

THE '6-6 INTERACTION'

In these articles, we have discussed the issue of “physicalist” science’s rejection of astrology many times. More occasionally, we have discussed the issue of “literalist” religion’s rejection of astrology. With ‘6-6’, however, we need to touch on the issue of astrology’s rejection of (evolutionary)-developmental psychology that, unfortunately, echoes science’s & religion’s rejections. Why? A: non-(anti)-psychological astrologers set their sights on the same thing that science & organizing religion set their respective sights... predicting & controlling with methodology, rituals & techniques. FA’s view of ‘inner soul growth’ (out of the introverted signs, through the extraverted signs, into the ‘5-6-7-8 centroversed’ sequence) is not to the taste of the ‘predicter-controller’. FA could agree with ‘anti-psychology’ if the zodiac was ‘only 2D’... with a ‘3D-spiralling’ zodiac, however, the inside-first approach presses forth e.g. although ‘6’ is ‘after’ ‘2’, this won’t prevent ‘2 Taurean’ Freud from being ‘more mature’ than FA’s ‘very 6-ish’ first example. Yep, all things being equal, many “material girls” with ‘6 Virgo’ on their respective ascendants will be more inclined to ‘incarnate’ through to their 6th houses than, say, Pisces ascendants, but 3D-spirality tells us that ‘12’ & ‘2’ ‘surround’ ‘6’.

By virtue of the new Moon landing in Virgo somewhere in August-September of every year, this is a time when ‘virginity, per se’ is worth reviewing. In light of 2025’s 2 x new Moons in Virgo, ‘virginity, per se’ is deserving of a more extensive review than it might receive in other years. The first problem for the reviewer of ‘virginity, per se’ is that human attitudes to it first formed in pre-history and, so, any reviewer is forced to speculate. All the same, if we speculate through a depth psychological lens, a degree of coherent headway can be made and we can begin to answer questions such as: why, in the present day, that some attitudes to virginity have persisted and others have not?

Searching for the roots of the Oedipus complex, Freud re-wound the clock to the competitive instincts of Homo sapiens’ ape-like ancestors... and, although Freud’s speculations make some sense, these ancestors were competing for sexual satisfaction rather than for the satisfaction of “knowing who one’s own children are” and, in turn, they would not have cared about the virginity that helps to secure such knowingness. Thus, the Freudastrologer rolls the clock forward to that point in the history of Homo sapiens when the link between sex and child-creation had been made. If a prehistorical man had the intellectual capacity to work this puzzle out, it isn’t much of a stretch to assume that he was concurrently working out related puzzles such as why animals (& humans) age & die. In other words, he would have puzzled over the things of the world over which he had no control... although this wouldn’t automatically lead to belief in g/God/s, this step of personifying Fate (= formulating a g/God) isn’t a big step to make. This is not to say that atheism is ‘correct’... the formulation of a g/God/s by the psyche is not mutually exclusive of God’s existence ‘in &/or beyond’ the ‘planes’ of the psyche. Indeed, the phenomena of “resonance” permit the psyche to assume mutual inclusion. Also, prehistorical man would have witnessed the willingness of (some) men to fight unto the death for a mate to, thereby, triangulate sex, babies & g/God/s. The moving parts of triangles lead to “complexes” and “complexes” lead to questions e.g. are gods also fighting men to death to secure human mates? with men having no chance to win their fights with (a) g/God(s), is it prudent to ‘trade’ a desired mate for ‘second best’? Instead of the Beach Boys’ “♪ two girls for every guy ♪”, prehistoric man might have

sung, “one for y/You, one for me” and instigated “virgin sacrifice”? To be sure, atheist Freud would have viewed all this as “projections” of the powerful human unconscious onto external hooks. If ‘He’ exists in that abovementioned mutually inclusive way, He won’t, of course, be the least worried about knowing who His children are... and, with this, Freud would have used this fact to help analysands “retrieve (their) projections” onto Him. Psychoanalysts do have their coherences with “virginity psychodynamics”, not only those that were rolling around the minds of hunters & gatherers but also...

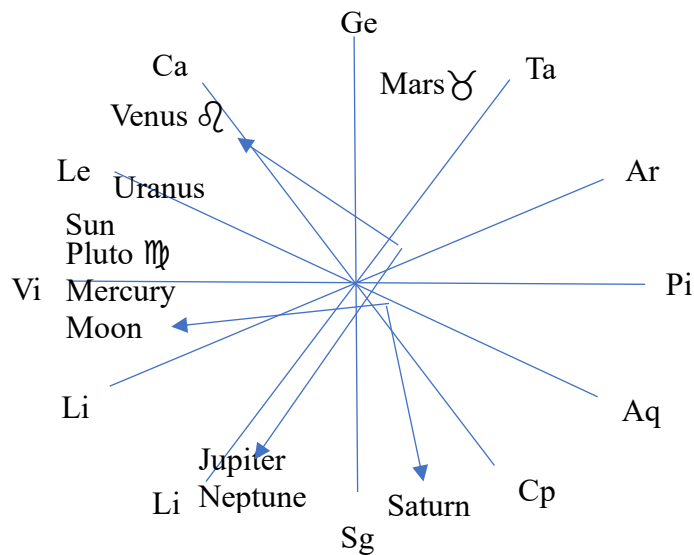
Into Homo sapiens’ subsequent phases of settlements, surpluses & civilizations, the “complexes” would be reflected in an enriched mythology. Even before Freud, we can surmise that there were “partial retrievals”. The most famous “partial retrieval” might be Abraham’s realization of God’s decree, “I am satisfied with your showing of ‘1 intent’” (= he didn’t have to “go through with it”). To be sure, the Abraham incident was not about virginity, but we can assume that a not dissimilar psychodynamic was at play when virgin sacrifice was on the wane. The myth that points us in this direction is the Greeks’ Demeter & Persephone because, from it, we realize that Demeter’s loss isn’t complete... after “satisfying” Hades of her ‘1 intent’, Demeter gets her daughter back for half of the year. From this dynamic, we move forward to the idea of “partial sacrifice” and, returning to the Hebrews, we notice that, with the 10 Commandments (the 6th meant that virgin sacrifice was now completely off the table; the 7th meant that “fathers knew who their sons were”), boys would be circumcised as a symbol of their obedience to this “partial sacrifice”. When a boy has impulses toward fornication or adultery, the boy recalls his circumcision to “suppress” the impulses (masturbation is “suppressed” because this aids “suppression” of ‘outer’ impulses). This “suppression” is not a “repression” insofar as the former allows for continued development of sexual-(sensual) urges, whereas the latter puts development to a halt. Hence, Freud realized the need to “transform” “repressions” into “suppressions” (one of the ‘anti-Freudian’ ‘mis’-conceptions is that Freud encouraged analysands to be promiscuous... nope).

Into Homo sapiens’ present-day, ‘scientific’ phases of pondering “evolutionary psychology”, the puzzle appears: why does puberty arrive a decade or more prior to bodily-(brain) maturation? In other words: what is the “evolutionary advantage” of “suppression” of (sense)-sexuality for up to a ‘decade or more’? The religious devotee would answer, “yes, these years help to ‘look past’ physical attractions/compatibilities into the psychological attractions/compatibilities that help families to remain ‘bound’ and, in turn, this benefits the upbringing of children”. This might sound reasoned, but strict evolutionary psychologists balk because, as always, any reasoning that smacks of Lamarckian evolution points to science’s big ‘no-no’, “purpose” (scientists are often very “purposeful” in their rejection of “purpose”!). Thus, as it is for so many aspects of our post-Heisenbergian civilization, we arrive at yet another irreducible dichotomy in need of being “crossed” in order for sexual ideas (\pm sexuality itself) to ‘develop’.

Then, of course, we arrive at Freud’s realization that the “sub-conscious” runs the show and, so, there is every chance that scientists’ & religious devotees’ ideas about (sensual)-sexual development are a lumpy “un-integrated” mixture of “repression” & “suppression” and it is never easy to know where one stops and the other begins. One of the most significant stumbling blocks with ‘virginity, per se’ is that needs conceiving as both psychological & physical... as Freud had realized via his own big ‘mis’-take...

EXAMPLE IMAGE/LYRIC: LIKE A VIRGIN (1984)

Madonna
16/8/1958 7.05am
Bay City, Michigan



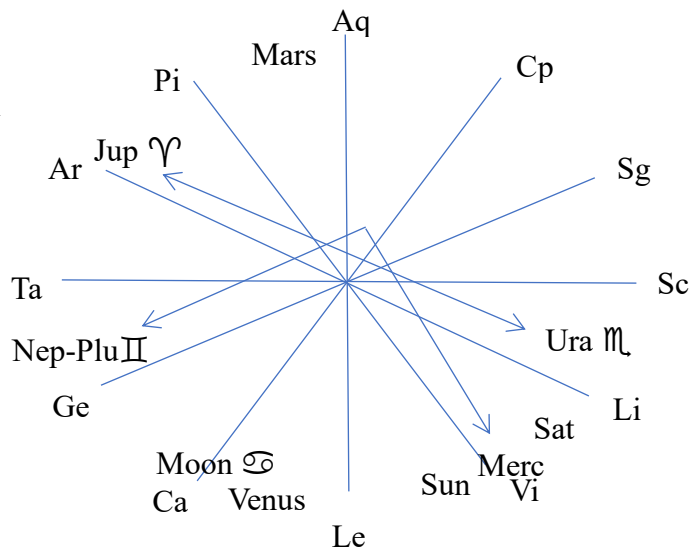
The depth psychologist can't help but 'like' the word, "like"... s/he only needs to re-call the familiar phrase, "like, you know!", to re-realize the role that "like" plays in the trying-to-understand-each-other "inter-subjective" process. (Philosophers can add, here, that all 'post-Nagel' 21stC philosophy – "what is it like to be a bat?" – 'likes' the word, "like"). FA too 'likes' the word, "like", because it connects "inter-subjective" explanations of quality to "inter-subjective" discussion of value. Yep, something might make one "feel" "like a virgin" but one might need some additional "inter-subjective" exchanges to bring a satisfying sense of the value of this (or, indeed, any) "feeling". If the valuation is achieved, it follows that inter-mixed emotions are being "processed".

Freud's research led him to realize that there is not much "feeling like a virgin" in a wo/man's unconscious. Indeed, with the prevalence of "family romantic" material in the fantasies & dreams of his clients, Freud had made the initial mistake of viewing child sex abuse as a kind of Viennese "norm". Further reflection, however, led Freud to realize that the psyche is 'structured' to fantasize in "family romantic" directions. This doesn't mean that outer, 'physical' child sex abuse doesn't occur... it means that it is never easy to work out when it has. To take Madonna as an example, we could say that her 4th house points to "compensation" in respect of her "family romance"... that would have led to some 'mis'-interpretation of her relationship to her father but, from the outside, an astrologer can't know. OK, so what about her analyst? A: for the sake of analysand-Madonna becoming more "creative" in the face of her "family romantic" content, the analyst 'knows' that this is best served by an attitude of 'not knowing'.

With Mercury being the "ruler" of Virgo, there is always going to be something dual to handle. Madonna is, arguably, the most exemplary embodiment of the 'whore-madonna dyad' of the 20th-to-21stC. If the FA-er has cause to be disappointed in what Madonna did with her fame it is that she didn't go on to formulate a Jungian 3rd that, in turn, would have helped her female fans be more creative in the face of their "family romances". If a girl lies to herself that she "feels" "shiny & new", it won't work.

EXAMPLE FILM 38A: SHE DONE HIM WRONG (1933) ☾☿

Mae West
17/8/1892 10.30pm
Brooklyn, New York

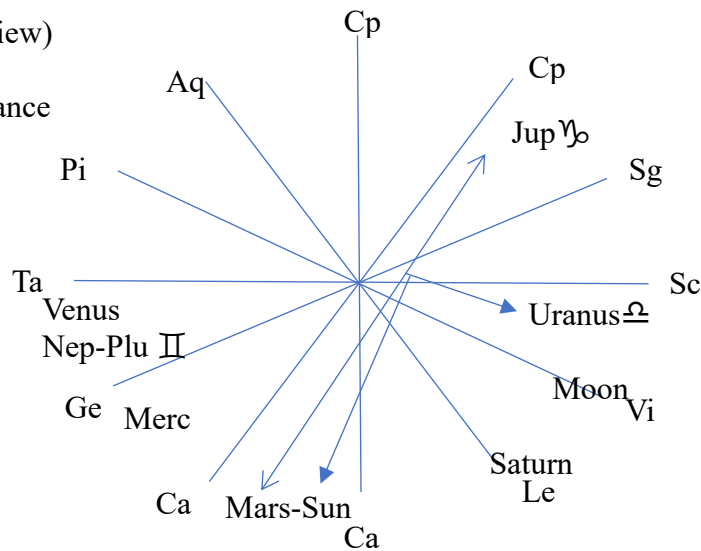


Because Mae West shot to fame well before ideas of “Jungian 3rd”s had become familiar, we can’t help but be more sympathetic to her than we are to the women that Mae inspired. (Madonna’s inspiration might be indirect). With Taurus being on Mae’s ascendant & her ‘3/6 Mercury’ in ‘6 Virgo’ having the effect of beckoning her Taurean persona ‘down-across’ her lower hemisphere, there is a sense in which Mae is the link between Freud & Madonna. Unlike Freud, Mae was encouraging of sexual expression, whatever form it takes, because she didn’t need Freudian theory to realize that those who held placards of protest had, in many cases, “formed reactions” against incipient “returns of the repressed sexual ideation”. Indeed, at one point, Mae’s “indecenty” led to an imprisonment, a sentence Mae happily consented to because of the publicity stunt effect... Mae knew all about the self-defeating-ness of “repression/oppression”. No doubt, there were other placard holders who weren’t so sexually “repressed” but, in any case, they were inwardly divided-enough to lap up a “collective shadow”. It is worth noting that Mae was born near the time of the publication of Gustave Le Bon’s, “The Crowd”. And, because Mae’s Mercury in Virgo formed a close square aspect to the Pluto-Neptune conjunction in Gemini of the early 1890s – a conjunction that had so much to say about “mass man psychology” – we might guess that Mae read it with plenty of nodding “uh-ha-s”. Mae probably didn’t need to read Freud’s “Jokes & their Relation to the Unconscious” because it is likely that she already knew all about it.

As for “She Done Him Wrong”, the movie buff who has fondness for the films that have been made by Paramount owes Mae a nod of gratitude because Paramount was about to go bankrupt, but Mae’s movie was such a smash that it saved the studio. For instance, we would likely never have got “Sunset Boulevard”, the movie that tells us so much about the ‘10 matriarch’ that sits ‘behind’ the ‘11/12-1 phallic mother’ and the ‘2-3-4 maternal mother’. So, for every ‘take’ of Mae’s natal Neptune-Pluto in her 1st house, we would recommend a “close-up” of her Mars in Aquarius on her M.C. to get a sense of why she knew all about the attractions of sexed-up “sado-masochism”.

EXAMPLE FILM 38B: THE BLOOD OF A POET (1930) ☹☹

Jean Cocteau (2nd view)
 5/7/1889 1.00am
 Maisons Lafitte, France



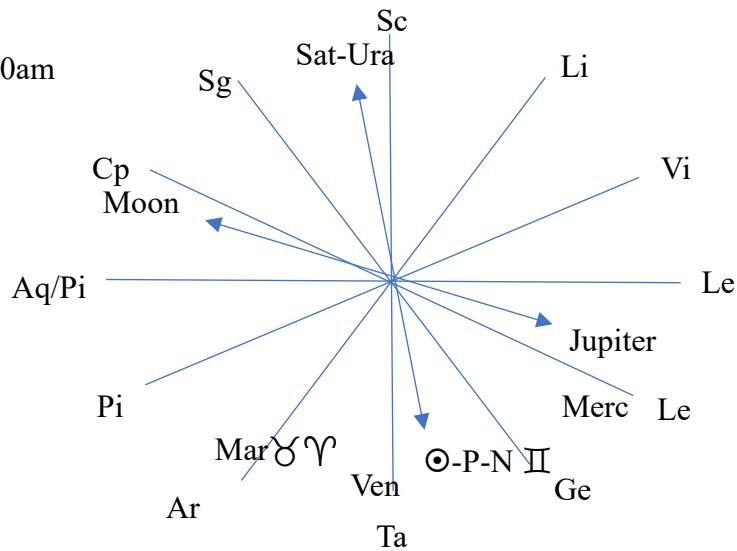
On 5/4/1898, the father of French poly-artist, Jean Cocteau, committed suicide. At the time, Jean was 9yrs of age. In his natal chart, we do notice “sudden change” in respect of the father (image) being symbolized by Sun-conjunct-Mars square Uranus. And, rolling forward to the chart of the fateful date, we notice that Mars had become active by generating a T-cross configuration with the ongoing Saturn-Pluto opposition of that year... the Saturnian pole of the configuration was quincunx Jean’s natal Sun. Meanwhile, transiting Uranus was rolling into opposition to the conjunction that is so important in the history of depth psychology, Neptune conjunct Pluto in Gemini. That Jean had a psychological trauma to “process” is clear... and, to the \$64000Q: “how”?

We can’t know the extent to which the filming of “The Blood of a Poet” healed Jean’s paternal wound, but it is clear that this film is a document of his exploration of the wound... it was, at least, a start. There is a sense of Jean acknowledging that this start was a bit off the mark when we watch the protagonist (Enrique Riveros) shaking his head in disapproval after he had fired the gun into his temple... as if Jean himself disapproved of his own reasoning that his father was instructed by an inner feminine entity – an arm & a voice – to do so. Jung would have like this disapproval because it points to the possibility that Jean was rejecting one of the “negative” solutions to one’s midlife predicament... becoming “identical” with the collective unconscious (the other “negative” solution is “regressive restoration of the persona”). One could argue that Jean was able to reject these “negatives” because the “ruler” of his paternal I.C., the Moon, was calling him forward (through his Saturn) to the cusp of his 6th house.

The second exploration of his father’s suicide follows comprises the 2nd half of the film. Here, we see that his father’s preoccupation with incarnate life’s (card) game seems to have made him blind to the goings on the heavenly realms. Because a boy lies dead at his feet having been attacked by other boys, we now have a sense of the father’s suicide being motivated by boyhood trauma that was not healed. In other words, Jean was faced with healing two boyhood psychological traumas... his father’s & his own.

HEROES OF DIRECTION 38: HOWARD HAWKS

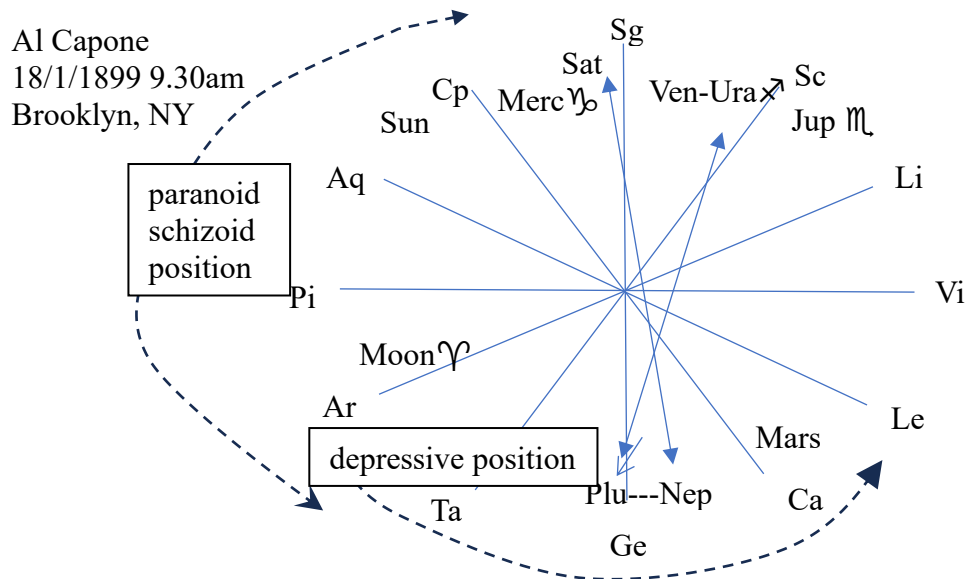
Howard Hawks
30/5/1896?? 12.00am
Goshen, Indiana



With movies being dreams more than being anything else, your local Freudian will be interested in links from movie comedy to dream comedy. A lot of “funny” stuff happens in dreams but, first, Freudians would point out that there are different kinds of “funny” e.g. “funny peculiar”, “funny har-har”. For (a sequence of) images to be “funny har-har”, there is a need for a “click” in the “conscious” mind that, in its way, will be an ‘interpretation’... call it, “automatic interpretation”. One key aspect is that the characters “don’t click” so the audience “can click”. If the characters were to get a joke along with the audience, the joke won’t be “funny”, just droll. Therefore, movie audiences tend not to favour movie characters who find themselves funny. As my own mother would often complain, “I don’t like ‘xxxxxx’... he laughs at his own jokes”. It follows therefore that Chaplin’s “little tramp” conquered the world because he is a (dream) character who trundles along clueless of the sheer jokey-ness of his existence. Yes, the “little tramp” laughs at himself when embarrassed in the presence of another character, usually a love interest, but he rarely resorted to winking at the audience.

Another kind of “funny” is “dark funny”. Buffs of Hollywood’s “golden age” can point to Paul Muni’s performance in Howard Hawks’ “Scarface” (5 decades later, Al Pacino was also very “dark funny”). Close to a Saturn cycle after “Scarface”, Billy Wilder also saw the “dark funny” side of the “St. Valentine’s Day massacre” in “Some Like it Hot” and, close to another Saturn cycle along, Scorsese & Pesci go the whole 9 yards in the unforgettable “funny how?” scene of “Goodfellas”. Hmm, “dark funny” may have something to do with ‘10’. It is certainly easy to make jokes about characters who, because of being locked in the “paranoid schizoid position”, ‘deserve’ to be made fun of. Howard’s “Scarface” confronts the strange ironies around a gangster’s life in the scene of the detective chief (Edwin Maxwell) complaining bitterly how the kind of character who sneaks about & plugs you in the back becomes a figure of glamour, the complete opposite of the gunslinger of the wild west who confronts his enemy face to face. Indeed, it was the case in Chicago that the mastermind of the St. Valentine’s Day massacre, Al Capone, would become thought of in the same breath as Bonnie & Clyde

& Robin Hood. And, so, irony piling onto irony, the film about Al Capone, “Scarface”, glamorized Capone via Muni’s “dark funny” portrayal. Despite this, historians will tell you that, by the time “Scarface” had hit the cinemas – a couple of years after the massacre – Capone’s glamorization had turned sour. Either way, we can ask: to what extent was Capone typical of gangsters? is there an “astrology of the gangster”?...



... for FA, the answers to the above questions are, “yes, there will be something ironic in gangster’s natal charts” and, with irony being such an important feature of “drama” (see above), gangsters are perfect specimens to make movies about. Capone’s horoscopic ironies abound, (i) Pisces on the ascendant indicates a foggy outlook on life that is not keen on harsh reality... but, in Capone’s case, the appearance is one of him being the direct product of 3 billion years of Darwinian-(into-Oedipal) reality, (ii) the Moon in Aries on the cusp of Capone’s 2nd house suggests that, if the gangster can get past the hesitancy of his/her outer world view, s/he will go on to give a high priority to his/her sensory experiences and, in turn, they will become good ‘stepping stones’ down to the house that the Moon “naturally rules”, the 4th... this one is not so ironic because Capone’s 4th house is a hornet’s nest full of “difficult” planets in “difficult” opposition.

For FA, Capone’s chart presents a good opportunity to approach some specifics of Melanie Klein’s intra-psychic “positions” in relation to a birth horoscope. Melanie was undecided about the gestational background of the “paranoid schizoid position” but, in light of (i) Kleinians (e.g. Michael Fordham) noticing similarities between Klein & Jung & (ii) evolutionists realizing that Homo sapiens is born in a ‘womby’ condition (= neoteny), it follows that the “paranoid schizoid position” is ‘under/over-pinned’ by gestational factors (= in astrology, the 4th quadrant). Because Capone’s chart doesn’t have much in the way of ‘zodiac-horoscope-phase-shift’, we can say that he is a useful example of “ontogeny-follows-phylogeny” (actually, because his Aries sector is in the 2nd house, we could say “phylogeny-follows-ontogeny”, but let’s not get caught up too much in this distinction). Whatever the case for a pre-birth psyche, Melanie observed that the “paranoid schizoid position” was held by infants in the phase that had earlier been called “oral” by Freud (i.e. birth-to-6/9 months). This is the phase of “splitting”

that is not well disposed to “integration”. Indeed, “integration” won’t be possible until the next phase (6/9 months to 12/18 months; Freud called it “anal sadistic”)... but only if the “splits” of the 1st phase have been well “held” by a “primary caregiver”. Because the infant is dependent through to the 5th year (and, into what Freud had called “the latent phase”), the caregiver has a chance during the phallic-Oedipal phase to achieve what very often remains unachieved in the 2nd year of “terrible twos”. Therefore, the problem with Capone was that his I.C. was too “difficult” – Neptune-opposite-Saturn; Pluto-opposite-Uranus – for his primary-into-secondary caregivers (e.g. mother-into-father) to ‘deliver’ him into his “(sublimative) latency”. Now, back to HH’s “funny”...

Part of the job description of a movie critic is to compare the movie in question to others and, in order to do so, the “subgenre” is established. There isn’t much point comparing, say, Olivier’s “Hamlet” to McCarey’s “Duck Soup”. Netflix seems to have an algorithm for this, “if you liked that, then you will like...”. And, so, movie comedy is ‘sub-genred’ into “rom.com”, “satire”, “dramady” etc. We have already noted that “rom.com” was arguably invented by Frank Capra with “It Happened One Night”, its psychological formula going something like: the yet-to-be lovers are “consciously” aggravated by each other and “unconsciously” in love with each other. They may not “wink at the audience” but, to varying degrees, they will be “winking at each other”.

Like Chaplin & Capra, Howard Hawks had little trouble expressing his comic gift. However, we do notice that Howard’s “funny” has a different flavour to Chaplin’s & Capra’s... a flavour that would become known as “screwball”, a subgenre of movie comedy that hit its peak in Hollywood in the 1930s. Across the pond, there was another subgenre brewing that would become known as (French) “farce” – hitting a peak with “The Rules of the Game” – but Renoir’s movies add that sour bite of social satire that is rarely seen in most of the “screwballs” that, for most movie fans (and us), hit a peak with “Bringing Up Baby” (1938). At the time, however, the movie audiences were not in agreement... it seemed that they didn’t want to see a hammy Katharine Hepburn.

Howard had been directing for many years before “Bringing Up Baby”... and, even with his dramas we notice his surefooted comic touch that, as we have discussed, hit an early peak with “Scarface” (1932). We should point out, however, that this flic was reviled for its body count but, over the decades, became the “classic” for the slew of gangster flics in its wake... to the point of being remade itself by Brian de Palma in the 1980s, a flic that would also be reviled because of its (now uber-bloody) body count. In our mini-essay on Brian de Palma, we noted that his gift for comedy in non-comic contexts had something to do with his Sun-Moon-Jupiter grand trine sitting upon the cusp of his 3rd house (Uranus & Saturn there too)... and, so, our first guess for Howard is that he had 3rd house (cusp) ‘lit up’ by a Sun in Gemini. It is probably worth noting that Capone, a less disputable Pisces rising, was the biggest fan of Hawks’ “Scarface”. Capone, no doubt, would have guffawed at the opening titles that urged citizens to do something about the problem of organized crime... there was, of course, nothing that can be done. Gangsters know, more than anyone else, that installing new leaders does nothing to change the system. We guess that Howard knew it too, despite the fact that 1932 was “pre-(Hays)-code”, and so he would need to head off the backlash that would come in the wake of a celluloid murder spree. So it was that his audiences were treated to his “funny peculiar” way of opening a film that, for Capone, was “funny, har-har”.

HOWARD HAWKS' (PSYCHOLOGICAL) TOP 10

1: BRINGING UP BABY (1938:8) 🍷🍷🍷

The best of the “screwballs” has the nice symmetry of a mother-bound “hero”, “Dr. David Huxley” (Cary Grant), beginning the story ‘high up’ in his head – we see him sitting on a platform doing some important thinking – and ending the story ‘high up’ in his head – we see his, now wobbling, thinking function, “projected onto his lover, “Susan Vance” (Katharine Hepburn), collapsing under its weight of its “dissociation”. With Susan’s scatterbrain pointing to not a little “animus possession”, the fate of this relationship remains “up in the air”. The endless run of parapraxes could be a result of David’s & Susan’s respective unconsciouses trying to tell them that the relationship won’t heal their respective ‘inner disconnects’... it will, at least, point this out to them.

2: TO HAVE & HAVE NOT (1944) 🍷🍷

If “Only Angels Have Wings” (see below) is “Casablanca before Casablanca”, then “To Have & Have Not” is “Casablanca after Casablanca”... war or some kind of danger in an exotic location & a romance having a lot of trouble getting off the ground. It is worth noting that both Ernest Hemingway and Humphrey Bogart were born in 1899 and, therefore, they have equal shares in the Neptune-Pluto opposition to Saturn-Uranus. In this story, this complex is succinctly expressed in the willingness of “Steve” (Bogart) to Pluto-nically attack enemies and risk his life for his Neptunian side-kick, “Eddie” (Walter Brennan). Saturn’s 7yrs is there... Hemingway published in 1937.

3: 20TH CENTURY (1934) 🍷🍷

Although many credit this one for being the first “screwball comedy”, it is also a sequel of the recent “Frankenstein” & “Dracula” insofar as it presents a “creator” bringing his “(human) creation” to “life” and, as it were, sucking her “lifeblood”. Evil Broadway Svengali, “Oscar” (John Barrymore), leers & claws his way into the bed of “Mildred/Lily” (Carole Lombard). As such, this movie is one of the last hurrahs prior to the introduction of the “Hays code”... the censorship that, as many movie historians have argued, was not such a bad thing because it had the effect of bringing out greater creativity in writers & directors. Soon-to-be-discussed Milos Forman heartily agreed.

4: HIS GIRL FRIDAY (1940) 🍷🍷

Howard would eventually be rewarded with what, for “individuation-ists”, is the best directing accolade (not the Oscar for “best director” but) the adjectivalization of his surname... “this movie is very Hawks-ian”. Hawksian movies reveal themselves through their ultra rapid exchanges of dialogue (Robin Williams et al. remain in debt) & “His Girl Friday” may be the epitome. When jokes keep coming at a rate that the psyche can’t keep up with, the psyche is now open to finding more things funny than it would in a slower context. In psychoanalytic words, HH’s movies are opportunities to explore the nooks & crannies of some of the most “defended” zones of a psyche.

5: ONLY ANGELS HAVE WINGS (1939) 🍷

Although existentialism ‘belongs’ to French culture & cinema (e.g. “The Wages of Fear”), Hollywood entered the fray from time to time. “Geoff Carter” (Cary Grant) is the personification of freedom-equals-damnation insofar as he insists on his freedom

to risk (= damn) his life and, with equality as high in his mind as freedom is, he insists on any woman who chooses to be attached herself to his risky (damned) life – “Bonnie” (Jean Arthur) & “Judy (Judy, Judy)” (Rita Hayworth) – making her decision to do so alone. The upside of existential absurdity is that it points to the value of living life in the “present moment”... some souls may be looking too far ahead for their own good.

6: SCARFACE (1932) 🧐🧐

“Tony” (Paul Muni) has the 1st quadrant narcissist’s mantra down pat, “do it first, do it yourself... and keep doin’ it”. Having tracked this one down in the wake of seeing de Palma’s, we were anticipating a relatively subdued “family romance” but, if anything, the “romantic” mutual-brother-sister-“identification” shenanigans between “Tony” & “Francesca” (Ann Dvorak) on display here are more pronounced than those in 1983 version. Decades of Hays code vs. millennia of neotenic evolution. What wins?

7: RED RIVER (1948) 🧐🧐

This is the kind of film that ‘anti-Freudians’ would use to make their case that the Oedipal complex is not ubiquitous (not even usual) because, here, we have a story of a psychological father, “Thomas” (John Wayne) intending to kill his psychological son, “Matt” (Montgomery Clift), instead of the inverse. The Freudian reply, of course, is that “inversion” is yet another common psychodynamic sourcing from “projection”. That is, Thomas’ “inner son” has no trouble “projecting” onto Matt’s “inner father”.

8: GENTLEMEN PREFER BLONDES (1953) 🧐🧐

The mother archetype comes in many forms. While it is easy to spot “Lorelei”’s (Marylin Monroe) credentials as an embodiment of the mother archetype, it is a little more difficult to see that Lorelei’s fiancé, “Gus” (Tommy Noonan), is beholden to the mother of “inherited wealth” that can hold a youth back from his rounded hero-ego development more than his flesh & blood mother (“Lady Beekman”: Norma Vardon) precisely because it is a secret. You can double-bill this one with “Coming to America”.

9: SERGEANT YORK (1941) 🧐🧐

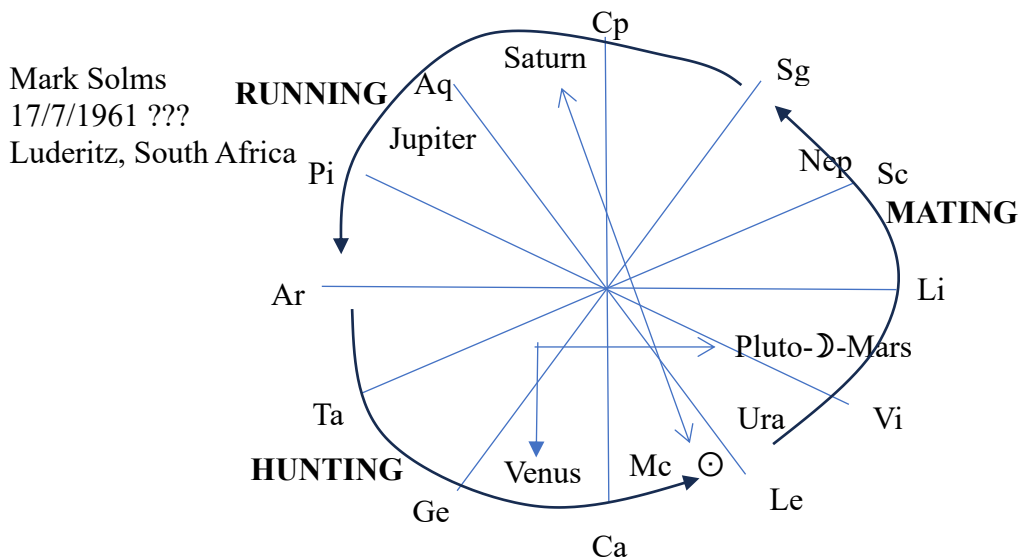
A kind of prequel to Mel Gibson’s “Hacksaw Ridge” and Terrence Malick’s “A Hidden Life” insofar as this one also begins with a conscientious objector... although, here, “Alvin C. York” (Gary Cooper), having pondered the verse, “render unto Caesar things that are Caesar’s; and unto God things that are God’s”, proceeds to break the 6th Commandment. The psychologist’s forgivability quotient goes up when s/he recalls that WWI was decades prior to Melanie Klien’s explanation of neonatal “splitting”.

10: RIO BRAVO (1959) 🧐🧐

With ‘against-the-odds-stands-against-ruthless-outlaws’ movies coming along at regular intervals, one can expect that an archetype is at work. With the Darwinian struggle front & centre, one does well to ponder the archetypal (... errrr) “nature” of “natural selection”. In light of the “un-natural”, Luciferian foundation of “artificial selection” (eugenics), it is easy to see “divine Spirit” underpinning “natural selection”. Chance & purpose expand this “selection dyad” to a quaternion & to its redemption.

P.S. THE '6-6 INTERACTION'

In our opening section, our focus was on Freud's patchy extrapolations from our ape-like ancestors forward into *Homo sapiens*' Oedipal development. If, however, we shift forward to the post-Freudians, most of their understanding is directed toward the earlier (pre-mammalian & hominid) phases of evolution that saw sexual instincts evolving 'out of' (at least, 'with') hunting instincts. This led to a focus on the "feeding" aspects of sexual responses having something to do with the deep evolutionary history of both man & beast. For example, if we observe mating lions, we notice a resemblance to hunting insofar as the lion does appear to 'pin' the lioness even to the point of biting her neck (and, let's not forget the black widow spider's gender "return serve"). From this, the FA-er should find it difficult to 'unsee' evolution's trinity, "hunting-(feeding)-mating-(beautifying)-running-(fort-holding) slotting into the zo-o-diac like so...



... and, as you can see, upon it, we have superimposed the natal placements of our favourite "reductive psychologist", Mark Solms, who founded the "International Neuropsychanalysis Society" in 2000 (and Karl Popper turning in his grave; it is odd that Popper's idea gained traction in the 20thC given that, in accordance with the most basic Zeno-ish realm of "self-refutation", his philosophical view – for something to be "science", it is required to be, in theory, falsifiable – is an unfalsifiable view). Because Mark focuses on human phylogeny, we don't really need to guess at his ascendant.

We have mentioned Mark in our prior essays but, in this context of Virgo's role in '5-6-7-8 mating', we notice his natal emphasis in the mating sequence – e.g. Pluto-D-Mars bracketed by Uranus & Neptune – with the curious exception of a natal planet in Libra, the sign that links to balance. (Libra, nonetheless, gets a start insofar as the "ruler" of Libra, Venus, is square the Virgoan planets). When it comes to '7 balance', however, the evolutionary psychologist will wonder if 'balance' has anything to do with anything in respect of survival. So, even though Mark's planets in Virgo would help him to 'step up' from Leo into Libra, there is a sense in which his 60° trine from Mercury in Cancer to Neptune in Scorpio might help him to 'step past' the balancing

acts of '7 Libra' into the '8 feeling' that "mating" is a very old, very "unconscious" and very strong instinct that deserves the closest of post-Freudian attentions. The fact that Mark having both Mercury & Sun in Cancer points to why he wasn't "blocked" from 'seeing' the importance of the evolutionary dyad, endogamy vs. exogamy (& let's not forget that his natal Mercury & Sun "progressed" into Leo early in life). If there is a problem, with Mark's natal picture, then it is Neptune's placement in Scorpio e.g. is Neptune "confusing" his insight into '8 Scorpio' issues? Whatever the answer, Mark is not confused about the importance of "inter-subjectivity" – what FA sees zodiacally as a '(12)-1-2-3-4-5-6-7' issue – and the critical importance of Freud's approach...

For FA, Mark is the most noteworthy 'inheritor' of the legacy of Roger Sperry (see the P.S. of our prior essay) insofar as his experiments have given Freudian theory an even stronger evidential basis than Roger's experiments have. Instead of 'cutting' the corpus callosum, Mark would 'cut' through the ongoing "neuroscience 'mis'-take" of "conflating" correlation with causality. Specifically, when E.E.G. evidence pointed to the brainstem's "reticular formation" being the source of R.E.M., lazy "conflating" "(not psychologists, but) neurologists" jumped to the conclusion that the phenomenon that occurs at the same time as R.E.M. activity, dreaming, is also to be sourced in the brainstem. In turn, dreaming, in the view of the "neurological establishment", was not to be taken as Freud had taken it i.e. as the expression of (sub)-cortical mentation (e.g. "wish fulfillments"). Over his 30+ yrs of research, Mark's repeatable experiments have shown that the correlation between R.E.M. & dreaming is not causation. Rather, dreaming was shown to be sourced in anatomical areas that are close to the forebrain. Therefore, Mark concluded that the heretofore defenders of the "(not-psychological, but) neurological" consensus owed Freud an apology. Their throwing out of Freudian views via the employ of Popper's self-refuting "rationale" ("rationalization", actually) leads, as all Zeno-ish paradoxes do, to nonsensical assumptions born of philosophical laziness. It deserves to be said that the marginalization of Mark's work is more than unfortunate... it is a scientific obscenity. Hello-o, remember Thomas Kuhn?

The "meta-philosophical consensus" (that was reached decades before Mark's revelations) in respect of Popper's-vs.-Kuhn's "philosophy of science opposition" goes something like: Popper can still be used for "hard sciences", Kuhn gains ascendancy in the "soft sciences". Most (if not all) "neurologists" would view themselves as "hard scientists" and, to an extent, the Freudastrological philosopher would agree with their self-description. To conclude that "psychology" needs inclusion in the "hard sciences" in the wake of Kuhn, Sperry & Solms is nothing less than a travesty of self-appellation.

It is forlorn, maybe, but we can hope that, one fine day, "reductive psychology" (as we have seen, it is currently practiced only by a very few), will devise '9 bridging' experiments that link "reductive psychology" to "teleological psychology". Given the view of Thomas Kuhn that "human nature" is such that all the old scientists have to "die off" for new science to make its way into the world, these experiments are sure to spend decades lolling about in the category that Kuhn called, "anomalies". Thereafter, who knows(?), maybe some of these experiments may even point to experiments that establish links between "teleo-psychology" & "Freudastrology". Har, har, har... so we say it to ourselves, "awww.... don't get carried away". Wait a minute, we are talking about decades into the future. How about Pluto's re-entry into Virgo in the 2100s?

