schultz doesn't believe that he needs to take. When Dr. Schultz 'commits suicide' – his declaration just before being shot is, "I couldn't help it!" – we realize that he might have done better to have earlier "looked within" and admitted that his "will" was just as "unfree" as Django's.

Into the 2020s and Quentin, now just past his 2nd Saturn return, has declared that his next film, "The Movie Critic" (2024?), 30yrs after "Pulp Fiction", is going to be his last film. Perhaps he wants to be "(fully) free" from criticism of his movies?

QUENTIN TARANTINO'S (PSYCHOLOGICAL) "TOP 5"

As noted at the end of our essay (scroll up), Quentin intends to retire after he direct "The Movie Critic"... at which point we could change a "top 5" into a "top 10". A few of his movies, however, are more in the vein of tributes to other film makers & genres than they are about the psychological ramifications of items such as "free will" (scroll up) e.g. "Jackie Brown", "Kill Bill", "Death Proof" & "The Hateful 8".

1: PULP FICTION (1994:5) 🍷🍷🍷🍷

The popularity of Biblical literalism is, in part, a spin-off of scientific literalism. As science gained increasing support through the recent centuries, Biblical literalists would become increasingly envious (psychology is another sufferer of "physics envy"). Jung saved the day for religion (& psychology) by explaining that the less something is "physically explainable" the more "psychologically real" it must be. This is why the Bible, the key document serving the idea of psychological reality until Mesmer came along, is filled with parables, allegories & metaphors (and much less a set of 'historical facts'). Secularists and (some) hitmen might think that Bibles are now to be discarded but it is precisely because of their focus upon physical things that Bibles have become even more important than they had been prior to science. In the same way that "Jules" (Samuel L Jackson) is "trying real hard" to keep "Ringo" (Tim Roth) physically alive, so he is also "trying real hard" to keep Biblical metaphor alive and, therefore, "trying real hard" to keep Ringo spiritually alive. One gets the feeling that, after he makes his getaway, Ringo will engage in faulty remembrance – Freud called it "rationalization" – and decide that it was dumb chance that he crossed Jules' path during his "transition period". As with Jules, bullets may have needed to be physically fired and misdirected.

2: DJANGO UNCHAINED (2012:8) 🍷🍷🍷🍷

In his many years of being chained prior to becoming the partner of a dentist-bounty-hunter (who, we can assume, did not have anything like Django's experience), "Django Freeman" (Jamie Fox) had learned about the difference between suppression and avoidance (= "dissociation", "repression") of emotion. Although Django has much to learn from "Dr. King Schultz" (Christoph Waltz), he severs his student relationship just prior to the key scene in (about) the third circle of Hell where a man is torn apart by dogs... Django watches on, Dr. King cannot watch. Dr. King's "dissociation" from the Hellish-ness of the proceedings doesn't prevent it from seeping into his psyche and, therefore, it is no great surprise that this Hell "returns" at the worst possible time for his own (and Django's) survival. There is a sense in which the survival of a prior circle of Hell is critical in the survival of an upcoming circle of Hell. As noted in the body of our essay, "freedom" is gained one step at a time. Django achieves "freedom" by virtue of his 1st archetypal mask being convincing enough to allow him to survive in the belly of the Hell-ish version of the 3rd-to-4th archetypal 'castrative', 'family romantic home'.

3: ONCE UPON A TIME IN HOLLYWOOD (2019) 🍷🍷🍷

The "sliding doors" approach to narrative – it doesn't take much for history to take a different course – was famously introduced by Frank Capra's "It's a Wonderful Life". The point of difference between that film & this: whereas Frank's Capra's hero, "George Bailey" (Jimmy Stewart), gets the chance to grasp the meaning of his decision

to remain in the world, Quentin's sort-of-heroes, "Dalton" (Leo DiCaprio) & "Booth" (Brad Pitt), remain oblivious to the consequence of their meddling with (what in 'our' world, appeared to be) Fate. The Manson "family" had taken the view that Hollywood was responsible for their violent actions... without Hollywood's celebration of violence their lives may have unfolded in more peaceful directions!? To arrive at this view, one would need to have wiped the history of the world prior to the existence of Hollywood. For this reason, then, the Manson "family" might have been more convincing if it had claimed that Hollywood managed to wipe the history of the world from their collective psyche. Insofar as the individual who tries to "make it" in Hollywood has, until proven otherwise, a deep "narcissistic wound" (caused by insufficient parental love), Dalton and Booth are 'proto-Buddhists' insofar as they tread the "middle way" between fear & love (= desire for respect). The "family" however, cared neither for love nor respect.

4: INGLORIOUS BASTERDS (2009) ☹☹

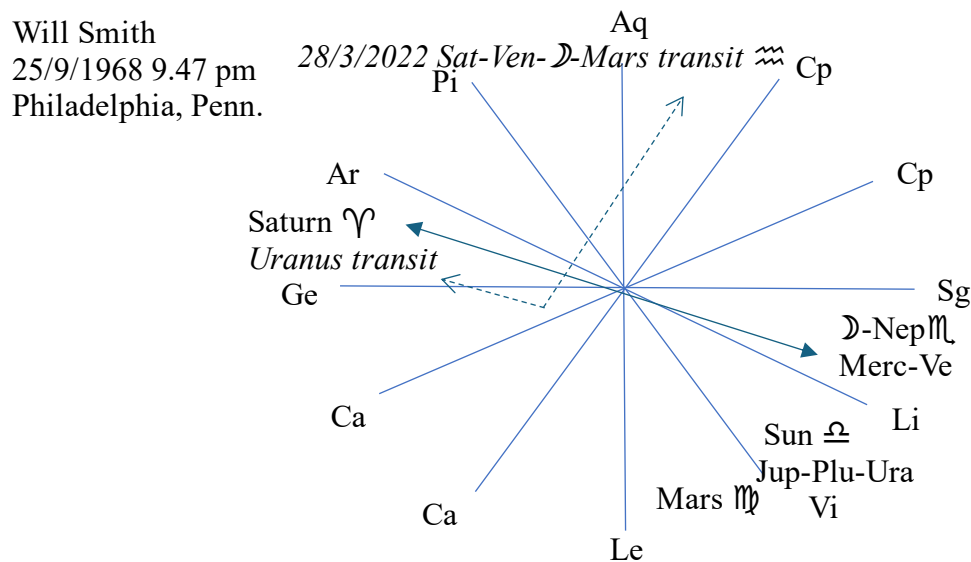
Into the 2nd half of his 30yrs (and a bit) career – this means after his 2nd Saturn opposition to Saturn – Quentin decided to leave the contemporary world behind him and take on the world before and/or around his birth. Despite this, Quentin's focus on the 1970s is still evident in the fact that he decided to remake one of the lesser-known films of that decade. (Hollywood's usual formula is to re-make hits but, by this point in his career, Quentin had the clout to buck the formula). Although there is no obvious connection to his usual focus on organized crime, we can assume that, consciously or subconsciously, Quentin had seen a parallel between Nazi ideology & organized crime. For FA, this movie is the most exemplary of his filmography insofar as it is comprised of a series of scenes with seemingly irrelevant slabs of discursive dialogue – especially the game of "celebrity head" that unfolds before the typical Tarantino blood-guts-fest – to which Quentin's audience pays more attention to than it otherwise might because of the looming violence on the narrative horizon. Christoph Waltz – the coolest name in showbizness, or what? – coming from nowhere, took on (perhaps) the '11 trickiest' task in acting, the "urbane Nazi", and then out-did himself in "Django Unchained". This film was released with Saturn in Virgo running across QT's Uranus-Pluto.

5: RESERVOIR DOGS (1992) ☹☹

Over the centuries, dogs have built up plenty of qualitative associations, some of which are apparently incompatible, for example, the dog is man's loyal best friend, yet the Kleinian-Freudian-Darwinian world is a dog-eat-dog struggle to survive. With this film being Quentin's 'Saturn in Aquarius 29yrs-return' film, we find ourselves led to the possibly incompatible associations of Aquarius to "groups". Specifically, can we tag Quentin's "group" of reservoir-dog-criminals as a "group" in the usual manner of the "guild" or the "association"? In the (arche?)-typical case of a "group", we discover that it often has a guiding ideology... so, to what extent can we call robbing a jewelry store "ideological". Well, we could mount a case that making the most money with the least time & effort is an "ideology" and, if this case holds water (errrr... bears water), Quentin's rag-bag short-lived gang is, in its "compensatory" way, an 11th archetypal "group". We can at least confirm that Quentin's group is more 'groupy' than Sergio's (Saturn in Pisces) good-bad-ugly trio that is this film's most obvious inspiration.

P.S. ‘THE ‘1-11 INTERACTION’

The “astrology of events” is something that psychological astrologers award a distant 2nd place, but we do admit that it often has something irresistible about it. This was the case for Will Smith’s famous “slap” across the cheek of friend(?), Chris Rock, at the 2022 Oscar ceremony. Although Chris didn’t quite turn the other cheek, he did an admirable job dealing with this textbook ‘1-aggressive-11-unexpected event’. Most of the time on Oscar night, I watch the jokey opening section and, then, leave it alone and check in at the end to see who won but, in 2022, I watched most of the show. There you go, Oscar ratings worriers... just get a couple of famous faces under the pump of ‘1-11’ and let the transit ring. Was the spirit of Ali watching all the mayhem from the pleromatic clouds? Let’s go to a review of the week leading up in Will’s natal chart...



... either way, as you can see above, in the days leading up to “Will’s slap”, Will was under the pump of a recent Mars-square-Uranus transit... less than a week before the ceremony, transiting Mars in Will’s 9th house squared transiting Uranus in Will’s 12th house. (Yes, everyone on the planet would have been rattled by this transit... it is only the (i) houses that are being transited & (ii) proximity to natal planets that vary). With the M.C. as a symbol of “identity with negating mother/matriarchy” & Aquarius as a symbol of the cosmic-cosmetic ideal, one can see why Will was not impressed by the (?negating?) jokey criticism of Jada’s, his wife’s, cosmesis. The difference between regular astrologers & psychological astrologers, however, is that the latter would focus on the degree to which the individual who is in the throes of this ‘1-11’ understands it.

Like all attracted-to-the-limelighters, Will didn't have to wait long to discover the double-edge-sword character of fame. There is an interesting irony in the fact that he won his acting award playing a character who had a stake in limelight shining down on a pair of '3 siblings'. Perhaps most of the attention he has received has been toward his "open marriage" and the astrologer can't help but notice the tension between his somewhat endogamous Mars in yet-to-be-married Virgo and Sun in marriage-focused

Libra in the 5th house amplified by his Jupiter-Pluto-Uranus triad inserted in between his natal Mars & Sun. This inter-positioning of Will's natal Uranus between his Mars & Sun increases interest when we remind ourselves that Will's 10th house is (actually, not really) "empty" and, so, astrological eyes 'drop' to the house of the "ruler" of the M.C.... and, yes, the house of marriage, the 7th, being (not really) "empty", will also lead to astrological eyes 'dropping' to the "ruler", Jupiter, parked next to Uranus near the cusp of the 5th house of "romance", "play", "child" and, importantly "inner child".

Although regular astrologers aren't keen on FA's view that the 6th house speaks to "betrothal", you don't need to be an FA-er to see some 'betrothal-marriage tension' in Will's "chart ruler", Mercury (in the 6th house) being in conjunction with his Venus & opposing his Saturn in Aries in the 12th house. Another 12th archetypal influence to take note of in Will's 6th house is the Neptune-Moon conjunction in Scorpio... for FA, this '12-4-6-8-(1)' points to confusion/conflation with a-ogamy, endogamy & exogamy, in the house of psychosomatics. From this distance, of course, we aren't able to discern the degree of psychosomatics involved in Jada's ailment (yes, it could be "all genetic") but, if there is a psychosomatic vector, then the FA-er could move along to the symbolic meaning of hair insofar as it symbolizes "thinking". Hence, there could be a need to "re-think" what it means to be married and what lies in the "unconscious" about it.

Longstanding readers know that we view marriage as an institution that grew with the "emergence" of Libran ethics. On the Libran ethics 'upside', we acknowledge the straightforward idea that '7' symbolizes equality between men & women. The key idea that resides 'under' this straightforward idea is that, if this idea is no more than an idea, the unconscious will, sooner or later, "react" to "inform" the couple that they are too much "living inside an empty idea of equality". The "central" question for Will & Jada to answer would be: how far down the road of "air-into-fire intuitive-ideation" has their marriage travelled without checking in at a "feeling" gas station.

This year, 2025, is a good year for Will insofar as Jupiter (as earlier noted, the "ruler" of the house of marriage) is crossing his ascendant and, so (as it is for FA!), he has a 6yrs opportunity to "bridge" his Geminian outlook to his Sagittarian goal of (at least, inner) marriage. It is pretty clear that Will will always be attracted to "spiritual" women but, as FA's longstanding readers know, so much depends how the partaking "souls" "feel" "equal". It is never enough for a marriage celebrant to declare equality. If the partaking souls are unsure, a "betrothal analysis" would be a wise insertion.

Despite the abovementioned "betrothal-marriage tension" (that is symbolized by plenty of activity in both '6' & '7'), a Howard Sapsortas-ish astrologer would likely point out that, at the end of the day (no pun intended), individuals who have natal Sun in Libra do well to give '7' the priority. If so, they will flourish when their marriages not only appear to be equal but also "feel" equal in every aspect of the marriage that goes on to "surface" in the "aware-conscious" mind. Yeah, OK, the old joke that you can marry anybody because, on the first morning of the honeymoon, s/he will, in any case, be unrecognizable from the betrothed anybody, still applies. The main thing that a soon-to-be-married individual does well to ask (more to him/herself, than to his/her betrothed) is how much gestational-infantile stuff has not yet surfaced. Because of the bottomlessness of the unconscious, the answer is, "God knows", but you have to start somewhere... and that somewhere is not '1', not '7' & not '11'. Best to start at '4'.

THE '8-11 INTERACTION'

"Modern astrology" only became 'deeply modern' with the discovery of Pluto. "Modern depth astrologers" are 'extra-interested' in Pluto's transits through the signs because Pluto's "death-rebirth process" educatively highlights the qualities of the sign that it is transiting. In the case of Aquarius, 'midlife (Jungian) astrologers' take 'extra interest' in '8 Pluto' because transiting-Pluto-square-natal-Pluto brings about a 'triple up' of the influence of '8' on '11'. And, although these 'extra-interested' might not care for FA's finer points, we don't expect much dispute over our coarser point that "Brave New Worlds" are 'dying' so that "braver new worlds" can be '(re)-born'. With this, a \$64,000Q surfaces: will these "new worlds" be utopic or dystopic (or 'centro-topic')?

Fans of the ephemeris & Aldous Huxley will know that his dystopic vision was published at one of the critical 'corners' of '8-11's inter-cycle... in the early 1930s, the Uranus-Pluto inter-cycle had reached its waning square (Uranus 'caught up' to Pluto in 1966). Also, one of the seminal cinematic dystopic visions was prepared for & filmed through this waning square... Chaplin's "Modern Times", in which Charlie's "Little Tramp" gets caught up in the machination of technological "progress" and the politics that "spins" out of it, ever-oblivious to the precipices that skirt its slippery rink. Skates make life easier to live... yet at cost of making it more dangerous, just as H.A.L. makes journeys to Jupiter (yet not beyond!!) easier but not safer. As it is with all interactions involving '8', the desire for power is half of a "complex opposite", the other half being powerlessness. The fertilization of this "oppositorum" requires the 'feeling function' to 'descend' along the "ego-Self axis"... and, with '11' being 'high', the great challenge of '8-11' is dealing with a 'high-vs-low' "opposition". This challenge is surmounted by love, but this begs 2 x \$32,000,000Qs: how do we define "love" correctly? can someone be talking pretty about "love" but living ugly something else, say, a "cathexis"?

In addition to those approaching their midlife '8-11-(8) interactions', let's not leave out the 'post-midlife' group who were born in the late 1970s to early 1980s. The natal Uranus-in-Scorpio (mini)-generation is now swirling about inside '11-8-11-(2)', transiting Uranus will be opposing natal Uranus. Note that, in this case, instead of '8-11-8', we have the '11 leaning' '11-8-11'. It is unclear if this is the preferable lean, but, because Uranus is in the lower hemisphere (Taurus), there will be some interest in the growth of the individual's self-through-to-ego e.g. Freud had natal Uranus in Taurus in the 7th house. If Freud were alive, he would be completing his 3rd "Uranus return".

When Pluto, Scorpio & the 8th house is in the 'air', one may hear: "is it possible to have a re-birth without the death?" The Freudastrological answer: "the part of you that needs to die is standing in the way of the growth of your soul; the transit will feel 'less deathful' if you are 'less identified' with what is dying; yes, this dying part of you might have been serving an important purpose (the body itself falls into this category), but it was never really a part of your 'grander' purpose". More questions follow: "can I measure my 'identification' with my 30° of Aquarius? how does one go about 'de-identifying' from it prior to Pluto's transit?" The Freudastrological answers: "because Aquarius is a thinking sign, you might begin by assessing the degree to which you rely on thinking (from the point of view of feeling-intuiting-sensing); if this assessment is proving difficult, then you probably are over-identified with thinking and, therefore, you would do well to (further) develop your other (3) functions; if fate knocks out one

leg of a table, the table will still work, especially if you are placing your weight on the opposite leg". Longstanding readers will recall that, for '11', we have coined the term, 'fractured identity', to make coherent sense of the space between '10's 'inert identity' & '12's "passive identity". Mending a fracture often requires the use of a surrounding splint... psychologically, then, the 'splint' of thinking is feeling-±-intuiting-±-sensing.

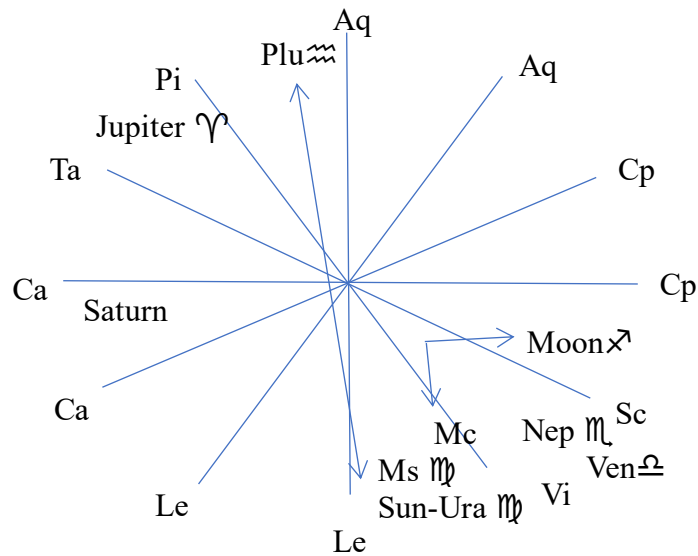
Of the other (3) functions, an FA-er would recommend beginning with intuiting because (i) it is 'auxiliary' to thinking, (ii) it (as Jung said it) tells "whereto that which has been sensed, thought & felt is going", & (iii) dovetails '11's "hopes & wishes" for the future (= "whereto it is going"). Further, in recalling that (i) intuition is "perception via the unconscious" & (ii) there are aspects of intuition (in particular, '9') that deliver us to deeper-broader levels than Freud cared to take us, we also do well to intuit into the "collective (supra)-un-conscious", beginning with a look at the mythology...

Risking, once more, the stuck record syndrome, we remind our readers that it is wise to see '11' as a "trickster". Specifically, '11', in comparison to tradition-holding, negativizing '10', tricks us into the belief that breaking tradition is a "positive" action. A closer examination of myth, however, reminds us that '11-Ouranos' is 'negative' in respect of his offspring (& especially '10-Chronos') insofar as he stuffs newborns back into the womb. Indeed, it is possible that this mythological episode has more relevance to the world than Freud's favourite, Oedipus. Most Freudastrologers, at least, will be taking the French Revolution-al outlook that the two myths are (... errr) neck & neck. Whatever that case, we also note that '11 Ouranos' motivation for stuffing sources to his desire for continued 'cosmic', 'perfect' (not 'man-made' 'imperfect') 'order'. The FA-er goes the extra step of seeing this myth arising from the same archetypal source as Freud's "ego ideal". In short, '11' often "tricks" us into believing that we are more "positive" than we, in fact, are... and, before you can say, "Epimetheus", humanity is beelining the next Orwellian dystopia. Adding this summation to 2020s transit of Pluto through Aquarius, we come to the view that Pluto's urge is to expose the degree to which both individuals & collectives are "identified" with this belief. To get a historical sense of our view, one only needs to go back to 1966's Pluto-Uranus conjunction and, with it, recall that the '11 hopes & wishes' of the "flower children" eventually ran into its "Big '11-ish' Chill" (see our recent notes on Lawrence Kasdan).

The development of the auxiliary (and, eventually, the opposing) functions is a solid start to dealing well with the harshness of '8-11' but, having started, the middle phase of dealing well with '8-11' is to develop from introversion through extraversion to centroverson. At this point, some may complain that '8's involvement will already be bringing centroverson to the table but longstanding readers will recall that we see the water archetypes as "transitional", meaning that '8', especially when it is not well understood, "fixedly" leans itself towards introversion, as if it is anticipating the 'true' introversion of '9-10-11-(regressive)-12' and desires to indulge it. For this reason, we expect the most challenging years of '8-11's upcoming double decade to be those that feature other outer planets, especially Saturn & Uranus, forming aspects to Pluto. For example, we would take care with the Saturn-square-Pluto of 2028 and Saturn-trine-Pluto running to Uranus in 2031-2032. Although Neptune may not seem to be involved in these cautionary interludes, the fact that '11' is paired to '12' (e.g. spacetime) tells us to keep it in mind. To 'balance' this foresight, let's do some 19thC 'post-sighting'...

EXAMPLE BOOK/IMAGE XXI: THE MODERN PROMETHEUS (1818)

Mary Shelley
30/8/1797 11.20pm
London U.K.



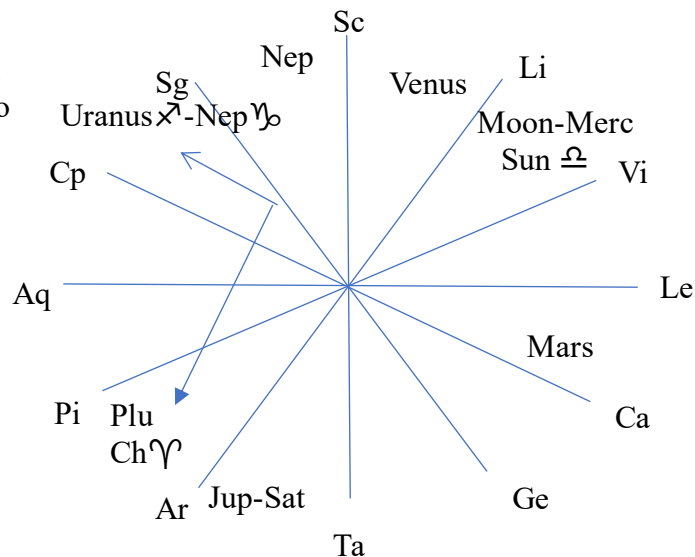
Debate may never cease about “Frankenstein”’s status as the 1st science-fiction novel, but there is little doubt that the novel was both a turning point for Mary Shelley and for sci-fi. The story of the famous story goes back a few years to July 28 1814, the date that Mary & Percy eloped... during the week either side of the date, Jupiter was transiting through Mary’s natal Sun-Uranus conjunction in Virgo – she had hoped to ‘9 transcend’ her ‘11 fractious’ relationship with her ‘11 politics-minded’ ‘4-5 father’, William Godwin – and, into the upcoming year, her 5th house romantic feelings would develop into an interest in creating her (if abstract) child. It was during the 1815-1818 span that Saturn would transit Aquarius and run up to her Pluto-M.C. in Aquarius.

If Mary had been able to H.G. Wells herself into the 21stC to receive the counsel of a Freudastrologer, a session would have been spent on her difficult-looking feeling function i.e. (although she had Cancer rising) Saturn in Cancer the 1st house, Uranus in the 4th house, Neptune in Scorpio and a Saturn-ruled 8th house. Of course, she and (definitely) we would never know how her life would have unfolded if she had decided to ‘watch’ (rather than, ‘react to’) her Jupiter transit through her ‘5-11-ed’ 4th house. If so, she would have set up the possibility of marrying when Jupiter (i) transited her descendant, (ii) “reflected” upon her 1st house natal Saturn (in concert with the inner planets), & (iii) made its way into Aquarius on the 9th (1819). The task of the FA-er is to broaden horizons... not the least of which is to broaden Jupiter’s horizons.

If Mary had queried our focus on Jupiter, we would have referenced the myth that Mary had referenced in subtitling her book, “The Modern Prometheus”. To what extent was Mary ‘stealing’ Jupiter’s energy to energize her elopement? To what extent might God have preferred her to employ Jupiter’s energy to intuit about the difference between endogamous and exogamous unions? If she couldn’t afford the pay the price for Jupiter’s fire (and, so, had to steal it), could she have imagined a way to convince her inner ‘Zeus’ that hire purchase might been the viable compromise? Could she be grateful that her rising Saturn wasn’t intensified by Pluto(?), as was/is the case for...

EXAMPLE FILM 21A: VIVA VILLA (1934) ☾☿

Mexico
27/9/1821 ??3.00pm
Mexico City, Mexico

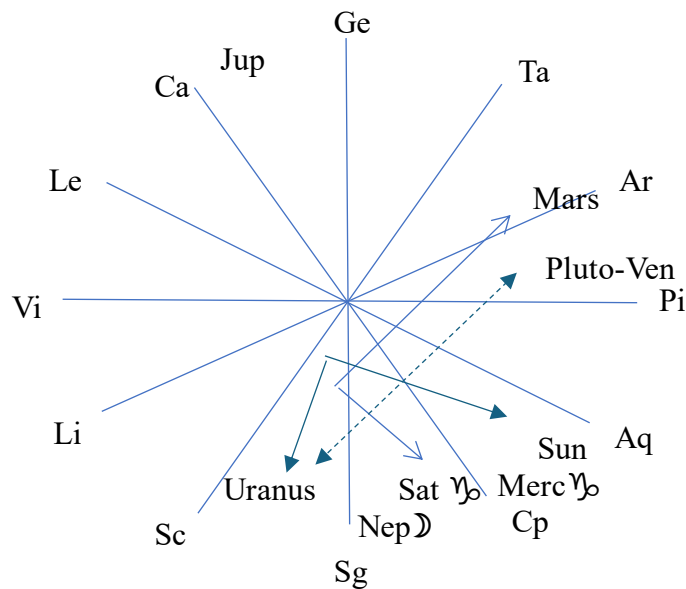


From a psychological perspective, national natal horoscopes can be interpreted along the lines of an un-heroic individual insofar nations have no real capacity for self-overcoming. As the history books, newspapers and news-streams tell us every year-in-year-out day, nations blunder about like toddlers. That special breed of “hero” that is known as the “national hero” is, of course, nowhere near the psychological hero. David O. Selznick, the wonder-producer of the 1930’s, had a good inkling of all this when he decided to produce a film about the trials & tribulations of post-independence Mexico. Say what you like about Wallace Beery’s dodgy acting – of Pancho Villa in David O.’s version (we don’t get too interested in Hollywood directors of the 1930s because, often, films had multiple directors) – he wasn’t too shabby at playing blundering, rebellious toddlers. In Wallace’s natal horoscope, we notice a 120° trine from Pluto in Gemini in his 10th house to Uranus in Libra in his (toddlings) 2nd house.

Unsurprisingly, there was, at the time in Mexico, a backlash against this movie. The fact remains, however, that the film was more about revolutionary nonsense than it was about ‘Mexico, per se’. From the astrological perspective, Mexico is one of the go-to nations when interest turns to revolution because, as her natal horoscope reveals (irrespective of the birth time; FA’s guess is Aquarius rising), Pluto in Pisces is square Uranus in Sagittarius. When the revolution began (1910), Pluto had transited through the 1st quadrant to form an opposition to natal Uranus. No surprises that, through the 20thC’s teenies, Pancho, who had Pluto square Uranus in his chart, would become the figurehead of the “hopes & wishes” for quick social perfection. His “heroism” sources to his loyalty to Madero, Pluto-square-Uranus leader of the “Anti-Reelectionist Party” (as happens so often in failing states, militaries take charge and cover everything over with sham elections), both in body & in spirit... after Madero was assassinated, exiled Pancho returned and re-ignited the revolution. No surprises either that David O. had, in his natal horoscope, a natal Pluto-Uranus opposition. No surprises that “1934” had Pluto-square-Uranus in its “chart”. Yep, in the mid-30s ‘8-11’ just kept on coming...

EXAMPLE FILM 21B: A TALE OF TWO CITIES (1935) ☹☹

Charles Dickens
7/2/1812 7.50pm
Portsmouth, U.K.



David O. Selznick seemed to have gotten the revolution bug in the mid-1930s. In one year, he time-hopped from early-20thC Mexico to late-18thC France & “the best of times & the worst of times, the age of wisdom & the age of foolishness, the epoch of belief & the epoch of credulity the season of Light & the season of Darkness, the spring of hope & the winter of despair”. Dickens’ quote tells us that you don’t need to know any Kleinian theory to know about “splitting”. Although there is a dispute of Dickens’ birth-time, psychological astrologers who want to make a case for Virgo rising might prefer to check out his 1859 story spun out of his ‘9 expansion’ of Oedipal mythology...

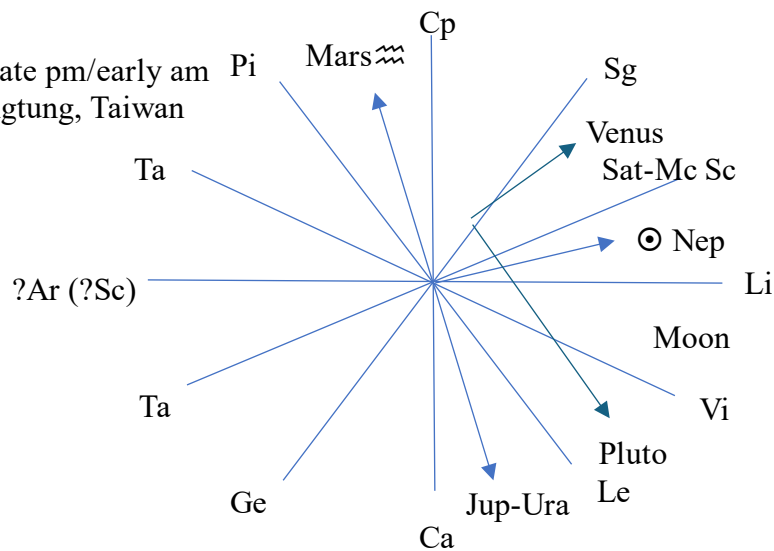
Not only did Dickens have ‘11 Uranus’ in ‘8 Scorpio’, he also had a trine aspect from his ‘11 Uranus’ to ‘8 Pluto-(2/7-Venus)’ in Pisces. This tells us that he would have been “intensely” interested in any revolutionary goings on ‘beyond’ England. Charles could even have titled his book “A Tale of Three Cities” insofar as he would reference the city that was named after George Washington... a father & husband, (apparently) doomed “Charles Darnay” (Donald Woods), speaks of the American Revolution while courting future mother & wife, “Lucie Manette” (Elizabeth Allen). FA’s Virgo rising preference sources to “animus possessed” French revolutionary, “Madame Defarge” (Blanch Yurka), who seeks vengeance for her (3rd house) sister who had been a victim of the unfeeling French aristocracy... she may have been based on a real revolutionary who had been known for sitting, knitting & revelling in the orgy of death by guillotine, even if she didn’t get to watch the beheading of Charles Darnay’s voluntary sacrificial stand in, “Sydney Carton” (Ronald Coleman). In Oedipal words, Sydney was the ‘son’ who, having long accepted his own addictive shortcoming, had come to accept that his ‘father’ and ‘mother’ (and ‘sister’) were more deserving of life than he. In astrological words, Sydney was Dickens’ own “projection” of his Neptune-Moon in Sagittarius on his I.C. and Saturn in Capricorn in his 4th house. Dickens’ Sagittarian, “whereto ‘8’ is going” intuitions of “far far better rest” took “paternal identification” to a novel place.

HEROES OF DIRECTION 27/9: ANG LEE

Ang Lee

23/10/1954 ?late pm/early am

Chaozhou Pingtung, Taiwan



In recent years, Taiwan has become an important player in global politics. The first inklings that this might one day be the case traces to the years around Ang Lee's birth (1954) when tensions in Indo-China were leading up to a war that resembled the recently 'completed' Korean war. With martial Taiwan being the geographical ham in the sandwich between U.S. (Philippines) and China, it landed on the 'war-is-coming' shortlist. Although (or, depending on your political view, because) Taiwan was run by its military, it had prospered its way into the "1st world" by the time of Ang's 1st Saturn return (1983) but, by then, Ang had already moved to the U.S. to pursue film direction.

Ang's first films – his "Father Knows Best" trilogy – showed his audiences that, although he was living in the U.S., a big slab of his psyche was still back in Taiwan and the memory of his father's disappointment that he wasn't up to pursuing an academic career. He did manage to do the next best thing, however, insofar as, at his 1st Saturn return, he married Jane Lin, a molecular biologist. So, does this give the FA-er enough information to hazard a guess at Ang's birth time? The answer is a tentative "yes": if Ang was born in the late afternoon, he would have the planets that point to academic careers, Jupiter & Uranus in the house of the father & the Saturn in Scorpio in either the end of Ang's 7th house or the beginning of Ang's 8th house speaks to Ang's financial dependence on his spouse in the decade after his marriage. Nonetheless, not knowing Ang's ascendant doesn't prevent us from noting that the 'planet' that points to father, the Sun, squares his Jupiter-Uranus conjunction in the sign of family ties, Cancer, and conjunct Neptune in the sign of balance, Libra. With this information, that astrologer will look for themes such as '7 balance' in '4 families' and "paternal identification"...

It is noteworthy that Ang cast the same actor, Sihung Lung, in the role of father in all three of his "Father Knows Best" trilogy. If there was a "paternal identification", then Sihung looks to have a "hook" for it more than Ang's biological father was. When the father has locked onto a traditionalist outlook, it is often the case that he has placed himself under the thumb of the "matriarchate" (= he is playing a matriarchal role as much or more than a paternal role) and, thereby, damages his son's need to discover

his unique purpose. This dynamic is often “sealed on the other side” when the father, now in his retirement, seeks his son’s care, as it is for “Mr. Chu” (Sihung) in “Pushing Hands” (1991). One of the features of Chinese culture is the obligation of children to be caregivers of their parents as a kind of ‘repayment’ for the parents caring for them when they were young. The son, “Alex” (Bo Z. Wang), confronts the fault-line between Eastern culture and Western individualism (that may or may not be heading toward “individuation”) through his American wife, “Martha” (Deb Snyder). The degree to which Ang was/is “conscious” of reasons why Chinese men want to marry Westerners isn’t clear (recall that Ang’s own wife is Chinese), but he does appear to have a clue.

Whereas Ang had enough impetus for “paternal identification” to establish the ‘traditional’ partnership between a man & a woman in his own life, he has shown that he is sympathetic to men who draw back from the phase of “paternal identification” to, thereby, “objectify” paternity... one of the consequences of which is homosexuality. In the 2nd film of his “Father Knows Best” trilogy, “The Wedding Banquet”, the father, “Mr. Gao” (Sihung), might not be dependent like Mr. Chu, but he is yet ‘traditionalist-enough’ to want to see a grandchild to keep the family name in the physical plane for at least one more generation. The trouble is that his son, “Wai-Tung” (Winston Chao), is gay (even if, as audiences eventually learn, ‘incompletely’ so). We also discover that Wai-Tung has “projected” the tradition onto his father and, therefore, doesn’t realize that he is much less the traditionalist than he believes. The narrative irony is that this very “projection” leads to Mr. Gao getting his traditionalist wish. A decade later, Ang re-visited the “paternal objectification” gazumping “paternal identification” theme in what would become his most controversial film, “Brokeback Mountain”. Whether this film brings about greater understanding or greater misunderstanding of the dynamics that bring about gay psychology remains lost in the Brokeback Mountain mist.

In the 3rd of his ‘Taiwanese’ films, “Eat, Drink, Man, Woman” (1994), we notice its strong emphasis on fatherhood, family and the struggle from endogamous bonding to exogamous (hopefully, ‘real’) relationship in the frustrations of the three daughters of retired master-chef, “Zhu” (Sihung), who are trying to free themselves from their father’s influence, symbolized by the sumptuous meal that he serves up to them every Sunday. The audience (don’t see this one if you are hungry) witnesses Zhu’s daughters not being the least bit thrilled by the best food in Taipei because, as the zodiac reminds us, the 2nd house’s sensual enticements fade into their respective Maslowian ‘hierarchy of needs’ rear-view mirrors when the 4th house’s emotional imperatives begin to bite. The key dramatic irony here is that, like Beethoven, Zhu has lost the sense for which he had become famous, taste, meaning that he too needs to leave his paternal-maternal caring in his rear-view mirror... at least until he is staring down the barrel of fathering a child that is young enough to benefit from “paternal identification”. Ang’s sensitivity with Cancerian family dynamics and the need for daughters to move toward exogamy did not go unnoticed by the producers of European films... and, so, we come to...

For FA, “Sense & Sensibility” challenges “Groundhog Day” for “best rom.com of the 1990s”. Like “Groundhog Day”, the adaptation of Jane Austen’s novel deals in figurative death and re-birth but, in the adaptation’s case, there is a stronger link with the Mesopotamian mythic poem, “Inanna’s Descent to the Underworld”, in large part, because the Jane’s heroine, “Elinor” (Emma Thompson), is a heroine (not a hero) and, in not insignificant part, in 1995, Ang found himself in the throes of an ‘8 triple up’ in

respect of his natal Venus: (i) his natal Venus in Scorpio is (ii) square to natal Pluto (in Leo) and Pluto, in transiting his natal Venus by conjunction in 1995, would have led him to empathize with Inanna's (Elinor's) difficult, 'disrobing' journey to the depths.

Whereas in the Mesopotamian myth (that has "collective unconscious" links to the Greek's Demeter-Persephone-Hades), Inanna has to take off one piece of clothing for each gate of her descent – there are 7 gates, and, at the figurative 8th gate, Innana is judged – Elinor has to undergo (at least) 7 privations against her desires for romance and marriage to "Edward" (Hugh Grant) before she is granted the keys to the 'ascent' of her desires. These are (i) the death of her father, "Mr. Dashwood" (Tom Wilkinson), (ii) being cut off from his will and, therefore, not being worth much on the "marriage market" of early 19th England, (iii) falling for Edward but not given the chance to find out if there is any "understanding" through the meddling class-continuity prejudices of Edward's sister, "Fanny" (Harriet Walter), (iv) the disappointment of Edward not visiting her in remote Devonshire (and (iva) being made fun of by the hilarious mother & son-in-law landlords, "Mrs. Jennings" (Elizabeth Spriggs) and "Sir John" (Robert Hardy)), (v) discovering that Edward was priorly and ongoingly engaged to a woman, "Lucy" (Imogen Stubbs), from the woman herself who, in turn, asks Elinor to keep it secret, (vi) delivering the offer of a local Devonshire parish to Edward and his (so it is seems) soon-to-be wife because, the offerer, "Colonel Brandon" (Alan Rickman), had thought it best that a friend of Edward deliver it, & (vii) hearing the incomplete news that 'Mr. Ferrars' had married Lucy (and (viia) Elinor's nose will be rubbed into the marriage because of the local-ness of the parish). Although Elinor is fully clothed upon hearing the incomplete news, she 'feels' emotionally naked... a fact that the audience discovers when she breaks into tears at the denouement. This is why Jung thought had seen the feeling function as the accessor and the assessor of "value" (especially of those things that can't be measured with a rod) and why we need (some degree) of privation to be able to "value" something. By contrast, if "value" is gained too easily – as it does for Elinor's sister, "Marianne" (Kate Winslet) – it will be too vulnerable to withstand any close study of why a particular "value", whether it is established in England or in Asia-Taipei, can be as (or more) enduring than any 'rod-measurable' law of nature.

It is noteworthy that, in (for FA, is) Ang's best film, "Crouching Tiger, Hidden Dragon", isn't a family saga but it has, nonetheless, a parallel to "Sense & Sensibility" insofar as lead female characters, "Yu Shu Lien" (Michelle Yeoh) & "Jen Yu" (Zhang Yiyi), call each other, "sister", and it usually is with siblings, they keep a lot of secrets from each other for fear of betrayal. With the word, "Dragon", in the title, this is one of those films that the Westerner goes to expecting a variation on "Enter the Dragon" (Bruce Lee's breakthrough of the 1970s) only to discover that it is as much a variation on Fred & Ginger. Although we admire Clint's movie about female boxing that came along a few years after Ang's movie about female fencing (both feature a suicide at the end), the latter, in our view, is very much more re-watchable. If the Westerner were to pick a slight bone with Ang's film it is that the dialogue paints the heart as a home for crouching tigers and hidden dragons but the emphasis on swords, treachery and death speaks to other organs in the body. Having Mars in Aquarius as he does, we can look to the adrenal glands for crouching-hidden fauna but, yes, "adrenal glands" coming out of the mouths of his lead characters would have sounded a tad too ridiculous.

ANG LEE'S (PSYCHOLOGICAL) "TOP 5"

To this 2024 day, Ang has directed 14 films. We like to think that he is young enough to expect that his career "top 10" will be comprised of 5 films that he has yet to make. Critics are hoping that he will soon make something a good deal better than his most recent entry, "Gemini Man", that not only features an "astrological title" but also features the possibly most-astrologically-discussed actor, Will Smith, in the lead).

1: CROUCHING TIGER, HIDDEN DRAGON (2000) ☺☺☺☺

This film won us over in the very first scene when "Li Mu Bai" (Chow Yun-fat) declared to "Yu Shu Lien" (Michelle Yeoh) that contemplation on a mountaintop isn't always as "spiritual" as it appears and, instead of bliss, contemplation can bring about sorrow. In other words, Jung's problem of opposites springs into action to reveal that there is no "spiritual formula"... rather, the individual "individuates" by virtue of the step-by-step negotiation of opposites that are as plentiful on mountaintops as they are in corrupt valleys. As the tale unfolds, Li Mu Bai realizes his path is to become a point of balance for the development of talented swordswoman, "Jen Yu" (Zhang Yiyi) who is struggling under the influence of single-minded matriarch, "Jade Fox" (Cheng Pei-pei) and, in turn, her parents who want her to marry for the betterment of her father's career. The overall theme, therefore, is "freedom of the feminine"... not only from the (not really) patriarchal Chinese civilization but also from the matriarchal underbelly of Chinese civilization that is more in control of things that it can ever realize. Jen Yu may not have learned very much about swordplay (notice Ang's Mars-Sun-Neptune-Jupiter-Uranus T-cross) from Li Mu Bai but she seems to have gathered his confidence to have her wish answered and, therefore, avoid the fate of becoming a "lonely ghost".

2: LIFE OF PI (2012) ☺☺☺☺

"Pi" (Irrfan Khan; Suraj Sharma) doesn't want to explain anything... rather, he wants to tell a story that plays down the need for explanation, the need that, for so many others in our scientific age, is more important than story. If Pi explains anything, it is that God prefers stories to explanations. Pi's story is one of coming to terms with his "survival instinct" – the instinct that is, in essence, a synonym of the theologian's "dark side" – is psychoanalytic insofar as its aim is to remember his 'coming to terms' well enough so that he won't find himself being thrown to the hyena of the unconscious reliving of "darkness". Ang's Solar "progression" had, by the time that he had won a deserved Oscar for directing David Magee's supposedly unfilmable novel, reached the final degrees of Sagittarius and, in doing so, was tripping off his natal Uranus-Jupiter-square-Neptune. This points not only to the religious tone but also to Pi's need to have a tour of all the religions before the feline aspect of God put him to the test. One of the best cinematic expressions of the need to put some distance between oneself and those things, of which God is the epitome, that need assessment at an objective distance.

3: SENSE & SENSIBILITY (1995) ☺☺☺

Jane Austen begins with two, (practical) "sense" and (emotional) "sensibility", but we count four "Dashwood" ladies (five & then six if we include, daughters-in-law). Thus, the function-ologist begins to look if Jane's four are parcelling out the functions, "sealing" them from the other (3) sides via their respective "projection" mechanisms.

It may appear straightforward to begin by seeing “Elinor” (Emma Thompson) as the representative of earth and “Marianne” (Kate Winslet) as the representative of water (= the feminine functions) but attention soon turns to their mother, “Mrs. Dashwood” (Gemma Jones), as the representative of water. If we do so, Marianne is easier seen as the representation of masculine fire and her little sister, “Margaret” (Emilie Franois), as the representation of tree-climbing, map-reading, (would-be) intellectualizing air. We have a sense, then, in which “Sense” becomes a synonym for “rational” (earth & air are the “rational” elements), and “Sensibility” becomes a synonym for “irrational” (water & fire are the “irrational” elements). The gift of a sibling is that the individual to make some (... errrr) ‘sense’ of that which is laying undeveloped in the unconscious.

4: EAT, DRINK, MAN, WOMAN (1994) ☹☹

Ang seems to have become the director of “Sense & Sensibility” because he had already proven that, with this film, he was adept with family psychodynamics that are part & parcel of families with multiple siblings. With a widowed father & 3 daughters, the function-ologist could again get in on the act... but, here, the attitude-ologist could have an easier time parcelling out the extravert-introvert-centrovert trio to the trio of daughters as follows: (i) “Jia-Chien” (Wu Chien-lien), an airline company executive, can be seen as extraverted insofar as Jung thought that ‘outer’ business success aligns with “extraverted intuition”, (ii) “Jai-Jen” (Yang Kuei-mei), a high school teacher, can be seen as introverted insofar as Jung thought that interest in immaterial spirit aligns with “introverted intuition” and Jai-Jen inner life had shifted from Confucian values to Christianity, and (iii) “Jai-Ning” (Wang Yu-wen), the youngest daughter is not shy of engaging in a love triangles, an activity that, at a point not far down the track, leads the partakers into finding a ‘centre’ so that they can choose how to proceed ‘beyond’ the triangle... this is all very human and, if not centroverted, then it at least points in centroverting directions. The more one develops through a relationship, the more one becomes a chooser (less a pawn of fates). Find out in “Eat, Drink, Man, Woman II”?

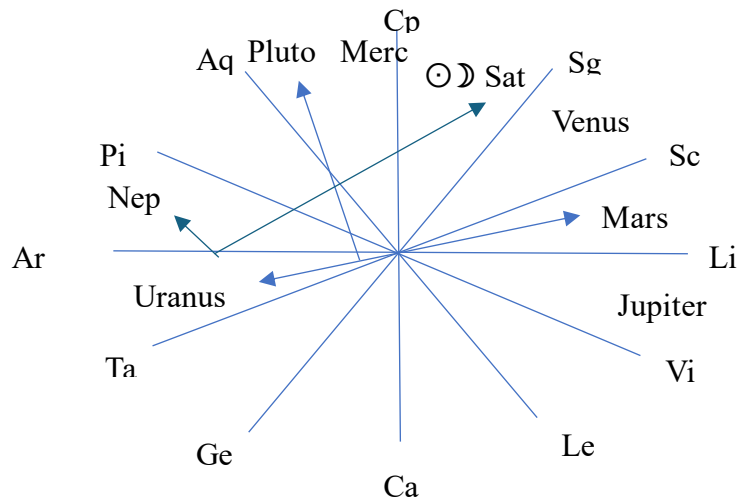
5: BILLY LYNN’S LONG HALFTIME WALK (2016) ☹☹

If we were to subcategorize war films, we would begin by noting that there are films that deal with war in more general sense and films that deal with a specific war. Although “The Hurt Locker” & “American Sniper” are set in the Iraq war, they could have been set in any war because they focus on the damage to the psyche that very few soldiers, having taken part, avoid. Ang’s take on the Iraq war (like Paul Greengrass’), however, is a good deal more specific to that war because it focuses on how the soldiers and their families deal with the dubiousness of the whole enterprise. Agreed, all wars are dubious, but the Iraq war was the epitome. Not a few critics panned Ang’s jumping back-‘n’-forth between a Hollywood-esque football game and a battle in Iraq but this is the ‘right’ narrative approach for this subcategory of war film. Plenty of slyly funny scenes help it along, such as the scene of “Wayne” (Tim Blake Nelson), a power broker who is prepared to admit that “WMD” is code for “oil”, being dressed down by “Sgt. Dime” (Garrett Hedlund); and “Shroom” (Vin Diesel) hoping to convince “Billy” (Joe Alwyn) that he doesn’t have to fight for God or country... just something a bit bigger than himself. Shroom is unbeknownst, however, because Billy is already doing it.

P.S. THE '11-8 INTERACTION'

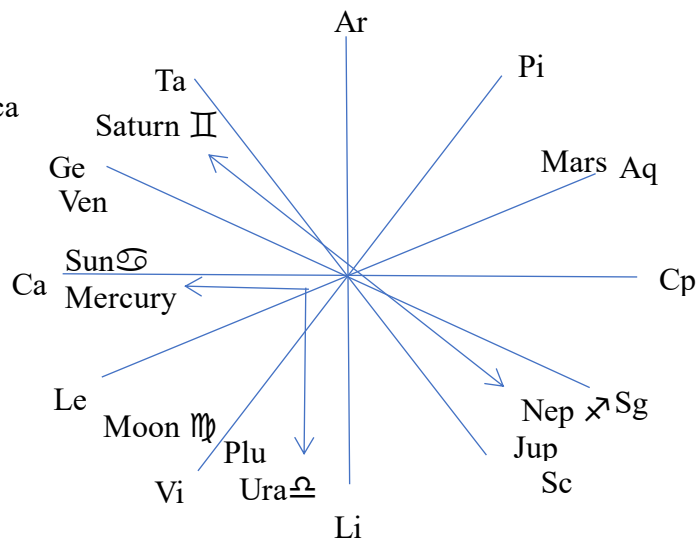
The most familiar non-psychological interpretation of '11-8' is "intensification of technology". The funny thing about this interpretation of '11-8' with regards to the early teenies Uranus-square-Pluto transit, however, is that psychology was never very far from the action. Take, for example, the 0° of ♀ chart of the following company...

Open AI
11/12/2015
San Francisco,
Calif



... not only is Uranus "intensified" by Pluto, Uranus is (sort of) "intensified" by its opposition to the Mars (not altogether dissimilar to Pluto) in Libra. 'Worse still', we can't unsee the square from Saturn to Neptune that gobbles up the Sun-occluded Moon in Sagittarius, that is a nice symbolic display of Open AI's "soul-less-ness". The straightforward next step is to examine the horoscope of the brains trust behind it...

Elon Musk
28/6/1971 7.30am
Pretoria, South Africa



... and, perhaps, we shouldn't be too surprised to see another Saturn-Neptune interaction that picks up Sagittarius and Pisces (on the 'most Sagittarian' house cusp). "but, wait!", the FA-er might hear the reader declare, "Elon has 'soul-ful' Sun-Cancer

on his ascendant! Wouldn't this be enough for him to care about the "soul"?" To this question, the experienced FA-er would correctly reply, "not necessarily... for starters, notice that the "ruler" of his I.C. (the house whereto the Cancer ascendant individual would, with all other things being equal, like to 'reach'), is in his 12th house, meaning that he has more than his share of "impersonal karma" to "process" before he would "emote/feel" fully at home... and for seconders, notice that his (if wide & out of sign) Pluto-"conjunct"-Uranus is interposed between his ascendant and his I.C. ... and, for thirds, notice that the "ruler" of his M.C., Mars, sits on the cusp of the "intense" house in Aquarius and, therefore, this could lead to a preoccupation in respect of the "angle" that "opposes" the "me-in-here" I.C.. In short, Elon's Sun-Mercury conjunction could be more about his '1st house-ness' than his 'Cancer-ness' and, therefore, much depends on how well he can occupy his descendant without succumbing to 'compensations' as he takes the lower hemispheric journey down-across-up-into it. Having made mention of "compensation", psychological eyes will soon be headed to the ruler of Capricorn...

Notice that, because the "ruler" of the 7th house, Saturn, is in his 11th house and is opposite Neptune, we would begin to worry that '11' & '12' are more involved than first meets the eye and, indeed, "compensation" will worryingly "intensify" as Pluto makes its way further into Aquarius and pushes up against his natal Mars. If he finds himself attacked by a '7 open enemy' who is also a screen for his '1 Mars' on the cusp of his 8th house, the following question begs: will Elon, with such a '7-1-8-11 pattern', have the maturity to interpret the '1 attack' as a "message" from the inside?

Unfortunately, the individual who one-sidedly chases enormous wealth is very unlikely to be interested in '7 balance(s)' being established in his/her "consciousness". Enormous wealth is a "symptom" of psychological "inflation" and, if someone with a modest income – all "true" psychotherapists, by definition, have a modest income – were to inform Elon that he is psychologically unwell, he would "think" that he should not field any information from anyone who is (by Elon's standards) a pauper. A "true (psychological) astrologer" has an even more modest income than a psychotherapist, so, in a case of a Freudastrologer trying to inform Elon of his "inflated" state, chances have now shrunk to zero. Even a non-psychological astrologer would, upon registering Elon's Mars on the cusp of the 8th house, be concerned that things would not be pretty when Pluto closes in... it heats up in the mid-2030s. Of all the mythic figures that are relevant to psychological astrological forecasting, Cassandra is the most pertinent.

These 2 problems (i) 99.9% of the wealth being held by 0.1% of the population & (ii) the 0.1% being, by definition, psychologically unwell, make it certain that some kind of 'bad'-star is the inevitable outcome. Our timing of the mid-2030s, when Elon's natal '11-8 interaction' is put under extra pressure by the transits of '8' and (at various points in this 22 month span) '1', is a long way off, especially in respect of the fact that Elon's power looks as if it will peak well before 2030. Rather than hope to treat Elon's "inflation", one wonders if the world's "inflation" (that underpins Elon's) has a better chance for treatment... because, at least, the 99.9% can't be accused of the material "symptom" of psychological "inflation", they are, therefore, more treatable. The issue for the 99.9%, however, is the fantasy that they too could become like Elon "if only...". If wealth was to be "outlawed" (Mars in Aquarius in the 8th house is something of an "outlaw"), all the other fantasists would prevent it from getting through the senate.

THE '11-12 INTERACTION'

FA's longstanding readers know of our aim to run through the 78-ful gamut of archetypal interactions. Casual readers might expect us to have left consideration of '11-12' to the end of this essay series. '11 Aquarius' & '12 Pisces' are, after all, the final (2) signs of the zodiac cycle. Close readers, however, will know that, with the emphasis that FA places on human neoteny, this essay might have been best placed at the outset, along with the idea that '11-12' might be better conceived as a '-1-0' interaction. And, there, we guess we would have succumbed to the 'record-is-stuck' risk of warning that '11' & '12', whether they are taken singly or as a pair, aren't in step with psychological growth (indeed, they invite "arrest-regression"). Then, no doubt, we would have gone on to emphasize that the current transition of "Age", from-Pisces-(back)-to-Aquarius, inflames this out-of-step-ness. Oops, we're doing it now! Because of our 'stuck record', many close readers will bypass this essay... yet, is there something novel we can say?

Newer readers, however, may be OK with another re-cap of our view that '11' & '12' pertain to the higher & deeper levels of consciousness, wherein archetypes are experienced at the "transpersonal", "extra-personal", "impersonal" &/or 'raw' levels of awareness that are not conducive to growth because, like Einstein's spacetime, they are 'timeless'. (Whether, say, the Moon brings 'time' to '11' & '12', or '11' & '12' take 'time' from the Moon, remains an open question and best answered on a case-by-case basis). And, recalling that the human psyche functions best at "(inter)-personal" levels of awareness, it is best to 'build up' something in these levels, so that objects that exist beyond them can be assessed in a 'time-ful' (=practical) way. After all, even if Uranus-Neptune invoke static 'timelessness', their orbits bring them into the 'time-line-cyclic' aspects of human experience. The reason that '11' is linked to "tricks" & '12' is linked to "confusion" is that the human psyche, over 'time', has been 'built' upon the process of leaving '11' & '12' behind so that the details of one's individual circumstances, that, once assessed, lead to "individuation", can be taken more seriously. In other words, experiences of "trickery" & "confusion" are teleological insofar as they encourage the "4-(8) soul" to leave the banalities of the 'raw' archetypal realm in the rearview mirror because, (arche?)-typically, the psyche isn't happy being "tricked" & "confused" and, so, it won't want a repeat. The developmental astrologer, therefore, knowing that '11' & '12' never go away for long (if at all), looks to assist his/her clients to focus on 1st personal issues... so, next time '11' & '12' impinge, they might be better "objectified".

We used the word, "objectified", at the end of the prior paragraph because we doubt that (at least, "full") "integration" is do-able, even for quadri-developed human egos. We 'double up' our caution with vocabulary when '11' is in aspect to '12' and, as most astrologers know, even if 2024 only has a near-sextile (coming to perfection in 2025), recent decades have been chock full of '11-12 interactions': (i) the years around 1993, when '11 Uranus' came into its once/172yrs conjunction with '12 Neptune', then (ii) Neptune transited Aquarius from 1998-to-2012, and in the midst of '(ii)', Uranus would transit Pisces from 2003-2010. In other words, there are a lot of pre-(now-post)-1st-Saturn return individuals out there with natal '11-12 interactions' and, therefore, developmental astrologers are tasked with looking at how to soften their blows.

Indeed, it may be the case that the developmental astrologer may deal with the parent of a child in his/her early 20s and, therefore, his/her 'softening' will have a "one

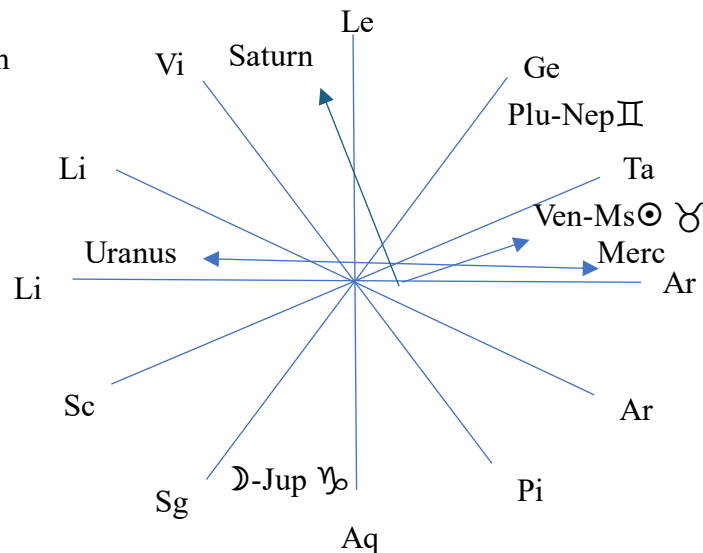
degree of separation” quality because the parent’s age is close to the astrologer’s. Then again, the astrologer may have to deal with an early 30s Uranus-Neptune conjunction parent who had his/her first child as a teenager who, in turn, will have a natal Neptune in Aquarius... thereby doubling up an already doubled up interaction. Some will say that ‘11-12’ isn’t really a ‘double up’ interaction, but with ‘11’ & ‘12’ (i) being adjacent in the zodiac, (ii) being conceived as a pair (e.g. Einstein’s spacetime) that, nonetheless, with a feeling of Cain & Abel, are functionally opposed to each other (i.e. ‘air’ opposes ‘water’), it comes close enough to it that Freudastrologers do well imagine a yang-yin-ish quaternion wherein the seed of ‘11’, is inside the womb of ‘12’ and vice versa.

At this juncture, it is worth making the statement that FA is not 100% Platonic. In our introductory essay, we had made the Buddha-ish point that the best way is the “middle way” between the Platonic “realist” (=the ‘further inner’ world is real) & the “nominalist” (= the ‘further inner’ world is human invention) points of view, because this helps the individual to prioritize his/her 1st personal (= Cartesian ‘inner’) world. Plato reckoned that we “forget” the realm of archetypes and need to remember them. We agree with Plato up to the 50% level insofar as we take the view that remembering the archetypal realm needs to be done in a different way than the majority remember it... for example, one does well to remember the archetypal world without ‘hungering’ for the memory. In other words, it is the ‘hunger’ (more than the memory) that leads to being “tricked” & “confused”. Many who argue against the archetypal realm (it is wrong to do so) are as hungry as those arguing in favour of it (Plato) because of their “compensations” around it. These points, in a practical sense, lead to the need to “pack a lunch” before entering the houses &/or signs in which ‘11’, ‘12’ &/or ‘11-12’ happen to be found in the horoscope. At this point, no doubt, the reader will likely complain, “yes, but when we add up the natal and transiting positions of Uranus & Neptune, the houses with Aquarius-Pisces on the cusp & 11th & 12th houses, you are talking about as much as half of the horoscope!” and follow this complaint through with, “given that (i) FA encourages the individual to reflect long & hard (= ‘hungrily’) on his/her lower hemisphere, yet (ii) there is likely to be more than one expression of ‘11’ or ‘12’ in the lower hemisphere, your ‘lunch pack’ begins to look like a confusing contradiction”...

The complaints of the above paragraph are most applicable to those troubled souls who were born in the early 1990’s (= the Uranus-Neptune conjunction) and have Cancer-Capricorn M.C.-I.C./vertical axes. Although Freud did have ‘11 Aquarius’ on his I.C. & natal Neptune placed further into his 2nd quadrant, this pales in comparison to the abovementioned troubled souls and, so, Freud can’t be taken as the inspiration he c/w/should be for less troubled souls. Searching around for an image of this trouble, we can go to “The Wizard of Oz” but, onto the ‘11 tornado’, the imaginer would have to add a ‘12 flooded’ river-plain to the brew... meaning that the underground bunker into which Dorothy’s family descends would not have been safe. Indeed, we guess that it might have been safer if they had jumped into the row-boat that sails past Dorothy’s window. Dorothy’s re-encounter of the wicked witch after she makes the acquaintance of the “tin man” (in our view, at her I.C.) would also not have been as sing-a-long easy to overcome as depicted on the screen. There is a sense, then, in which we need to have high ‘forgiveness quotients’ for troubled ‘11-12-ed’ souls. How high? This is a question that is never very easy to answer, as the discussion of our first example makes clear...

EXAMPLE BOOK/IMAGE: MEIN KAMPF (1925)

Adolf Hitler
20/4/1889 6.30pm
Braunau, Austria

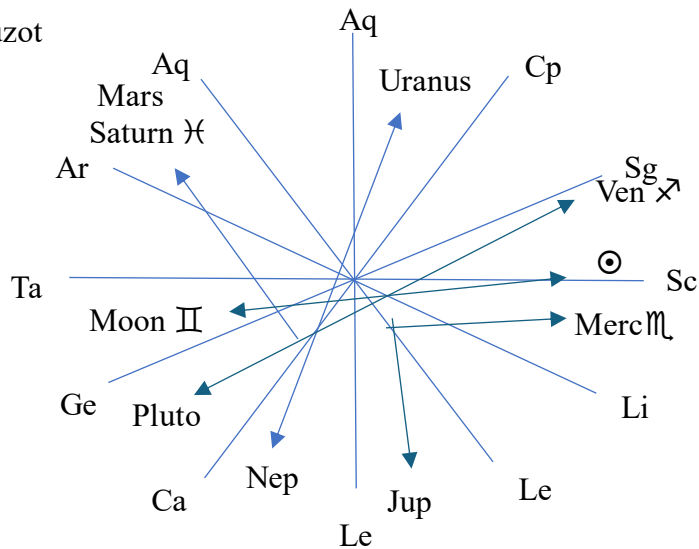


If, dear reader, you have seen Franklin J. Schaffner's "The Boys from Brazil", you will know that, at least in the popular cinematic mind, Hitler's sudden loss of his father as Saturn transited his I.C. ('10-11-4') was the trauma that would "stick" him to his 'verticality' and "eliminative supra-superego". Some biographers, however, will point to the loss of his brother a couple of years earlier, as Saturn transited his Moon-Jupiter conjunction in his 3rd house, as the key trauma. Yet, to be "paranoid-schizoid" as he was, the key traumas would have been earlier still. Uranus in the 12th house tells us that, rather than a specific traumatic event, Hitler's "sticker" was more due to him being a gestational conduit for unprocessed ancestral Kleinian "splits". This 'conduit theory' gains steam when we learn that Hitler composed "My Struggle" when he was imprisoned in 1923, when Saturn was transiting his 12th house & Uranus. Just because an individual has his/her natal personal planets bunched near his/her structural egoic descendant, it won't mean that s/he has developed 'down-across-up-into' them.

Hitler is one of the go-to examples used by many to mock the idea of the "soul contract" e.g. "what soul, in its right mind, would 'contract' to mastermind of millions of deaths?" The simplest answer is, "the 'soul contract' may have laid out the various challenges – in Hitler's case, as noted above, the 'conduit' issue, and the loss of family members – but God 'needs' to give humans a degree of "free will" because, without it, there would be no point for humans to incarnate in the first place; and, therefore, the 'contract' can only ever be about (as Hitler titled it) "struggles" and not about how to choose things inside struggles. If this answer works, one concludes that Hitler's "soul" bit off far more than it could chew... maybe it could have learned something with only the brother-father loss but add in the 'conduit' and it was just too much. The elephant in the room in all this, of course, is that there are a lot of 'Hitlers' out there and, if he committed suicide long before he did, another one would very probably have filled the 'conduit void'. In other words, in the 20thC, there were millions of "souls" that would lose themselves because they had bitten off far more than they could chew...

EXAMPLE FILM 28A: THE WAGES OF FEAR (1953) ☾☾

Henri-Georges Clouzot
20/11/1907 4.30pm
Niort, France

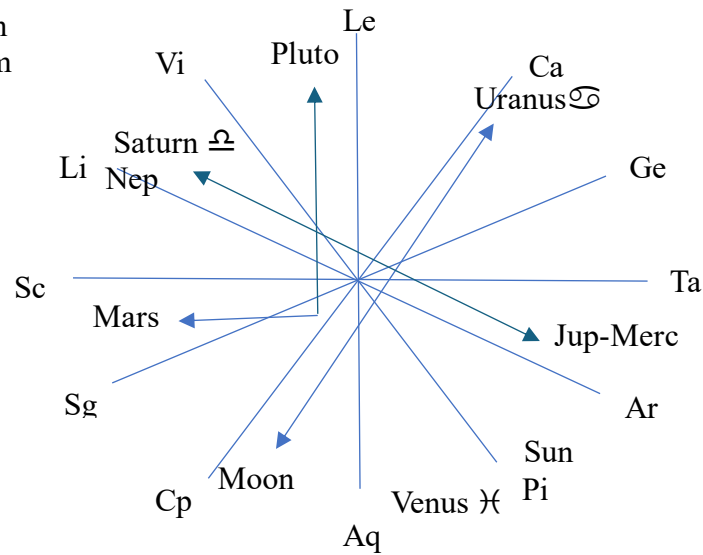


It is worth noting that the 172yrs Uranus-Neptune inter-cycle is about the same duration as Neptune's own cycle and double the duration of Uranus's own cycle. This means that, usually, the square aspects between Neptune & Uranus will 'land' in signs that are square to their set off point. This is nicely expressed by the movie that Henri-Georges Clouzot made during the mid-life (crisis) years of the early 40s... in 1953, the year of Uranus in Cancer square Neptune in Libra, he released a film about a '9 long journey' taken by a bunch of '3 (psychological) brothers' for the purpose of delivering volatile nitroglycerine to an oil field so that, in turn, the workers who are already there might be able to extinguish an out-of-control fire, "The Wages of Fear". Although the planet of "fear" (and, to an extent, "wages"), Saturn, wasn't a part of Henri-Georges' natal Uranus-Neptune opposition, it had entered Libra by 1952 and, therefore, it was mixed up in the mood of collectivized (not really) "individuals" being used as cannon-fodder for the benefit of a faceless capitalist oil corporation aiming to maximize profit.

There is not much surprise in the fact that this film has been tagged as the "best existentialist drama of the 50s" because, through figures such as Simone de Beauvoir, Gabriel Marcel & John-Paul Sartre, France was one of "Existentialism"'s safe houses. In the wake of a (i) universe that had come to be seen as clockworkly meaningless, and (ii) a human world that had come to be seen as numbingly collectivist, the individual of the 20thC had to deal with the absurd fact that, even if s/he could muster some "free will", s/he was condemned by it (so, in a way, s/he has a reason to remain a collectivist). The timing of the movie is interesting insofar as the first H-bomb test had occurred in the final months of 1952 and, so, by 1953, the world had come to realize that its habitat could be annihilated in a blink. In the same way, the nitroglycerin cargo could explode and annihilate the drivers. As Jung's protege, Marie-Louise von Franz explains it, the Existentialists do the odd thing of acknowledging "free will" and, then, apply their "free will" to the act of walking right up to the door of the (personal±) collective unconscious and, then, refuse to open it. Pretty much what the whole of 20thC humanity did.

EXAMPLE FILM: SHE SAID (2022) ☹☹

Harvey Weinstein
19/3/1952 9.45pm
Flushing, NY



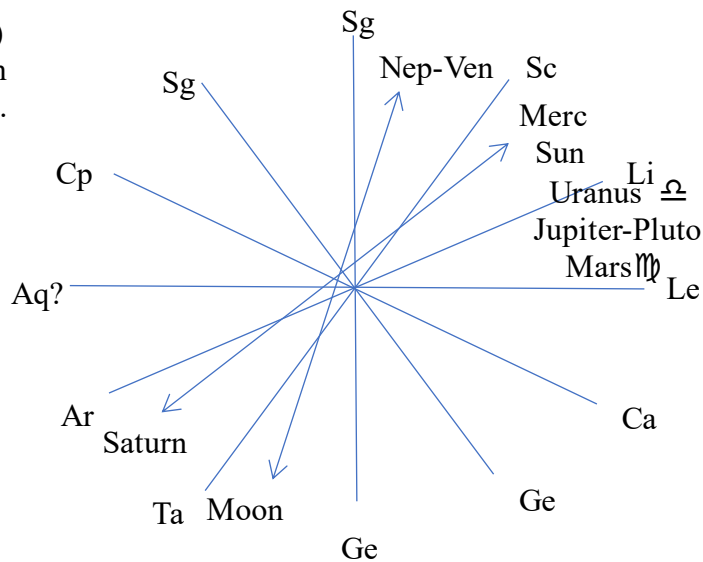
If, dear reader, you are looking for an unusual double-bill film night, check out Maria Shrader’s “factional” story of the gathering of evidence against film producer, Harvey Weinstein, that led to his conviction for sexual crimes, “She Said”, and (what is for many, and for FA) the greatest films ever made about (the abuse of) power, “The Lord of the Rings Trilogy”, executively produced by Harvey Weinstein. The struggles between Weinstein and the director Peter Jackson make some good bedtime reading.

It is fair to say that FA’s eyes aren’t very different from other astrological eyes. For all of us “moderns”, the first archetype of interest for any astrologer interested in abuse of power is ‘8’. If there is a point of difference for FA, it is how to usefully think, feel and intuit ‘8’... and, when ‘8’ isn’t “understood” (by ‘3-4-5-6’), ‘8’ ceases to “love” effortlessly and only offers “love” with great effort. In Weinstein’s case, therefore, we would worry about Pluto on the M.C. square Mars in Scorpio on the ascendant... and, without too much delay, the FA-er would become concerned that the potential ‘healer’ of this problematic ‘8 complex’, the ‘4 Moon’ in Capricorn, is itself troubled by being part of a grand cross that appeared in many horoscopes of individuals who were born in the 1952-1957 span e.g. those with a natal Moon in hard aspect to an ‘11 Uranus’ in Cancer and a ‘12 Neptune in Libra... and Jupiter-Mercury in Aries in the 6th house morphs HW’s T-cross configuration into a grand cross. Venus in Pisces trines Uranus.

To put this in another way: if Weinstein had been born 24rs later (i.e. he would have pretty much the same chart but his Moon would now have made its way further into his 3rd house and away from the interactions with planets that express ‘10’, ‘11’ & ‘12’), he might have ‘4 felt’ better about life during his toddler years and, as a result, he may have taken a more effortful attitude to his natal Pluto-square-Mars. However, even with the chart that he has, there would have been times in his life when he could have ‘latched on’ to his Lunar “progression” through the water signs and taken the health of his ‘4 soul’ to ‘5 heart’. For example, in his early 30s, the “progressed” Moon would have ‘connected’ his natal Venus & Sun to his “progressed” Venus & Sun.

HEROES OF DIRECTION 28: PETE DOCTER

Peter Docter (Pixar)
9/10/1958 3:15pm
Bloomington, Minn.



Film historians often distinguish between films that feature children and films about childhood. For example, Steven Spielberg’s “E.T.: the Extraterrestrial” might place in the “feature” category and Francois Truffaut’s “The 400 Blows” might place in the “about” category. Pixar’s 3D animation films, however, prove that one can make films “about” childhood “featuring” children. And, for FA, the best example of this is Pete Docter’s “Inside Out” (2015), a film that had its role in inspiring FA to compose “A Short Course in Mandala-ology” (see: ‘Basics’). As, dear reader, you can see above, our guess at Pete’s ascendant is an air sign because of the straightforward link of air signs to technology and, in their way, computers can be taken as technology’s epitome. Irrespective of Pete’s ascendant, let’s, in any case, note that his natal Sun-Mercury is placed in airy Libra... and his natal Moon could be placed in airy (early) Gemini.

Perhaps the most noteworthy aspect of Pixar-in-general is its capacity to outdo itself with each new release. Starting with “Toy Story” in 1995 (there were a few shorts beforehand), Pixar’s (now)-29yr-Saturn-cycle of 3D animated features has become the epitome of a game of snakes and ladders without snakes. This is especially the case for the films that have had Pete in the director’s chair. Having taken a scriptwriting credit for “Toy Story”, Pete’s (so far) 4 director-credit films, “Monsters Inc.”, “Up”, “Inside Out” and “Soul” each outdo the last... and, given the rung of the ladder on which he was standing with “Monsters Inc.” (2001), this has been no mean feat. Time will tell if “Soul” (2020) was-(is) a peak but, so far into the 2020s, “Soul” is not only our favourite of all the Pixars but it even tops our longstanding fave from Dreamworks, “Shrek”.

Ever since Descartes systematic skepticism established itself as the cornerstone of modern philosophy, the issue of “the soul”, like the series of Pixar films, has been a tale of ladder-like increasing importance, each century outdoing the last. Even if each human has a “soul”, an increasing % don’t care to listen to its “song” to the point that many philosophers “reason” that it is best to assume its non-existence. So, if Descartes’ cornerstone was to have its own cornerstone, it may well have been laid by William of Ockham (1285-1347), a believing Catholic philosopher who had claimed that religion

is a matter of faith alone and, therefore, there is no point using reason & logic to argue for (or against) the existence of God &/or the human soul. As a result, an “Ockhamist” might as well use “Occam’s razor” against reason & logic. The trouble for William of Ockham, however, was that he had “reasoned” “for razors” and, so, he wasn’t putting his philosophical money where his philosophical mouth was. It was no surprise, then, that, in due course, William’s “razor”, when science became successful a few hundred years later, recoiled onto itself... scientists would happily pick up “Occam’s razor” to cut away (what they viewed as “unsuccessful”) religion. This situation was “saved” by Einstein (and, then, affirmed by Max Planck) who explained that matter was ‘nothing but’ “condensed energy”, meaning that “materialism” had become another candidate for elimination by the “razor”. In the post-Einstein-Planck world, the only “-ism” that was worth pursuing was-(is) “energy-ism”. Hence, the 21stC searches for the (not “dis-integration”, but) “integration” of the known ‘types’ of energy... that, via Plato’s 50% validity, is also a 50% search for “integration” of the ‘archetypes’ of energy.

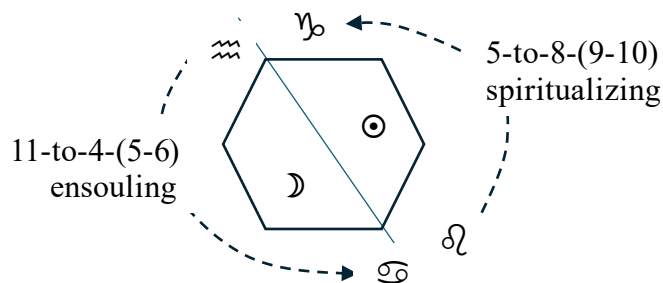
Although none of the ideas of the previous paragraph are rolling around in the aware-(not-quite-conscious)-ness of wannabe-professional-jazz-man, “Joe Gardner” (Jamie Fox), he had absorbed the (centuries of) ‘success’ of “materialism” to the point that he had come to ‘value’ tangible-material-factual success more than the growth of his soul & spirit. Agreed, being a professional jazz-man ‘sounds’ like an excellent path for growth of the soul & spirit because, after all, isn’t music “food for the soul”? and, isn’t the jazz-wo/man’s search for the “signature sound” that brings about the “spirit” of uniqueness a great way of combining the two species of growth? Answer: perhaps not if “soul” & “spirit” are “(over)-conflated”... recall, here, that the task of the soul – helping immersion into one’s incarnation in a fully human way – is distinct from the task of the spirit – to help in the transformation of one’s full human experience so that one’s return to the Godhead becomes a meaningful process. (Of course, “materialists” have naught to look forward to except the knowledge that, one day, even if this day is decades-centuries into the future, his/her paradigm will become a forgotten relic).

The ‘unfortunate’ situation for Joe is that, seemingly, he isn’t given a chance to wonder if the more soul-growth-ful path is being a music teacher (rather than being a performing musician) because, when Joe falls into a sewer that is also (i) a symbol of his unconscious &/or (ii) a door into an ‘N.D.E.-ish’ circumstance, it comes out of the blue. ‘Ideally’, a hero knows that he needs to “descend into his unconscious” prior to his aware-(not-quite-conscious) decision to “descend” but, in Joe’s ‘not-knowing’ case, his “descent” is against his “will”. Joe tries to escape the new realm, called “the Great Beyond”, but this merely brings the result of transferring him to another realm, called “the Great Before” and, there, he finds himself being mistaken for a mentor for soon-to-be reborn “souls”. Appropriately, Joe is assigned to mentor a ‘female’ “soul”, “22” (Tina Fey), because a male who had been out of touch with his “soul” will “project” it onto a woman. The trouble for Joe’s “projected soul” is that “she”, in turn, is troubled by a power complex. In Jung-speak, Joe’s “anima” is “possessed” by ‘her’ “animus”.

Because the trickster “animus” ‘likes’ to play havoc, 22 happily goes along with Joe’s search for her (fiery = masculine) “spark”. The trouble with the fiery search, of course, is that old-but-goodie, the “Icarus complex” of having rather too much fire & not enough water (like Joe, Icarus also falls into water). This leads to the ‘zoo-diacal’ joke of Joe finding himself being reincarnated as a cat... while 22 finds herself landing

in Joe's reincarnated skin. Unlike Castor & Pollux, however, 22 & Joe don't have the opportunity to change places and, so, now, Joe has more important issues to solve than trying to make it in the world of the performing-professional jazz-person.

Moving over, now, to the astrological symbols of soul & spirit, most astrologers would agree that soul has links to the Moon (and, for the FA-er, the 4th archetype) and spirit has links to the Sun (and, for the FA-er, the 5th archetype). When we go to Pete's horoscope without worrying over what his rising sign is, we note that his chart has the (if this is the word) 'fortune' of a Moon in Taurus (or early Gemini) and a Sun in Libra insofar as these two, although they are not located in the signs that they "rule" (Cancer & Leo), they are respectively located in the hemispheres that would help to distinguish between the respective tasks of the soul & spirit. Diagrammatically...



... and, so, the FA-er might expect that Pete would have an easier time 'getting' the value the "soul" & "spirit" occupying separate domains insofar as this would help to heal any "(over)-conflation" of the two. Although saying, "I'm more spiritual than I'm religious" can be correct for some, this statement may well be a mistake for others. One day, we need to hear these 'others' saying, "I'm more soulful than I'm spiritual".

Pete has made it known that he is Christian... leaning toward the non-proselyte side of the religion (without going so far as being a Trappist). And, given his sympathy for reincarnation, it is likely that he would hold some sympathy for Catharism. Then again, when we reach the point in the plot of "Soul" where 22's & Joe's reincarnations are all mixed up, our religious ideas turn to Tibetan Buddhism's "Book of the Dead" that explains the "Great Before" as a fearful realm of 4th quadrant-ish confusions and tricks and contrasts the clarity of the 'post-Scorpio-supra-Sagittarian' "Great After".

It is a nice development, therefore, that the character who comes along to solve 22's & Joe's mix-up is given the name "Moonwind" (Graham Norton) because it hints at the value of the dynamisms of the Moon. So, even if we might envy Pete for having a natal 'full-ish' Moon in the left hemisphere, the advantage that we all share is that, by both transit & "progression", we are all receivers of reflective Lunar light over the whole of the horoscope (over a full year, at any rate). In other words, we all have the chance to solve immaterial mix-ups through Lunar reflection. Even an individual who has a natal new Moons in the right hemisphere (with or without difficult aspects) can look forward to Lunar transits & "progressions" into the left hemisphere (and, by definition, "separation" from a natal difficult aspect). This, by the way, is why FA has little use for the heliocentric perspective i.e. the Moon is ever endogamous-ly attached to the Sun. This is OK for g/God/s but, for you, me & Pete, "separation" is necessary.

PETE DOCTER'S (PSYCHOLOGICAL) "TOP 5"

This is an easy list to compile because, to this point, Pete has directed only four films. If, however, we include films that had Pete making his contribution to the story &/or screenplay, then we could add a couple more e.g. "Toy Story I & II" and Andrew Stanton's "Wall-E" (Andrew had also hit the directing ground running with "Finding Nemo" & "Finding Dory"), a film that is full of sci-fi in-jokes and well worth seeing...

1: SOUL (2020:1) 🧠🧠🧠🧠

Jung had always taken special interest in the problem of "loss of soul" that was, perhaps, the biggest fear in (so-called) "primitive society". The phrase, "loss of soul", however, can be interpreted in various ways e.g. (i) the individual "soul" has been lost to the remainder of the mind (leading to problems such as ruthless individualism), (ii) the individual "soul" is lost 'into' the collective "soul" and, in being lost so, drags the remainder of the mind with it (leading to problems such as madness & addiction) and (iii) loss of collective "soul", as happens when the religion is no longer the "container" that it is supposed to be, that drags its individual "souls" along for its ride (leading to problems such as hypocrisy and, in Freud-speak, ruthless "reaction formation"). The solution to the problem of these various types of loss, however, do come together when the individual chooses to keep one foot in his/her (if not consciousness, then) awareness and one foot in his/her subconscious, a choice that only becomes possible in a "modern society" that gives depth psychology the lead. With Pete identifying his "Zone" of "lost souls" being located in "the Great Before", developmental astrologers would think of '12 Pisces/Neptune's "collectivizing" capacity and, in turn, they would likely go for a mixture of interpretation, '(i)' + '(ii)' + '(iii)' +++. Neptune is, after all, in Pisces.

2: INSIDE OUT (2015:5) 🧠🧠🧠🧠

By the time, dear reader, you will be reading this paragraph, the sequel, "Inside Out 2", will have been released (we are writing in Jan 2024). Pete knew that the sequel would be virtually inevitable if for no other reason that there are more than 5 emotions and (probably) more "core memories". One of the areas that Pete didn't have to deal with in the first film was puberty, even if not a few 11yr-old girls do discover that their woman-hood is making its presence felt. Pete has handed over the directing chair to his colleague, Kelsey Mann. It is a far-fetched hope, but there is little doubt that your local Jungian would love to see a plotline that brings in the "individuation" issue of "uniqueness". Having seen the teaser trailer, we have noticed that, "embarrassment, ennui, envy", emotions that (arche)-typically accompany the urge to garner a sense of 'belonging' to one's own generation (the 11th house) and, in turn, are often set against the need to 'belong' to oneself (the 5th house), something a bit Jungian could be on the table. Wherever there is an emotion, there is a chance that feelings of value will appear. When feelings of value appear, there is a chance for accurate moral assessment.

3: UP (2009) 🧠🧠🧠

The theme of flight is an important theme in depth psychology. The analysand who dreams of flying is very likely psychologically 'ungrounded'. There are, of course, different ways to fly in dreams. If the individual is in an aircraft, the psychoanalyst is more optimistic than s/he would be if the analysand was flying about like "Superman".

The initial ‘dream’ of “Up” is dreamt by “Russell” (Jordan Nagai), a kid in his “latent phase” (8yrs) who dreams of becoming a version of flying-adventuring hero, “Muntz” (Christopher Plummer), only to discover that his hero is psychologically ‘ungrounded’ and not to be “identified with” under any circumstances. It is significant that Muntz is hoping to secure a rare flightless bird because, at the base of Muntz’ psyche, this is exactly what he himself needs to become. Over to the opposite pole of the flyer scale, we have old widower “Carl” (Ed Asner) who, at earlier times in his married life, may have done well to become something of a flying bird and, if Carl had entered analysis, he may have dreamt of trying to get off the ground by flapping his arms... yet failing to do so. All the same, Carl may have had a horoscope that suggested that he was right to prioritize his “ensoulment” during the “marital phase” of life and leave his spiritual tasks for his “post-marital phase” of life. Things do tend to happen at the right time.

4: MONSTERS INC. (2001) ☹☹

20thC U.S. president, Franklin D. Roosevelt, is credited with the famous phrase, “the only thing to fear is fear itself”. One reason that this phrase has held its ground into the 21stC is its pith. Although we would have preferred that FDR had inserted the word, “unexplored” (= “the only thing to fear is unexplored fear itself”), we agree that this would have been too much of a mouthful and, therefore, it would likely have been forgotten in quick time. A big part of the ‘message’ of Pete’s 1st film as director is that fear is a fact of life and, like all facts of life, it deserves exploration. In line with Freud’s “pleasure principle”, there is a tendency for the individual to leave his/her fear behind and rush to enjoyment like a ‘fool’. The heroine of Pete’s movie, “Boo” (Mary Gibbs), is part ‘explorer’ and part ‘fool’... and, ironically, it is the monsters, “Sulley” (John Goodman) and “Mike” (Billy Crystal), who are the scared ones. It is because “explorer Boo” is able to infiltrate the monster universe that the monsters are forced into their own “exploration”. The monsters had been infected by the collective consciousness of the monster universe that is working under the impression that it will lose its power if it can’t scare the toddlers of the human universe. You’ve got to give it to FDR for being the head of the scaremonger politic while getting credit for coining the famous phrase.

5: WALL-E (2008) Pete on script; Andrew Stanton directed

While waiting for Pete’s 5th directed film, this one would fill in the time nicely. It is classic Pixar insofar as it is still fabulously entertaining for the little ones, despite the fact of the littlies not having a clue about Pete’s & Andrew’s philosophical musings upon AI and the possibility of AI attaining consciousness. The “pan-psychist” view is that AI is no different to any other kind of “receiver” (such as “brain”) and, if, say, an electron can “receive” consciousness, then so can “Wall-E” (Ben Burtt), “Eve” (Elissa Knight), cockroach “Hal”, “Otto” (an evil computer drawn as a “H.A.L.” from “2001: a Space Odyssey”) and “Axiom’s” computer-mother (Sigourney Weaver... whom, of course, was a ‘daughter’ in “Alien”). This philosophy fell from favour in the 20thC not because it was wrong... it fell from favour because it was old & tired. One of the early signs of Pluto in Aquarius is that some kind of re-birth of pan-psychism is on the cards. As we have learned from Thomas Kuhn, however, the world still needs to wait for all old-tired post-Enlightenment ideologies to die. The weeds have suffocated the sprouts.

P.S. THE '11-12 INTERACTION'

Although FA acknowledges '1' as the archetype of beginnings, we remind our readers that this acknowledgement is a function of the zodiac's anti-clockwise pattern. If the astrologer was less fussy about the clockwise/anti-clockwise dyad, s/he wouldn't fuss over Aries as the 1st sign that feeds into Taurus as the 2nd sign. In an earlier essay, we had made our point that, to the extent that the astrologer takes part in the Western &/or Chinese sense of (annual) beginnings, s/he might view Capricorn &/or Aquarius as a "'1st sign"... and, if s/he adds clockwise-ness to these options, s/he could view '11' as a kind of "-1st sign" that, like the "+1st sign", is 'born' out of '12 Pisces'. Yes, this is one of those easy-to-reject astrological conceptions... but, if we entertain the view that the "precession of equinoxes" has as much symbolic meaning as, say, Aries & Taurus being the 1st & 2nd signs, then we can't reject the possibility of Aquarius as the "- 1st sign" at those points in human history when "♪ this is the '1 dawning' of the ♪ Age...".

FA's longstanding readers are thoroughly versed in our view that the song lyric, "♪ harmony & ♪ understanding", is not very Aquarian. Or, to be accurate, harmony & understanding might be an Aquarian "hope & wish" for those who are taking part in a group but, because, in this world & in most cases, "hopes & wishes" are false, this particular Aquarian feature requires an additional inspection through the dyadic lens of "truth & falsehood". When the FA-er does so, s/he is mindful that (i) 'regressive 11' is '1 born' out of '12 Pisces' & (ii) '12' has a good deal to do with "falsity". Therefore, s/he looks elsewhere in the zodiac for symbols of "truth" e.g. Scorpio & Sagittarius. If s/he does, s/he revisits the key question: "from Pisces-Aquarius, how might I 'reach' Scorpio-Sagittarius? anti-clockwise, clockwise or some kind of zodiacal 'leap'?"

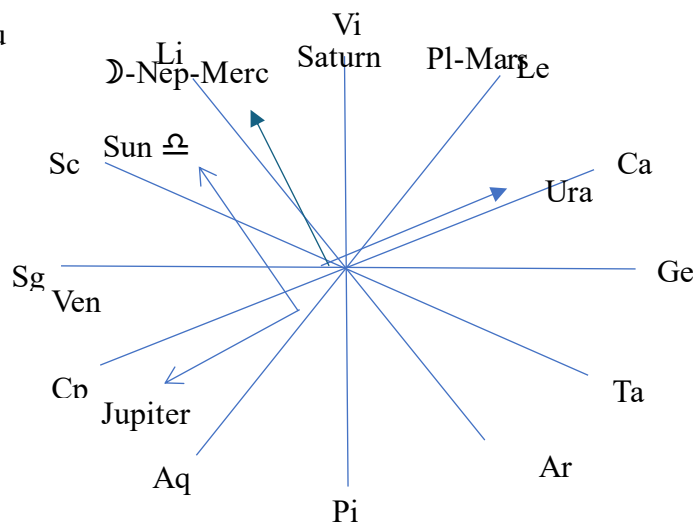
OK, yes, once again, we are revisiting our 'record-is-stuck' risk of flogging our moribund horse, leading it from '12 water' to '4 water' (not forcing it to drink). Like a certain Piscean "h/Hero", we recommend tying oneself to the mast and, once there, re-claiming the "soul" (if necessary, out of a '4 hell'), because that is the best location to prepare oneself for the next watery locus, '8' (that is sure to be 'hell-ish' if nothing has been (re)-claimed at '4'). The path that we don't take is a 'short cut' through the '11-(back-to)-10' "high pass of Moria". If, like "Frodo", you are young, you could give this a go but, if you are a 2nd half of lifer, you need to consider the "mines of Moria".

It can be argued that the 'path' to '4' has been paved by the heroes of the Ages, but what are we to say about the "?anti?-heroes". Is it even fair to call Adam an 'anti-hero'? FA-ers would make the case that Adam was neither 'pro-' nor 'anti-'... Adam was more a 'neutral' figure, who, at the beginning of the Age of Taurus, "covered" the '11 Aquarius-12-Pisces-1-Aries-2-Taurus sweep' of signs. Or, to be 'gender accurate', Adam covered '11 Aquarius' & '1 Aries'. Indeed, we would take this accuracy one step further to view 'Adam-before-the-Fall' as '11-ish' & 'Adam-after-the-Fall' as '1-ish' (in the same way, 'Eve-before-the-Fall' is '12-ish' & 'Eve-after-the-Fall' is '2-ish'). To "integrate" this 'doubling' of Adamic symbolism into C.G. Jung's perspective of the "divine drama", we begin to understand Christ's need to demonstrate heroism more than once... first, h/He demonstrates the task of anti-clockwising out of Pisces; second, h/He demonstrates the task of anti-clockwising out of Aquarius; during the 2nd task, h/He reminds us that the 1st task is not rendered null-&-void by h/His success with the 2nd task because, if h/He was only successful via the 2nd task, the human would still be

at risk of succumbing to a '12 regression' even before s/he 'reaches' Aries... let alone before s/he 'reaches' the beginning of Gemini (= the end of the Age when God instilled "free will" into His creation) or Cancer. Christ may need to demonstrate further tasks in the distant future... but, as noted above, this is not the world's current concern.

One of the key curiosities of the "divine drama" is the fact of God "choosing" a particular tribe to deal with the pre-Christian tasks of the "Age of Aries" from which he "chose" a couple of key individuals, Abraham & Moses. Indeed, many take the very survival of a tribe for 4,000yrs (no other tribe has come close to this figure) as evidence for the existence of God. At the very least, the "agnostic scientist" would have to view this as "interestingly anomalous" (Thomas Kuhn is the philosopher of science to read when the issue of "the anomaly" presses front & centre). The \$64,000Q of the "world's current concern" is to what extent the following '11-12-er' is divinely "chosen"...

Benjamin Netanyahu
21/10/1949 10.15am
Tel Aviv, Israel



... and as it is in all curiosities, the answer includes, "depends". Before we begin to entertain an answer, we need to acknowledge that Netanyahu's '11-12-ness' can be disputed insofar as (i) the square from his natal Uranus in Cancer to his natal Neptune in Libra is wide but, for FA, Mercury in Libra is close to the mid-point of this square & (ii) Neptune sits at the end of the 10th house but, for FA, the conjunction to his Moon in Libra 'feeds' natal Neptune forward to the 11th house. Netanyahu's Saturn in Virgo is nearing the end of his 9th house... meaning that it 'looks into' the 10th house, a little bit like a houseguest standing at the gate and peering in to see if s/he will be greeted.

Yes, it may be an oversimplification, but there is a certain coherence in viewing Judaism as a '10-ish' religion that has a long '10 tradition', Islam as an '11-ish' religion that looks forward to a kind of "brave new world" that has conquered not only Israel but the whole world and the battle between them as '10-11 paranoid schizoid' battle... and the '12-ish' religion, Christianity, as watching from the sidelines (evangelicals are the exception) asking this pair to 'swim across' its '12 ocean' so that the two foes might, as (not really Christian, but) agnostic John Lennon sang it, "give peace a chance". The trouble is, however, that Aries is waiting at the shore. This means that Netanyahu and his opposers need to view Aries as the 1st (of 4 or 5) "stepping stones". Any chance?

THE '7-11 INTERACTION'

Of the 'air-on-air interactions' ('3-3', '3-7', '3-11', '7-7', '7-11', '11-11'), our 2024 focus has been on those involving '11' ('11-11' in Feb' & '11-3' in June). It is likely that readers who recall our Feb' & June 2024 articles will already know the first questions that the FA-er would pose in respect of (this month's) '11-7': does 'extra-personal 11' "disrupt" '7'? or, reciprocally, does 'personal 7' "stabilize & balance" '11'? Answer: case-by-case... but simply asking these questions goes a long way to answering them. All the same, with (i) FA grounding itself in the developmental-psychological approach & (ii) the "Itchy & Scratchy" 'womby' world occupying '11-(10)'s "paranoid-schizoid position" (e.g. "October 7"), the Freudastrologer won't assume that those who have natal '7-11 interactions' have an easy time of stabilizing Venusian values. Indeed, it is easy to find '7-11-ers' who take a "disruption is good" attitude. Therefore, if there is to be '7 balance', FA-ers balance what analysts say against their events, dreams & symptoms... if, that is, they haven't already "disrupted" analysis of their '11 wombs'.

At this juncture, having read our opening paragraph, many '11-philes' will have already "disrupted" intentions to read further. Many of the remainder (= they are still reading) may be contemplating counter-ideas... for example: "with 'progress' being a 'keyword' for '11', '11' could even be more developmental than '7'!" The FA-er's reply to this counter-idea leads our discussion to how "development" is best defined... and, yes, "development" does mean "expositional change" from the French, "to unwrap"; and, yes again, '11 Uranus' is the "exposer" (of the archetypal realm's 'morphology'); even so, our sticking point remains: "development" is characterized by continuity. At this second juncture, many will point out, "wait, developmental theories have 'phases' (= partial discontinuities)!" We agree, but phasic shifts (e.g. transits over house cusps) are not as 'sharp' as those associated with '11'... 'sharp change' has a 'psychological indigestibility' about it. Sharp change might be OK for 'thinkers' that don't digest – computers – but it won't be OK for 'thinkers' with digestive systems – Homo sapiens.

Earlier this year, with Venus in Aquarius, we discussed Venus as the child of the severed loins of Uranus (see: '2-11' Mar 2024). Through December of this year, Venus returns to Aquarius and forms another waning square to Uranus (still in Taurus). The attentive astro-diarist will likely have made note of his/her inner & outer occurrences when, through early October 2024 to 15/10/2024, Venus transited Scorpio and formed an opposition to Uranus (still in Taurus)... especially those inner & outer occurrences that had laid an aesthetically pleasing '7-11 harmony' over a beautiful '2-11 melody'. The uber-attentive astro-diarist will likely go further back to 2/8/2024, when Venus in Leo had formed a waxing square to Uranus because Venus' transit through Leo marks its shift from its 'inward' (collective-to-personal) arc to its 'outward' (personal-back-to-collective) arc that, in turn, symbolizes the chance to '7 reflect' the overall issue of 'individual vs. collective', a '7 reflection' that is never easy for the individual who has a '++zodiac-horoscope-phase-shift-ed' natal chart (e.g. Leo, Virgo, Libra rising) ...

The 'wide' 'zodiac-horoscope-phase-shift' that is the most relevant to this article is Leo the Lion (i.e. the 7th house will be '7-11-ed' by virtue of having '11 Aquarius' on the '7 descendant'). In these 2020s days, there is an unmissable (Leo on the ascendant) Aquarius on the descendant figure. FA's longstanding readers know that we view the descendant being '7 equally' important with astrology's usual "big 3" – the ascendant,

the Sun & the Moon – because, in “developmental astrology”, the descendant becomes the “Emerald City” goal toward which, however haltingly, hero/in/es set their course. The tension for the individual who has (Mars+) Leo on his/her ascendant is a function of understanding of the persona-mask-self. If, for example, ‘time-flow-less’ vectors in his/her horoscope’s 4th quadrant have led him/her to the view that there is no need to “integrate” anything ‘beyond’ the ‘1 self’ (= his/her ‘5-(1)’ royal’ sense of entitlement is ‘already there’), s/he becomes over-satisfied with the intuitions of ‘centre-dom’ that are part & parcel of his/her ‘5-(1) ascendant’. Thereupon, s/he can “deny” that his/her persona-self is ‘meant’ to be a tool that points him/her to the inner 1st personal world.

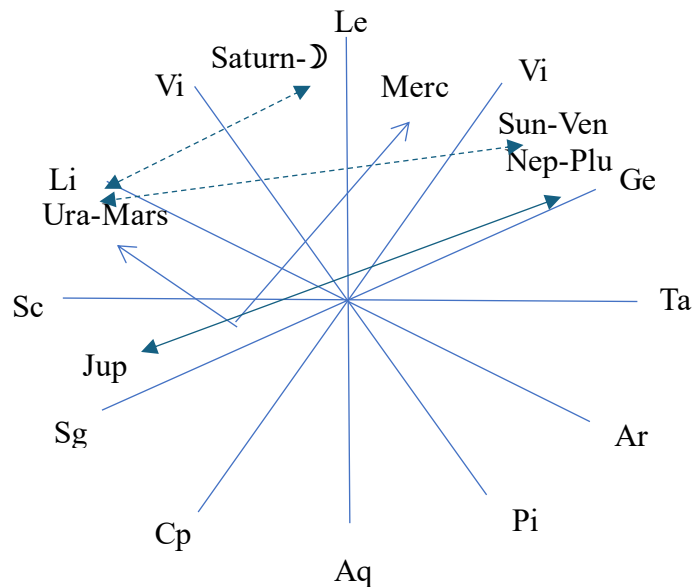
There is more. With FA being ever sympathetic to the individual who has a chart that features expressions of ‘8’ in the key developmental (lower) hemisphere, we carry an automatic degree of sympathy for the individual who has Leo rising because his/her 30° of Scorpio will be hovering somewhere near (or in) the houses that feed into & out from his/her “family romance”. In other words, the Leo ascendant (to a lesser extent, the Cancer, Virgo &/or Libra ascendant) individual will have to deal with the potential of ‘8 cynicism’ in the ‘guts’ of the developmental urge. In the longer run, this cynicism can bring about the ‘7-11 open enemy’ (rather than the ‘7-11 complementary partner’) that could, in the longest run, “disrupt” his/her intentions to value the descendant.

With all this in mind, we begin to see the outline of ‘11’'s ‘teleos’ when it interacts with ‘7’ e.g. one’s relationship is jolted by “sudden change” so that s/he might re-turn to his/her own value system. Indeed, one may argue that the individual might have an easier time of ‘11-7’ if s/he wasn’t in a relationship – at least s/he isn’t battling someone else’s system of values while s/he is sorting out his/her own – but a Jungian depth (or, height) psychologist will take the view that, under the influence of an ‘11 raw animus’, the individual may need the relationship to learn its lesson. If s/he wasn’t dealing with someone on the ‘outside’, s/he may find that s/he is forced into dealing with something far more sinister ‘inside’ (‘further inside’, actually). In one of our movie examples, we will be reflecting on a ‘7 marriage’ that is “disrupted”... although, through the divorce process, the partners do form a clearer idea of what could have been discussed before they entered their contract... in this case, “the psychology of parental attachment”.

A second reason for using Asghar Farhadi’s “A Separation” to illustrate the ‘11-7 interaction’ is that the lower courts (here, of Iran, but not so different to many other countries’ lower courts) play as big a part in the tale as does the unhappy couple. This is the point where the Freudastrologer wonders if there might, one day, be yet another heavenly body that will be discovered and, then, named after one of the ancient Greek goddesses of justice, Themis and/or her daughter (by Zeus). We like the fact that Zeus has a role in this little divine family because he brings the quality of intuitive spirit to the actions of courts. In less mythological words, we can say that “the law” does better in a context where there is an acknowledgement (along with heartfelt inclusion) of the “spirit of the law” in the “practice of the law”. By contrast, Aphrodite-Venus is more a daughter of airy Uranus & (the ocean of) Chaos than a daughter of a fiery principle and, as a result, she might be less sympathetic to “spirits of laws”. This lack might be starker when ‘7 Venus-Libra-7th house’ is interacting with ‘11 Uranus-Aquarius-11th house’ and it is part of the reason why Asghar’s stark movie had little trouble making its mark outside Iran. But, first, let’s look closer at ‘7-11’'s ‘doubled-up thinking’...

EXAMPLE BOOK XXVIII: THE BOOK OF DISQUIET (post-humous)

Fernando Pessoa
13/6/1888 3.20pm
Lisbon, Portugal



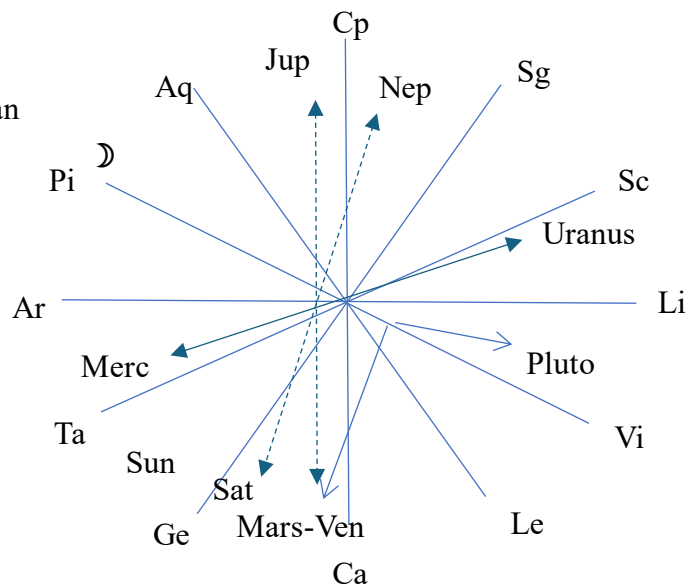
FA's longstanding readers endure our now 'longstanding flaw', the 'stuck record syndrome', creditably. Creditably enough, we hope, for us to re-state the 'double-edge sword-ness' of astrology: one edge is individualizing (= astrology is "good" because it 'de-collectivizes' and, thereupon, dissipates diabolical "collective shadows"); and one edge is fracturing (= astrology is "bad" because it can entrench a "paranoid schizoid" loss of 'centre'). Fernando Pessoa, an astrologer, is celebrated as Portugal's greatest poet-philosopher... and, internationally, Fernando would gain fame as the instigator, definer & illustrator of the "heteronym", the alter-ego of the creative writer who takes the extra step of discarding any (self)-ego that might be forming behind his/her 'mask-pseudonym' to forge an "identification" with the mask (= a poet's "method acting").

With the exception of Jupiter (which, in any case, isn't especially 'personal'), all of Fernando's personal planets, Venus, Sun, Mercury, Moon-Saturn & Mars, form an aspect to Uranus in Libra in the 12th house. A single personal planet-to-Uranus aspect is tricky enough already, but to have them all converging on a 12th house Uranus puts the possibility of '12 self-undoing' via an '11 fracture' in the depth astrologer's frame. With Uranus being the "ruler" of his 4th house, we are soon wondering the extent to which his self-(ego) undoing might have something to do with an over-intellectual, self-tricking memory of his (if we can call them) "relationships" to his parents. It appears as if Fernando had decided to solve them with the bottle. Huge amounts of bottle.

Both Freud & Jung noted the issue of the creative type who chooses not to enter depth psychological treatment because it might hurt his/her creativity. If the creative type does decide to enter therapy, s/he is more likely to choose a Jungian which, to an extent, 'relieves' Freudian therapists from the charge that they hurt creativity. For the Jungian, there may still be a charge of hurting 'style' because this will change during the therapeutic process. If, then, a creative prefers his/her 'pre-change' 'style' (and, if literary critics begin to agree), s/he may not care to pursue his/her "individuation".

EXAMPLE FILM 29A: A SEPARATION (2011) ☾☾☾

Asghar Farhadi
7/5/1972 ???
Khomeyni Shahr, Iran



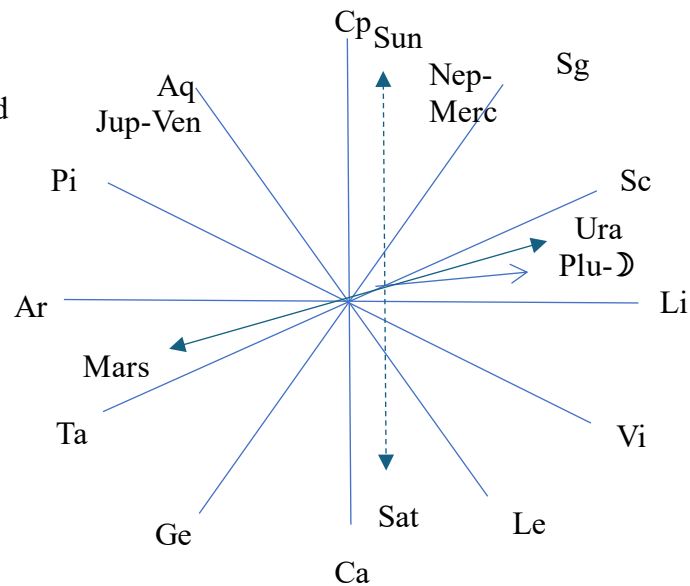
As 2009's Saturn-Uranus opposition across Virgo-Pisces rolled forward through to Libra-Aries into 2011, it would 'pick up' Asghar's natal Pluto square Mars-Venus & 'rattle' his natal Uranus in Libra opposition to Mercury. (Saturn's conjunction to his natal Uranus occurred 3 times in the first half of 2011). There are many themes to be found in his international breakthrough – and expanded upon in subsequent films, "The Salesman" (2016: ☾☾) and "A Hero" (2021: ☾☾) – not the least of which is the psychological pressure that leads individuals to be dishonest and, in turn, to a myopia that fails to focus on the ways in which 'dishonesty-now' brings 'worse trouble-later'.

Saturn & Uranus coming together in Libra is prominent in the divorcing couple. "Nader" (Peyman Mosadi) is Saturnian insofar as he holds to the traditional line that adult children need to care for aging parents (it is clear that, beyond tradition, Nader is also very attached to his father) and "Simin" (Leila Hatami) is Uranian insofar as she is seemingly aligned to a more modern view that the state can care for the elderly.

Another theme of "A Separation" is given in the title... civilization understands that 'togetherness' is important for its continuity and, as a result, it drafts laws to keep things together, such as divorce laws that make it difficult for families to break apart. The Uranus in Libra question: is it worthwhile for a divorce court to rule for a family to keep together 'now' given the likelihood of 'worse trouble later'? If a divorce court judge were to answer this question, s/he would likely say that it might be better if more laws are drafted to prevent incompatible people from getting married in the first place e.g. long betrothals would give the couple a chance to 'see' what might happen at the "7-year-itch" phase of marriage. Then again, the joke goes that it doesn't matter who you marry because, on the day after the honeymoon, s/he will be a different person in any case. Although the audience feels most sympathy for "Termeh" (Sarina Farhadi), the divorcing couple's daughter, sympathy is also strong for the judge (Babak Karimi) who 'knows' that he is disbarred from key facts that would permit him to judge fairly.

EXAMPLE FILM 29B: KNIVES OUT (2019) ☹☹

Rian Johnson
17/12/1973 ????
Baltimore, Maryland

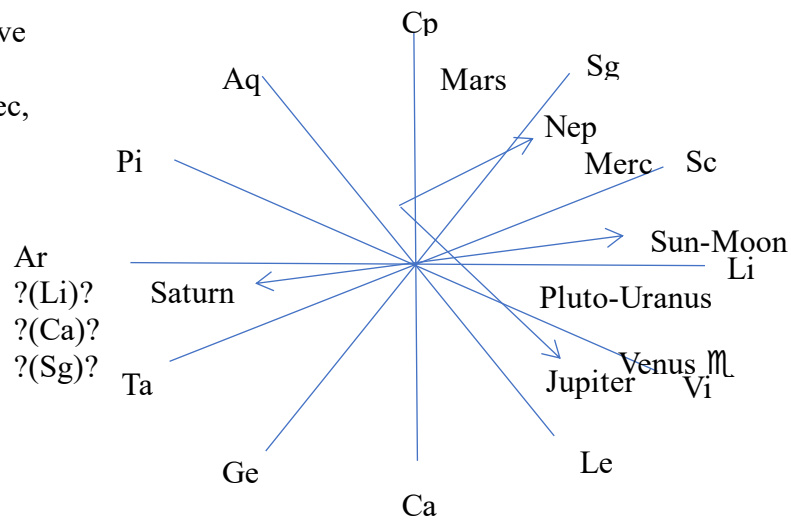


The ‘archetypal’ instrument of “separation” is the knife. The problem that arises with cutting is that the side of the pie that is ‘cut away’ (so that one might determine the hidden content) might be worth investigating even more than the side intended for inspection. This is the approach of master sleuth, “Benoit Blanc” (Daniel Craig), who is charged with the task of finding out what happened when a wealthy author, “Harlan Thrombey” (Christopher Plummer), was deemed, by the first round of investigators, to have committed suicide by a knife cut to his own throat. One can see the elements of Rian’s plot in his Mars-Uranus opposition from Aries to Libra and his Sun-Saturn (out of sign) opposition from Sagittarius to Cancer. Rian composed his script in a way that would lead his audience to ‘cut (suspicion) away’ from the perps, “Marta” (Ana de Armas) & “Ransom” (Chris Evans), to focus on the ‘logical motive’ slice of pie.

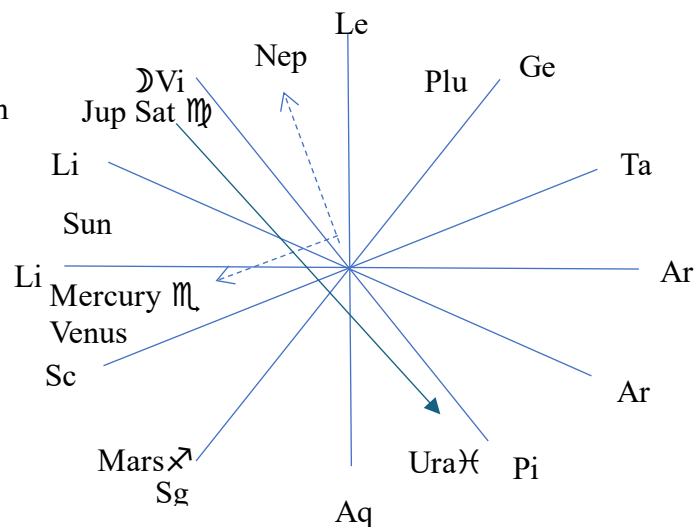
The depth psychology of ‘cutting away’ was illuminatingly discussed by Jung’s great continuator, Marie-Louise von Franz, who made the point that when something, especially in the scientific context, is declared “wrong”, it is simply discarded and zero interest taken in the issue where the wrong idea had come from in the first place. This is fine for the scientist... s/he does have a ‘right’ to say that s/he won’t be wasting any more time on wrong ideas. This is not fine, however, for the psychologist... it is his/her task to discover where ideas, especially “wrong ideas” (in respect of the outer world), are arising because they will be saying something particular about the inner world. As Marie-Louise explains, psychology isn’t to be viewed, therefore, as a branch of science. Rather, psychology has its own “magisterium” in the same way that scientist, Stephen Jay Gould, awarded religion (and, to its extent, philosophy) as “magisteria” that own their own contexts. Agatha Christie might have known nothing about nuclear physics’ “standard model” or cosmology’s “spacetime” but, of course, she didn’t need to know any science to understand the value of ‘keep intuiting’ when pieces of motivation don’t ‘fit’. A “physics envy” approach to psychology leads to lives of barking up wrong trees.

HEROES OF DIRECTION 28: DENIS VILLENEUVE

Denis Villeneuve
3/10/1967 ??
Gentilly, Quebec,
Canada



Frank Herbert
8/10/1920 7.30am
Tacoma, Washington



Every decade of cinema seems to throw up a flagship trilogy... going back to the 1970s (& 90s), “The Godfather”, in the 1980s (& 00s) “Star Wars”, (late) in the 1990s (00s), “The Matrix”, in the 2000s (2010s), “Lord of the Rings” and, in the 2010s, “The Avengers” (more on the way). And, so it seems for the 2020s, box offices will be setting another high water mark for “Dune I & II” (with “Dune Messiah” scheduled for Denis Villeneuve’s 2nd Saturn return year, 2026). The film trilogy of “Dune” is based on (the first) two of Frank Herbert’s six novels, was written & published in his mid-life when, as it is for all of us at midlife, Saturn comes into opposition to its natal placement. In the case of Frank’s natal horoscope, however, Saturn would do more than merely look at itself: it would run through his Aquarius-on-the-cusp (for FA) uber-important “me-in-here” 4th house and, in doing so, it would close in on its (2nd) conjunction with natal Uranus in Pisces near the cusp of his 5th house. Natal Uranus is part of an oppositional “complex” with natal Moon-Jupiter-Saturn in Virgo. As drawn above, we can also see

that Denis Villeneuve was born in these (at least, for Frank) “creative” years, although being born 2yrs post “Dune”’s publication tells us that Denis’ natal Saturn is residing one sign ahead of Frank’s (natal Uranus in) Pisces... in Aries. This won’t faze many longstanding readers, however, because they know that Pisces & Aries have a synergy in respect of “populist war”, perhaps the most important theme of the first two books. With 27° of Frank’s diplomatic Libra (& natal Sun) being submerged in his 12th house, we can assume that, to some extent, Frank was ‘12 haunted’ by (i) the possibility that humanity could have birthed a more ‘7 diplomatic, just & fair world’, but (ii) his (& our) ‘12 ancestors’ were too wounded to find a way to bring this to fruition. Yes, OK, we don’t know Denis’ house placements (☾ asc?) but, in any case, his Sun opposition Saturn points to Denis having to process a chunk of Aries-to-Libra ‘karmic’ stuff.

Just behind the key theme of “populist war” is the theme of the “populist hero”, the “messiah”, and the problems that spill forth from it. Our use of the word, “spill”, is deliberate in this case because, with the links (i) ‘5’ to hero & (ii) ‘12’ to popularity & populism, Freudastrological eyes go straight to the numerous ‘12-5 interactions’ in Frank’s natal chart (i) Neptune in Leo (in the 10th house) squaring his intensely-keen-to-communicate Mercury in Scorpio in his 1st house, (ii) ‘5 Sun’ in the 12th house, (iii) Pisces on the cusp of the 5th house, & (iv) let’s not discount Neptune’s transit to-over his Libran Sun in the years of Frank pulling away from his employment as an ecologist & pushing toward sci-fi writing that, in deference to his earlier life, was “spiced” with ecological themes. Yep, ecology is more ‘6 Virgoan’ than it is ‘12 Piscean’ but there is a sense in which the zodiac’s geometrically opposed pairs are “non-locally entangled”.

OK, so what is the problem with the populist hero? Answer: his use of his power too easily turns to his abuse of his power. Because the story of “Dune”, rather than set in a “Star Wars-y” far, far away galaxy, is set in our far, far in the future (10,000 years, in fact) galaxy, the hero, “Paul Atreides” (Timothée Chalamet), is able to recall human history while contemplating his growing awareness that he is “the One” that will free the oppressed “Fremen”, the indigenous population of “Arrakis”. Frank Herbert, of course, had 2,400 (±) years of ‘outer human history’ & 6,000 (±) years of ‘inner human history’ to call on while composing his storyline for “Dune”. The only historical figure w/Who, because of h/His capacity to deliver individual souls to Heaven, can be rightly called “messiah”, despite the billions of doubters, is Christ. By contrast, the alternate significant figures of Abrahamic monotheism, Moses & Mohamed, are best conceived as “prophets” insofar as this is the term for the deliverer of the Word of God to Earth. We make this distinction here because Paul Atreides is not really a “messiah”. Rather, Paul, a “One” who leads the oppressed into ‘outer’ battles against ‘outer’ oppressors, is more the ‘downward’ deliverer of the Word of God than any ‘upward’ deliverer of souls. Unlike Moses & Mohamed, of course, Paul is no deliverer of the Word of Peace.

There is a sense in which Paul is a kind of ‘failed Christ’ insofar as we do watch him struggle against the Fremen’s prophecy of him becoming their victorious spiritual leader who, nonetheless, finds that earthy victories are, after all, not spiritual victories. It is as if Paul could hold out for 39 days... but couldn’t conquer the Devil of the fleshy world. In Jungastrological terms, the reason that Paul is unable to last the 40 days is his insufficient “differentiation of his anima” that can be traced to the “power” of the “matriarchal genetic lineage”. In “Dune, Part I”, we learn that Paul is something of a Jungian ‘mis’-take because, in the preceding centuries, the feminine “Bene Gesserit”

order had been planning for the birth of a powerful daughter to be mothered by “Lady Jessica” (Rebecca Ferguson) rather than a powerful son. In other words, because of his various undeveloped “identifications” with various aspects of “the feminine”, Paul is unable to be objective about it. Note, again, that we aren’t talking about “women”, here... “the feminine” is only being symbolized by women in the story. Therefore, we do see some women trying to bolster Paul’s sense of objectivity about “the feminine”, most notably Paul’s love interest, “Chani” (Zendaya), a Fremen who holds a skeptical attitude to the prophecy. The audience has ongoing cause to doubt Paul’s affection for Chani because of a scene, just before Paul meets Chani in the flesh (she was already a figure in Paul’s dreams), that uncovers Paul’s ambition to marry “Emperor Shaddam IV”’s (Christopher Walken) daughter, “Princess Irulan” (Florence Pugh). And, with the obligatory spoiler alert, we can now say... yep, Paul’s fulfils his errant ambition.

One of the more helpful aspects of “Dune”, as we look to its obvious parallels to post-Abrahamic monotheism, is that it mixes & matches characters in ways that head off knee-jerk “Judeo-Christo-Islam-o-phobic” reactions. For example, the indigenous Fremen, who, at one time, had the “spice (= oil)” all to themselves, have links to Islam but, unlike in Islam, the Fremen’s “messiah” (“mahdi”) enters their lives from outside of their civilization. For another example, the ‘old’ spice mining Harkonnens can be linked to Judaism insofar as (Holy Mother) Jessica is the daughter of “Baron Vladimir Harkonnen” (Stellan Skarsgard) but, unlike the Jews who answer to the One God, the Harkonnen answer to the Emperor. Meanwhile, the ‘new’ spice miners from Atreides have links to Christians insofar as they are pushed aside in the context of the ongoing battle between the Harkonnens & Fremen in a similar way that Christianity is pushed aside in the battle between Zionistic Judaism & Islam (even if, as already noted above, Atreides is an anti-Christian “war messiah” rather than a Christian “peace messiah”, conquering the ‘Jerusalem-like’ centre, Arrakis). Freud thought that the unconscious can do naught else but wish and, if the “collective unconscious” (at least, its authentic Christian aspect) is also wishing underneath Freud’s unconscious, it could be wishing for ‘reincarnated Moses & Mohamed’ to counsel their (respective) ‘Word devotees’, especially during our just-completed year of world history. No messiah, just mess.

“Dune” also brings up the issue of prediction in ways that are more upfront than, say, “Lord of the Rings” does. Longstanding readers are aware that FA only cares for the quantum-physics-inspired, wishy-washy level of (archetypal) prediction that says nothing about specific “events”, yet it says plenty about the psychological dynamisms that bring about “events”... just as quantum physicists can say that “event A” is more or less likely than “event B” etc.. If, therefore, Paul Atreides had gone into analysis to deal with his prophetic dreams, his analyst would have looked to interpret the dreams that were disturbing him in a ‘quantum psychological’ way that “transformed” things from probability to possibility. This happens because the analyst can help analysands to “live out” their dreams in their imaginations in a way that undercuts their impulses to, later on, “live dreams out” in the outer world. It is “possible”, therefore, that artists such as Frank & Denis, having created their imaginal canvases, won’t be taking part in any future “live out”. For example, if a “charismatic” bursts onto the ‘outer’ world claiming to be “the messiah”, Frank & Denis can simply fast-forward their respective imaginations to the end of “Dune” and reply, “uh-uh, yeah... been there, done that”.

DENIS VILLENEUVE'S (PSYCHOLOGICAL) TOP 5

Although your local Biblical literalist will insist that the 21stC is on a 'fated' path into Tribulation, the fact that the collective, to its degree, can "live tribulation out" in its psyche with the aid of cinema geniuses like Denis, Stanley, James (Cameron) et al. tells FA that probability is on the road to possibility. How far along, however, we can't tell... this depends on how many not only see "Dune" but also how many of those who have read/seen it can, with Frank & Denis, say, "yep, been there, done that". Although Denis' first three films, "Incendies", "Enemy" & "Prisoners" are all worth seeing, we expect that his ultimate 'top 10' will feature films from the 2030s... if we get there.

1: DUNE: PART I (2021:2) ☹☹☹☹

Pretty much everyone hated David Lynch's 1984-version (°/☹), but it may be the case that this stumbling effort played its part in why Denis' version became an instant classic. For example, as stuttering as it was, David's version didn't copy the wisecrack style of "Star Wars" and, in doing so, it gave new life to the "2001: A Space Odyssey" sci-fi style of uncertain outcomes. (We always 'knew' that Luke, Leia & Han were sure to succeed... Paul Atriedes' success is uncertain and for good reason). David's version is also more upfront about 'Dune-universe-structure'... at the outset, David illustrates the '4 Corners of the (Dune)-Cosmos' i.e. we are immediately introduced to its Empire (Denis keeps the Empire in the background until his "Dune Pt.II") that, as fans of the books know, had formed out of a war between mankind & "AI". The subsequent peace was nothing to write home about... it was dominated by imperious intellect. This leads the typologist to look for possible "leading functions" of the two competing "houses": if "Atreides'" fire is one auxiliary of the "Empire"'s air & the "Harkonnen"'s earth is the other auxiliary of the "Empire"'s air, we see the "Empire"'s 'mis'-take in respect of air's opposing function, water: the Empire prefers to Satanically cajole the Atriedes & Harkonnens into focusing on 'their opposition' (=fire to earth) and, then, have them go to war (by contrast, "Christ" would have advised the Empire to keep Atriedes' fire & Harkonnens' earth on the best terms possible so that they can 'double-auxiliate' the "integration" of the 4th function, water-feeling). Against this, some will complain that Arrakis is not a watery planet and, therefore, can't be aligned with feeling but, for FA, the standout narrative fact is that the Fremen repeatedly demonstrate their 'valuing' of water... whereas the other 3 "houses" care only for Arrakis' earth/spice above it.

2: DUNE, PART II (2024:4) ☹☹☹☹

One of our guesses for Denis' ascendant would be Libra, not only because this is Frank Herbert's but also because a Libran ascendant would mean a chart "ruled" by Venus in Scorpio conjunct Jupiter. Sagittarius on the ascendant would also be on our shortlist because Denis' movies are, if nothing else, '9 expansive'. If we look to Denis' more 'certain' expressions of '9 Jupiterian-ness', we would go to the fact that his initial four films, including "Sicario" (see below) speak to the intensity of a "progressed" Sun in Scorpio and the subsequent four films speak to the expansiveness of a "progressed" Sun now in Sagittarius. Indeed, soon after Denis' "progressed" Sun had made its way into the Archer, it would apply to a square to "progressed" Jupiter (now in Virgo), the time of "Dune". It is also worth noting that there was Saturnian "delay & frustration" in respect of the release of "Dune: Part 2" that straightforwardly illustrated the transit

of Saturn (in Pisces... squaring & opposing) over the degree of the “progressed” Sun-Jupiter square. The degree to which Herbert fans would interpret the three “houses” along human monotheistic lines may depend on the strand with which they are most sympathetic. FA’s longstanding readers know that we see the ‘thinking’ can be linked to Islam (thus, its long line of ‘intuiter-thinker’ philosophers and its out-of-touch-ness with the f/Feminine “unconscious”), ‘sensing’ can be linked to Judaism (thus, its long-awaited concretic Israel ever troubled by the opposing-ness of the irrational functions, intuition & sensing) and ‘feeling’ can be linked to Christianity (hence, its emphasis on death-into-water & re-birth-into-fire). We doubt that devotees of Islam would care for what FA ‘thinks’... if any do, we would recommend that they develop from ‘11’ to ‘7’.

3: BLADE RUNNER 2049 (2017) ☹☹☹

To its credit, the original “Blade Runner” (1982) didn’t confirm whether or not “Deckard” (Harrison Ford) is a “flesh-bot” replicant and, so, audiences were coming to this sequel dreading the idea that Denis’ might do the opposite and divulge too many literal answers – after all, one of the big ideas of “Blade Runner” was the possibility that the replicants may be “more human” than the soul-deficient “humans” who were hunting them down – but, fortunately, the plot goes off in the new direction of whether “replicants” can (... errr) “replicate”. In its way, this plot twist parallels the Christian story insofar as the impossibility of replicant replication parallels the impossibility of virgin birth. In Jungian terms, the involvement of a physical impossibility is not to be used as Ockham-ish rationale to “cut away & forget”... rather, physical impossibility is a moment to “psychologize & focus”... on, for example, possible archetypal sources.

4: ARRIVAL (2016) ☹☹

One cosmic paradox (called “Olbers’ paradox”) that puzzled the pre-“Big Bang” theorists of the universe was: if the universe was/is infinite, the night sky should be lit up by starlight... so why, then, is the night sky dark? This paradox is a kind of sibling of “Fermi’s paradox”: if biogenesis happened once, why, then, is the universe not filled with biogeneses? Homo sapiens would like to assume that a lifeform that had learned to traverse galaxies would (if not “good enough”, then) be “intelligent enough” to have already learned the value of “coming in peace” (call this one “the Spielberg-Carpenter paradox”?). Part of “coming in peace” is to come in a way that forces those who would “receive in war” to learn how to be “internally peaceful” with each other. Yep, there’s nothing like Spielbergian sci-fi fantasy for some feel-good... even if it only lasts a day.

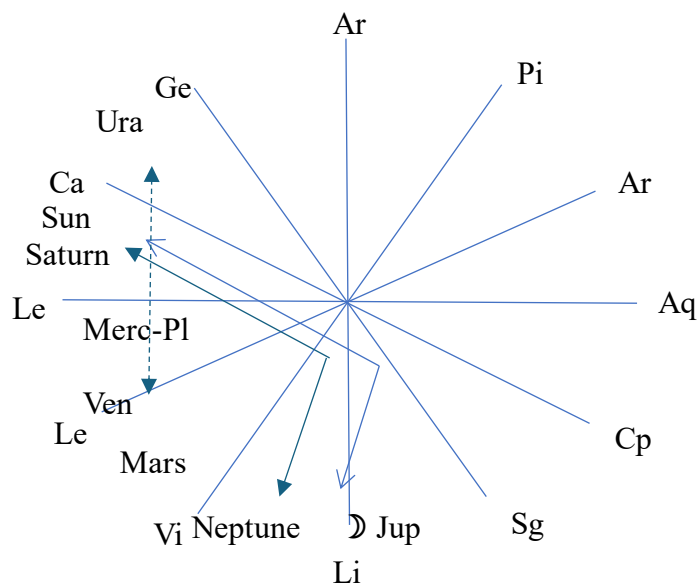
5: SICARIO (2015) ☹☹

The plot of Denis’ “war on drugs” film is workable metaphor for the physical vs. psychological dyad of addiction... treating the physical aspect addiction is akin to the “local drug bust” because, as F.B.I. “Kate” (Emily Blunt), has discovered, it is a waste of time & energy if there is no path to the lair of the “distant drug lord” the symbol of the psychological aspect of addiction. The figure who stands behind the “distant drug lord” is, however, closer than your nearest of near street corner hustlers. International borders blocking the drug business symbolize ‘borders’ that block lines of sight to the spiritual aspect of addiction: are drugs “real”?... the psyche is “realest” thing of all.

P.S. THE '11-7 INTERACTION'

One could say that, “overall, Freudastronomy is about the ‘11-7 interaction’”. FA agrees with this insofar as (i) astrology has a marked ‘11-ish’ character & (ii) FA-ers would like to bring a ‘7 balance’ to astrology’s ‘11-ness’. Indeed, we go the extra step of seeing ‘11’ as a force for imbalance: for example, in a perfect world, the astrologer would correctly see the 11th house as the house of “groups, hopes & wishes” but FA’s depth psychological lens, first of all, sees an imperfect world that has been made worse by over-intellectual (=unbalanced) attempts to perfect it. The unfortunate part of our focus is that examples may not help us because, for every ‘11-7-ed’ individual who can be nominated as a bringer of better ‘11-7 balance’, we can nominate another ‘11-7-ed’ individual who is a underminer of ‘11-7 balance’. At this point, some astrologers might claim that ‘7-11’ balance will be more likely with “soft aspects”, such as the 60° sextile and the 120° trine but even this “hopeful wish” doesn’t stand up: for examples...

George W. Bush
6/7/1946 7.26am
New Haven, Conn’t

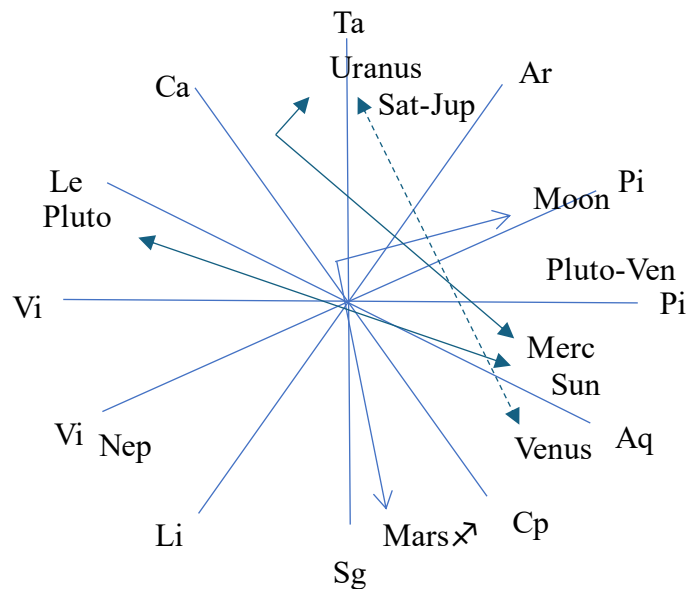


... in addition to having ‘11 Aquarius’ on the ‘7 descendant’, Dubya also has ‘11 Uranus’ sextile ‘2/7 Venus’ in Leo. If he had been quizzed about the “imbalance” that he was bringing to the Middle East, he probably would have claimed that his approach was “balanced” and it would be difficult to refute because, well, by what measure are we to conceptualize “balance”? This is a well-known question in the field of “nature” because many biologists would say that there is no such thing as a “balance of nature”. From the physicalistic Darwinian perspective, the strong eat the weak and that’s “the world isn’t fair” sum of it. Longstanding readers will be well aware of our view of the U.S.A.’s horoscope being a telling example of its ‘7-10 paradox’ i.e. (i) being a standard bearer of dog-eat-dog capitalism & (ii) claiming that it can be the “world’s policeman” and deliver ‘7 Libran’ justice, as symbolized by its “compensating” 10th house Saturn in Libra. In psychological words, the U.S.A. simply can’t be any kind of “policeman” if it supports strong capitalists being able to eat weak capitalists. Some have said that Donald Trump is, by this account, a worthwhile leader because he wants the U.S.A. to

strengthen its physical and financial borders against weaker nations (and, then, stand back and watch the weaker nations eat each other). The question persists, however, as to whether the proverbial “military-industrial complex” can take all this lying down.

The answer to this would be financial. Dubya put \$1,000,000 up as a reward for the capture/kill of Bin Laden... but, for the “military industrial complex”, there would be trepidation at the death of the “cause” of the “War on Terror” because the profits that were consequent of the war might begin to shrivel. As it happened, the death of Bin Laden merely led to his leadership being filled by the “next terrorist up”, so the “complex” could breathe sign of profits-relief. One wonders if our next example hoped that Bin Laden would stay alive for the sake of Haliburton’s quarterly reports...

Dick Cheney
30/1/1941 7.30pm
Lincoln, Nebraska



... in Cheney’s chart, we notice, once again, that there is a “soft aspect” (a trine) between Venus in Capricorn and Uranus in Taurus (Uranus is conjunct the M.C. from the 9th house side), so a “cookbook” that wants to tell the astrologer that it symbolizes “diplomatic, forward, progress-minded thinking” is worse than useless. This is one of the reasons why the Freudastrologer begins with “hard” aspects and follows through with a consideration of “soft aspects” after a more general assessment of psychological development that, in Cheney’s case, would require a long & close consideration of his Pluto in his 12th house opposite his Sun in Aquarius in his 6th house & his Mars in his 4th house square Moon in Pisces the 8th house. Cheney’s Moon in Pisces is not aspected (at least, closely) to natal Neptune in the 2nd house in Virgo, but his alcohol fancying early life (check out Adam McKay’s “Vice”) seems to have something to do with him wanting-yet-not-wanting to fight his father who was “waiting” for him to “drop” into his 4th house from the above-noted 2nd house drinking Neptune. Whatever level of the “unconscious” we consider – e.g. Pluto in the very deep 12th house; Moon in the usually deep 8th house or Moon in the shallow-ish 4th house – we have every reason to consider the “displacement” psychodynamic. Cheney resolved to “displace” the ‘1 Mars’ fight that he never had with his father (nor with Bin Laden!) onto the whole world.

FA's ED II: PT 3 CONCLUSION

JUNGIAN "EDUCATION"

It is significant for FA that, when C.G. Jung provided a thumbnail sketch of his psychotherapeutic sequence – “confession, elucidation, education & transformation” – he placed “education” third. By this, Jung is hinting that there might be little point in trying to educate a Jungian analysand until there has been sufficient confession & elucidation (of any confessed contents). To be sure, it does appear straightforward that the individual’s willingness to adopt depth psychology’s “inter-subjective” approach would also mean that s/he is educable, but such (apparent) willingness requires some ‘sifting’ so that the “heartfelt will” (=tending toward educability) can be distinguished against the “idly curious will” (=tending against educability e.g. Monty Python’s, “do you want 15 minutes or the full half hour?”). This ‘sift’ isn’t easy... the “idly curious” can morph into the “heartfelt” & vice versa. And, even if this ‘sifting’ is achieved...

Freud pointed out that the “idly curious” are a troublesome bunch because, they comprise the side of the distinction that tends to ‘mis’-represent psychoanalysis (=the Freudian slip of all Freudian slips). Most often motivated by an easily offended pride, this bunch is itself ‘sift-able’ into “deliberate” & “lazy” ‘mis’-representers. And, with God only knowing who is who in this bunch (Freud’s atheism notwithstanding), Freud advised to waste no libido on it. This means that it is best to skirt the “idly curious” in the same way that, even if it takes longer to get home, it is best to walk through a safe neighbourhood. For example, when Pope JP II declared that Freud’s views wrong, we don’t know where along the ‘deliberate-to-lazy spectrum’ he was positioned. Although knowing this would be relevant to how well JP II followed the Commandments and, in turn, how his “soul” is doing in the afterlife, it is beyond us. All we know are “fruits”.

When it comes to the “heartfelt” ‘correct’-representer of depth psychology, the Freudian is still troubled by the problem of the ‘admixture’ of “heart” and “less-than-heartful” psychical components... a trouble succinctly articulated by the Bard’s (not reflexive, but) reflective character, “Banquo”, in the “Scottish Play”, “oftentimes, to win us to our harm, instruments of darkness tell us truths, win us with honest (*partial*) trifles, to betray’s in deepest consequence”. When a Freudian “truth” is uttered via a “reaction formation” it is hollow & worthless and, unfortunately, it is difficult to know the ‘admix’ of “natural growth” & “reaction” in “true” utterances. In short, ever since the Sermon on the Mount, podium chatter has carved a miserable cycle of diminishing returns. The superego is “unconscious” until the individual knows about the “how” of its construction. Yes, it is easy to pick on Jehovah’s Witnesses but whether it is easier to “project” proselytism is an altogether novel question. So, with all this in mind, and with “Christianity’s unconscious” front & centre, let’s connect “Edition II: Part 3” to “Edition II: Part 4”, with a mini-survey of Jung’s above-noted “therapy sequence”...

* * * * *

Jungian vs. Catholic “confession”: with its confessional, Catholicism did reveal its relative psychological sophistication but, unfortunately, the presence of a judging priest means that, psychologically, it only goes half-way... although there is no “public humiliation”, there is still the presence of judgement and, so, Catholicism has not dealt with the “private humiliation” aspect. By contrast, the depth psychological analysand confesses in order to get to the bottom of why any idea (&/or action that emerges from

the idea), “good” or “bad”, might appear in his/her psyche (&/or behaviour). Freud would say that judgement of the idea prohibits its confession and siphons off libido in wrong, useless, ‘superegoic’ directions... the analyst-analysand pair is a team working together to consider human psychological processes that to their degree are “natural”.

Freudian vs. Jungian “elucidation”: from the prior paragraph, we now see that there are two ‘pre-elucidations’, (i) the elucidation to the analysand, despite Jung’s extensive essays on religion and, in particular, his many notes on Christianity, that no judgements will be forthcoming for (what may be viewed as) anti-Christian thoughts (&/or actions); this is one of the key reasons for a Freudastrological (= pure scientific) analysis to precede a Jungastrological (= religious morality) analysis of the archetypal patterns symbolized in natal horoscopes & (ii) a significant fraction of the archetypal material won’t, in any case, lend itself to interpretations along Catholic Christian lines and, therefore, the analysand needs to find an inner “open-ness” if s/he is to elucidate usefully; thus, we have another key reason for a Freudastrological (= pagan Oedipus vs. Perseus) analysis to precede a Jungastrological (= Adam & Eve vs. Moses & Christ) analysis of any archetypal-morphing-into-mythological ‘emergences’ in the psyche.

Freudian vs. Jungian “education”; one of Jung’s very valid points that extended Freud’s approach to the interpretation of dreams is that an inadequate interpretation won’t matter in the longer run because such an interpretation will generate corrective “reactions” in the unconscious. The analysand might argue all day with his/her analyst as to how to interpret a series of dreams but, almost always, the dreams spiral toward an unavoidable “inner truth”. Even if it requires a series of ten or twenty dreams, the analysand begins to realize that the analyst’s own training & experience is showing its value. Jung describes this spiral with cases in which analysands had been interpreting their “(further) inner lives” in an overly gratuitous way. Freud would say that these analysands had yet to ‘sift’ the “wish-dominated” unconscious from their (respective) “wish-dominated” awareness-es that were “feeding off” it. So, although Jung’s second phase, “elucidation”, is non-judgmental, the issue of judgement does become a factor in Jung’s third phase, “education”. For the Freudastrologer, this means educating the analysand about the difference between the authoritarian superego and the authentic Self. Instead of “down-loading” instruction from a podium onto the analysand (who is but one amongst many; = the superego), the authentic Self “cross-loads” instruction from a mysterious, “inner personal” place that renders collective remedies & podiums ridiculous; the Biblical phrase, “seek & ye shall find”, now making profound sense.

Jungian “transformation”: as FA’s longstanding readers know so well, we don’t fully agree with Jung’s phrase, “for the ego, the experience of the Self is always one of defeat”, because, in our view, the “ego” is rarely well-enough defined. If the individual is prepared to follow FA, s/he will insert the word, “rounded”, into Jung’s phrase and translate as follows: “for the ‘insufficiently rounded’ ego, the experience of its Self will always be one of defeat”. In other words, the Self, in addition to wanting the individual to be an individual, wants the individual to be balanced in its approach to Its Mystery. Jung’s described this “circumambulatory” “integration” of everything that ‘emerges’ into “consciousness” as “individuation” and, as our longstanding readers know, if the human majority decided to “individuate”, the world would be (not collectivizing, but) “collectivating”. Not here, maybe... but, in a galaxy far, far away, you never know.