

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

PART 4b



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

ASTRO-DIARY CONTINUED (pt.IV)

INDEX OF 78-(144) POSSIBLE INTERACTIONS

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

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

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

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As you can see below, this section of our interaction-ology series is focused on the interactions of '12'; we did so because Neptune's 'double up' in Pisces ends in 2026

Edition II Volume 4: part a, part b, part c

The "superego" can "deny" the "self" (= "depression", suicide, psychologically unborn phobosophies), but heads-not-eating-tails illustrate the "self-recognition" that is the basis of "self-awareness". The "self" being fed by the "superego" often "denies" its need for 4-functional "ego development". To realize the "ego-Self axis" & complete "ego transformation"=into-"spiritual transcendence", barriers need to be overcome.

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'.

Astro-diary XXXI: the '11-6 interaction'

Dec/2024

Academic psychology is a naughty discipline. Decades have past and it remains happy to Prometheanly steal "psyche" ("soul") from "religion" and, having done so, like Freud (another Promethean stealer), it then looks to "explain religion away". For a time, this mindset kept Freud within the academic circle, but the 'fracture-philial' of '11 ideology' can't hold things together. Without "soul", '11-ish' "things fall apart"...

Astro-diary XXXII: the '12-2 interaction'

Jan/2025

'12' might be "soulful" but, if an individual intends to "individuate", s/he needs to 'leave behind' all things collective, "soulful" or not. Through 2025 (into early 2026), Neptune leaves Pisces behind and, in early 2025, Venus & Mercury conjunct Neptune in both signs. 2025, therefore, a good year to consider '12's sundry interactions. The retrograde Piscean fish abuts Aquarius, but even the anterograde fish seems hesitant.

Astro-diary XXXIII: the '1-2 interaction'

Feb/2025

Every spring equinox features the entry of the Sun into tropical Aries (a '1-5 interaction'). This year, Venus enters Aries in winter. Not unlike '11' & '12', '1' & '2' (Aries & Taurus, the first two houses; Mars & Venus) are pairable, yet, unlike '11' & '12', '1' & '2' don't hesitate when, via their "extraversion", they intuit-sense matter. Freud's natal Venus in Aries played an important part in his Sun in Taurus talent.

Astro-diary XXXIV: the '12-3 interaction'

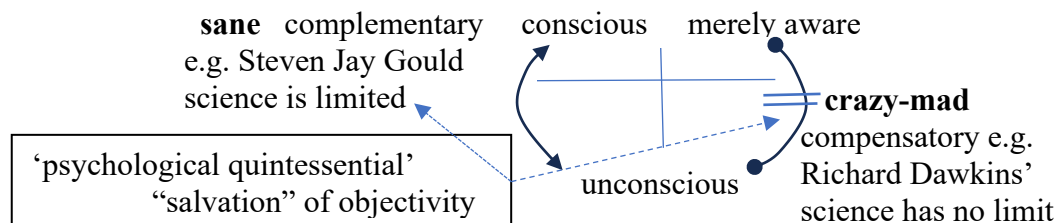
Mar/2025

Hermes-Mercury might not have sprung from the 4th quadrant, but he still has no trouble hopping up-&-down through all levels of un/consciousness. The \$64,000Q in respect of '3' journeying down into '12' is likely to be: to what extent is the human psyche confused by the information that it is gathering? Your local Mercurial Jungian will advise as follows, "gather everything, decide nothing, 10,000 reasons to wait".

THE '3-9 INTERACTION'

Although ‘11’'s interactions have been our focus in 2024, we won't be excluding a side-glance to ‘3-9’ because (i) from 26/5/24-to-9/6/25, ‘9 Jupiter’ transits ‘3 Gemini’ & (ii) ‘3 Mercury’ reciprocates Jupiter insofar as it transits ‘9 Sagittarius’ (and, in so doing, opposes Jupiter) in November 2024. With Jupiter's focus on bigger pictures & Mercury's focus on the irreducibility of dyads, we have a ‘9 opportune’ time to review the “bigger picture of (what Jung dubbed) the problem of opposites”. From our notes on “The Lord of the Rings”, we take the view that Jung's word, “problem”, can easily be replaced by “salvation”. All one needs to do is “cross” any pair of opposites with a second pair (e.g. set down a Cartesian plane) to find one's answers. To be sure, answers are mere springboards to new questions – Werner Heisenberg (see below) established that – but the new questions will have a stable “basis” (e.g. a square). To take a specific example, our universe has both structure and dynamism... too much structure or too much dynamism would prevent biogenesis & evolution and, so, in ‘this universe’, ‘this pair’ is “crossed” by the opposites, imbalance-balance. Platonists and Heisenbergians are ‘9 hip’ to the “quality” of the number ‘3’... it is a stepping-stone from ‘2’ to ‘4’.

The 3rd archetype – ‘3’, triangle, 60° (trine), Gemini, Mercury, 3rd house – has the “qualia” of “boundary crosser”... and, as such, it is a key archetype for those who ‘step’ back & forth from (conscious)-aware thoughts & feelings, as reported by “free association” (not an easy as it sounds on paper), and unconscious thoughts & feelings, as reported through dreams, symptoms & parapraxes (= “events” that may/may-not be self-perceived as “slips”). Hence, the “problem of opposites” for the psychoanalyst is ‘saved’ by squaring “conscious-to-unconscious oppositions”. One of the 20thC’s very naughty “over-reducers” was Karl Popper... with his “science-vs.-not-science”, he did not distinguish between science conducted by “compensators” (= archetypal “mad scientist/s”) and science conducted by those who take up a “complementary” attitude to the/ir unconscious/es (= ‘sane scientist/s’); this irreducible ‘2 expands to ‘4’ as...



... and, in turn, it reminds us that many post-Popper phobosophers refuse(d) to acknowledge the very existence of “the unconscious” (Satan’s greatest trick) and, thus, by definition, are “compensators”. At least, in the 21stC, academic psychologists now admit their ‘mis’-take but, because they won’t admit anything more, Satan is still running his ‘there-are-no-Mercurial-journeys-down-into-(back)-up-out’ scam. Still...

At '3's "crossroads", a decision needs to be made between journeying from '3' down-into '4' or from '3' back-down-into '12' (journeyers who have '3-8 interactions' can add this to their 'air-into-water' decision list). To risk the 'stuck record', we again state that the anti-clockwise journey that leads to 'stable' ego formation is the 'correct' decision but, with the '9-3 interaction', we have a 3rd consideration: why not "jump"

the zodiac-horoscope diameter from '3' to '9' to, thereby, bypass the meat and potatoes of the right hemisphere? Because an activated '3' is often brings the issue of siblings to the surface, we re-reference "Star Wars" here and admit that this is something that heroic "Luke" (Mark Hamill) does in "The Empire Strikes Back"... by it, he discovers that "father-Darth" (James L. Jones), is just another sterile, '4-less', '11-(back)-to-10 tyrant'. Although (what FA calls) the 'diametric leap' is the '(psychodynamic) sibling' of "regression", there is also a sense in which the 'diametric leap' is not as pathogenic as '3-2-1-12-11-10 regression' because, if one has learned to 'leap up', one can learn to 'leap (back) down'... or, as it is for devastated Luke, 'drop (back) down'. So, even if it seems that Luke's 'leaping' is a vain diversion, one could also argue that his 'leaping' had given him a stronger grasp of the irreducibility of opposites... whereas Darth has no grasp at all. Let's note that the mutable quadruplicity, especially its '3-9 masculine half', is predisposed to grasp opposites. The problem with '3-9', however, is its lean to the masculine.... there may be too much lean. If there is, those who have a '3-9 aspects' are at risk of dumping the '(12)-4-8 soul journey' for a '3-9 spiritual short-cut'...

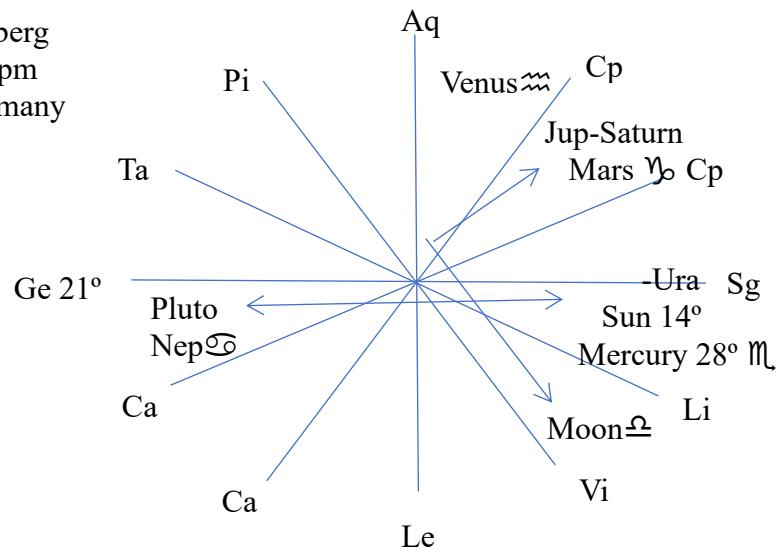
So, as widely despised as the 3rd (post-George) trilogy of "Star Wars" is, we do spot the outline of '4-(6)-8' taken up by "Rey" (Daisy Ridley), hassling doomy-gloomy "Uncle Luke" against his view that be-(com)-ing a Jedi knight is just another 'spiritual short-cut'. Later, we learn that Luke had come close to murdering his nephew, "Kylo" (Adam Driver), because he had concluded that Jedi power is altogether too seductive to be worth pursuing in the greater journey of spiritual growth. This, by the way, is a view held by many Freudians in respect of Jung's therapy... or, at least, in respect of Jungian therapy that neglects "full differentiation of the personal anima". And, so...

As FA's longstanding readers will recall (e.g. "Plato's Republic & the Zodiac"), developing one's capacity to 'expand' from duality to trinity is fine but it isn't enough to spot "trinity's duality" i.e. to one side, "dissociation" from feeling; to the other side, "association" to feeling. In short, there is no point 'leaping up' to an objective vantage point via "dissociation". Applying this to November 2024's Jupiter in Gemini sky, one could 'climb aboard' the 23/5/24 full Moon in Sagittarius and 'ride' it 'back (around) down' to the (new) Moon in (Gemini)-Cancer. To be sure, this is no, strictly speaking, 'leap (back) down', but the Moon transits rapidly enough that it will have the feeling of descent and, more importantly, it highlights '4's 'value' as the link from '3' to '5'.

In our view, mere-duality-to-trinity is a problem that haunts many astrologers. Although all astrologers are acquainted to the fact of archetypes being two-sided, only a tiny fraction of astrologers 'square' their respective views of an archetype (let's note here, in the cookbooks, 'Mercury in the 9th house' says "astrologer"). In "Star Wars", Leia does appear to have enough yin-in-her-yang to assist the masculine psychological siblings, Luke & Han, as they sort through their adolescent-into-adult tasks... even if, as we see in the 3rd trilogy, not as sorted through as it could have been. After all, after Han learns that his psychological sibling, Luke, is a physical sibling of Leia, he is given too much of a saloon passage toward securing Leia as his mate. To put all this another way, if Luke had remained longer in the race for Leia, Han may have gained a deeper insight into psychological siblinghood and, thereafter, raised Kylo in a different way. Indeed, for FA, if '(feminine) 6' brings better balance to '3-9', then the archetype into which '6' descends, '(feminine) 8', makes an even more important contribution...

EXAMPLE BOOK/PRINCIPLE: UNCERTAINTY (IN SCIENCE) (1927)

Werner Heisenberg
5/12/1901 4.45pm
Wurzburg, Germany



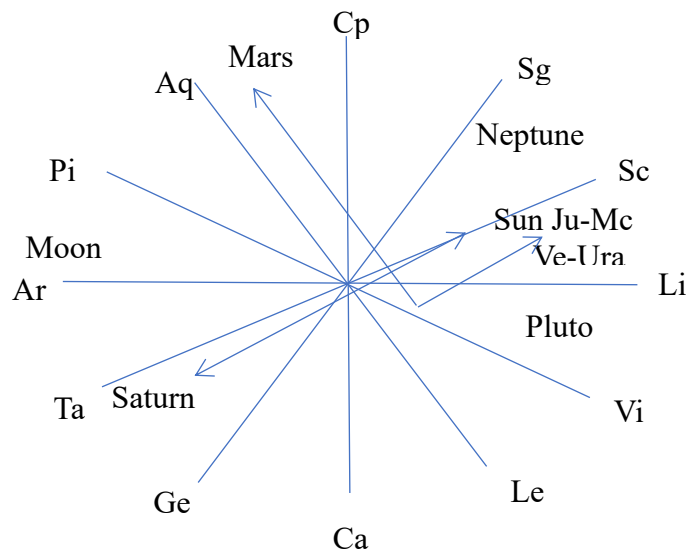
As revealed in his Gemini ascendant, Werner did have a predisposition to spot the “Principle of Uncertainty” that, mythologically, translates to “the more one knows about Castor, the less one knows about Pollux”. For FA, Werner was uber-predisposed because, in addition to ‘5-Sun-11-Uranus’ intelligence & ‘3-(1)-9-(7)’ ascendant-Sun opposition, there are ‘8 intensifications’ of both his ascendant & natal Mercury that, in his 2nd year of life, was “progressing” into early Sagittarius, heading to his Sun.

One of the key questions that would tumble out of his “principle” was whether “uncertainty” applied only to flawed human “observers” or to the “world itself”. The current consensus is the “world itself” and, therefore, adding a flawed human has the result of ‘doubling up’ physical “uncertainty”. Either way, the physicalist certainty of Marquis de Laplace – a mind or Mind, if it came to know all the positions & velocities of all a system’s particles, would be able to predict this system’s future – was no longer a valid statement. As all followers of science’s history are aware, Einstein wasn’t a fan of quantum physics, “(my deistic, not theistic) God doesn’t play dice!”. This antipathy, over the last bunch of decades, has morphed into the incompatibility of the micro- & macro- physical theories... micro-dynamism & macro-structure are not yet “crossed”.

As all followers of depth psychology are aware, Werner’s “Principle” parallels (i) Freud’s insight that the more one runs to “(supra)-awareness”, the more one runs from “the unconscious” & (ii) Jung’s insight that the more one runs after, say, his/her ‘thinking’ and/or ‘introversion’, the more s/he runs away from his/her ‘feeling’ and/or ‘extraversion’. In short, humanity’s sterile moral cowardice just keeps on doubling & doubling. While there’s nothing especially wrong with spending a few hours from time to time pondering irreducible opposites such as “non-dualism vs. dualism” (NB* science is dualistic insofar as it has both subjects & objects) “material vs. immaterial” and “fate vs. free will”, the ponderer does well to avoid coming down hard on one side of an “oppositorum” because, sooner or later, its opposite, “(the Empire) strikes back” from below. It is Michael Palin-time, “see the violence inherent in the system!!!”

EXAMPLE FILM 30A: HER (2013) ☹☹☹

Spike Jonze
22/10/1969 ??
Rockville,

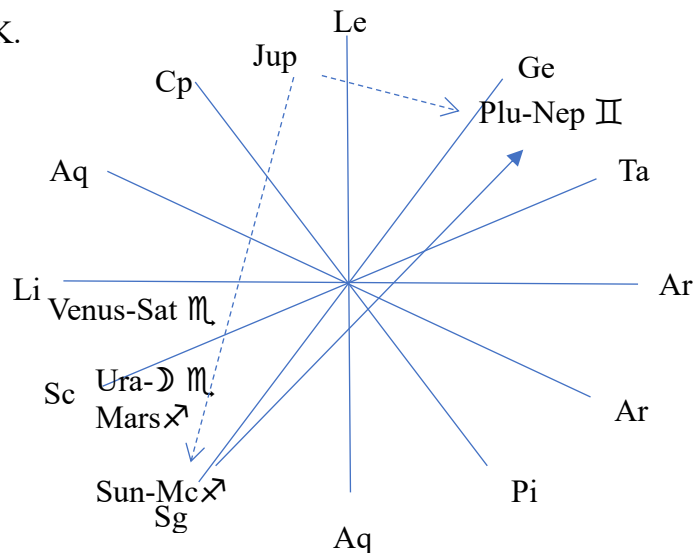


In the language of the developmental zodiac, the “differentiation of the anima” could be characterized in terms of the journey from Taurus to Scorpio. Although there is not a lot of “anima differentiation” to be had in Taurus, differentiators have to start somewhere and, at least in Taurus, there is a step toward a relationship with a flesh-&-blood woman. As you can see above, Spike Jonze has the somewhat difficult journey from Lunar comfort in Pisces (yes, the degree to which a Moon is comfortable in Pisces is a debate ongoing) being ‘blocked’ by Saturn’s “resistance” to Taurean flesh. As you can also see by the dates of Spike’s birth and his movie, “Her”, this was made during his midlife... a time when, for the second time, Saturn rolled through his many planets in Libra, opposed itself (from Scorpio) & applied to his Neptune in Scorpio. Spike’s Libra is “busy”... he has Venus-conjunct-Uranus (= relationship aided by technology) and Jupiter-conjunct-Mercury (= an urge to ‘short-cut’ one’s spiritual growth). Mars in Capricorn square to “busy” Libra was hilariously depicted by Rooney Mara (as ex-spouse, “Catherine”) when she discovers that her ex-husband, “Theodore”, (Joaquin Phoenix) is in a “relationship” with “Samantha” (Scarlett Johansson), a ‘H.A.L.-like’ A.I. computer “operating system” that has intuitions & emotions. Direct comparisons can be made, therefore, to Stanley’s-Steven’s “A.I.: Artificial Intelligence” (2001) but, whereas Stanley’s-Steven’s movie is sci-fiction, Spike’s movie is, well, science-faction.

At their cores, both Stanley’s-Steven’s & Spike’s films are about making grief into a “process”. To some degree, we can say that, without their computer interactions, the mother of “A.I.” and the ex-spouse of “Her” may have been more “stuck” in their respective “processes” than they would have been. The psychoanalyst, of course, will be able to criticize both films insofar as the program doesn’t confront the “processor” with his/her “family romance”... and, one fine day in the future, psychoanalysts will be forced to take up a position in respect of an “O.S.” that will be programmed to do just that. If such a system proved to be a genuine ‘stepping-stone’ into psychotherapy with a human psychotherapist, would this be enough to declare A.I. a “good thing”?

EXAMPLE FILM 23B: THE KING'S SPEECH (2010) ☺☺

George VI of the U.K.
14/12/1895 3.05am
Sandringham, U.K,



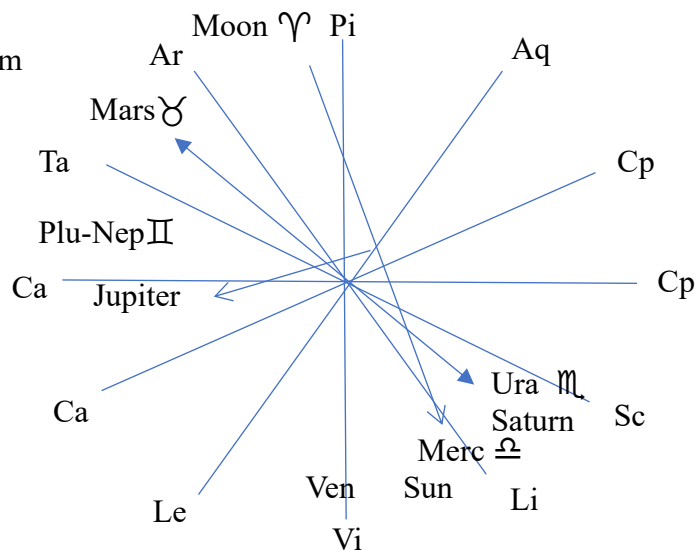
When a natal Mercury-Sun conjunction in Sagittarius is pressing forward onto the 3rd house's cusp, it would be easy to go to your local astrological "cookbook" and assume that George VI would have been a free & easy communicator. Scratch a little deeper, however, and one notices (i) his natal Mercury-Sun conjunction is in aspect to (ia) Jupiter on the M.C. (by trine) & (ib) Pluto-Neptune in the 8th house (by opposition; there a sense of Jupiter & Pluto-Neptune 'competing' for Sun-Mercury's attention), & (ii) a difficult neonatal journey from the ascendant through Saturn-Uranus-Mars.

With "Bertie" not being alive to comment, we have to take his confessions with a grain of salt... but, for the FA-er, it is telling when "Bertie" (Colin Firth) confesses to his speech therapist, "Lionel" (Geoffrey Rush), that his father was cold – George V wanted his children to fear him as he had feared his father – and that the environment of the family was too cold to identify and correct his controlling mean nanny, because we see Aquarius on the I.C. and the "ruler" of this house conjunct his Moon in Scorpio at the end of the 1st house. Later, when we hear Bertie letting go with every expletive that he can muster, we get a sense of his angry Mars in Sagittarius, a Mars that, in the developmental sense, interposes the Uranus-Moon and the under-siege Mercury-Sun. There is strong impression, therefore, that Bertie's stammering was an expression of his fear of his own anger... let's not forget that Saturn is also interposed between his Libra ascendant (Libra tends to be put off by raw anger) and Uranus-Moon/Mars.

Working as an unqualified speech therapist in the mid-1930s, Lionel would not have known about the depth psychological work of Melanie Klein... her influence in the U.K. was still a decade away. What Lionel was aware of, in any case, was that some raging infants have more of a sense of the consequences of their rage than do others and, so, the rage-to-consequence (let's call it) 'semi-awareness' can work as a kind of psychological 'short circuit'... hence, Lionel breaks the 'short-circuit' by using noisy headphones. Later, Bertie's semi-awareness tilts toward 'consciousness' as he watches a 'fluent' raging infant with zero sense of the consequences of his rage, Adolf Hitler.

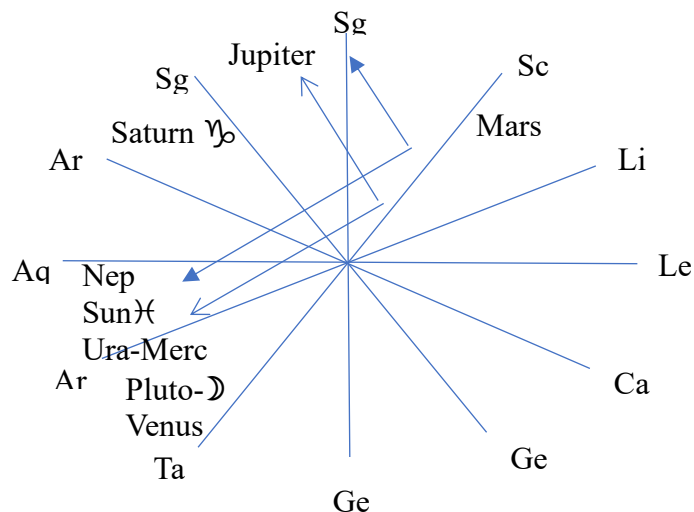
HEROES OF DIRECTION 30: JEAN RENOIR

Jean Renoir
15/9/1894 11.00pm
Paris, France



With Jean Renoir being the son of one of history’s most famous artists, it would be remiss of us not to consider father-son horoscopic “synastry”. And, so, let’s add...

Auguste Renoir
25/2/1841 6.00am
Limoges, France



... and, in turn, we put forward our view that ‘12 Neptune’ is the initial go-to when the time arrives to consider “impressionistic (... errr) expressions”...

The astrologer gets off to a flyer in respect of Auguste’s emphasis in ‘12’... not only did he have a Sun in Pisces in the first house but also this Sun was being ‘fed’ by Neptune sitting on his ascendant. Both Auguste’s Sun & Neptune have square aspects to his expansive ‘9-9-10’ Jupiter in Sagittarius in the 10th house and this is reflected in the biographical fact of Auguste becoming successful during his life – this is often not the case in the art world! – and, in turn, Auguste being able to afford to send Jean to reputable schools. Jean’s mixing with the French well-to-do would lead to his interest in class divisions, the theme of his (arguably) best films. It is a theme that also brought

trouble. Yet, wait on!... on what basis are we connecting the Impressionist phase of art – a phase that had its heyday in the 2nd half of the 19thC – to ‘12’? Could it be the case that ‘12’ covers all artistic valuations that are made by collectives and, therefore, could we also connect the Realism of the 1st half of the 19thC and, later, the Expressionism & Surrealism of the early 20thC to ‘12’? To answer these questions, we could go to the word the root of “impression” & “expression”, “-pressure”, and, in doing so, bring in Freud’s term, “repression”, and, then, psychiatry’s term, “depression”, and pose the question: if “depression” & “repression” link to ‘10’, is there a “-pression” for ‘11’?

Going back to the Realism that the collective saw as valuable in the early 19thC, we notice that, although ‘12’ was involved, ‘12’ was not alone. The fact that the Realists and admirers of Realism were (... errr) “impressed” by photocopy-like representation tells us that it was influenced by ‘11’'s idealism. If Realists were to use the language of photography, they would have complained that Impressionists had no control of their ‘cameras’ and, so, they were in need of securing some (fixing) ‘tripods’ in order to gain an accurate representation of what they were ‘seeing’. In respect of Auguste’s Virgoan son, Jean, it is easy to assume that he had noticed that photography was (invented &) developed in tandem with the (invention? &) development of Impressionism through the 19thC’s 2nd half, as if they were respective (... errr) “expressions” of the opposingly faced fish of ‘12 Pisces’. For the psychologist, the fact that Impressionism was gaining ground over Realism was a pointer the fact that the “subject-(ive)” was becoming as (more?) important as (than) the “object-(ive)”. We could say that Impressionism was the ‘womb’ out of which “Expressionism” (the “subject-ive” now more important than the “object-ive”) would be ‘born’. The birth of Expressionism was coincident with the birth of depth psychology... but science would have to wait a couple of decades before Heisenberg revealed the importance of the “subjective” side of “scientific objectivity”. Not only depth psychologists but also Expressionists were decades ahead of science. It is FA’s view that, into the 21stC, this is still the case. Being ahead of one’s time was one of Jean’s problems too... in 1939, he would find that his films would be derided as much by the French as his they would be by the invading Germans. Putting his midlife transiting Saturn-opposite-natal-Saturn in the rear-view mirror, Jean was on the way to realizing that the best thing for him to do was to flee to the United States.

A couple of years prior to his trans-Atlantic move, Jean had made the film that had most to do with his Piscean father, “La Grande Illusion”. Our statement that “La Grande Illusion” speaks directly to father-son ‘12 resonances’ is not only seen in this film’s title – ‘12’ has a lot to do with “illusion” – but is also seen in the fact that 1937 was the year of transiting Saturn in Pisces coming into opposition to Jean’s natal Sun in Virgo in the (father-ly) 4th house and Neptune’s transit in Virgo through Jean’s 4th house coming into conjunction to Jean’s natal Sun. Although, for a long while, we had ranked Stanley Kubrick’s “Paths of Glory” as the best of the WWI films, upon seeing Jean’s WWI film that focused on the sheer strangeness of WWI (how was it that, after the trenches became immovable lines, the two supposedly “civilized” sides couldn’t bring themselves to a truce years prior to 1918?), we place it above Stanley’s insofar as Stanley’s theme of empty pride can be applied to any war at any stage of history.

Perhaps the main reason for the must-see status of “La Grande Illusion” is the exquisite timing of its release. By 1937, it had become clear how “illusory” H.G. Wells’ famous phrase, “the war to end all wars”, was (still is)... Jean probably knew that he

could do nothing about what was coming but, nonetheless, he would do what he could and, so, he would make a movie that was good enough that many might see it. Another reason for its must-see-ness – at least for Freudians – is the way in which it brought in Freud's discussions of "Thanatos"... one of the heroic '(psychological) sibs', "Captain Boeldieu" (Pierre Fresnay), self-destructive streak doesn't trace to the usual sentiment "war is hell, let me out of here". Rather, Boeldieu's "thanatos" traces to his view that the world is heading in a direction that will render him discard-able. In psychological words, Boeldieu was in the grip of the '10 psychodynamic' that could be dubbed, "the pre-emptive strike" wherein, rather than suffer a "depression", the French officer sees the "way out" of martyring himself. This '10 psychodynamic' is not only very capable of possessing individuals... it is also entirely capable of possessing national groups.

Another of Jean's films that highlight Freudian psychodynamics and often gets the vote for "greatest French movie ever made", "The Rules of the Game", came out in 1939, the year of the world about to reap what it had sewn at the armistice of 1918. Although this one straightforwardly slots into the movie genre "upstairs-downstairs" (it peaked with Robert Altman's "Gosford Park"), it is now remembered as one of the great "tragi-comedies" that foreshadows the 20-20-hindsight view that WWII was the farce that came in the wake of WWI's tragedy. Jean wanted to depict the ruling class as full of sentiment without feeling... so we have a 'psychologically ungrounded' hero, "Andre" (Roland Toutain), trying to impress married "Christine" (Nora Gregor) with his record-breaking flight over the Atlantic, only to find that her attraction to him had merely been fleeting pseudo-Platonic fancy and, so, he may as well not have bothered. Christine, typical of the idle rich, is (if subconsciously) stimulated by intrigue... hence, Andre's heroics did nothing but drive home her view that he was "too sincere". Later, however, having confirmed her suspicions that her husband, "Robert" (Marcel Dalio), was having an affair, sentimentality kicks in and she hopes for Andre to run away with her in that classic "on the rebound" fashion. Christine's subsequent "rebound" is with her childhood friend, "Octave" (Jean), but, by this point in the plot, Christine becomes 'mis'-identified as her maid, "Lisette" (Paulette Goddard), by Lisette's jealous husband, "Schumacher" (Gaston Modot). Schumacher can't resist his (textbook) Oedipal urges and, overcome by them, he doesn't care to consider if he might be "displacing".

This is where Melanie Klein's psychology kicks in because Lisette is much less interested in extramarital affairs than she is in staying loyal to Christine. Recall, here, that Freud too didn't care for the idea of an "Electra Complex" because he had also realized the importance of the mother (archetype) to both little boys & little girls. And, of course, if the imaginative movie-buff is alert to the collective, s/he will see parallels here from Christine to mother-Europe... and, the way to prevent war from breaking out is for mothers to be in a good relationship to fathers so that their children-(nations) can walk the path from the "matriarchate" to the "patriarchate". This is not possible in a bed-hopping, unreal & over-sentimental psychological context. The impossibility is "sealed on the other side" when, in the wake of Andre's death (the "puer aeternus" now 'grounded') at the hands of Lisette's jealous husband – who had 'mis'-identified Andre as Octave and 'mis'-identified Octave as Lisette's lover (following all this, dear reader?) – Robert informs everyone that the death-dealing was all an innocent 'mis'-take. Thus, we can say the Robert is 'truthful' with a 'mis'-truth. It is Zeno time.

JEAN RENOIR'S (PSYCHOLOGICAL) TOP 5

Like Hitchcock, Chaplin, Curtiz & Lang, Jean Renoir crossed the pond looking for bigger & better things. Most critics would come to the view, however, that, unlike Hitchcock & Curtiz, Jean's best films had already been made. We tend to agree... but, with Scorsese, we like "The River". The other post-WWII films are loved by the group of France's "Nouvelle Vague" directors who cared about forefathers e.g. Carne, Clair.

1: LA GRANDE ILLUSION (1937:5) ☹☹☹☹

Birth horoscope readings have an onion skin quality. FA's usual first 'layer' of reading involves considering the ascendant & the 'steps-down' to the I.C.. For Cancer on the ascendant Jean, we can say that, all things being equal, '1' desires a 'step-down' to the house that Cancer (naturally) "rules", the 4th house... and, because Jupiter & Venus are involved, we might guess that Jean didn't have much trouble 'stepping'. Heading to the second 'layer' of reading, however, we can begin to worry about the 'back-story' of the '1 desire' of the ascendant because (i) the "ruler" of Jean's horoscope, the Moon, is found in his 10th house (= maternal & matriarchal may be in need of differentiation), (ii) natal Mars in his 11th house opposes natal Uranus in his 5th house (= "masculine" urges frightened of castration), and (iii) the Pluto-Neptune conjunction in Gemini (he shares this one with his generation) is in the 12th house, the house, among other things, of "(haunting) ancestral-family curses". All three of these (2nd) onion-skins can be said to be mixed up in "La Grand Illusion". The "problem" with the 12th house – its "deep" historical vastness – is, in one sense, the "good thing" about the 12th house i.e. because "impersonal karma" is so difficult to "process", the individual realizes that it is wiser to look forward to his/her 4th house wherein s/he has "family romance" stuff that is processable. Agreed, this doesn't resolve the "problem" with the 12th house i.e. a planet's, if dim, "lighting" of the 12th house leads, sooner or later, to the psyche being "haunted" by it. When Pluto & Neptune are the "haunters", there will be "awareness" that may not become "conscious". Mostly, 12th house planets "react" in "knee jerk" ways... an interpretation that applies not only to martyr-philic, "Captain Boldieu" (Pierre Fresnay), but also to 'between-wars' Europe... WW1½.

2: RULES OF THE GAME (1939:10) ☹☹☹☹

"La Grande Illusion" might have been set during WWI but, in its way, it is set in the early 19thC wake of the French Revolution. Similarly, there is a sense in which "La Regle du Jeu", set in contemporary pre-WWII France, is also set in the wake of the French Revolution. We can also draw a parallel of this film to Frank Capra's "Lost Horizon" insofar as it is a film "about WWII" that was made before WWII. In other words, it covers a lot of modern European history. Both of the nouns in the film's title, "rules" & "game", are important to psychologists. "Rules", as we know, source to the superego and, in Jean's natal chart, we notice that his breezy 'step-down' into his 4th house stands in sharp contrast to his not-so-breezy 'step-forward-up' to his Capricorn descendant e.g. the "ruler" of the descendant is located (along with Uranus) in Scorpio in the 5th house and, so, in more ways than one, Saturn brings a sense of 10th archetypal "ruling" to a house that is 'meant' to be creative (Uranus also likes rules insofar as it can "react" against them, but the degree to which Uranus "reacts" creatively remains an open question). As for the second noun, "game", it can be sourced to (what we call)

the “pre-ego formation”, the arc of the horoscope that is ‘centred’ (if that is the word) in the 3rd house wherein the child deals with dyads... in the case of “games”, the initial dyad is likely to be “chance vs. outsmarting”. Even the cleverest “gamer” loses when the chance side of the ledger is significant. If there is a game that is without any chance factor (it is, therefore, all about outsmarting), it is chess and, so, it is worth noting that one of the posters for “The Rule of the Game” features a chess board. Another “gamer dyad” is “open-ness vs. secrecy” and, here, the child learns that, even if the child won’t ‘directly’ know a chess-opponent’s strategy, s/he can still discover the strategy with a careful study of the moves that the opponent is making. The problem is, however, that clever winners of a chanceless game miss out on the psychological ‘meaning’ of playing games... one needs to learn how to lose because, without loss, there is no soul growth.

3: A DAY IN THE COUNTRY (1936) ☹☹☹

It is arguable that this film ranks high on most Renoir fans’ lists because, being ‘incomplete’ (it was patched together a decade later), it had left its story of fornication ‘open’ to post-screening musings. There is nothing to muse, however, for Bible bashers who insist that pre-marital sex is off the table, especially when pre-marital sex is not with one’s fiancé. (The Commandment against adultery could be applied if ‘betrothal’ is deemed to be part of marriage). By contrast, the anthropologist notices intertwining mating & hunting instincts “repressed” by “compensating” men who intend to know who their sons are. In the midst of all this is Freud’s “connected series” from sex-that-doesn’t-mean-anything-(more-than-a-“feeding-experience”) over to sex-that-brings-‘knowing-ness’-(to-the-Godhead’s-gender-divide). It is, of course, entirely possible for a married couple to be lifelong faithful without caring a zot for what is going on in the Godhead... this includes many marriages that have been contracted within a religion. Most everyone lolls about somewhere along Freud’s “connected series” line. One can muse that “Henriette” (Sylvia Bataille) thinks much upon her lolling about... so much that she thinks about “Henri”’s (Georges Saint-saens) lolling. A good conclusion: it is less about where on the line one is & more about the direction one is taking along it.

4: BOUDO SAVED FROM DROWNING (1932) ☹☹

If there is only one question that the depth (indeed, any) psychologist is allowed to ask, it would have to be: what is the motivation? The impulse to “socialize” – in this case, give a bum a better chance – seems innocuous enough yet, when the impulse rises out of a power complex, there is no point. Power always proves that it is ‘worse’ than “social improvement” and, unfortunately, the bulk of the archetypical power complex is “buried” in the unconscious and can only be spotted in “projection” e.g. onto a bum.

5: THE RIVER (1951) ☹☹

This movie could hardly be a better illustration of Saturn in Virgo insofar as it features three ‘6 maidens’, “Harriet” (Patricia Walters), “Melanie” (Rahda Burnier) & “Valerie” (Adrienne Corri) vying for the attention of a not-really-eligible bachelor, “John” (Thomas E. Breen) and, so, being ‘10 frustrated’ by their “compensated” view of him. If there is a Virgoan ‘maiden’ in this tale, it would be not-yet-teenager, “Bogey” (Richard R. Foster), who finds himself dragged down into the coils of the underworld.

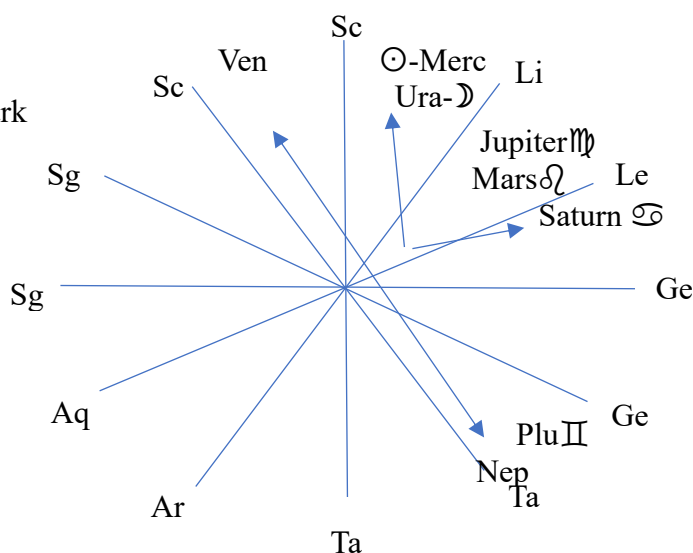
P.S. THE '9-3 INTERACTION'

Astrologers have a habit of looking forward to transits across house cusps. FA deems this habit to be tricky... looking forward is never far from that uber-abusable phenomenon, “prediction”. Perhaps it is altogether better to look back and grieve the loss of a planet transiting a sign. In Jupiter’s case, we might get excited about Jupiter’s entry into Cancer – in July of 2025 – but to what extent have we lost the chance to ‘9 expand’ our ‘3 Geminian-ness’ after this time? Have we lost something significant? Is it better to look back or to look forward? Given what has happened over the decades, ‘balance’ might be better served to look back not only 12yrs but also 24, 36, 48, 60...

For the sake of ‘7 balance’, a ‘3-9-(7)’ philosopher would point out that, given that (i) atheism & theism, taken together, comprise an irreducible dyad, & (ii) we have, thus far, narrowed our ‘3-9 focus’ to the theistic ‘3-to-9 leaps’, a focus here on atheistic ‘3-to-9 leaps’ would be more than “complementary”... it would be timely. While doing so, it might be worth considering a physicist who cared about “complementarity”...

In our mini-essay on the “Principle of Uncertainty”, we alluded to the principle that encompasses it, the “Principle of Complementarity”, without being explicit about it. This encompassing principle is worth being explicit about here because its proposer, Niels Bohr, like Werner Heisenberg, had a ‘9-3’ interaction in his natal horoscope. As indicated by his Sagittarian ascendant, Niels would have (i) injected some philosophy into his “scientific” study, & (ii) intuited potential for ‘7 partnership’ with anyone who had Gemini on his/her ascendant... and, so, it is no surprise to astrologically inclined historians of science that Werner Heisenberg, who, as we have noted, had Gemini on his ascendant, made the claim that Niels “was more a philosopher than a scientist”, or that, as Wikipedia informs, Niels had a seat on the board of editors for the book series, “World Perspectives”. These factors make even better sense when we look to further horoscopic details... with Mercury, Niels had Sun, Uranus & Moon in his 9th house...

Niels Bohr
7/10/1885 1.15pm
Copenhagen, Denmark

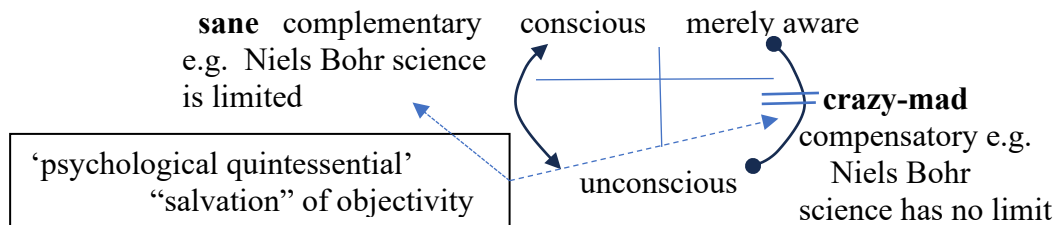


... and, when we turn to the fact of Niels atheism, the astrologer would, first, look to Saturn in Cancer ‘feeding up by square’ to the 9th house planetary collection,

especially to Uranus. Second, however, astrologers would not discount natal Neptune in Taurus, because this symbolizes “redemptive feelings around matter” (amplified, if complexly, via its opposition to Venus in Scorpio) and, in a world that, by & large (& for millennia), had been taking God as somewhat antipathetic to matter, it is no stretch to assume that Niels would have had more than his share of antipathetic feeling.

Now that we have brought Niels Taurean arc into the discussion, we notice that he, like Paracelsus (we discussed the “father of toxicology” in our 4th “basics” essay), had Taurus on the I.C. and, going to Niels biography, we notice that (like Paracelsus) his father was a scientist. It is FA’s view that Sagittarius on the ascendant symbolizes a developmental need for “grounding” and, because Capricorn is often too ensconced in “compensations”, Sagittarius needs to be encouraged to broaden its vision of what “grounding” might mean by anterogradely intuiting beyond Capricorn all the way to (both) Taurus & Virgo. Niels “comfort” with his Taurean sector on his I.C. set him up nicely for the journey to his Jupiter in Virgo in the 8th house but, as noted in our prior paragraph, Niels right hemispheric journey was complicated by natal Neptune in the 5th house & Saturn in the 7th house. Saturn in Cancer, for example, had every chance of being “projected” onto those who believe in a “personal soul” in a “compensatory” way and, therefore, as Freud would say it, his atheistic placements were “sealed on the other side” by his “projections”. In short, his rejection of spirituality was a ‘short cut’.

The irony of all this was that Niels came so close to his “transference” issue by virtue of his physical “Principle of Complementarity”... all that he needed to do was psychologize his physical principle and Archer-rising Niels would have the cross-hairs to hit the centre of his Sagittarian target. The problem was that 1927 was an early-ish year in depth psychology and, so, the chances of him running into a psychologist who could articulate this broader “cross-to-quintessence” position were not substantial...



... nor would Niels have had contact to Karl Popper’s definition of science (this would not appear until the mid-1930s) that could have led him to realize that atheism was “unscientific” – atheism sits in the same Popperian “unfalsifiable” bag as deism, theism, mysticism, literary critiques, film critiques, astrology & psychoanalysis – and, therefore, he didn’t have the opportunity to admit to his “opinionated punting”.

As has been noted at various junctures herein, the intellectual understanding of opposites is a 3rd archetypal issue, but a full emotion-into-feeling understanding of opposites is an 8th archetypal issue. Although we ‘like’ Jupiter’s capacity to provide a ‘bridge’ that helps us to “integrate” ever widening arcs of a full cycle, we will, for the sake of ‘7 balance’, point out that ‘bridging’ has the risk of ‘bypassing’ and, therefore, the 9th archetype is ever running an “inflation” risk because of it. Did Niels’ ‘bridge’ across his 8th house lead to an “inflated” atheistic attitude when he reached his 9th?

THE '6-11 INTERACTION'

The 'zo-o-diac' is a 'fauna-mandala' but, here & there, humanity pokes its head through. For FA, the 'most-human' sign is '6 Virgo' but other astrologers will look to the 'thinking signs', human-phile-Promethean '11 Aquarius' &/or '3 Gemini'. If air is characteristically human, we could still nominate '6 Virgo' as the 'most-human' of the remaining 9 signs (e.g. '6 Virgo' as the 'airiest' of the earth signs). Here, some readers will recall our earlier points (i) '6 Virgo's "ruler", Mercury, also "rules" airy Gemini, & (ii) there is an 'airiness', if subtle, about the 'mutable 3-6-9-12' quadruplicity. If the astrologer can also accept that there is an, if subtle, 'earthiness' about the "cardinal" '1-4-7-10' quadruplicity, s/he will understand why we bring earthy Virgo & airy Libra together under the banner of 'post-5-quintessential' 'teleo-science'. With these ideas, the first questions in respect of the '11-6 interaction' could be: to what extent is '11-6' an indication of 'teleo-science'? do we need a new science, 'teleo-anthropology'?...

From "mutable" Virgo's perspective, '11 water-bearing' for gods holds the risk of becoming 'too high' (= "godlike" in a "fixed" kind of way). OK, so rather than lead us to inspect the Freudian line between humanity and animality, the '11-6 interaction' leads us to inspect the line between humanity & "godlikeness". Jung noted that, when we shift focus from animal to human, we need to shift our definition of "individuation" e.g. lions will always "individuate" into a lion, but a human may "un-individuate" into a lion if s/he goes for his/her Sun quality without giving proper due to the Lunar-into-Solar contributions rising from the "sub-conscious". From '11', of course, additional due needs to be given to that which lies under the "sub-(un)-conscious", the "collective unconscious" that is nicely 'observed' from '6'. This means that there is more to 'like' about '11' being mixed up with '6' than '11' being mixed up with '12' (review our essay on '11-12') e.g. Uranus in the 6th house is likely to be 'more objective' about the 12th house than, say, Uranus in the 12th house. If there is an issue when Uranus is in the 6th house or (as per our 1st example) when Aquarius straddles the cusp of the 6th house, it is that it may not be so objective about the 6th house's association with psycho-somatics insofar as '11' tends to cut "psycho-" away from "-somatics" ('11' is often averse to "soul"; "bearing water" could indicate that "soul-ness" is a burden). In further turn, there may be a tendency to brush over the distinctions between the '4 personal' & the '12 collective' level of "unconscious". As the anthropological history of science informs us, academic psychology rejected "the unconscious" for as long as it could (yes, it has exceptions e.g. Freudian "neuropsychologist" Mark Solms). Little does the academic psychologist realize that s/he is beholden to the organ that s/he believes does not exist, the superego, and, therefore, s/he 'is' the hugest part of the problem (not the solution).

Psychologists who take the "collective unconscious" seriously are compelled to be syncretistic about religion. For example, Judeo-Christianity's "Fall" is expected to have a 'parallel' episode in Greek mythology... and expectations are satisfied with the myth of Prometheus & Epimetheus, the Titans who were involved in the creation and then, in short order, the punishment of humanity. Many psychologists are aware that Zeus & Prometheus were enemies, but this isn't quite accurate... because Prometheus & Epimetheus did fight on the side of the Olympians in the Titan-Olympian war, Zeus had a better opinion of them than he had of his father, Cronos. We can say, then, that Judeo-Christianity's Story 'parallels' the earlier phase of Zeus-Prometheus relations,

with Prometheus ‘paralleling’ that feature of the Judeo-Christian God... caring for humans enough to ponder the consequences of giving them some intuitive ‘fire’. Thus, we see Zeus reacting in Yahweh’s Old Testament way i.e. Pandora’s box has ‘parallels’ to the shenanigans that, over the thousands of years, unfurled “East of Eden”.

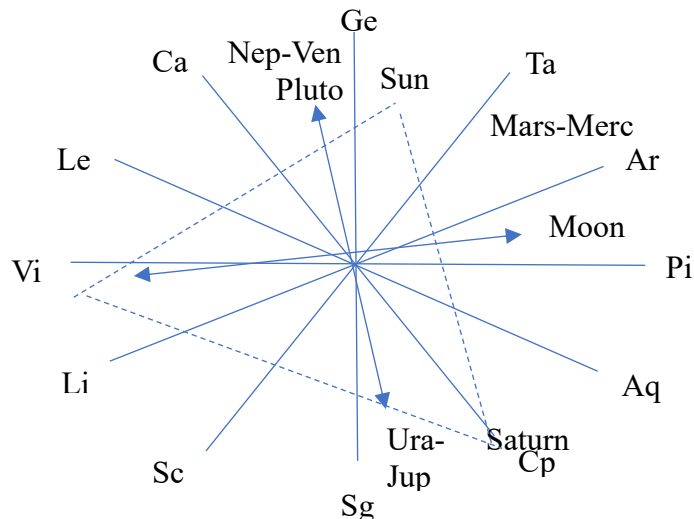
Pandora, for the ancient Greek, was an “Eve”, the first human woman created (not by Prometheus, but) by Hephaestus, one of the 12 Olympians, born of Hera and may or may not have been sired by Zeus (= a possibility of fatherless-ness). Instead of eating forbidden fruit, Pandora opened a forbidden box that, upon spilling its ‘fruit’, would make your local ancient Greek feel as “Fallen” as your local Judeo-Christian. So, although, Prometheus had been set up as a (kind of) “Christ” who was interested in human salvation, he would find himself ‘chained-alive’-to-a-rock, whereas “Christ” wound up ‘free-dead’-in-Heaven. The hoped-for return of Christ (let’s note, here, that hope was the “good” item of Pandora’s box) resonates the myth of Chiron, the centaur who, by exchanging places with Prometheus, sets the latter ‘free’ (to help the salvation of mankind?). Chiron, the “wounded healer” (to his extent, a ‘parallel’ of the Judeo-Christian “sinner”), was himself fostered by Solar Apollo and his sister, Artemis, and, unlike the other centaurs, he was peaceable, wise and, through self-reflection upon his own wound, a health-dealer. In astrology, Chiron, to an extent, can be seen as a “ruler” of Virgo (with Mercury), the sign that (i) in the anti-clockwise sense, is ‘informed by’ ‘5 Solar’ Leo, (ii) is linked to health-dealing, and (iii) has a sufficient mythological link to ‘11-ish’ Prometheus to make him relevant to what FA dubs the ‘11-6 interaction’.

For FA, therefore, a placement such as Uranus in Virgo &/or the 6th house will ‘resonate’ with Prometheus-Chiron mythology and, in doing so, confront individuals who have this placement with the issue of how ‘11’ might be given the circumspection that, in the long run and if it is to be redeemed, it needs. At this point, mythologically literate astrologers might ‘complain’ that the centaur, irrespective of whether it might be wild & destructive or tame & wise, speaks more of Sagittarius than it does of Virgo and, therefore, we’re barking up the wrong tree. This is a fair criticism and astrologers who have looked at Chiron closely (e.g. Melanie Reinhardt) like to spread out Chiron’s “rulership” to a ‘sweep’ of the signs of the right hemisphere because, after all, Chiron is wounded by an inadvertent scratch of ‘5 Heracles’ arrow that had been pulled from the ‘8 Hydra’. For the FA-er, this brings us back to the key development of (what FA calls) ‘Jung’s omission’ in his description of psychological ‘attitude’... centroversion. It also brings us to the complex ‘tension’ between necessary and unnecessary suffering insofar as ‘8’ has something to do with a human’s (if not impossible, then) difficult-to-alter D.N.A. “fate” and his/her alterable ‘psycho-somatic’ predicament that falls into the realm of “free will”. The complexity of the ‘tension’ is directly attributable to the subtlety of the ‘line’ – the ‘zone’? the ‘cloud’? – where necessary suffering stops and unnecessary suffering starts. It is the task of the psychoanalyst to keep an open mind when the analysand jumps to the conclusion that a physical ailment is a D.N.A.-fate.

The individual who has Virgo on the cusp of the 11th house needs to be careful that s/he doesn’t take the map for the territory. S/he might know that ‘10 implantation (in the womb)’ isn’t the same as ‘2 embodiment’, ‘4 ensoulment’ or ‘6 incarnation’ but s/he may not be nearly as embodied, ensouled and incarnated as s/he believes. If s/he has, like Freud, Scorpio on the ascendant, s/he may be keen to ‘deepen’ ‘2’, ‘4’ & ‘6’.

EXAMPLE SCIENTIST: “PSYCHOLOGY & RELIGION” (Jung) Pt.1

Wolfgang Pauli
25/4/1900 1.43pm
Vienna, Austria



There are countless people who pump copious amounts of archetypal material up from our/their “unconscious/es”. A significant fraction of this countless are devoted to a tangible science. A significant fraction of this fraction of scientists has the capacity to cohere the tangible & the archetypal but only a very much smaller fraction will act on it. Only a smaller fraction still seeks the guidance of a Jungian analyst... Wolfgang Pauli, the celebrated nuclear physicist, did. Wolfgang’s “cruel leash”, neurosis, had strapped him to his analysis... conducted, at first, by one of Jung’s proteges but, later, by Jung himself and, later still, it would be recorded in his “Psychology & Religion”.

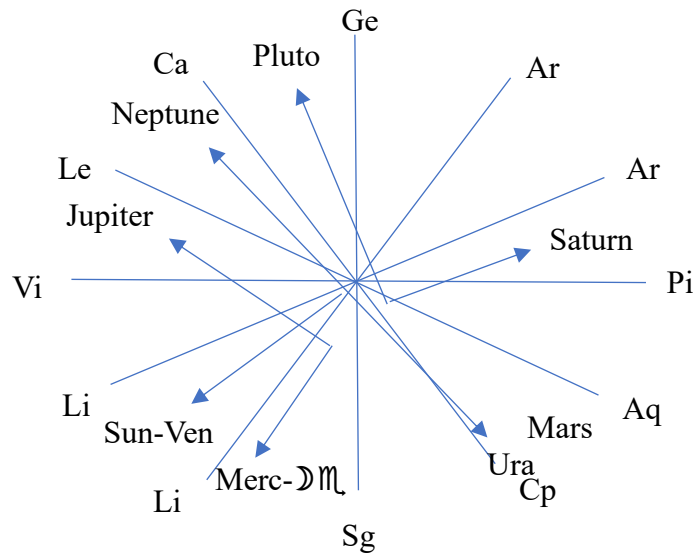
A large part of Wolfgang’s illness was mixed up in the illness of the collective’s conscious (aware, actually) attitude. To show how old this illness is, Jung would often quote Plato’s, “one, two, three... but where is the fourth?”. In other words, whatever post-2,400BC century Wolfgang had live his life in, he was part of a collective that was being asked to connect three to four. An inspection of Wolfgang’s chart reveals this ‘3-into-4 problem’... as for the ‘3’, we notice a grand trine from his ascendant to his Sun to his Saturn in earth signs, pointing to his success with ‘tangibles’; and, moving along to ‘4’, we notice a grand cross involving the heavy-duty outer planets and his Moon in Pisces opposite his Virgo ascendant... these point to his archetypal outpourings.

FA’s longstanding readers know of our view that, all other things being equal, the individual who has Virgo on his/her ascendant will want to develop down-around-through his/her lower hemisphere to his/her 6th house (wherein s/he will typically deal with Aquarius on its cusp). All the same, note our qualification, “all other things being equal”; and, upon noticing that the ruler of the 6th house, Uranus, in Wolfgang’s case, is tricking the ‘home’ of the personal “soul”, the FA-er assumes until proven otherwise that the sufferer needs to gain a fertile sense of the high archetypal realm if s/he wants to experience his/her 6th house as a (self)-serviceable locus of psychosomatic healing.

Eventually, Wolfgang had a dream that provided him with redemptive feelings of relief & connection, a “world clock” with 3 temporal rhythms & 4 spatial divisions. We will pick up this ‘3-combines-4’ thread (“pt.II”) in 2025 but, now, back to film...

EXAMPLE FILM 31A: JOUR DE FETE (1949) ☾☾

Jacques Tati
9/10/1907 3.00am
Le Pecq, France

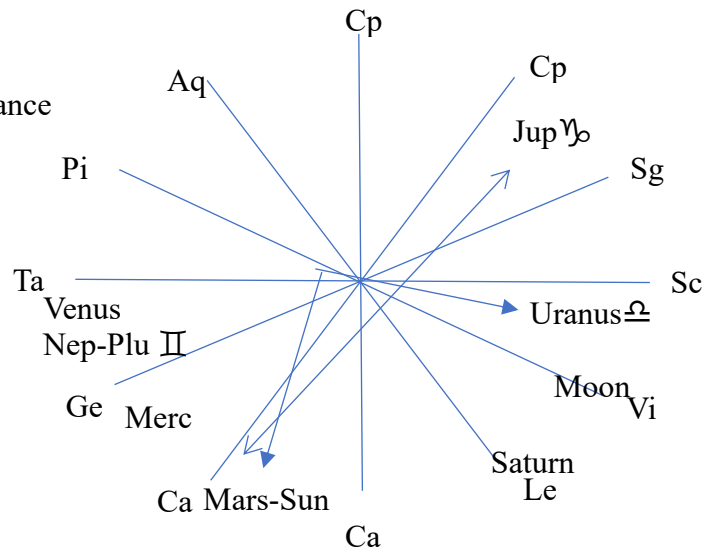


Although the director of the Chaplin-esque “*Jour de Fete*”, Jacques Tati, had a problematic natal square of Saturn to Pluto there is a sense of his natal chart being a bit more comfortable than Wolfgang Pauli’s. In any case, it would not be until Pluto & Saturn had completed their transit of his natal Jupiter in Jacques’ 12th house (and, then, Saturn transiting his ascendant) that he broke through his various frustrations to make his first film. Later, with Pluto & Uranus having transited his ascendant, and running up to an opposition to his 2nd “Saturn return”, he would release “*Playtime*” (1967: ☾☾☾) what many movie critics deem to be his best. Both “*Jour de Fete*” and “*Playtime*” deal with the themes of ‘11 modernity’, ‘6 ritual efficiency’ (“ergonomics”) and the question of whether these deliver the “progress” that they appear to promise.

If, dear reader, you are in your early 30s and, therefore, your 1st Saturn return is behind you and your 2nd waxing Saturn square is looming, you might find this film funnier than others do. Folks in their early 30s may be able to relate to those who were born in the middle of the 20thC’s noughties (e.g. 1903-07) as both age groups have the challenge of Neptune’s aspect to Uranus in Capricorn. Jacques’ ‘11-12 opposition’ is further challenged by the fact that it forms a T-square to his Sun-Venus in Libra. This returns us to one of the favourite astrological questions: “what does it mean if a house is empty”? Answer: play down this emptiness by shifting attention to the position of the “ruler” of the cusp – here, Uranus in Capricorn is in the 5th house (therefore, it is ‘feeding up’, through Mars, to the 6th house. In FA’s view, ‘filling out’ a (seemingly) ‘empty’ house by examining its “ruler” supports the developmental approach. When it comes to developmental continuity/discontinuity, the best initial approach is to treat it as an irreducible pair because energy won’t be wasted that could be better employed toward the ‘bridging’ ‘3rd’ (&/or ‘4th’...). Yes, the “ruler” of the point of discontinuity, the cusp, is sometimes placed on a cusp but, most of the time, it will be found lolling about the belly of a house to give astrologers a sense of the Jungian ‘3rd’ that links the two, even before the continuity of transiting transition enters the hermeneutic frame.

EXAMPLE FILM 31B: BEAUTY & THE BEAST (1946) ☹☹☹

Jean Cocteau
5/7/1889 1.00am
Maisons Lafitte, France

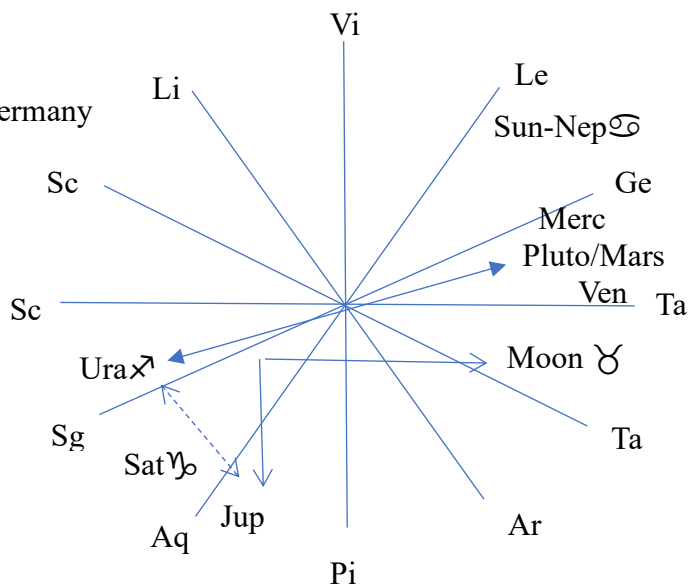


When we focus on the etymological linkage between the words, “cosmesis” and “cosmos”, it becomes clear that Venus is not the only planet to consider when “beauty” is under astrological consideration... the planetary god of (the beautiful symmetry of) the “cosmos”, ‘11 O/Uranus’, also comes into view. When we go to Ouranos’ myth, we notice affirmingly that Ouranos’ dislike of ugliness leads him to stuff his children back (up) into his wife’s, Gaea’s, womb. Uranus’ reputation for “disruption” has something to do with its rejection of “beastly” ugliness. It is as if Ouranos has the idea that the Chaos from which he had sprung is behind him and, so, when he sires ugly children, especially Saturn, he resolves not to put up with ugliness ahead of him. In this respect, we can say that the position of Uranus in the horoscope could use a dose of ‘continuity’ (via, say, an infra-Saturnian planetary transit) so that development can re-commence. We don’t know why Jean Cocteau’s father committed suicide because, in the end, no-one ever knows... but we can identify his act as a source of discontinuity in Jean’s life.

“Beauty & the Beast” is a 3-century old fairytale that enriches the astrological intuition that ‘11’ rejects (perceived) ugliness in problematic ways. It is worth noting that, during the years when Jean Cocteau was filming his version, Jupiter was playing the role of ‘continuity adviser’ to Jean’s Saturn in Leo (up to his Scorpio descendant). Longstanding readers of FA know that the house in which we see Jean’s natal Uranus, the 6th, is a house that suffers from discontinuity. If the 5th house has something to do with “romance” and the 7th house has something to do with “marriage”, there will be something about the 6th house that has to do with “betrothal”... a time to be ‘virginal’ in a way that leads to better understanding of the “other side” of the fiancé (that, for a psychoanalyst, includes the “other side” of oneself) prior to the pair’s commitment. In the case of a prospective bride, better understanding will have something to do with the attachment to the father-(image). Jean’s earlier films – especially “Blood of a Poet” (1930:☹☹) – proved his sensitivity to the unconscious and, so, it is no surprise that his “Beauty & the Beast” stands the test of time, as do many films of his contemporary...

HEROES OF DIRECTION 31: WILLIAM WYLER

William Wyler
1/7/1902 5.00pm
Mulhouse, France-Germany



The director of the classic films, “The Best Years of Our Lives”, “The Heiress”, “Ben Hur” and, so the album covers say, “many more”, William Wyler, can be counted as one of Hollywood’s “great psychological” directors, insofar as he directed many of the best-known stars to their most nuanced performances (e.g. Bette Davis, Olivia de Havilland) while catapulting those on the fringes into stardom (e.g. Montgomery Clift, Audrey Hepburn). Perhaps it is no big surprise, then, to see that William & Sigmund shared in having a Scorpio ascendant... the attitude to the world that “looks behind” things to discover what might be hidden. With (i) the 1st house speaking to ‘birth’, and (ii) the water signs, to their degrees, speaking to ‘death’, each of the water ascendants have impulses to “look behind” to see if their life-death paradoxes can be solved... but Scorpio will add a dose of paranoia. In contrast to Sigmund’s ascendant ‘step down’, William’s ascendant ‘step down’ to his (not Aquarius, but Pisces) I.C. had its share of ‘bumps’, (i) in his 1st house, Uranus in Sagittarius (opposite Pluto-Mars in Gemini in his 7th house), (ii) Saturn in Capricorn in his 2nd house & (iii) Jupiter in Aquarius in his 3rd house. Experienced astrologers will be quick to point out, here, that ‘(i)’ & ‘(iii)’ are in “mutual reception” (Uranus in Jupiter’s sign, Jupiter in Uranus’ sign) and, yes, this needs to be counted as significant insofar as these two outer planets also form a tight sextile (60°) aspect. Is this significance also evident in William’s biography?...

The answer converges on “yes” when we learn that young William was known for his rebel-rousing – expelled from school – and reluctance to follow his father into the (what must have appeared to William as the epitome of boredom) haberdashery business. A lot of rebels wind up like Marlon Brando in “The Wild One” – letting their lives run the perimeter of ‘outside looking in’ – but William’s ‘step-down-easy’, across his Saturn in the 2nd house, into his 3rd house (Uranus-Jupiter sextile) suggests that he would have his chances to escape the difficult 1st-to-7th house opposition. The plainest example of this escape was the fact that William’s mother (notice that Jupiter was also square Moon in the work & service 6th house) was a cousin of the honcho of Universal

Pictures, Carl Laemmle, and on good enough terms with Carl to convince him to take William with him, from William's European home and father, and, having crossed the '12 Atlantic pond' (Pisces on the I.C.) give him a chance at Hollywood '6 employment'. It only took a couple of years... William, still in his early 20s, was given the director's chair for a bunch of Universal's "(silent) two reelers". From there, he would build into directing "feature lengths" and, as he approached midlife, the accolades would begin to flow... usually from movie stars back onto him, most notably Bette Davis. And, yes, no big surprises with Bette... she too had Scorpio rising. Hollywood was (is & always will be) the kind of place that would favour those with intense survival instincts.

It makes astrological sense that William's best films would point to his natal 8th archetypal emphasis. Note that, in addition to Scorpio rising, William also had natal Sun (in Cancer) in his 8th house (conjunct Neptune). Most movie fans, when thinking of Bette Davis, go to her "bumpy night" envious smouldering in "All About Eve", but fans of the 1930s know that she hit her own Scorpio peak with 1938's "Jezebel" that, for FA, is her best film. In one sense, "Julie" (Bette) is a "Jezebel" insofar as she causes so much trouble in the social set of pre-civil war New Orleans, but, in the other sense of her belonging to a social set that was walling itself against "exogamous" diplomatic relations with the Union, "Julie" was not a "Jezebel" at all (recalling that the Biblical Jezebel was an exogamous mate of King Ahab). In other words, the Biblical Jezebel of the movie, "Jezebel", is "Amy" (Margaret Lindsay), the New Yorker bride of Julie's "love object", "Preston" (Henry Fonda). Despite this, it is clear that this film deals less with the coming civil war and much more with how "love" is best defined. In the early scenes, we see Julie "conflating" power & love so that both are concealed in the other. After Preston leaves her, Julie begins her journey to humility, but her initial steps are taken with an unconscious bargain... she is trading her humility for Preston's love & attention. By the end, with a nod to the yet-to-be-famous Elizabeth Kubler-Ross, Julie forces herself through Scorpio's fire to learn that "true Love" demands no bargains.

The bargaining that goes on in young love was also the centre of William's next film, "Wuthering Heights". And, once again, it is no big surprises to discover that the author of the novel, Emily Bronte, had Scorpio rising (and, as in the case of William, Uranus in Sagittarius in the 1st house!). And, once again, we see a (as Freud would call it) "return of the repressed" plotline of young lovers being separated and, year(s) later, confronting each other with their (if patchy) respective maturations. The problem for "Heathcliff" (Laurence Olivier) is his double whammy of being made parentless twice, first insofar as he was adopted and second insofar as his adoptive father dies too soon. With, as we learn from Aristotle, "nature abhorring a vacuum", Heathcliff's parental images have nowhere else to "manifest" but onto his adoptive siblings, "Catherine" (Merle Oberon) and "Hindley" (Hugh Williams), and the usual Oedipal shenanigans play themselves out... all the way to their (not really?) supernatural 'conclusions'.

Now, if we return to William's horoscope, we notice that the 1938-39 span was, astrologically, the span of Pluto's transit through his 8th house now forming a sextile (sextiles are significant when Pluto is involved) to his natal Venus in Gemini in the 7th house. This astrological pattern brings us to very common questions asked about love triangles: do they always have to be "Oedipal"? is it not possible for a love triangle to form that is "adult"? The Freudastrologer's answer has to be: yes, it is possible for a love triangle to be "adult"... in a way, we can say that William Wyler's intense interest

in Emily Bronte's triangular story (for the sake of accuracy, we should point out that the plot is quadrangular... Catherine marries "Edgar" (David Niven)), is an "adult"'s perspective insofar as it doesn't flinch from childhood happenings. The psychoanalyst would add that all triangles are a lumpy mixture of "childhood Oedipal" and "adult" vectors... and, so, the best way to discover the proportions is to, first up, thoroughly investigate the childhood vectors so that they can be sifted out. This 'panning for gold' image leads to '5 confidence' when thoughts and feelings turn to the adult vectors. As we have noted, with William's "chart ruler" making its way through his 8th house, he had every right to focus on Emily's supernatural 'conclusion'... "Wuthering Heights II", if it had been made, would have needed a shift from haunting to reincarnation.

One reason for our focus on William's late 1930s "women's pictures" is that it was an important time in his life in respect of women in his private life. After William's first short-ish marriage ended in 1936, he married a 'keeper', Margaret Tallichet, in 1938. With her, he would father 5 children, 3 girls & 2 boys. Notice that the "ruler" of the 5th house of children, Mars, is conjunct his "chart ruler", Pluto, in the 7th house of partnership & marriage. In around his family life, biographers note that Margaret had much to do with William's work... as Wikipedia notes, she was his script-reading "gatekeeper". Unsurprisingly, they agreed to make a film or two about the challenges of parenthood, the most compelling of which is "The Heiress", a celebrated film that speaks to a psychodynamic that is always deserving of scrutiny, "idealization"...

The parental challenge of "The Heiress" is about how to deal with "truth in the family". Yes, it was likely "true" that the heiress, "Catherine" (Olivia de Havilland), lacked the charms of her deceased mother, but the father, "Dr. Austin Sloper" (Ralph Richardson), cut off from his feeling, was keen to keep this "truth" alive in everyone's mind irrespective of the damage this is doing to his daughter. Olivia was a good casting for this role because movie audiences know her for her charm (recall our notes on the flics with Erol Flynn) and, so, it is even clearer that Dr. Austin has crushed Catherine's feminine development and forced her into social awkwardness. If Dr. Austin had seen the problems that his "idealization" had caused (Freud's "ego ideal" that FA links to '11' & '12'), he would have seen that he was to blame for Catherine painting a target on her head for fortune hunting opportunists, such as "Morris" (Montgomery Clift). Therefore, Dr. Austin, only sees the "surface level" of a "truth". William & Margaret had three daughters and perhaps they had named their eldest Catherine as a reminder that they needed to take care with her as she became a woman. The greatest difficulty for a successful parent is the shadow that success casts on other family members and, with William having so much success – he won more Oscars than any other director – "The Heiress" may well be his most personal film. But what is his best film?...

William was one of a group of American directors, along with George Stevens & John Huston (we will look at their careers in upcoming articles), who would address the change that had come over the world in 1939. William's psychological focus would lead him away from blood & guts to the effect of war on "normal life". The fact that all three abovenamed directors would make "Bible movies" in the years that followed WWII can be traced to their respective concerns that the "inner man" was a casualty of the 20thC and, thereupon, to their respective hopes that Nietzsche's diagnosis, while correct, might not have been a prognosis. Without Spirit, ghosts will haunt forever.

WILLIAM WYLER'S (PSYCHOLOGICAL) 'TOP 10'

1: THE BEST YEARS OF OUR LIVES (1946:6) ☹☹☹☹

Films that are made about war during wartime have trouble resisting the urge to “flagwave”. With this film being made in the year after WWII, William didn’t have to deal with this urge... indeed, on the contrary, he pointed out the problems that were looming for the U.S. in the years & decades ahead e.g. his scenes of a far right winger who complains that the U.S. fought the wrong foe; and the flawed father figure, “Sgt. Al Stephenson” (Frederic March), foreshadowing the irresponsible banking practices that came thick and fast in the wake of Reagan’s deregulations. With Harold Russell (who played physically disabled “Homer”), not being a professional actor, we see this film less as a “war film” and more as a “docudrama”, an innovative genre for its time.

2: BEN HUR (1959) ☹☹☹

The chariot race not only holds up very well today but the background thought that there is no CGI (yeah, we know, they slowed the camera down to make everything look very fast, but this doesn’t lead to numbing effect that CGI tends to) heightens it. The film’s pace would surely have annoyed snappy dialoguers such as Howard Hawks (yep, it does drag) but it is worth re-visiting beyond its chariot race because it reminds us that a man’s (“positively projected”) “anima” plays a critical role in his conversion. “Esther” is fully rational when she informs “Ben Hur” (Charlton Heston), her lover, that, in defeating a nemesis, one becomes this nemesis. Feeling is rational, after all.

3: THE HEIRESS (1949) ☹☹☹

It is worth noting that the (to its extent, ‘artificial’) time that Saturn resides in a sign is 2½ years, a span that many ‘older heads’ would advise all young lovers to ‘10 endure’ in betrothal before tying marital knots. When Saturn transits ‘6 Virgo’, as it did through 1949-51 (recall, here, our notes on Renoir’s “The River”), the advice will be coming from within as much as from without... but, of course, the young lovers in question would need have an understanding grip on the “projection” dynamic to see how what looks to be without is, in fact, an expression of within. Astrologically literate lovers will have a much better chance of realizing why they had bought their tickets.

4: JEZEBEL (1938) ☹☹☹

The need for endurance a characteristic aspect of the 10th archetype (as per our note on “The Heiress”) but ‘10’ doesn’t have exclusive rights. Those who have a natal emphasis in ‘8’ – Scorpio rising, Pluto in aspect to luminaries, planets+ in the 8th house etc. – are more likely to want to distinguish between ‘10 endurance’ & ‘8 endurance’... the former involves the establishment (&/or stiffening) of a ‘perimeter’ so that lessons can be learned inside it; whereas the latter involves ‘burning’ at/near one’s ‘centre’ so that the soul can be freed from ‘perimeters’ to grow in a new direction. This film points to the latter when, with the final frames, a fire is burning into a dark background.

5: THE LETTER (1940) ☹☹

Some like this Bette Davis more than the Bette Davis of “Jezebel” which is fair enough given that, here, she isn’t merely threatened by Scorpio’s ‘stinging-oneself-to-death’ psychodynamic... yep, Bette chases it down to its actuality. Along with “Leslie”

(Bette), the audience realizes that, when there is only one person who matters to you in life, you need to go wherever s/he has gone, especially when that person is your only chance of redemption. Yeah, yeah, “Leslie” could have stayed on “this side” and taken a hard analytic psychology look at her “animus”... but, then again, Jung was not well known in Malaysia. Who really knows what is or isn’t possible on the “other side”?

6: WUTHERING HEIGHTS (1939) ☹☹

From “Casablanca” on down, there are many stories about lovers re-appearing to haunt each other over earlier parapraxes. Freud was more focused on “repression”, leading him to think in terms of “the return of the repressed”... but, if Jung had hung around for long enough, Freud might have given “dissociation” more ‘air’ and, then, paired “the return of the repressed” with “the re-association of dissociation”. Emily’s adaptation has a feeling of a “repressed” Heathcliff and a “dissociated” Catherine.

7: MRS. MINIVER (1942) ☹☹

Although there were bombing raids by aircraft into enemy territory in WWI, we today think more of WWII as the war that instigated massive destruction from the air onto civilian populations, especially in light of the conclusion of the Pacific theatre. It seems that William was sensitive to this military novelty as his WWII film, that had begun production prior to Pearl Harbour, focused on troubles behind enemy lines... in a comparable way that psychoanalysts were focusing on troubles falling from high.

8: ROMAN HOLIDAY (1953) ☹☹

Frank Capra could have complained about plagiarizing his rom.com flagship idea of a newspaper reporter stumbling onto the “princess gossip” scoop of the year... only to fall in love with her and sacrifice his lucky break. Then again, this one has the novelty of examining the “shadow”: “Princess Ann”’s (Audrey Hepburn) “persona”, built on responsible behaviour, casts the shadow of irresponsibility & “Joe Bradley”’s (Gregory Peck) “persona”, built on irresponsibility, casts the shadow of responsibility.

9: DODSWORTH (1936) ☹☹

The 7yrs lapse between the publication and filmization of the novel suggests that this is a Saturnian tale about “father (if artificial) time”... indeed, this is the case. Wealthy retiree, “Sam Dodsworth” (Walter Huston), is forced to realize that his young wife, “Fran” (Ruth Chatterton), not only wants time to stop but also wants it to rewind to the fancy free pre-marital years that she never had. Thus, the issue for “Dodsworth II”, is whether Sam can realize, by marrying Fran in the first place, he wants the same.

10: FRIENDLY PERSUASION (1956) ☹☹

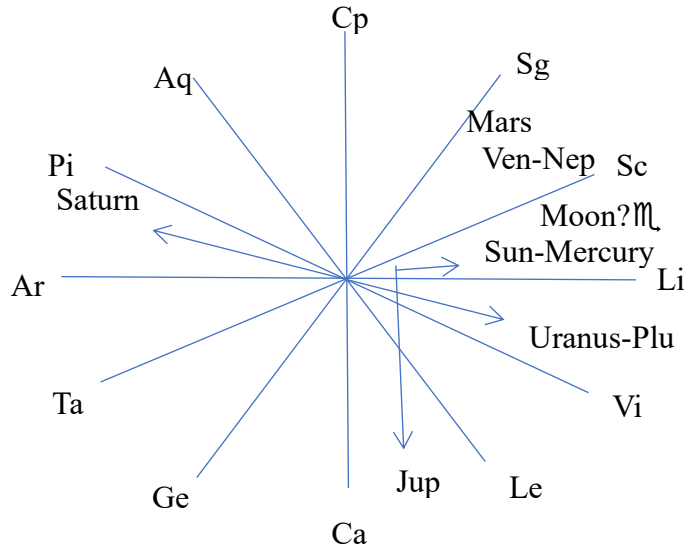
Astrologers who take close interest Saturn’s 29½ yr cycle might double bill this excursion into the world of the Quakers with Peter Weir’s “Witness” (1985), another film that looks at how “fringe Christianity” deals with violence and its related ‘10-ish’ question: do ends justify means? The answer is mixed up in that very ‘10-ish’ dynamic, “compensation”, and, so, the film buff might as well roll forward another 30years to Mel’s “Hacksaw Ridge” (2016)... his “persuasions”, however, are very “unfriendly”.

P.S. THE '6-11 INTERACTION'

The Uranus in Virgo (partial) generation, born between 1962 & 1969, are now experiencing their autumnal years. In these post-retirement years, many in this group will be reflecting on the strange anthropological fact that *Homo sapiens* reaches sexual maturity ($12\pm$ yrs) long before reaching central nervous system maturity ($24\pm$ yrs). The strict Darwinist scientist will want to know how the advantages of this 'gap' outweigh the disadvantages... and, soon enough, some kind of dialogue would be set up with the 'Darwinist-Lamarckian mixture (?90% to 10%?... ?50% to 50%?) scientists' because, over & above biological evolution, the anthropologist needs to take account of cultural & technological evolution (the techno-evolutions that unfurled in the wake of the 18thC discovery of Uranus have been Lamarckian++). This 'mixture' will have to account for men having gazillions of throwaway sperms & women having a small-ish number of precious eggs but, as we have elsewhere noted, men, in the Lamarckian sense, are willing to narrow their sights to one woman due to their interest in knowing who their children are. Against this idea, many will point to examples such as Harvey Weinstein and point out that there is a limit to this male willingness... and, that this limit is likely to have something to do with the "harem gathering" genes that are plentiful in *Homo sapiens* ape-like ancestors. All of these ideas would have been part of the high school curriculum of both the perpetrators and the victims of sexual abuse in the years after (and, in some cases, before) high school... but it could be the case that the curriculum was/is unbalanced in respect of its biology module vs. its psychology module. OK, so...

Let's now turn to a female movie director who (i) was born the 1962-69 era, & (ii) has taken interest in the biological-cultural-technological strangeness of sexual evolution as evidenced by her recent film about the "Weinstein abuses", "She Said"...

Maria Schrader
27/9/1965 ??
Hannover, Germany



... and it is worth noting that actress, Ashley Judd, one of Weinstein's accusers appearing as herself in Maria's docudrama, was also born during the Uranus in Virgo span. For FA, Maria's movie would make a worthy psychological supplement to high school biology courses and, who knows (?), maybe it will become one when Uranus re-

transits Virgo in the 2040s? By then, Maria would be in her 80s and, therefore, Maria would be experiencing her “Uranus return”, with Pluto pushing its way into Pisces & into its opposition to Uranus. The point for FA is that, with Freudian psychology being, arguably, a little too confronting for many teens, the pedagogues would at least see the value of stepping-stones that the (teens-now)-adults could use as they weighed up their respective “running-hunting-mating” decisions. Let’s note, here, that Freud had taken the view that the sexual educator “follows” the interest of the child or teen to the point that the child or teen is satisfied with the bare-boned answers. If this doesn’t happen, the child or teen, if s/he has not yet generated his/her own “running-hunting-mating-entanglement” fantasies, will get “playground lessons” from other children who have raised weird “running-hunting-mating-entanglements” from their unconscious-es.

If the pedagogues were to add astrology to Freud’s view, they would likely want to make room for discussion about the “double edged” character of ‘11’. Although the “physical” contraceptive pill was first prescribed prior to Uranus’ entry into Virgo, it is difficult to ignore that the contraceptive pill’s “psychological” ramifications would be a significant part of the years of Uranus’ transit through Virgo. For some women, the pill was liberating. For other women, liberation would run a sometimes-distant 2nd place to other factors. This was reflected in the “double edged” nature of the feminist movement insofar as some feminists had taken Freud as a supporter of the (perceived) patriarchy whereas other feminists had taken Freud to be worthy of study because of his insights into how the (perceived) patriarchy came about. Freudastronomy, however, takes the view that both feminist groups are/were tricked by their ‘11 animus’ because the 1960s (& decades/centuries on either side) was-(is-will-be) run by a matriarchy i.e. male leaders are “mama’s boys”. Both Freud & Klein, against not a few ‘mis’-taken contemporary teachings, were focused on the power of (not fathers, but) mothers.

Freud was no supporter of willy-nilly liberation of sexuality and, if he had been alive in the 1960s, he probably would have reminded pedagogues that “neurosis is the complement of perversion” and, therefore, medications that permit sexual expression are “double edged” swords. On one edge, “the pill” did make it easier to have ‘normal’ sexual relations and, therefore, it would have assisted the ‘forward development’ from oral, anal and phallic (= mutual masturbatory) activities toward genital union but, on the other edge, easy genital union could yet be a “subtle perversion” of overall sexual development. FA’s longstanding readers are aware of our view that (not “repression”, but) “suppression” of genital union would often have an effect of couples being forced into better psychological relationships that, in turn, could be a boon for Homo sapiens’ evolutionary entanglement... “not only mating but also running & hunting”.

If Maria were to re-visit this theme at future junctures of her Saturn cycle, she might deal with a case of sexual abuse that is not as straightforward as the Weinstein case was/is. This would allow for an even deeper examination of the moving parts that “modern” seekers of mates need to handle. Where is the line between a clumsy sexual advance and an abusive sexual advance? Couples that have been married for decades have the luxury of knowing their respective partners’ subtle signs of “non/availability” but their respective “languages” would likely have begun in a clumsy way. We shudder to think of marriages that began in an abusive way... but what might have been “felt” as clumsy all those years ago might, at a later point in life, be “reassessed” as abusive.

THE '2-12 INTERACTION'

'2-(7) Venus' conjuncts '12 Neptune' in '12 Pisces' on 2/2/25. Noting that Venus "rules" the signs that 'bookend' the ego-developmental '2-4-5-6-7 lower hemisphere', Taurus & Libra, there is a sense in which Venus in Pisces is a Venus that looks forward to 'returning home'. A useful mythic image would be Venus (having been sired by '11 Uranus') gestating in a '12 ocean' and born across '1'. With Venus' esoteric link to '12 Pisces', some will ask: could Venus feel equally 'at home' in Pisces as it does in Taurus? Well, yes, Venus & Pisces share an interest in the feminine ideal, but the FA-er notices that '2 Venus' won't be happy about the "masochistic" urge of '12 Pisces'. Either way, Venus cycles the zodiac at a much quicker clip than Neptune and, so, she never has to wait very long before she gets a new opportunity to (re)-access her "individual" tastes. If there is a problem, therefore, it is more for the individual who has a natal '2-(7)-12 aspect' (= a lifelong struggle with '2-12'). The standout example for depth astrologers is C.G. Jung – he might have had natal Venus in Cancer, but he had Pisces straddling his '2 (2nd house) cusp' – and, so, (yet again) we will examine his chart in this chapter.

Similarly, the '2-12 interaction' can be thought of as the bookends of '1'. In this context, we can recall that, (i) '12' is paired to '11' (they symbolize the highest-deepest levels of 'un/consciousness' that invoke Plato's 'further inner', 'extra-personal', 'raw' archetypal realm) & (ii) '2' is paired to '1' (they symbolize perceptions of the 'outer', instinctual realm). C.G. Jung's contribution to the interaction of '(11)-12' & '(1)-2' is that "archetype" and "instinct" – terms that, across the decades, have been proven to be not at all easy to define – are the poles of a continuous spectrum. The FA-er quickly adds the fact that, in the zodiac, the 'central' phase of this spectrum is located at '(5)-6-7-(8)' and, because the developmental zodiac is spiral, the archetypal pole is 'meant' to meet the instinctual pole 'around the back'. 'At the front', however, there is a 'short circuiting' tendency from archetype to instinct (& vice versa) that comes to the fore in the (already essayed) '11-1', '11-2', '12-1' & (here) '12-2'. Jung liked to apply the term, "godlikeness", to a psyche that has yet to adequately "integrate" the "human-making" archetype of uncertainty, '3'. In turn, when the FA-er considers Venus in Pisces, s/he looks forward to the day when Venus is transiting (or "progressing") into Gemini and, having entered Gemini, is thinking upon the centre-making arc of "human-likeness", '5-6-7-8', from where '(11)-12-(1)-2 inflations' can be spotted and "deflated".

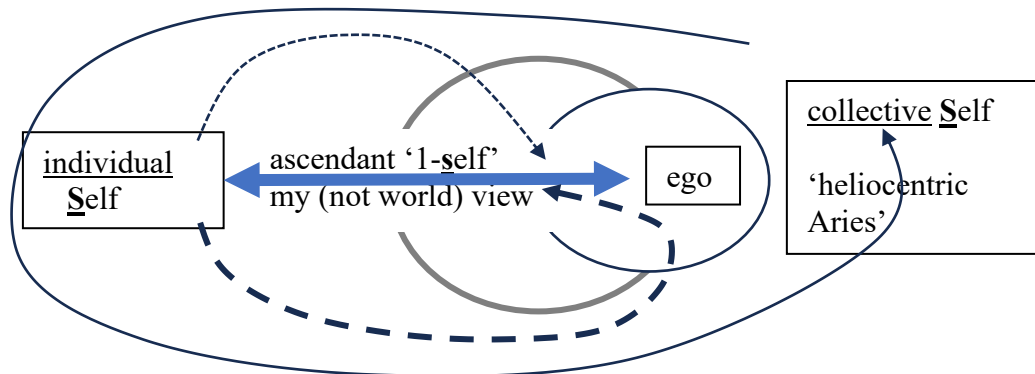
To illustrate these ideas, the first mythological port of call is, "Amor & Psyche", a story of "Venusian godlikeness". This myth points to a 'short circuit' insofar as the 1st act has both (i) a human woman, Psyche, born not only a princess but also the most beautiful of all maidens... so beautiful, indeed, that the goddess of beauty, Aphrodite-Venus, is envious, and (ii) a king, Psyche's father, being forced to sacrifice his daughter to a '12 sea monster' to stave off Aphrodite's ire-born-of-envy upon his kingdom (no-one envying Psyche now). As Psyche waits for her grim fate, the wind Zephyr rescues her by sweeping her 'up' and depositing her in a garden of delights. This new situation is too Eden-like for soul growth, so there is a sense that death is waiting for Psyche at the hands of Aphrodite-Venus' son, Amor-Eros. Eros, however, pricks himself with his arrow, falls in love with Psyche and marries her. The problem now is that Eros doesn't want human Psyche to see that she has married a god. The problem of "godlikeness" that aroused Venus is still '12 haunting' Psyche and it is still haunting her at night (i.e.

“unconsciously”). The problem with Venus in Pisces, Venus in aspect to Neptune &/or Pisces on the 2nd house cusp is that, if there is no ‘rounded’ understanding of zodiacal ‘short circuiting’, “unconsciousness” & “confusion” run the show. Psyche, however, is sufficiently desirous of “consciousness” that she dislikes not knowing who her flying “animus-spouse” truly is and, so, she decides to risk (not Venus’, but now) Eros’ ire to find out more. Eros doesn’t want her to find out this ‘more’ (i) not only his “god-(not-like)-ness” but also (ii) his monstrous, life-betraying “mother-tie”... thus, Eros flees.

Psyche’s redemption involves tasks. First, service to ‘2’^s ‘alternative goddess’, Demeter... last, a journey to Hades, the domicile of Demeter’s daughter, Persephone. As is the case for most Greek heroes & heroines, Psyche is ushered along her way with the help of other Olympian deities. For example, Zeus’ eagle rescues Psyche after she mimics Pandora and opens a not-to-be-opened “box of beauty” as she re-ascends from Hades. That Psyche was willing to enter the realm of “lose hope, all ye who enter ‘8’” seems to be the reason that Zeus is willing to risk, for her, the ire of Hades onto him.

Given FA’s fondness for geometric objective viewpoints (e.g. ‘1’ is best viewed & assessed from ‘7’), our favourite ego-redemptive act in the myth, “Amor & Psyche”, is Psyche’s success in securing some golden wool from Helios’ violent sheep (= “anima-possessed” rams). Rather than forced to engage in ‘close up’ violent struggle, Psyche has the fortune of finding that these sheep have brushed against some thicket and shed their wool... so all she has to do is gather it up. Aries, after all, is “heliocentric Libra”.

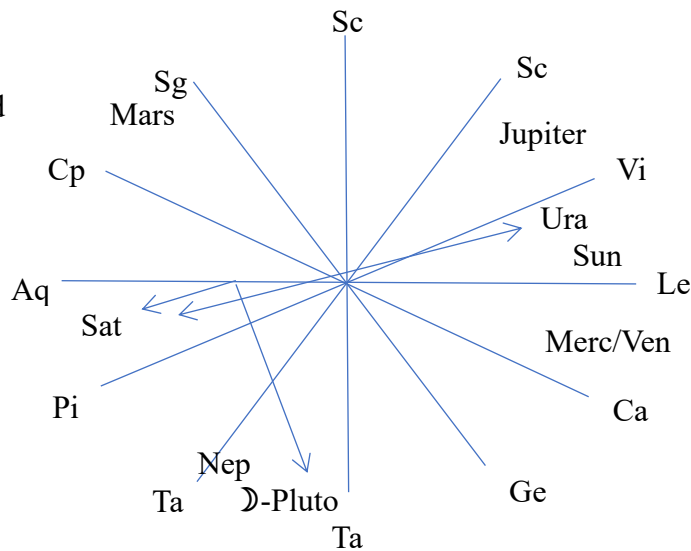
There is a tendency in the psyche (& Psyche?) to assess the ‘1 persona-self’ with ‘2-3 reductive science’ &/or some kind of ‘10-11 eliminative ideology’ but, for FA, the expressions of ‘1’ are best assessed from ‘6-7 teleo-science’. This, in our view, is what C.G. Jung was doing when he saw how the ‘1-self’ (& the archetypes either side of it, ‘12’ & ‘2’) feed/s “godlikeness” (recall, here, FA’s view that the ascendant’s worldview is ‘11/12ths wrong’ and is slated for correction by right hemispheric ego-development). There is an opportunity here to overlay Jung’s ‘geometric’ representation of the “ego-Self axis” over the natal horoscope by placing the Self on both sides of the ascendant, like so...



... with the solid double arrow symbolizing the Self-(self)-ego-Self axis (Jung made the distinction between the Self’s individual & collective aspects; FA adds a meta-Milky Way aspect). Thus, we have a geometric representation of how, from its ‘individual Self’, the ‘1 ascendant-self’ can succumb to “godlikeness”. If this happens, the individual loses his/her path to ‘collectivation’ (= the meta-Milky way). So, onto...

EXAMPLE LECTURE: PSYCHOLOGY & RELIGION (1937) (Pt.II)

C.G. Jung
26/7/1875 7.24pm
Kesswil, Switzerland



... how did Jung tread the path? A: with a dedication to the “differentiation of the-(his) anima” insofar as this is the prerequisite for a “human” relationship to Self.

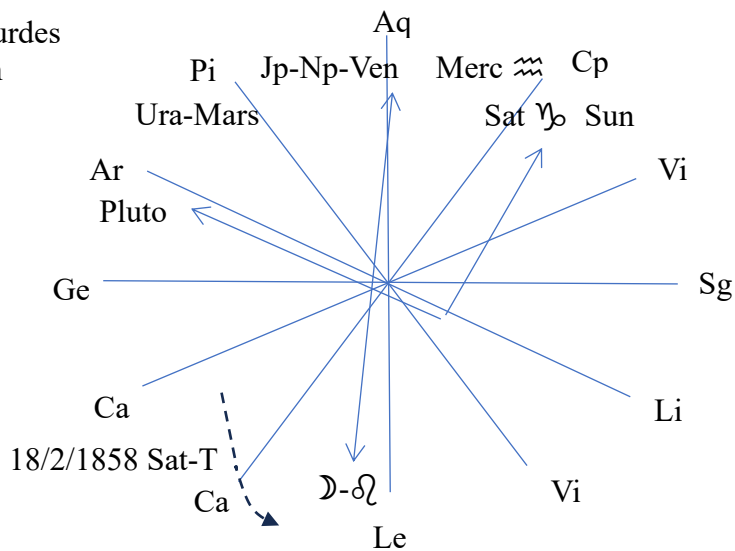
In 1937, Jung, now 62yrs old and Saturn having transited his Pisces cusped 2nd house, delivered a lecture at Yale university, titled “Psychology & Religion”. 30+years prior, during his 1st Saturn return (1904), Jung (at least to himself) proved that he had not yet “differentiated his anima” as evidenced by the goings on with Sabina Spielrein. The subsequent 30+yrs of introspection – as Jung said it, “a man becoming a problem to himself” – had now given Jung the balls to “conceive of himself” as a “guide for the differentiation of the anima”. Jung reports his guidance of Wolfgang Pauli (see: ‘6-11 interaction’) in his lecture via his interpretation of dreams (of a set of hundreds) that demonstrated Wolfgang’s need, if he truly desired to be set free from his “cruel leash”, to carefully observe (= be “religious about”) his ‘feeling’ values (= his “anima”). Jung let Wolfgang’s dreams do the talking... Wolfgang’s “dream voice” made it clear that, unconsciously (in his conscious mind, Wolfgang had zero interest in religion), he was hoping that a dose of religion would heal his neurosis... but his ‘God-voice’ disagreed.

Although it is possible to “be Freudian” and stick with the fact that Wolfgang’s neurosis sourcing primarily to personal factors, Jung presented him as an example of an individual who was not only dealing with the goings on in his infancy but was also ‘channeling’ goings on in Homo sapiens’ infancy. In short, not only Wolfgang but also the (democratic) majority of humanity had-(are) used-(using) religions as a means to escape “anima/animus development”, a majority that includes “religious astrologers”.

There seems to be something in Jung's natal Saturn in Aquarius in his 1st house that threw him forward into his Pisces cusped 2nd house. Once there, the 'emptiness' of the 2nd house threw him further forward to the house that houses the "ruler" of the 2nd house cusp (Neptune), the 3rd house... wherein we find his Moon-Pluto conjunction in Taurus. Sooner or later, this Moon would press for attention... rather than being "thrown forward", Jung was being "drawn into" the 'key', his "anima development".

EXAMPLE FILM 32A: THE SONG OF BERNADETTE (1943) ☾☾

Bernadette of Lourdes
7/1//1844 2.00pm
Lourdes

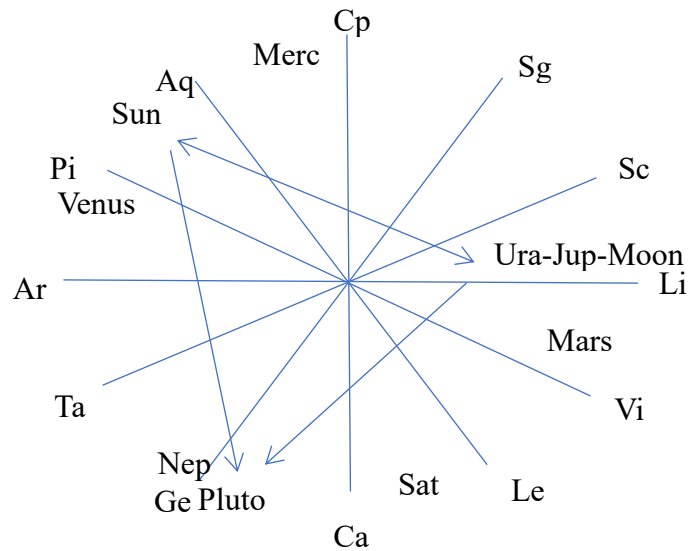


At the outset of Henry King's film adaptation of the central event of Bernadette of Lourdes, we read Thomas Aquinas' quote, "to one who has faith, no explanation is necessary; to one without faith, no explanation is possible". This is the kind of quote that Jung tended to view as a sterile dyad that needed a fertilizing "3rd" thing that resides in the personal, collective &/or both personal & collective unconscious. If Jung had seen this film, his attention would likely have been drawn to the mother-daughter dynamic (Jennifer Jones-Anne Revere). Attracted to the number '4' as Jung was, Jung saw 4 variations of mother-daughter relationships, one of which was the "empty vessel maiden" who seems to be surviving through a perpetual "transfusion" of the mother's psyche into her daughter. Jung noticed that this version of girl would usually do rather well in the marriage market because "emptiness" allows suitors to "project" whatever fantasy they like onto her without worrying about womanly reality "bouncing back".

As shown in Bernadette's natal chart, the chances of "inert identity" with the M.C.-mother image were significant... Jupiter and, especially Venus-Neptune would have 'resonated' with Jung's "transfusion" image. And, Pluto square the Sun-Saturn conjunction straddling the 9th house cusp would have added a religious flavour to this "transfusion" dynamic. Bernadette's visions of the Holy Mother occurred with Saturn entering her 3rd house... where we do find Bernadette's natal Moon in Leo (although we can assume that it was a Moon that was not a little "confused" by its opposition to the matriarchal Venus-Neptune). For the FA-er, personal natal planets placed in the 4th quadrant point to (i) open-ness to the archetypal (and, by extension, transcendent) realms, & (ii) a naivete about the task of "ensoulment" (we like the scene of Bernadette being encouraged by the local priest, "Abott Peyramale" (Charles Bickford), to focus on her future marriage and motherhood that occasions Bernadette's empty recitation of words that, in an earlier scene, her mother had "transfused" into her). There is also a nice reference to St. John of the Cross' lesson regarding "secret spiritual pride" (e.g. proudly humble) in the climactic scenes that points to Christianity's '12 masochism'.

EXAMPLE FILM 32B: IN OLD CHICAGO (1937) ☹☹

Henry King
24/1/1886
Christiansburg, VA

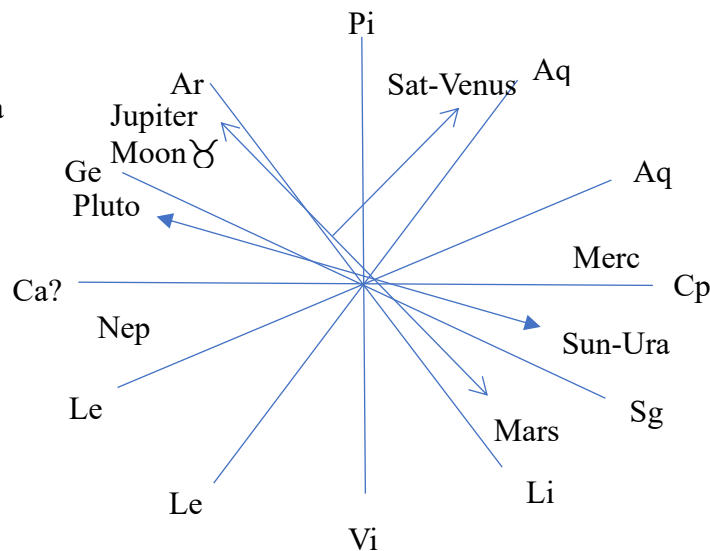


Henry King, the director of the film adaptation of “The Song of Bernadette”, had a natal chart that emphasized ‘12-2’, (i) Neptune in Taurus & (ii) Venus in Pisces, but this didn’t mean that he would be restricted to religion-themed films. Indeed, his career has one of the most varied filmographies ever. In addition to his biopics, Henry skillfully filmed musicals, such as “Alexander’s Ragtime Band” (1938: ☹☹), westerns, such as “The Gunfighter” & uber-expensive disaster epics, such as “In Old Chicago”. The latter was the “Titanic” of the 1930s... we watch a romance blossoming between corrupt, fiery, king-maker businessman “Dion O’Leary” (Tyrone Power) & immature showgirl, “Belle Fawcett” (Alice Fay), as the city of Chicago lurches toward its fire of October 1871... for which it was entirely unprepared. In the sky, we see the archetypes of uncontained fire, ‘1’ & ‘9’, coming together with Mars in Sagittarius... but the key symbolic shift of this time may have been Uranus’ entry into fiery Leo. As you can see in our non-birth-timed (0° Aries) birth chart, Henry had the fortune of Venus in Pisces that was still separating from his Sun in Aquarius, meaning that, as Saturn’s transits to his Sun would have worked as a kind of ‘prep’ for Saturn’s transits to his Venus.

We make comparison to “Titanic” because James Cameron’s film was released 60yrs after Henry’s and, so, we don’t need an ephemeris to link them to Saturn ‘born’ out of Pisces. They differ, however, insofar as the 1997 film had a ship that was deemed “unsinkable” & the 1937 film was about a city that had been deemed “very burnable”, but it couldn’t muster political will to deal with the vulnerability. The fuller narrative will appeal to archetypalists insofar as it is a variation of that very archetypal tale, “A King and his 3 sons”, that reminds us of the importance of the redemption of the weak psychological function. The variation here is that the redemption of Chicago and the O’Leary family is left for “In New Chicago” (don’t look for it on the net, it was never made) because we can guess that Dion is fated to have 3 sons of his own (one of whom he will despise) because, as a young colt, he had failed to adequately “differentiate his anima”. How will Dion’s 3rd son deal with his feeling values? Generate a family curse?

HEROES OF DIRECTION XXXII: GEORGE STEVENS

George Stevens
18/12/1904 ??
Oakland, California



There is a tendency for movie-buffs to group the 1930s, 1940s & 1950s together under the banner of “(Hollywood) studio system classics”. Although these decades can be easily grouped together, the fact remains that WWII had the effect of “splitting” it into pre-WWII & post-WWII. The director who most personifies this “split” is George Stevens. After achieving his directing “break” just after his (1st) Saturn return, George would have success with “light comedies” – “Swing Time” (1936) has the reputation as the greatest of the “Fred & Ginger” pics – but, after confronting Dachau at the end of WWII, George’s interest turned to human psychological shortcomings & the value of resilience in the face of them – “A Place in the Sun” (1951) & “The Diary of Anne Frank” (1959). With (i) both George’s & Steven Spielberg’s charts featuring natal Sun in Sagittarius in aspect to Uranus & (ii) both George’s & Steven’s careers featuring a shift from light-ish entertainment – “1941” (1979) – to heavy reflections on WWII – “Schindler’s List” & “Saving Private Ryan” – our first guess for George’s ascendant is Steven’s, Cancer, but, as is the case for all our guesses, we won’t mind if it turns out to be another sign because we will learn something about our own psychology. In this, we draw on our interest in science... science never proves, only affirms; thus, the most ‘learning-ful’ experiences to be had in science are to be had via disaffirmations.

Because we are psychologists first and movie-buffs second, we have an impulse to bypass the first era of George’s creativity. Soon enough, however, we put the brakes on this impulse because, as Freud reminds us (e.g. “Jokes & their Relationship to the Unconscious”), comedy isn’t as psychologically throwaway as it first seems. Our case in point is the Fred & Ginger pics that feature the usual “boy-gets-girl-boy-loses-girl-boy-gets-girl” plotlines that, on the surface, seem to be perfunctory insertions between the peerless dancing and stellar tunes, penned by luminaries such as George Gershwin & Jerome Kern... yet, further down, one sees a bit more going on. Taking the much-loved “Swing Time”, we notice a nice variation of Oedipal dynamics... “Lucky” (Fred Astaire) resolves to give up dancing for marriage, but Lucky’s dance-troupe-siblings are determined to trick him out of his resolution and, so, the psychologist in us looks

for Lucky's need to take some more steps into "anima differentiation". Our looking is justified in the next scene when we see Lucky's future father-in-law, "Judge Watson" (Landers Stevens), refusing to allow his daughter, "Margaret" (Betty Furness) to wed Lucky until Lucky can show that he has 'grown up'. That Lucky accepts the judge's challenge tells us that Lucky is "(passively) identifying" with the judge and, therefore, we realize that Lucky is "displacing" his father-image from its earlier "identification" (onto his biological father) onto his father-in-law-to-be. His "displaced identification" becomes a 'bridge' from his meddlesome siblings to his creativity and, in turn, possible future "♪ fine romances ♪" in the Big Apple-Eden, where, of course, "Penny" (Ginger Rogers) is waiting. The fact that his "fine romance" has "no kisses" goes to the bond that Lucky (imagines that he) has with his "displaced nuclear family ties". As a result, 'boy-loses-girl' but, of course, this 'losing' is surely the best outcome in the longer run because it forces Lucky to re-examine his earlier resolution in a more creative way. In "Swing Time", the creativity is expressed in the dancing... the choreographer, Hermes Pan, is as much a 3rd archetypal sib (Hermes!) as he is a 6th archetypal 'understander' of betrothal... notice the contrast as Fred & Ginger step out of their funny, pratfalling 1st dance, through their collective participation of the competitive 2nd dance, and waltz ahead into their private, co-operative 3rd dance as all prior confusions are resolved.

All of the movies that George directed between "Swing Time" and WWII show off his gift for comedy, most of all those that, ostensibly, are dramas. A good example is "The Talk of the Town", a tale about a convicted arsonist on the lam that, as Steven Spielberg fans know, compares to the tragi-comic "Sugarland Express", the film that proved that Steven was heading for much bigger & better things. Yet, as we have seen, George wasn't headed for bigger & better things... soon, he would have to get his head around bigger & worse things, intuitively hinted in his last hurrah comedy, "The More the Merrier". It might be difficult to appreciate this film at times of peace because, in peacetime, the young lover has (in theory) plenty of time to assess the compatibility of potential mates. In this film, however, the movie-watcher may need to put him/herself in the shoes of those who were about to be shipped off to a war zone and, being shipped so, were staring down finality. To what extent is a 'leap' into '7 marriage' '7 justified' in this circumstance? It is easy to sympathize with a hasty marriage when death may be even hastier. For the FA-er, much of all this is archetypically 'determined' insofar as there is the sign-abuttal of '7 marriage' & '8 death'. In other words, George could have titled this one, "The More death seems probable, the Merrier will be the pursuit of marriage". It isn't the best idea to force the psychoanalytic conception of betrothal into a dogmatic straightjacket as 'outer' circumstance does have its claim. Indeed, the soul may need to ask why it had chosen to be born in a Demeter-Persephone-ish era that had pushed marriage's link to death from the psychological towards the physical. There is a link, here, to 1969s slogan, "make love, not war", in respect of the Cold War proxy – Vietnam – but, by then, the traditional marriage had fallen by the wayside.

George's contribution to the Cold War would be his epic project, "The Greatest Story Ever Told" (1965) and, through the 1950s (with, as noted above, Dachau images seared into his memory), George would leave comedy behind him to look more closely at the moral problems of the "inner man", most notably in "A Place in the Sun" (1951), a tale about, amongst other things, insufficient paternal influence. To be sure, "George Eastman" ('East-of-Eden-man', Montgomery Clift), does have father figures but, as

the story unfolds, it becomes very clear that, in her many & varied archetypal forms, “m/Mother” is running the show e.g. when George kisses “Angela” (Elizabeth Taylor), she “identifies” with mother. Thus “A Place in the (paternal) Sun”, is an ironic title.

A big part of the success of “A Place in the Sun” was that the plot unfolds in a way that allows its audience to “identify” with a murderer (= Hitchcock’s legacy). The audience, like George, is able to entertain fantasies about how to ‘short-cut’ one’s way through life but, no less relevant to this “identification” issue is the fact that audiences who care to sit through a morality play won’t be sociopathic and, with George being bothered by his murderous deeds, we see that he too is not sociopathic (yes, a sociopath could decide to watch a morality movie to learn more about how to take advantage of non-sociopaths) and, therefore, someone upon whom “identifications” can land. This dynamic undergoes further refinement when it becomes clear that George’s murder of his fiancé, “Annie” (Shelley Winters), sits uncomfortably between 1st & 2nd degree (1st degree is premeditated, 2nd degree is a result of an immoral co-incident mind) but, as we see in the final scene, the priest who gives the last rites, intending for George to be ‘conscious-enough’ of his crime to open the way to his ‘conscious-redemption’, isn’t interested in legal distinctions. Indeed, this distinction would be less critical in a world that didn’t have capital punishment because George would have had the length of his natural life to pick through what the priest would have to ‘rush through’ on the eve of his appointment with the electric chair. If George had been able to live out his natural life, he would have had the chance for therapeutic intervention that could have helped him to grasp the strength of his mother-tie... a tie strong-enough to murder his ‘father within’... Annie & George were staring down the creation of a family and George was in no frame of mind to become a father. For the non-Freudian, the idea that murdering a fiancé is an Oedipal “displacement destination” from a semi-conscious inner urge to murder one’s “inner father” will likely be difficult to entertain but, if one reflects for long enough on mother-ties, one can see this idea deserving its “place in the Sun”.

We can assume that George’s focus on the redemption of the soul at the end of “A Place in the Sun” had not a little to do with his Sagittarian Sun opposing Pluto in Gemini that, in turn, had not a little to do with his interest in the moral shortcomings running rampant in WWII. We can also assume that George knew that there is naught that can be filmed that will change a sociopath’s mind – the “narcissistic wound” of a sociopath is so deep that it opens only into the abyss (= “look away & play the game”) – but it is possible that the majority of civilians were ‘George Eastman-ish’ enough to have moral qualms about the genocide and know that it was fear that had led them to “just follow orders”. We can easily ‘see’ George Eastman’s desires, but it is also worth looking for the ‘10 fear’ that had “sealed his ‘1 desire’ on the other side”. This ‘double sealing’ is also a feature of his subsequent “Westerns”, “Shane” & “Giant”. Some may complain about our categorization of “Giant” as a “Western” but, if the film-buff can handle the sub-category “neo-Western”, s/he will be OK. Either way, these two point to George growing into his Sagittarian Sun and picking up the Sun’s conjunction with Uranus. Notice, for example, the ‘4 Hera’ figure of “Shane”, “Marian” (Jean Arthur), worries over the gunslinging ‘mold’ of “Shane” (Alan Ladd) but the latter replies that a gun is merely a technological tool. The trouble with Shane’s reply is whether a “good guy with a gun” is as easy to identify as the “(neo)-Western” might have us believe.

GEORGE STEVENS' (PSYCHOLOGICAL) TOP 10

1: SWING TIME (1936:6) 🍷🍷🍷🍷

There are great movies “about” Hollywood (“Sunset Boulevard”, “Mulholland Drive”), but this one is the definitive great movie that “is” Hollywood, the tinsel-town that (... errrr) capitalized on the 1929 crash of capitalism ... when life becomes tough on the outside, the inside craves an escape all the more. The irony in this, of course, is that escapism was playing its key role in bringing about WWII... and, so, many 21stC folk now cite “Fred-‘n’-Gingers” as symptoms of a diseased civilization. Despite this, the narrative fact remains of a hero & a heroine needing to learn how to improve their steps to better avoid squashing each other’s toes. If a couple of world leaders learned how to step better, the 20thC might have recorded a good deal less squashed people.

2: GIANT (1956) 🍷🍷🍷

For the ‘peri-Freudian’ who is a fan of the “Electra Complex” (Freud wasn’t a fan), this movie, about early 20thC Texas shifting from cattle ranches to oil wells, could be taken as evidence for it insofar as “Luz” (Mercedes McCambridge) competes with “Leslie” (Elizabeth Taylor) for the attention of “Bick” (Rock Hudson) and, eventually, her ambition to be rid of Leslie rebounds onto herself. Fair enough... but Freud would point out that Luz might be best understood as being “identified with” father (in this case, father is a subject) rather than being “pursuing of” father (in that case, father is an object). In turn, we could view Luz as a Texan “pseudo-patriarch”, a “mama’s boy-girl” who can’t see that, underneath, lies a giant chunk of inert matriarchal identity.

3: A PLACE IN THE SUN (1951) 🍷🍷🍷

Longstanding readers know that we link Virgo to the developmental phase that sits between ‘5 romance’ & ‘7 marriage’. ‘6 Virgo’ symbolizes the worthwhile-ness of chastity because it makes ‘room’ for (what we call) “earthy sublimation”... being able to withstand sexual urges because, after the withstanding has withstood, the fiancé is able to form a better psychological relationship with his/her betrothed (and, if s/he is unable to do so, find another to be betrothed to). As pointed out in our consideration of Jean Renoir’s chart, 1951 was a Saturn in Virgo year and, so, it is no surprise that a couple of films about “frustrated maidenhood” & “marriages to Hades” appeared.

4: THE MORE, THE MERRIER (1943) 🍷🍷🍷

Most movie-buffs agree that the “rom-com” kicked off with Frank Capra’s “It Happened One Night”, because it laid out the rom-com ‘formula’... future lovers are, at first, unromantically forced together but, as the plot unfolds, they begin to accept that Cupid is work. In Frank’s movie, Cupid is played by the bride-to-be’s father but, here, we have Cupid being played by a father-figure, “Mr. Dingle” (Charles Coburn), with lashings of wit & charm. The mythology of Cupid suggests that he is a youth, so it is a nice creative twist to have an old Cupid... his mother is on “the other side”.

5: A DAMSEL IN DISTRESS (1937) 🍷🍷

Another Fred & Ginger... but, here, no Ginger (their 1937 edition was “Shall We Dance?”). This put off some of the dance-fans but, for the Freudian, this one is the 1937 pick because it illustrates a key aspect of dream interpretation... everyone ‘talks

past' everyone else to utterly confuse everything & everyone – George Burns & Gracie Allen are especially funny – just as dreams do. Freud explains that the “(latent) dream thought” that would have allowed for a straightforward interpretation ‘drops out’ of the manifesting dream. Hence, psychology’s need for interpretation being undertaken by those who have undergone years of having their own dreams interpreted by others.

6: SHANE (1953) ☹☹

In the body of our essay, we had suggested double-billing with “Giant” but, for FA, a better double-bill would be with Clint’s “High Plains Drifter” insofar as Clint’s film highlights the “problem of opposites” as it pertains to the “good gunslinger”. We see that “Shane” (Alan Ladd) has taken the side of ‘4 family values’ against, as it were, the side of ‘3 sibling cold calculation’. So, then, “what might Shane do” when a family is living too much of a psychological lie... would he find himself having to switch sides?

7: THE DIARY OF ANNE FRANK (1959) ☹☹

Anne’s natal horoscope is a good Freudastrological ‘go-to’ when we are looking to re-state our view that the 4th quadrant is figuratively ‘womby’, not the least because its ‘high-ness & low-ness’ exemplifies Jung’s “problem of opposites”. In Anne’s chart, we see a ‘high-ness’ emphasis: Uranus on the M.C., diary-composing Sun-Mercury in Gemini in her 11th house; from its natal 6th house location, Saturn transited Anne’s 4th quadrant during the time that she (& her ‘group’) holed ‘up’ in an Amsterdam loft.

8: THE TALK OF THE TOWN (1942) ☹☹

As in “Anne Frank”, we are again forced to consider the distinction between Freud’s term, “subconscious”, & the more generic term, “unconscious”, when “Nora” (Jean Arthur), hides her past, personified by “Leo” (Cary Grant), an escapee, in her attic. If there is a problem with substituting “supraconscious” for “unconscious” when dealing with “unconscious” contents that are not “sub-”, it is that the culture favours ‘heights’ and, in turn, the received contents may be “pseudo-integrated” as “good”.

9: GUNGA DIN (1939) ☹☹

Rudyard Kipling was born in India to British parents. With Sagittarius on his I.C., Rudyard had a pretty easy time “identifying” with his long-journeying father. In turn, we are not surprised that, after being schooled in the U.K., Rudyard returned to India to pursue his career in journalism. In step with his father, Rudyard’s mind was long-journeying enough to riff on the gap between monotheistic Britain & polytheistic India but his ‘9 Archer’ side also ‘fed’ into his conservative natal Sun in Capricorn.

10: THE GREATEST STORY EVER TOLD (1965) ☹☹

If there had been no WWII, “Gone With the Wind” may have triggered a slew of historical epics in the 1940s... epic buffs, however, would have to wait until the 50s & 60s... and, then, watch Hollywood collapse in on itself as budgets blew out. This one is worth seeing for the visuals, but George’s reverence for the story might have got the better of him. The Pythons, no doubt, took this view. For the Freudastrologer, the title is problematic... in the interests of accuracy, “The Most Abused Story Ever Told”.

P.S. LOOKING (FAR) AHEAD TO THE NEXT '12-2 GENERATION'

Although '12' is important to the history of psychology (e.g. Mesmer, Charcot, Freud & hypnosis), '12' is a thorn in the side of the history of astrology. Why? Answer: "boundaries", both physical & psychological, are a 'basic' aspect of astrology (e.g. the zodiac & horoscope each have 12 "boundaries", called "cusps") and '12's expressions symbolize "boundary dissolutions". The astrologer's complaint follows: even the sign of "boundarylessness", Pisces, is "boundaried" by Aquarius & Aries!! Nonetheless...

In the years after Neptune's discovery in 1846, it could be said that astrologers now had an 'advantage' over the non-astrological population... although the former were no less "confusable" than were the latter, the former now had the advantage of knowing the where (= house, sign, aspect) & the when (transit, "progression") of their respective "confusions". And, the astrologers that came after its psychologization (e.g. Liz Greene's, "Neptune & the Quest for Redemption") would have the advantage over both non-astrologers and non-psychological-astrologers of knowing how to deal best with this when & this where e.g. Liz says, "sign nothing", FA says, "keep 'swimming' in an anti-clockwise direction for 'land' that is subsequent to '12-ed' houses & signs".

You don't have to be a Freudastrologer to be critical of astrologers who, as they point to a client's Neptune, say stuff like, "here is a symbol of your spirituality". If you have an aspect between Mercury & Saturn, dear reader, we expect that you will be as unimpressed as we are with this "blah, blah astrology". Freudastrology has Mercury in Pisces, but we have a 120° trine from it to Saturn in Cancer... enough for FA to doff our "over-compensating" Mercury-Saturn policeman hats and 'order' our clients not to listen to this slap-dash slop. It is astrological malpractice to utter "spiritual" things any time an anti-concretic archetype is active. It is the job of astrologers to point out that "activity" in '11' &/or '12' means "collectivization" (or, at least, "groupization") and, therefore, it is a threat both to individuality and, critically, to "individuation".

FA is sorry to say it, but there is a lot of "blah, blah astrology" going on in the current astro-blogsphere about Neptune's entry into Aries. We are beginning to lose count of astrologers who are making the statement that there is a great new dawning going on with Neptune's transit into the 1st sign... FA looks forward to two 2026 days, 20/2 & 16/4, when Saturn & Mercury, having re-entered Aries, conjunct Neptune (that is still in Aries... for another 14yrs). Perhaps, then, there will be better insight into the fact that Neptune in Aries symbolizes the "dissolution" of "dawn". We need to remind astrologers that, when Liz Greene says, "quest for redemption", at no point does she imply that this "quest" is destined for "success". The only "quest" that can "succeed" is that which struggles for consciousness & '12' (whatever its expression) cares neither for "struggles" nor for "consciousness". And, 14yrs hence (if we are still here), we will discover that, as Jung would have discovered during his natal Neptune-in-Taurus life, the whole world will have to deal with "obfuscation" in respect of embodying, Taurean things such as "ectodermal organs", "material possessions" & "tangible values"...

In addition to '12 Pisces' straddling the cusp of his '2 2nd house', C.G. Jung also had natal '12 Neptune' placed in '2 Taurus'. This latter '12-2 interaction', covering a 14yr slab of history, can be called the "generational" aspect of '12-2'. In other words, everyone who was born between 1875 & 1889 would, to some extent, had to deal with "confusion" in respect of Taurean things. The question for the astrologically-minded

Jungian follows: to what extent was Jung “confused” about ‘2 Taurean’ things? If you are an astrologically-minded Freudian, your answer would likely gravitate to Taurean Freud’s steady “progress” toward the “split brain experimental affirmation” (1960s, = decades after Freud’s death) that, despite matter’s secondary status (to energy that, itself, has a secondary status to the archetype/s ‘of’ energy), it may be therapeutically sufficient to deal with the dualities at the ‘upper’ levels of the “unconscious” that are symbolized by Taurus-Gemini-Cancer. Indeed, we could go so far as to say that Freud, despite not knowing anything about psychological astrology, knew that ‘12’ was at its best when it was ‘at home’ ‘in 12’ (as Neptune was in his natal chart) and, the minute that ‘12’ activates Taurus (and, then, goes onto activate Gemini and Cancer) will be the minute that the importance of psychological growth becomes a pariah. We can say, therefore, that we only have 14yrs before Freudian psychology becomes “submerged” to the point of “losing” its tangible value. The 22/5/2038 transit of Neptune into Taurus will be the transit of Freudastrology’s “dissolution”. “Retire to the country”. Vale.

In the 2025-2039 meantime of Neptune’s transit through Aries, FA will have an opportunity to re-visit our (“the record is stuck”) theme of human neoteny insofar as Neptune’s “infusion” of “wombiness” into the sign that symbolizes “newborn” things will highlight Homo sapiens’ evolutionary backstory... with the provision, of course, that we have a good vantage point from which the ‘highlighter’ can shine. One location where it would be very unwise to place a ‘highlight’ would be in Aries itself... meaning that the last thing that Homo sapiens needs are “monists” (= “non-dualists”) because this would be a classic case of ‘the submerged leading the submerged’. The positioning of the ‘highlight’ in one of the superego-ic signs, Sagittarius, Capricorn, Aquarius has the ongoing problem of the “pathogenic” character of the superego. Perhaps, then, we need a ‘highlight-for-the-highlight’ that shines up to the superego from the ego, so that it can be realized that, until a “preacher” has a full inventory of the “how” of the construction of his/her superego, s/he needs to be disbelieved until proven otherwise.

When (high)-lights shine on oceans, there will be a gamut of weird & wonderful effects. We have already made note of the need for a poly-interpretative approach to all things ‘12-ed’. In a sense, everything we could say about ‘12’ is “true” but, because everything we could say about ‘12’ is also “false”, means that it is “false” to introduce the “truth vs. falsehood” dichotomy into ‘12’. Then again, we can at least say that ‘12’ is a very ‘dichotomous’ archetype (two fish; two outward faced curves etc.), so it might be “true” to say that, like ‘2’, ‘12’ has something “dualistic” about it and, so, you never know, Neptune’s transit into Aries could symbolize the dissolution of Aries’ “monism”. This would not be a welcome situation for “monists” who, in accordance with ‘1’, may ‘1 begin’ to ‘1 fight’ ‘1 wars’ against ‘12’s propensity. Because of ‘12’s links to “loss”, we can, with confidence, re-claim what every wise individual has, throughout history, claimed about all ‘1 wars’, “everyone, even the ‘winners’, are ‘losers’ in war”.

And, so, we drive home to (perhaps) the most basic thing that we can say about ‘12’ (in any sign or house): ‘12’ not only symbolizes the “duality” of “loss vs. gain” it also symbolizes the “confused” group-think idea that, somehow, one can yet have the “gain” without having the “loss”... but, as it turns out, the “loss” is not only inevitable but, most often, it turns out to be more than the gain. If the individual can “resolve” to minimize his/her hopes for “gain”, s/he might just minimize his/her greater “loss”.

THE '1-2 INTERACTION'

(Back) in 2024, Venus formed its yearly conjunction with the Sun on the 4th of June. Since then, Venus has been 'running ahead' of the Sun cycle... so far ahead that it will enter Aries, on 4/2/2025, with the Sun and Mercury still 'back' in mid-Aquarius. With this 'reflective space', we can consider Aries in Venusian terms in an uncluttered way (OK, Chiron's ongoing transit across Aries does clutter things a tad). Then, when the Sun (+Mercury) enter Aries at (near) the spring equinox, they might enter a more 'beautiful' Aries than they are used to. Because Aries is a horizontal sign, there is extra need to think of it in a balanced way because, somewhere within Aries' "self-centred" forthrightness, a '1 desire' for fair play will be found. Yes, Aries does want to win and, so, it often paints the "hypocrite!!" target on its head... but a '2-1 beautiful Aries' that is 'positive in the right way' will salute those with whom it has been competing.

OK, so what do we mean by "positive in the right way"? Answer: yep, that old record-is-stuck warhorse, development 'away' from collective 'towards' the personal. Aries is generally at its worst when it is proselytizing (it doesn't matter what for). FA's go-to example for useless proselytism is U.S. Senator Joe McCarthy, who was ridden by the ideology that one collectivism can conquer another collectivism (Saturn in the 12th house in Aries 'feeding down' to Aries rising). If Aries comes to realize that all it needs to do for a collective is exemplify departure from it, it has done enough. FA's go to example for "collective departure", Linda Goodman (see below; Sun-Venus in Aries 'feeding onto' Aries on her ascendant), author of "Sun Signs", embodied the greatest thing about astrology... that everyone is looking out of a different qualitative window and, therefore, collectivism's statistical approaches stand upon Hell's precipice. To be a statistician, the (err...) individual is ever tempted to dismiss individuality, dismissive enough to remove him/her from chances to see the "individuation" that resides beyond "individuality". As Nietzsche would agree, "statistical man" is the "God-shaped black hole" into which the 20thC 'Fell'... and, in the hole, began to kill & die for "policies".

Like Linda Goodman (unlike Senator Joe), Sigmund Freud had the 'fortune' of Venus in Aries. It is FA's view that this placement was a factor in his realization that statistical approaches are not suited to the dis/affirmation of psychoanalytic theories. We can say, therefore, that Freud's Venus in Aries 'fed forward-(up)' to his Pluto-Sun-Uranus-Mercury in Taurus & Moon in Gemini... and, eventually, to his Cancer on the cusp of the 9th house, whereon he began to see the big picture of the "family romance". As we have discussed throughout these articles, Freud could-would not admit that he was a key figure in the restoration of the emphasis on the individual that had been lost after Nietzsche's declaration... but Jung caught the baton that Freud was juggling.

Like Linda Goodman (unlike Senator Joe), Melanie Klein had the 'fortune' of Venus in Aries (conjunct Sun). With Melanie also having her difficult Saturn-Neptune conjunction placed one sign ahead in Taurus, astrologers can see why Melanie might have needed Freud's 'Taurean-ness' as a 'stepping-stone'. Either way, it is fascinating to FA that Melanie combined '1' & '2' in the (seemingly paradoxical) psychodynamic, "projective identification". What is the (seeming) paradox? A: whereas "projection" implies something thrown out of the infant psyche, "identification" implies something drawn into the infant psyche. For example, the infant "projects" hunger for milk into his/her mother and, then, upon feeding, the infant will "actively identify" with mother

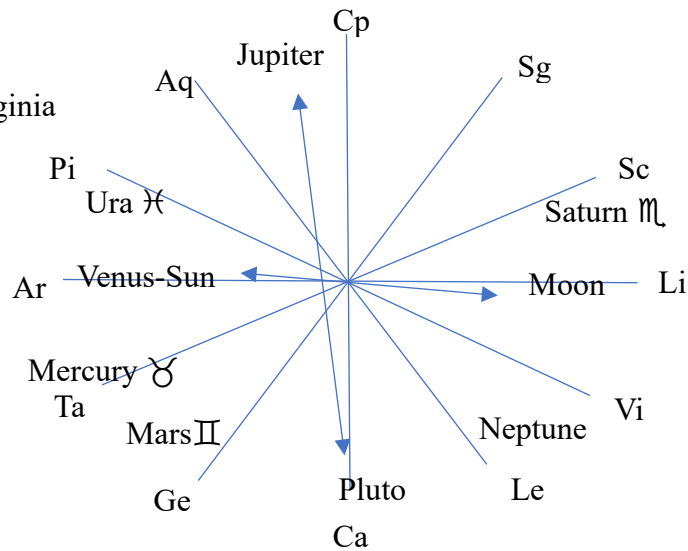
because mother is now proving herself to be the source of satiety. And, so, the infant, not yet able to 'word-think', is faced with a question that it has great difficulty asking: "what to do about the fact that I both love & hate this Goddess who is me?" A Jungian might rush to the question: "what is the link between Klein's psychodynamic combo & Jung's dyad, "extraversion-introversion"?" Answer: the infant is extraverted when both "projecting" & "identifying" and, therefore, Jung's distinction does not apply to Melanie's combo of '1' & '2'. If, however, the Jungian is also a Freudastrologer, s/he will ask: "what about the infant who has an introverted sign on his/her ascendant?" Answer: eventually, some sort of Kleinian-Jungian "integration" is required... before "integrating", however, there needs to be an appraisal of the "complex opposition" of Erich Neumann & Michael Fordham in need of a James A. Hall-ian Jungian '3rd'.

Now that we have raised the issue of the '1 ascendant', we can look to examples that highlight '2 Taurus' on the '1 ascendant'. As always with the ascendant, the 'first pass' interpretation may be simple enough – e.g. a Bull rising individual will orientate him/herself toward the world with his/her 5 senses – but, when this is couched within the left-hemisphere-as-a-whole (from M.C. to I.C.), the 'second pass' will require some interpretative subtlety. Take, for example, famous S.E.T.I. scientist Carl Sagan... like most scientists, he valued what his eyes, ears, touch etc. could do and this carried him forward to his 2nd house and, once in his 2nd house (Gemini), he was disposed to think about his sense experiences and, in the same way that his 'Taurean-ness' 'pushed' him into his 2nd house, so did his 2nd house 'Geminian-ness' push him along to his 3rd house, wherein he learned to write & communicate. So far, so good. In his 3rd house, however, we notice his Sun "ruler", Pluto... a point at which a depth astrologer would propose that, if Carl was unable to grasp the fertilizing potential of the unconscious mind, his "intense" communications would begin to sting themselves to death-without-rebirth. 'Unfortunately', all this was 'haunted' by '11 ideological' factors – Saturn in Aquarius in his 10th house, Uranus in his 12th house – that led him to his barren deism (compare Carl's "theistic negation" to George Lucas' archetypally informed "Force"). Moving along to another 'pop scientist', Jordan Peterson, we notice that, once again, he valued what his eyes, ears, touch etc. could do and this valuing 'pushed' him into his 2nd house and, once in his 2nd house (Gemini), he was keen to bring thinking to his sensed 'data' and, in turn, this 'pushed' him into his 3rd house, wherein the urge to communicate it all would flower. Then, Venus in Cancer waiting for him at his I.C. would 'call' him to psychology in an "open" way that permitted interest in Freud & Jung. Although, like Carl (was), Jordan is haunted by Saturn in Aquarius, his chart "ruling" Venus on the I.C. has proven to be more of a 'basis' for his popularity than is his "negating" Saturn.

OK, so what about the archetypally similar Aries on the cusp of the 2nd house? Answer: yes, there isn't much difference at the 2nd house because it will be 'energized' by Aries on the cusp and, so, what the senses provide will be valued to the degree that a lifelong interest in science would result. Then again, many who have Aries on the 2nd house cusp will have Aquarius or Pisces on their respective ascendants... so, now, the 'second pass' interpretation requires a good deal of subtlety even before the appraisal of the left-hemisphere-as-a-whole. If the individual is "identified" with his/her rising sign, s/he may downplay science and, even if the 1st quadrant reveals helpful 'stepping stones' down to his/her I.C., things may falter to the point of "becoming a Jungian"...

EXAMPLE BOOK/IMAGE: SUN SIGNS (1968)

Linda Goodman
9/1/1925 6.05am
Morgantown, W Virginia



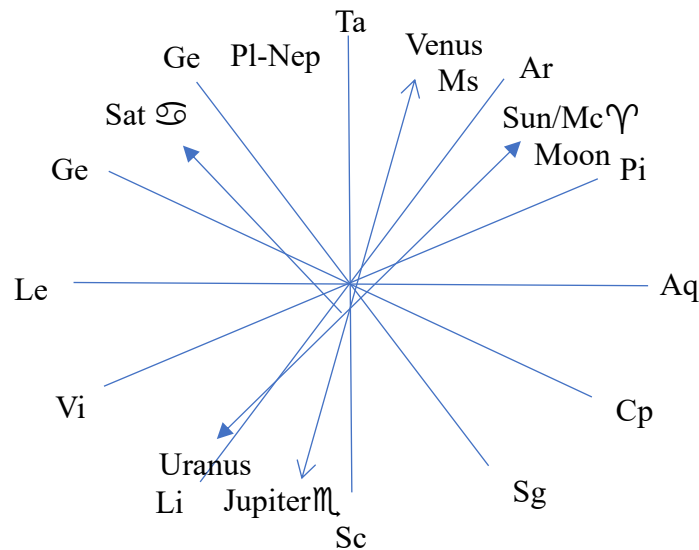
There is a question with (hugely) popular astrology books: to what extent have they hurt “serious astrology”. Two answers crop up: (i) Linda’s public success had led to envious feelings in “serious psychologists” who would act upon their feelings with derision of everything astrological, however “serious”, and warn proto-psychologists away from any kind of Platonic-Jungian, soul-based approach (e.g. Jordan Peterson was told his tenure was under threat)... (ii) Linda’s exposure brought many unenvious proto-psychologists to astrology and, even if only a minority of her readers are (were) ‘Jordan Peterson-y’ enough to be “serious”, it is (was) still enough to make up for ‘(i)’. Yes, dear reader, Linda’s was the first astrology book that I read... it was a bit like hearing a new exciting band that had an uncanny knack for penning catchy melodies, uncanny & catchy enough to want to know about ‘melody theory’ e.g. “Mary’s room”. When Liz Greene’s “music (of the psychological spheres) theory” books came into my orbit, I “identified” with the Monty Python’s cheese addict, “aww well, you know... it all began with a bit of cheddar... but it wasn’t long before I was eating camembert”.

Longstanding readers know of our (my) reservations about astrology... there are so many moving parts that it is easy to get lost in minutiae. Astrological statements about minutiae might be ‘true’ but astrology is much less about ‘truth’ and much more ‘avoiding irony’. For example, the envy of an academic psychologist is ironic because it tells us that s/he has yet to “tap” the qualities of his/her “Sun sign”. The key minutiae as to why this blocked access is to be found ‘beyond Linda’... in Klein, Freud & Jung.

Linda’s is one of those natal charts that are easy to ‘get’ and, therefore, would do well in an ‘Astrology 101’ class. To be sure, some subtlety would be required to get to the bottom of her Uranus, Pluto & Saturn placements but these are all ‘second pass’ considerations... at ‘first pass’, we can see that Linda was ‘5 talented’ & ‘7 balanced’ when she ‘1 intuitively’ (for want of a better word) “proselytized” for “individuality”. It is easy to intuit an individual who has Mercury on his/her 2nd house cusp ‘stepping lively down’ to a “Sun/chart ruler” near the 3rd house cusp. Copious communications.

EXAMPLE FILM 33A: MONKEY BUSINESS (1931) ☹☹☹

Chico Marx
22/3/1887 2.45pm
New York, NY

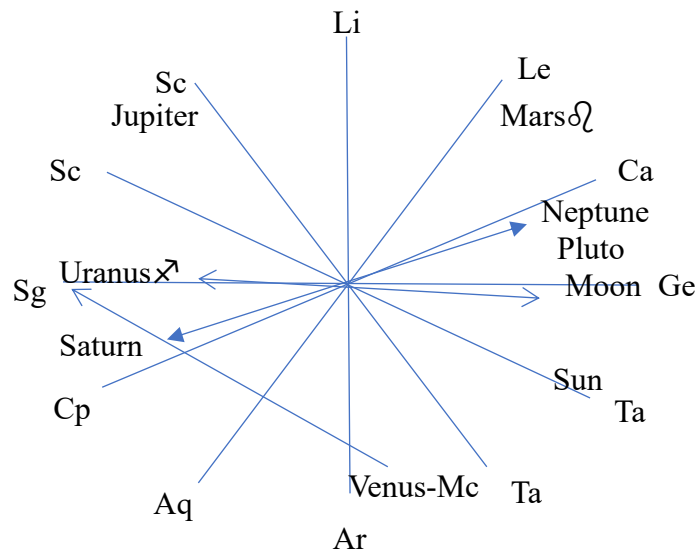


Having commented on Harpo's & Groucho's natal charts, it is well worthwhile making a few comments on Chico, not the least because his Ram Venus says something about the philosophical background of the Marx Brothers' 'brand' of comedy. Across the pond, a philosophy was growing in France that came to be called "existentialism" and, with its label, it would gather pithy phrases like, "existence is absurd", "freedom (the exercise of free will) is damnation", "if there is a God, then the cosmos is His joke". Freud said that "philosophers" are not worth worrying about because, in comprising only a tiny fraction of a population, they have no influence on the "religion vs. science" debate that, in the long run, will be the anvil over which mankind will decide his fate. We agree with Freud... up to a point. Yes, those who call themselves "existentialists" do have negligible influence... there is, however, a significant percentage who, if they were to become philosophically literate, would call themselves "existentialists". Chico, Groucho & Harpo have very good credentials for being counted amongst this group. Perhaps the most "existentially absurd" aspect of Chico's comedy was his joke-laden solo piano pieces... "monkeying up" the hopes &/or expectations of musical beauty.

It is worth noting that all three brothers had Jupiter in the 3rd house. Chico's chart goes on step further in having an (out-of-sign) opposition of Venus to Jupiter in Jupiter's house. Therefore, if the three brothers were to achieve philosophical literacy, Chico would have been the first to confess. (We don't know Zeppo's birthtime but, in noting that he has a natal Jupiter-Saturn conjunction, he would likely have been the last to confess). Going further into the natal Venuses of the brothers, we also note that Chico was the only one with an aspect to Jupiter and this sits nicely with the fact that he was a foil for both for Groucho and Harpo... many of Groucho-Harpo's scenes are solos whereas Chico usually appears with one or both brothers. It would be going too far, however, to describe Chico as their "straight man". The 8th house (Chico's Sun, Moon & Mercury) is a place where "existentialists" become cynical so we can say that Chico '9 benefitted' greatly by having his Venus call him 'up' out of any '8 cynicism'.

EXAMPLE FILM 33B: TOP HAT (1935) ☹☹☹

Fred Astaire
10/5/1899m9.15pm
Omaha, N

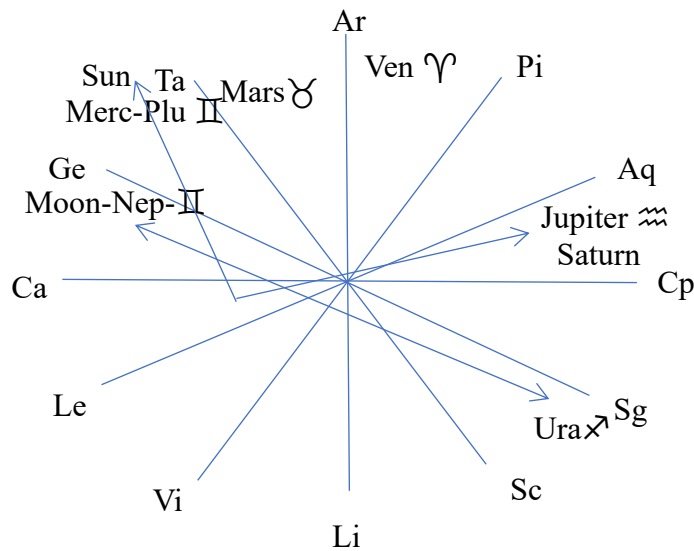


Unlike the contemporary Venus in Aries comedian, Chico Marx, Fred Astaire's Venus in Aries is found in the 'key' developmental hemisphere of the horoscope. With his natal Venus aspecting '9' by trine (i.e. to his Sag' rising), we would not expect Fred to approach life with a sense of "existential absurdity"... yet, with Uranus and Saturn surrounding his ascendant, he might have confessed to a bit of "existential angst", especially when, after conquering Broadway, Hollywood dismissed him. Fred's screen test was buried, so the story goes, with complaints about his receding hairline... but, at the 11th hour, his stillborn career would be revived by Hollywood's most 'observant' producers, David O. Selznick, the subject of our next longer essay (see below); another of David O.'s protégés, Katherine Hepburn, saw the 'greater-than-sum-of-parts' when she opined, "Fred gives Ginger class... and Ginger gives Fred sex appeal". Although "Top Hat" might not be as classy as "Swing Time", class was the front & centre theme of this piece of movie-fluff (mostly set in a 'Venusian' Venice) that (not Fred but) Freud would have recognized as a story built on the parapraxis, 'mis'-seeing, that was mixed up in Hollywood's initial assessment of him. Call it, "Ginger personifies Hollywood".

With the unfolding of 2 millennia of religious "collective shadowing" (and ½ a millennium of scientific "collective shadowing") prior to the 20thC, it had become clear that "h/Heroes" who galvanized collectives without, first, addressing the elephant in the room of "collective shadowing", would be better called "anti-h/Heroes". Thus, the 20thC gave us the "existentialist" critique. Did the 20thC have any heroes? These days, many dismiss Fred-'n'-Ginger as the epitome of Hollywood 'superficiality' but Fred's fans counter that he deserves to be viewed as a "hero" because the "true hero" declares himself by his willingness to be different... beyond skill, Fred's dancing is recognized as "different" and his discovering of his "differences" required 'deep' dedication. We agree... not only did Uranus on Fred's ascendant set him up to be him "different", his Moon opposite Uranus, his Sun in Taurus in the 6th house and his Sun "ruler" in his 4th house called him to 'deepen' his "difference". OK, so what about Fred's "angel"...

HEROES (?) OF PRODUCTION-(direction) 33: DAVID O. SELZNICK

David O. Selznick
10/5/1902 10.00am
Pittsburgh, Pen



In our surveys of movie directors (e.g. Ridley Scott, Laurence Olivier), we have pointed out that movie producers, 10th archetypal “limiters”, pit their anticipations of box office returns against directors’ 5th archetypal urges for innovation & artistry. In Hollywood of the 1930s, the box office reigned and, as a result, the sacking of directors was a commonplace & into the respective directing chairs, “Mr. Fixits” were installed. One go-to “Mr. Fixit” was Victor Fleming... he went on to receive the directing credits for the two standout films of that standout year, “The Wizard of Oz” & “Gone With the Wind” (☼☼☼☼:3). Although Victor was not sacked from “Gone With the Wind”, the film’s producer, David O. Selznick, would “rest” him for “exhaustion” and, in his place, he plucked Sam Wood from the interchange bench to make his contribution.

Longstanding readers will know that we have a soft spot for David O. Selznick because he was the first producer to green light a psychoanalysis movie, “Spellbound” (see our essay on Alfred Hitchcock). FA’s soft spot does harden up, however, when we look closer at his biography... although he was certainly not alone, David would earn the reputation for partaking in the “casting couch” power trip. We, of course, are too far from this “couch” to know how far David went with it, but we do get a sense of his “anima image” when we turn to his Venus in Aries (out of sign) square Moon-Neptune in Gemini. Neptune, by virtue of its placement in the 12th house, has that ‘doubled up’ quality that would have made the porous boundaries ‘up’ to Venus more porous still. And, with Venus’ “ruler” straddling his I.C., we can wonder the extent to which David was copying fatherly attitudes that he had learned at home. Biographers tell us that David’s father, Lewis, a movie producer himself, was a wanderer. Whatever that case, we do know that, as Saturn transited David’s through I.C. and into his 4th house, Lewis filed for bankruptcy and, so, David’s anticipation of taking over his father’s business would be ‘10 frustrated’. As he closed in on his 1st Saturn return, David landed a job at MGM as an assistant script editor... but, with a Sun in Taurus, we can assume that he would have had a talent for the ins & outs of financing. Indeed, it didn’t take long for his talent to surface... by the time of his Saturn return, David had moved to R.K.O.

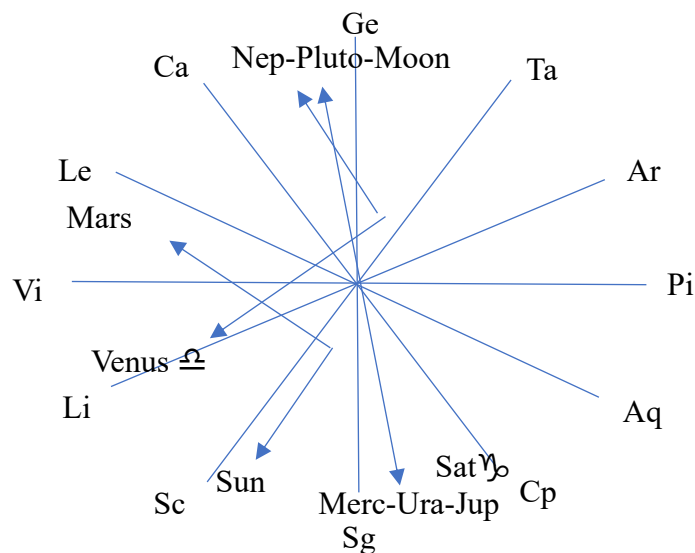
and, once there, upstaged his predecessors by making many movies that were twice as good for half the price. One of the upstaging ideas was to recognize and encourage the individuality of directors. This was the “good” aspect of his natal Venus near his M.C.

The most famous example of David’s recognition & encouragement at R.K.O. is the film that took on Universal’s monopoly on monster films... “King Kong” (1933: ☹☹☹) is a landmark film that went on to inspire generations of special effects teams. Longstanding readers know that we “intuit” significant psychological meaning to the “regressive” ‘12-11-10’ 4th quadrant sequence... and, in our view, this is illustrated by “Dracula” as ‘12’ (e.g. his mesmeric stare), “Frankenstein” as ‘11’ (e.g. the mad doctor steals the fire of animation) and “King Kong” as ‘10’ (e.g. Kong’s rage is kept in check behind a “wall of repression”). Some readers might object to our alignments by citing Saturn’s anti-clockwise transit of the 4th quadrant in the ‘30s and, then, by suggesting that, if we were correct, “King Kong” would have been made with Saturn transiting Capricorn (this was when “Frankenstein” was made) and “Frankenstein” would have been made with Saturn transiting Aquarius (this was when “King Kong” was made). Fair enough, but, if we look closer at “King Kong”, there is a sense that ‘11 technology’ was a significant aspect of the plot... as King Kong’s capturer “Carl Denham” (Robert Armstrong) hilariously reassures his (correctly) fearful audience, “don’t worry ladies & gentleman, these chains are made of chro-o-ome ste-e-el!”. Later, Kong is shot down by flying human technology... although Denham doesn’t let the story conclude until he explains that, deep down, it was Kong’s absent “emotional boundary” that was the real cause of his death. Having noted David’s Venus-Neptune, we are forced to wonder, at the second round of horoscopic inspection, if his 4th quadrant involvement in his 7th house – not only Saturn in Capricorn but also Jupiter in Aquarius – had a role to play in the Venus-Neptune shenanigans. In 1930, David married Irene Mayer, the daughter of movie mogul, Louis. B Mayer, and suspicions about the motives for his choice would have been a constant ‘10 frustration’. We might guess that these frustrations had their role to play in David’s interest in (and eventual entry into) psychoanalysis.

In the year of the release of “King Kong”, David returned to M.G.M. wherein his rising career continued its rise. It may or may not be a synchronicity, but the theme of social climbing was strong in his first success, “Dinner at Eight”, as were the themes of bankruptcy, marital frustrations and the despair that occurs in those who have yet to construct strong-yet-flexible (= not superegoic, but egoic) emotional boundaries. In the next couple of years, David produced films that were discussed in our essay on the ‘11-8 interaction’, “Viva Villa” & “A Tale of Two Cities”, wherein we had made note of David’s own ‘11-8 interaction’, Pluto in the 11th house, that would have pointed him in the direction of a lifelong ‘8 intense’ interest in ‘11 revolution’. And, so, it is no great surprise to learn that when “Gone With the Wind” was published in 1936, David was keen to secure its movie option. Yeah, yeah, yeah, the American Civil War was not the American Revolution against the U.K., but your definition of “revolution” would have to be narrow not to see some “revolutionary” motives in the American Civil War that, as shown in the ephemeris, began with a Mars-Uranus conjunction in Gemini. Before we head off into the controversies that have sprung up around “Gone With the Wind”, it might be worthwhile to inspect Margaret Mitchell’s natal horoscope to see if she too had an ‘8-11 interaction’. The answer is “well, yes, but this was one amongst many”...

Upon inspecting Margaret’s natal chart...

Margaret Mitchell
8/11/1900 2.12am
Atlanta, Georgia



... it may be that, with a ‘first pass’ reading, most astrologers might not be very fussed with Pluto opposite Uranus... even if they would pick it up when noticing that the chart “ruler”, Mercury conjunct Uranus in Sagittarius near the I.C.. Rather, our guess is that, for a ‘first pass’, attention would be paid to the aestheticized 2nd house... Margaret had ‘2/7 Venus’ in ‘7 Libra’ (square another planet, Neptune, that is ‘tuned’ to beauty). This attention to ‘2/7’ is even more expectable in the 21stC because “Gone With the Wind” has been “cancelled”, in large part because of its over-aestheticization of the American Civil War. For FA, however, “Gone With the Wind” is one of cinema’s most fascinating examples of the 20thC dealing with the 19thC... the horror, the horror of WWI led 20thC-ers to wish for a ‘horror-less’, beautiful future – something that was fairly doable in the 1920s – or, failing that (the 1930s ushered in the Great Depression), WWI led 20thC-ers to wish for a ‘horror-less’, beautiful past (at least relative to WWI).

“Gone With the Wind” tends to be picked on... a great chunk of Hollywood’s 1930s output can be criticized for over-aestheticizing just about everything it touched. To criticize the urge to beautify, however, tends to succumb to that which it criticizes, because to criticize “superficiality” is to “be superficial”. For starters, astrologers can see ‘types’ of beauty that do well to be itemized before criticism of ‘beauty, per se’ gets going. We begin with the “abstract” ‘type’ of beauty that is seen in perfect structures (morphologies) that, for FA, is linked to ‘11 Aquarius’. Many cosmologists are wedded to their science because of the cosmic “beauty” that, for them, is in no way superficial. Indeed, the ‘deeper’ (we prefer, ‘higher’) the cosmologist goes, the more beautiful the cosmic order becomes (note the etymological link to cosmesis). If there is “superficial” beauty, then it would have more to do with ‘2 sensation’... but, if the individual agrees with FA that the initiating task of life is to leave behind one’s 4th quadrant ‘womb’ and value the fleshy world, then the valuing of “physical-(supposedly superficial) beauty” ‘above’ “abstract-(relatively hidden) beauty” means that a ‘deep-ish’ appreciation of the zodiac cycle needs to be in place. As longstanding readers know so well, problems with the 1st quadrant (& the 2nd house in particular) only appear when the individual

“sticks” him/herself to (philosophical) “physicalism”. In other words, the 1st quadrant task is to become a “mobile physicalist” and, therefore, if enjoying the beautiful visage of Vivien Leigh, “Scarlett”’s beautiful dresses &/or the beautiful slave plantation that is hosting parties for the (South’s) “beautiful people” help your “mobility”, you might be dealing with beauty in a ‘deeper’ way than your “critic” might be concluding. The developmental astrologer bypasses criticism of ‘2’ to step down to the 3rd house cusp.

The problem, therefore, with “cancelling” it that it tends to “cancel” the chance of a ‘second pass’ and, when one is undertaken, we run straight into the dichotomy of beautiful settings and human faces and not-so-beautiful characters who are occupying the settings and sitting behind the faces. Yes, there is one beautiful soul in “G.W.T.W.”, “Melanie” (Olivia de Havilland), who, to her extent, personifies Margaret’s Venus in Libra, but we only have to take the next anticlockwise step to find Margaret’s Sun in Scorpio in the information gathering 3rd house (‘haunted’ by a square to Mars in Leo in her 12th house) to get a sense of the meddlesome psychological siblings, “Scarlett” (Vivien Leigh), and “Rhett” (Clark Gable). There is no great surprise to be had when we learn that Vivien Leigh had natal Sun in Scorpio. The story begins with gossiping... Scarlett hearing that Melanie is engaged to Scarlett’s love interest, “Ashleigh” (Leslie Howard), by a pair of psychological twins. Scarlett’s subsequent anger, in its way, has the effect of “conjuring up” a focus of “displacement”, Rhett, who, up until the point of “not giving a damn (anymore)”, is the kind of man who is attracted to angry women. The task that post-Ashleigh life sets for Scarlett (+Rhett) is to ‘deliver’ her (+their) ‘3 relationship’ from the 3rd house to the 5th & 7th houses where “true romance” & “true marriage” become distinct possibilities. With a ‘third pass’ of Margaret’s horoscope, then, we see her Uranus-Pluto & Saturn in the 4th house, planets that stood in the way of Margaret (= Scarlett & Rhett) as they stood in the way of the U.S.A.’s inner peace.

As morally questionable as Scarlett & Rhett are, they do have the upside of not being suckered by the South’s blindness to their actual situation... Rhett tries to warn his Southern ‘brothers’, but he is wisecrack enough to cut it all short before subjected to terminal scapegoating. In terms of the horoscope, we can say that at least Scarlett & Rhett have made their way into their respective 1st quadrants whereas the Southern collective remained unborn. This recalls a Star Trek episode that featured a couple of warring planets but, rather than manifest war, their respective technocrats displayed their firepower and, after each made cool, reciprocal assessments, the planet with the inferior weaponry accepted defeat without a rocket being fired so that its population would retain its infrastructure. (Yep, this would never have worked in WWII because of the genocidal intent, but it was a theoretical possibility for the American Civil War). The point in all this, however, is that Rhett didn’t have to be a Bible scholar to know that Southern pride was going before its fall (Scarlett’s rebound marriage to a doomed soldier can be taken as a ‘sibling’ of Rhett’s wheeling-dealing) and Southern Margaret romanticizes that, if the South had been populated by more Scarlett’s & Rhett’s (= if the South had been more like Margaret’s psyche), it might not have been blown away by Uranian revolutionary winds. To put it in Freudastrological words, a natal Sun in Scorpio in the 3rd house, if sufficiently developed, symbolizes an “integrative” ego that could provide the momentum to not become “stuck” in the 4th house and make its way into the 5th & 6th houses. “Tara” was always way too endogamous for Scarlett’s good.

DAVID O. SELZNICK'S (PSCYHOLOGICAL) TOP 10

Most of David's production credits are listed elsewhere: he enticed Hitchcock across the pond ("Rebecca" & "Spellbound"); he produced Jack Conway's revolution films ("Viva Villa" & "The Tale of Two Cities"); he produced Merian C. Cooper's & Ernest B. Schoedsack's "King Kong" & George Cukor's/Victor Fleming's/Sam Wood's "Gone With the Wind"; poor old George Cukor – he was sacked – but he did direct...

7: A BILL OF DIVORCEMENT (1932) ☹☹

The film that introduced Katherine Hepburn is an early indication of David's interest in psychological malady (that peaked with "Spellbound" and, to its extent, "A Portrait of Jennie"). Rather than "maladies of the sane" ("Spellbound"), this one deals in "maladies of the insane"... and the fact of psychiatry coming to the conclusion that, at their core, insanity is "in the blood". The pendulum had swung from psychological to physical but there is still plenty of psychology in the father-daughter relationship.

8: DINNER AT EIGHT (1933) ☹☹

This film's psychological credentials are affirmed when "Kitty" (Jean Harlow) informs her husband, "Dan" (Wallace Beery), that the reason that they are not getting along is because she is an introvert, and he is an extravert. (C.G. Jung's "Psychological Types" published a decade+ before). Kitty could have taken this further by telling Dan that she was a social climbing sensing introvert (♁) and he was a competitive intuitive extravert (♃). Psychological eyes are now attuned: in respect of feeling, FA can affirm its view of Pisces being "dual-transitional enough" to align to 2 characters, the (more extraverted) boozing ex-actor, "Larry" (John Barrymore), and the (more introverted) masochistic, long suffering wife, "Lucy" (Karen Morley), of philandering "Dr Wayne" (Edmund Lowe); the doctor, therefore, is the extraverted thinker – philandering is an expression of "dissociation" from feeling – and the '11 cosmetically attuned' "Carlotta Vance" (Marie Dressler) is the introverted thinker; introverted intuition goes to manic depressive wife, "Millicent" (Billie Burke), of bankrupt "Oliver" (Lionel Barrymore).

9: THE PRISONER OF ZENDA (1937) ☹☹

Movies about impersonation are naturally "psychological" because everyone, to some degree, "identifies" with his/her "self" and, later, at some point in life, "feels" as if s/he has been "impersonating him/herself". This is a common trigger for initiating psychoanalysis. The irony of psychoanalysis is that from "impersonating oneself", one soon falls into the trap of "impersonating one's parents" and the labyrinth is born. No wonder so many 'superficial' types are keen to tell us that psychoanalysis is rubbish.

10: PORTRAIT OF JENNIE (1947) ☹☹

One doesn't have to go much further than David's Moon conjunct Neptune in the 12th house to understand why he would shift his attention from historical films to supernatural films as Saturn transited his 12th house. Having groomed Sun in Pisces Jennifer Jones for stardom in the early 40s, David began an affair with her that, a few years later, led to wedlock. They may have been 'meant' for each other insofar as both were more than curious about where psychological malady stops and health begins.

P.S. THE '1-2 INTERACTION'

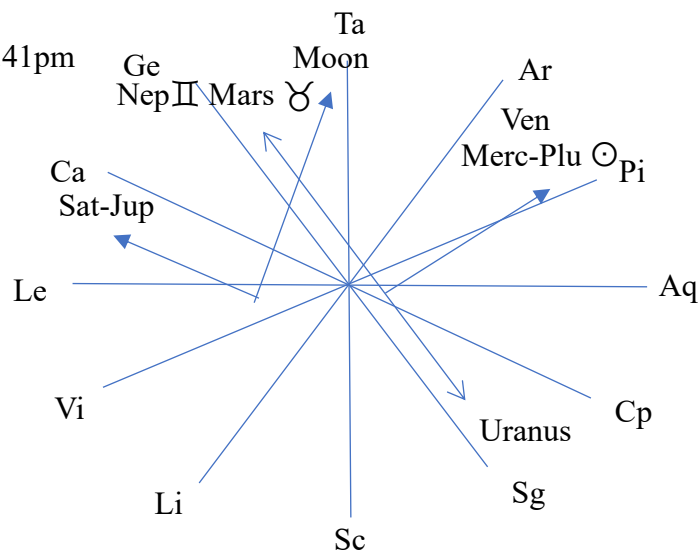
In the past couple of centuries, British historians often lapsed into (what would be called) “Whiggish history”... they told a story of Britain overcoming its politically barbaric past and establishing a parliamentary system that saw itself as “progressive” in a way that would continue to lead it to its glorious future. It so happened that, along with this political “progress”, Britain also became a key nation in the story of scientific & industrial “progress” and, so, the history of science also became “Whiggish” insofar as its historians preferred to tell science’s story as one of it overcoming a wrongheaded past and establishing a paradigm that will continue to lead science into an increasingly glorious future. European continentals, however, weren’t so keen to see history in this “(modern) progressive” way and, in 20thC France, the “post-modernists” would enter the frame to point out that the metanarrative of “progress” needs, at the very least, a hard self-examination e.g. yes, science & technology have made lives longer & easier, but does this constitute “progress” to a glorious future? Answer: “God knows”... but, in the upcoming years of dissociative global communication and AI, the debate about how to tell science’s history will continue to heat up, especially when “glory” is proving itself to be a fading apparition. So, what is FA to do when the time arrives to consider figures upon whose shoulders so much of scientific history & “progress” is perched?

Let’s begin with perhaps, the most-cited scientist of history, who, as it happens, wasn’t a Brit but, arguably, he would have been better off if he had lived in Britain...

Galileo Galilei

16/2 (Julian) 1564 3.41pm

Pisa, Italy

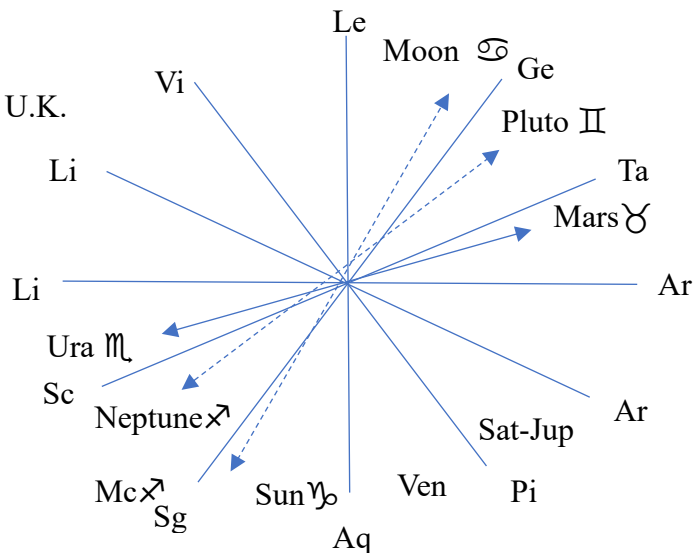


... although Galileo was a Sun in watery Pisces, many astrologers would focus on GG’s ‘fire-earth tension’... Leo rising individuals often don’t need tangible proof of their many & various intuitions because, typically, these are also intuited to be true-enough to move unconcernedly to secondary things (whatever they may be) but, in the chart of Galileo, plenty of ‘earth’ is ‘feeding down’ to his ascendant, (i) Saturn might be in an un-earthly house in an un-earthly sign, but it is ‘fed’ by a Moon from an earthy house, the 10th, in an earthy sign, Taurus (by square) & (ii) another planet in an earthy house & earthy sign, Mars, his ‘1-2 interaction’, ‘feeds’ across to GG’s very imposing

T-cross configuration with Neptune, Uranus and the Sun. To be sure, the importance of GG's Mars in Taurus may not be obvious in foresight but, with half a millennium of hindsight, and realizing that his Mars was the "ruler" of his 9th house, it is not difficult to see that intuitive GG would want to explore the tangible world to 'fill out' his religious beliefs e.g. God shows himself through the 'order' that he inserts into the tangible universe... a very different God from the God of the 20thC Who, in "Monty Python & the Holy Grail", won't be believed until He materializes as a beard on a cartoon cloud. If given the choice, GG would likely have preferred that God made himself known through 'order' than through His "cantankerous Santa mask". By the way, so would your local Freudastrologer prefer it... "Good Idea, oh Lord".

The threat of torture having the effect of shutting scientific inquiry down in the south of Europe had the effect of opening scientific inquiry in the north of Europe...

Isaac Newton
4/1/1643 1.38am
Woolsthorpe Manor, U.K.



... we can't, of course, take it as any kind of statistic, but we do notice that Sir Isaac, like GG, also had '1 Mars' in '2 Taurus' (and, this time, its opposition to Uranus was not "out of sign"). Rather than the 9th house, the house cusp that is straddled by the Mars-"ruled" sign, Aries, straddles the down-to-earthly 6th house. Also noteworthy is Sir Isaac's Aries sector in the "teleo-science" section of his right hemisphere because it is also fed by a Saturn-Jupiter conjunction. Very often, Saturn-Jupiter conjunctions symbolize the need for something "tangible" to hang one's belief on and, most usually, that something is an 'order' that is repeatably affirmed with a repeatably experiment.

Science got off to fine start but, somewhere along its Whiggish line, science got hijacked. Yes, Christopher Nolan had a point, but we can't narrow our sights down to Oppenheimer's "holy grenade of Antioch" (gotta' get that killer rabbit!)... there is a cast of thousands, millions. How is science to be redeemed? Look for scientists who have Mars in Taurus & ask them to sort it all out (after all, they got it started!)? Look for scientists who not only have natal Mars in Taurus but also are willing to have their respective 'Marses' fight for '5 integration' (rather than fight "regressively" for some '11 ideology' or another that has been 'mis'-taken for the Holy Grail? All of the above?

THE '3-12 INTERACTION'

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

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

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

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

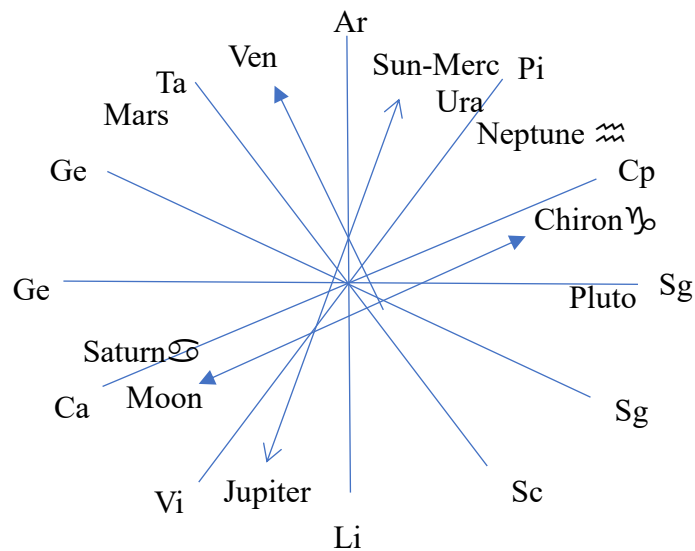
made just above, we would assume until proven otherwise that distinguishing between “we are all one” & “we are all connected” is more ‘10-3’ (e.g. Saturn-Mercury) than it is ‘12-3’. OK, so what about another one of ‘12’s platitudes, “we are all here to learn unconditional love”? Again, for FA, “unconditional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

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

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

EXAMPLE WEBSITE A: FREUDAstroLOGY

Freudastronomy
3/3/2004 12.12 pm



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

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

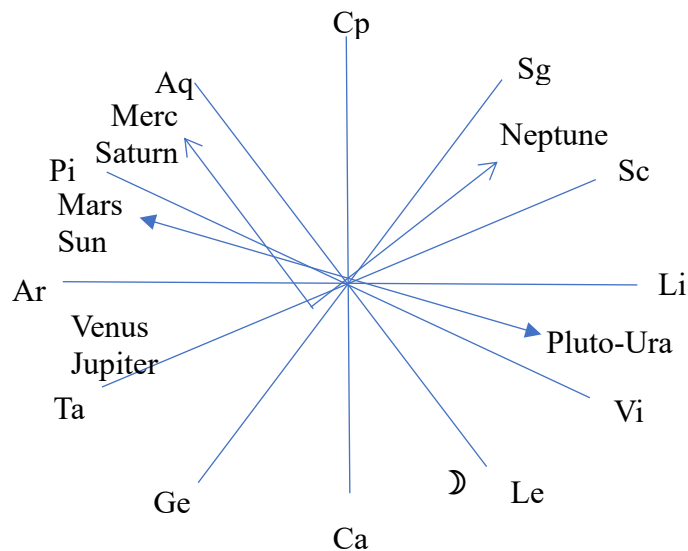
OK, so what about our Gemini rising 'feeding down' to "compensating" Saturn in Cancer in the 1st house? Is it a 'stepping-stone' or something over which we 'trip'?...

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

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

EXAMPLE FILM 36B: TAR (2022) ☹☹☹

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

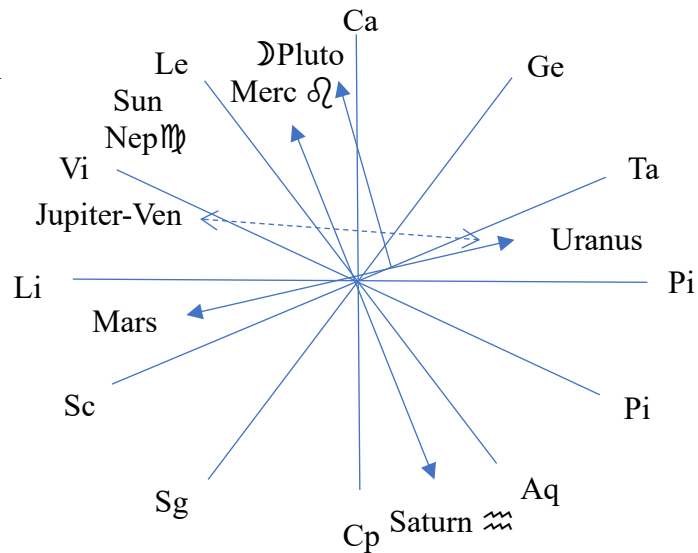


If we turn to Jung's function-ology, we are reminded that even a sextile or trine interaction of '3' with '12' (e.g. Mercury sextile Neptune) is, in any case, forced to deal with the functional incompatibility of '3's airy thinking and '12's watery feeling. The director of "Tar", Todd Field, has shown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

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

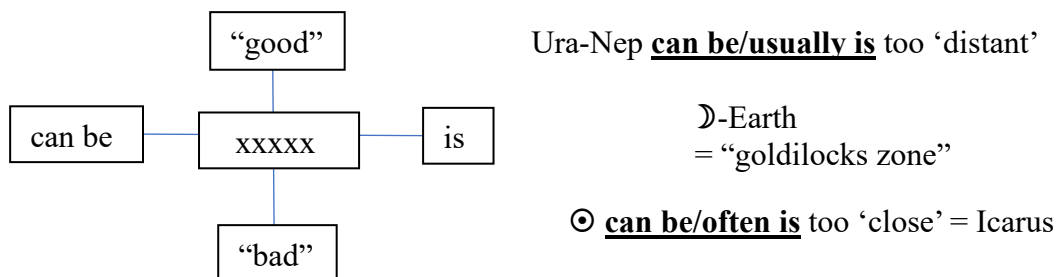
?? (ANTI)-HEROES OF DIRECTION?? 40: ROMAN POLANSKI

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



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

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



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

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

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

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

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

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

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

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

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

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

ROMAN POLANSKI'S (PSYCHOLOGICAL) "TOP 10"

1: CHINATOWN (1974:9) 🍷🍷🍷🍷

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

2: REPULSION (1965) 🍷🍷🍷

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

3: THE PIANIST (2002) 🍷🍷🍷

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

4: TESS (1979) 🍷🍷🍷

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

5: ROSEMARY'S BABY (1968) 🍷🍷

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

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

6: KNIFE IN THE WATER (1962) ☹☹

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

7: OLIVER TWIST (2005) ☹☹

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

8: CUL DE-SAC (1966) ☹☹

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

9: THE GHOST WRITER (2010) ☹☹

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

10: FRANTIC (1988) ☹☹

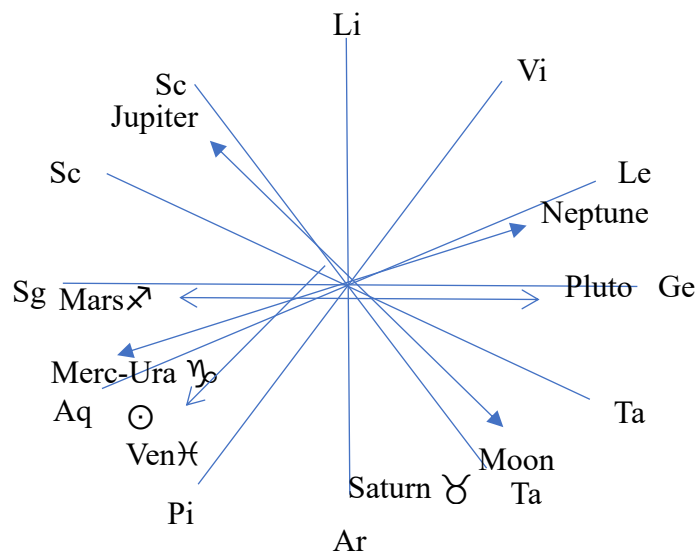
If there is a trademark feature of Roman’s style, it would be his deliberateness. In terms of this film’s title, then, there is nothing “frantic” about his style (or, typically, in his lead characters) and, therefore, here, we can guess that he wants to play on the unconscious expectations of audiences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

P.S. THE '3-12 INTERACTION'

The 2026 transit of '3 Mercury' through '12 Pisces' will be an emphatic '3-12' because 2026 is a year of Mercury's (3x/yr) "retrograde" phase occurring 'in' Pisces (later in 2026, Mercury will "retrograde" 'in' Cancer and 'in' Scorpio). After Mercury enters Pisces on 6/2/2026, it will reach its station on 27/2/2026 and, then, over the usual 3 weeks, it will "retrograde" through to 20/3/2026. The astrological translation of this would go something like: Mercury "thinking" lacks clarity from 6/2/2026 to 27/2/2026 and this lack will lead to every kind of foggy 'mis'-communications from 27/2/2026 to 20/3/2026... and, unfortunately, even the period from 20/3/2026 to the point at which Mercury (now, "re-antegrade") enters Aries on 15/4/2026, the fog won't entirely lift. So, what is the moral to this 6 week-long tale of Mercury? Maybe, stay interpretatively polyvalent, keep swimming anticlockwisely (e.g. the Sun, the Moon) & sign nothing.

When astrologers are getting into their subject, they have a dubious tendency to compare their own charts & interactions with their favourite 'fame & success' folk. From the depth psychological point of view, it might be better to compare one's own charts & interactions with unfavourite 'fame & success' folk because, with them, the "object lessons" may turn out to be more valuable. For example, Freudastrology could look at (i) its own '12-3-ness', (ii) civilization's "acceptance" of the political divide that has taken no interest in bridging '3rds' & (iii) prominent figures in the world of politics who serve as good "hooks" for our '12-3' "projections" (helping to remind us that, if we are not careful, we are sitters for the same problems that they had/ve). Just because we, unlike our "hooks", 'know' that we have a natal '12-3 interaction', it doesn't mean that we are dealing (have dealt) with it better than they. OK, so, with all this in mind, let's now go to the horoscope of a political figure who, although he wasn't an astrologer himself, did spend plenty of time listening to someone who listened to astrologers...

Ronald Reagan
6/2/1911 4.16 am
Tampico, Illinois



... note, here, that RR had a 'double dose' of '12-3', (i) Pisces on the cusp of his 3rd house, & (ii) the "ruler" of his 3rd house, Neptune, opposite his natal Mercury in his 1st house (conjunct Uranus) in Capricorn. To use a very '12-3' turn of phrase, RR

was very capable of being “economical with the truth” but, of course, this is the first character trait required for a successful political career. Anyone who says exactly what s/he thinks would not last 5 minutes in that world. There is no point complaining about who is elected... the only thing that matters politically is the system that the populace can agree to. Therein lies the problem, if the majority is allowed to decide the system, it will want majorities to rule and, thereafter, the majority become the ‘sib’ that needs to be tricked... or, perhaps, a piece on a game board to be played. It wouldn’t surprise to learn that Ronny’s elder brother, Neil, had enjoyed playing tricks on him, and, as a result, he resolved, “unconsciously”, to find another ‘sib’ upon whom he could “return trick serve”. As he did so, being “economical with the truth” was a fun past-time.

As longstanding readers well know, FA is strongly attracted to the evolutionary theorist, Donald Hoffman, who has made the claim that genes don’t care at all for the truth. Hoffman tells us that, if you run the equations that describe evolution through a computer simulation, you wind up with organisms that don’t see (and, if they reach “consciousness” don’t care for) the truth of their environment. Philosophers are quick to point out that Hoffman’s idea is a “reductio ad absurdum” because, by this account (= Donald himself is a product of evolution), his theory would also be untruthful. The reason that we don’t become immediately dismissive of Hoffman (it is much easier to be dismissive of Karl Popper... his idea of “what science is” is an unfalsifiable idea) is because it does such a good job of explaining the world. Plato reckoned that we should put away our urges to be honoured & have every appetite satisfied so that we can give ourselves over to a search for truth... but, then, not-so-philosophical Billy Joel comes along with an altogether better argument that “the fire” was there (centuries) before us and will still be there for (centuries) after us, so why would we struggle against the black tide of political mud? It could turn out that, at the end of time, truth & falsehood will be revealed as irreducible duality and, with Donald’s take on Darwinian evolution creating falsehood, truth makes its comeback through Lamarckian mechanisms. We do need to note, however, that we have yet to take account of “inner life” and, so...

Having turned out so, the seeker of the “quintessence” will begin to ponder the extent to which “inner” Darwinian processes (= the “struggle for survival” that occurs amongst competing psychological processes) bring about creations of truth & “inner” Lamarckian processes (= e.g. Freud’s “wish fulfilments”; we will have much more to say about this in our discussion of the horoscope of Freudian ‘affirmer’, Mark Solms) bring about creations of falsehood. Recall, here, that the key point of the “projection” psychodynamic is not to see it as a ‘mis’-take about the “outer” world and, then, forget about it... rather, the key point of the “projection” psychodynamic is to realize that it is telling us something “true” about the psyche’s functioning. Ronny might have said, “I don’t remember”, and the courts would have struggled to work out if what Ronny had said was “true” or “false” but the fact that he said this tells the depth psychologist that ‘memory, per se’ was a “truth” of his psychological processes. If it is “true” that Ronny didn’t remember, would he have done the right thing by himself to work more on memory (e.g. enter psychoanalysis)? Did Ronny’s “inner truth” work Darwinianly on his “inner falsity” and kill it off? Is the brain a “filter” (of transcendental processes) or merely a “generator” (of material processes)? Does aiming for the top close off any “interest in love”? Does reaching the top close off any chance of “being loved”?