

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

PART 4c



DECEMBER 1, 2022/3/4...
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It may be noticeable that this series of our 'interaction-ology' series marks the beginning of a shift in focus from 'left hemispheric' to 'right hemispheric' archetypes.

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

The "superego" can "deny" the "self" (= "depression", suicide, psychologically unborn philosophies), but heads-not-eating-tails affirms the "self-recognition" that is the basis of "self-awareness". The "self" being 'fed' by the "superego" can "deny" its need for 4-functional "ego development". There are barriers to overcome before "ego transformation", "ego-Self axis" & "spiritual transcendence" become "c/Central".

Astro-diary XXXV: the '12-4 interaction'

Apr/2025

The journey from '12' to '4' might be a 'soul journey' into "individuality", but how might one imagine the 'un-journeying' natal Moon in Pisces &/or the 12th house? or natal Neptune in Cancer &/or the 4th house? FA's longstanding readers know the answer: focus on Lunar transits & progressions. OK, so what about Lunar transits & progressions coming into '12 interactions'? Answer: they don't last very long... swim.

Astro-diary XXXVI: the '10-1 interaction'

May/2025

From the end of the Northern hemisphere's spring through all of summer 2025, '10 Saturn' transits the early degrees of '1 Aries'. Experienced astrologers like to use phrases such as "accelerating with the handbrake on" and, given that Saturn & Mars regularly aspect the M.C. & ascendant, novice astrologers will have plenty of chances to find out why. The "negative self" (e.g. the superego) antagonizes the "positive self".

Astro-diary XXXVII: the '9-4 interaction'

Jun/2025

On 10/6/2025, Jupiter enters '4 Cancer'. With Jupiter symbolizing the psyche's capacity to "bridge", this yearlong transit symbolizes opportunities to re-consider the journey from '3 Gemini' to '5 Leo' (and, to their extents, the journeys from '2 Taurus' to '6 Virgo', '1 Aries' to '7 Libra' & '12 Pisces' to '8 Scorpio'). In other words, this is a time when knowledge about the psychoanalytic "developmental sweep" can expand.

Astro-diary XXXVIII: the '2-3 interaction'

Jul/2025

In June & July of 2025, Venus hovers near Uranus as both transit from Taurus into Gemini. With the element of '11 trickery' in this transit, the Freudastrologer does well to (i) keep Jupiter's transit of Cancer in his/her hermeneutic frame, and (ii) look forward to the eventual mid-August 2025 conjunction of Venus with Jupiter because, being "benefic", they could 'tag team' a novel perspective of the "family romance".

Astro-diary XXXIX: the '6-6 interaction'

Aug/2025

2025 has two new Moons in Virgo, the 1st occurs near the cusp of Virgo and the 2nd occurs near the cusp of Libra. Through the intervening Moon-Sun inter-cycle, the "ruler" of Virgo, Mercury, will be transiting the sign of the Maiden to, thereby, place even more emphasis on '6'. Virginity has both somatic & psychological components... something that is to be expected from the archetype that points to psychosomatics.

THE '4-12 INTERACTION'

On 29/3/2025, the '4 Moon' came into conjunction with '12 Neptune' in the very last minutes '12 Pisces'. So, by the time that the '4 Moon' returns (home) to '4 Cancer', Neptune will have clicked over into Aries. With Neptune's retrograde phase carrying it back into Pisces late in 2025 (to early 2026), we have a 2nd chance to experience this Lunar transit coinciding with Neptune's (re)-entry into Aries. For FA, these weeks are opportunities to, once again, reflect upon the depth psychological perspective of Erich Neumann that humans have both '12 intra-uterine' and '4 extra-uterine' gestations... and, then, it may be worth reflecting further on the Freudastrological perspective that troubles in these two similar-yet-different gestations are symbolized by 'difficult' natal interactions into, respectively, the 4th & 1st quadrants. Of course, a significant fraction of natal horoscopes (e.g. our 1st example, below) feature 'difficult' 4th quadrants that, by aspect, 'short circuit' to 'difficult' 1st quadrants and, so, yes, it is (... errr) 'difficult' to know how treatable they are (or, indeed, if they are treatable at all, and, in Michael's case, we will never know). It is the job of the psychoanalyst not to pretend to know.

Not a lot of flowing '4 Lunar' time passes before '12's key issue, "psychological boundaries", is raised. This is a key issue in all lives, irrespective of the degree to which the natal horoscope is '12-4-ed', but it is the case that a natal '12-4 interaction' is likely to bring this issue to the therapeutic forefront. For everyone else, this issue has every chance of being raised when the Moon transits Pisces, the 12th house and (transiting)-natal Neptune... just about every week, then, it might be worth shining a few photons of inner light onto it. Longstanding readers will recall that, for FA, the "construction" of a "psychological boundary" won't be completed until inner developments have put down authentic roots in the floor of the 2nd quadrant... meaning that a psychological astrologer who has cause for concern upon seeing a '4 Moon' in the 12th house/Pisces, should be no less concerned when s/he spots '12 Pisces/Neptune' on the '4 I.C.'. (There is, however, no-one presently alive with Neptune in Cancer... so, we go with John T).

The rule of thumb for measuring the condition of a "psychological boundary" goes something like, "the more confused my feeling, the more porous is my boundary". Yet, those who have read through our prior essay on '12-3' will recall that, whenever '12' is involved, there is some need to accept the confusion (to paraphrase ironically, "clarify that one is confused") so that s/he can properly assess the boundary. In other words, if the '4-12-er' is so confused that s/he doesn't notice that s/he is confused, s/he has 'drowned' into psychosis. Jung's phrase for the early stages of his psychotherapy, "massa confusa", may "emote/feel bad" but, if acknowledged, it morphs into a "good" feeling. "Denial" of the "massa confusa", by contrast, is a source of oceans of trouble.

In our recent mini-essay on Todd Field, the director of "Tar", we made note of his 'air-water tension' (airy Mercury in an air sign is square watery Neptune in a water sign). Given that '4-12' is a 'water-water interaction', depth astrologers might not be as negative about 'air-water tension' as might first be expected. There has been some interesting recent neuroscientific research that has emphasized the importance of the connection between the hemispheres of the brain (the corpus callosum) insofar as the right hemisphere, that deals more in global, feeling-intuited connections ('12 Neptune-1') benefits from being well connected to the left hemisphere that deals more in the particulars of verbal expression ('2-to-3 Mercury'). Thus, provided that the 'tension'

is not at breaking point, a few ‘air-water interactions’ can be useful additions to charts that, as illustrated in our 1st example, are ‘12-4-(8)-ish’. If ‘3’ &/or ‘7’ are mixed up in an individual’s natal ‘12-4 interaction’, s/he may be better able to internally ‘spot’ that his/her “rationalizations” (= undeveloped opinions) are indeed “rationalizations”. The road from neuroscience to Freud’s “talking cure” had been blocked for decades with detour signs all over the place... but recently, a few yellow bricks have been laid down, even if it is the case that little headway has been made into the importance that Freud placed on psychological/physical endogamy/exogamy. In the geometric sense, we note that the zodiac’s ‘2’ & ‘3’ comprise a “boundary” between ‘12’ & ‘4’ and, so, the more one “builds” in ‘2-3’s reductive scientific zone the better (see: upcoming ‘July 2025’).

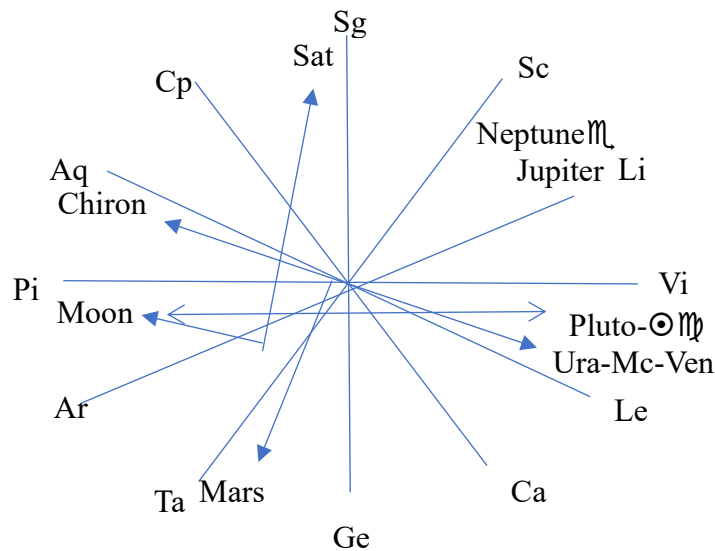
Sooner or later, however, the feeler will need to add a dose of intuition, his/her function of “inclusion” (= pre-requisite of “integration”), if s/he wants her healing to take the next step. Typically, this means conceptualizing things in terms of a story and, if we look for a story that highlights ‘double water’ (= ‘12-4’, ‘4-8’, ‘8-12’), the ‘ancient Greece-phile’ will soon find him/herself gravitating toward the myth of Orpheus and Eurydice. Although, at first, the myth appears to refer more to a descent into ‘8’ than, say, descents into ‘4’ &/or ‘12’ (i.e. Orpheus, like Demeter, pleads to Hades in the hope that his ‘underworld-ed’ wife might be redomiciled into the ‘upper world’) but further inspection reveals that this is his ‘mid-life challenge’ & the challenges prior to & after his ‘mid-life’ do have something to say for the sufferer of a problematic ‘12-4’...

Most Jungians would point out that, first & foremost, Orpheus’ problem is one of a lack of trust because, on the way out of the underworld, he can’t help himself and looks back to see if his wife-Eurydice is still tailgating him up to the day-world... that which he was told by Hades not to do. For FA, Orpheus’ problem was born out of the fact that, through his life prior to his underworld journey, he had spent too much time looking back from ‘(1-2-3)-4’ into the ‘12 archetypal realm’ because this had been the source of his musical gift... and naturally he had come to trust his backward glances more than could any edict from ‘8’. In other words, when it is time to come to terms with ‘4’, the individual needs to learn more of the distinctions between psychological (& physical) endogamy & exogamy and, in doing so, leave (what we call) ‘12 a-ogamy’ behind without a backward glance (e.g. “Sweet & Lowdown”, below). After Orpheus suffers his 2nd loss of Eurydice “fool me once, shame on you, fool me twice...”, he goes back to being a musician only to find that “the Feminine”, now in the form of troubling Maenads, is still unhappy with Orpheus, presumably because, once again, Orpheus is looking back to his gift (not to endogamy-vs.-exogamy). It is difficult not to look back from ‘4’ to ‘12’ when one has a sextile, square, trine and/or opposing ‘12-4 contact’.

Wherever we find ‘12’ in the horoscope (there are at least 4 locations: the sector of Pisces, the 12th house, natal & transiting Neptune), the developmental ‘advice’ when they are activated by transit is “keep swimming in an anti-clockwise direction”. And, indeed, the ‘upside’ of Lunar motion is that it is always anti-clockwise and, therefore, there is always cause for optimism that is hard to find in the Orpheus & Eurydice tale. Specifically, the ‘natal 12-4-ed’ client would be advised to focus his/her Lunar transits & “progressions” on their steady anti-clockwise swim for ‘land’ i.e. for the archetypes that are found either side of ‘4’ i.e. ‘2’ & ‘3’ and ‘5’ & ‘6’. This advice was surely never given (and, therefore, neither heard nor understood) by a recent musical “king”...

EXAMPLE XXIV IMAGE/DANCE: THE MOONWALK (1983)

Michael Jackson
29/8/1958 7.30pm
Gary, Indiana



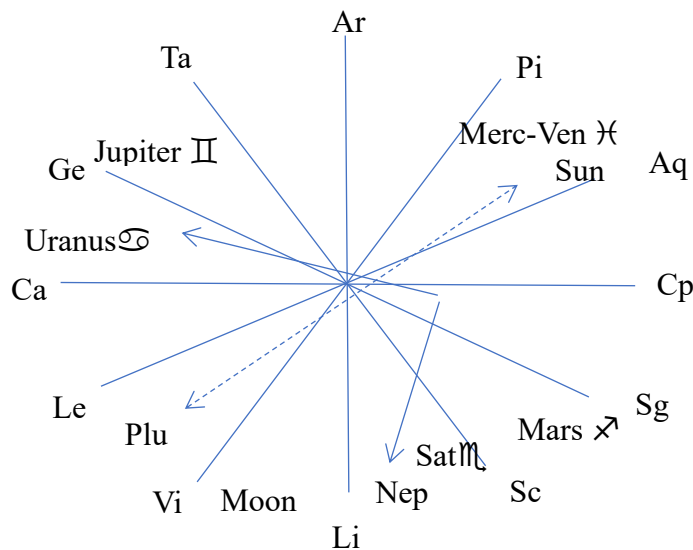
There is no need for an overactive imagination to interpret Michael's 'forward-backward' dance-move along Moon-aspects-Neptune lines. And, yes, on the day that his move shot to world fame, 23/5/1983, the Moon transited his natal Neptune-Jupiter conjunction. Within a decade, Michael's dance move would also be interpreted along this-is-how-his-life-is-going lines. Although cleared of the abuse charges in court, few doubt that, through the last 15yrs or so of his Peter Pan-ish life, Micheal's "narcissistic wound" had been turning gangrenous. No small part of the problem was that Michael lacked the boundary to work out who of those around him were loveless "enablers".

The most visited port-of-parental-call when Michael's psychological damage is raised is his father, Joe. A first port of call, then, could be to look at Michael's Sun & I.C. "ruler", Mercury, and we do notice it troubled by Uranus, Chiron & Mars. Thus, it is likely the case that Michael experienced Joe as the most aggressive of his '3-sibs' because Gemini on the I.C. brings father & sibling together even before consideration of the Ura-Chi-Mars T-cross. The \$64,000Q, however, is the degree to which Michael's mother, Katherine, had paired Joe's physical approach with a psychological version.

The answer: because Saturn very tightly conjunct the M.C. describes Michael's image (= not the actuality) of the matriarchal mother, we don't know. All we can do is consider Katherine possibly setting herself up as a "hook" for Michael's "projected" image... and things get off to a flyer when we learn that she belonged to the Jehovah's Witnesses, the most annoying of all the proselytizing (small-p) 'protestants'. Very few of us have not had the experience of the 'deafness' of this group to "excuse me, I just told you to go away!". While it is impossible for FA to be a cheerleader for the Catholic Church, we do understand why it is so keen to suppress the use of individual revelation as "evidence" of anything to do with salvation. As many of FA's longstanding readers are aware, FA's editor (moi) is a Saturn in Sagittarius on the M.C.-er... and, FA thanks God that you, dear reader, can get rid of us with a flick of the mouse, the exact opposite of what Michael was able to do with his mother. OK, so is his artistry an artifact?...

EXAMPLE FILM 33A: SATURDAY NIGHT FEVER (1977) ☾☾

John Travolta
18/2/1954 2.53 pm
Englewood, New
Jersey



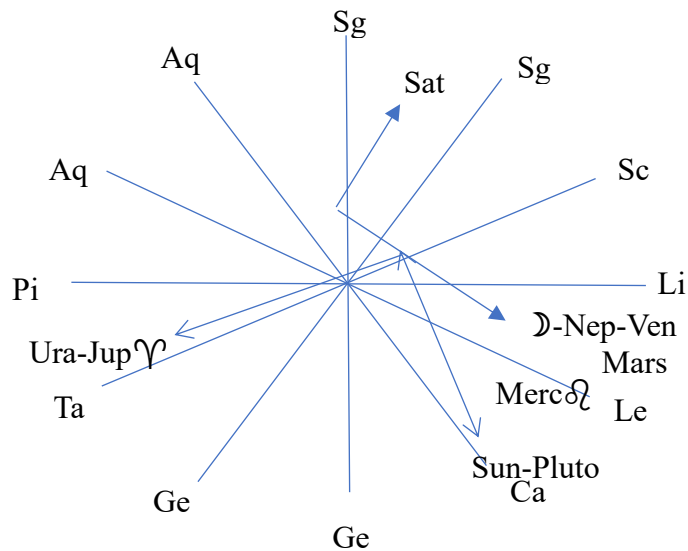
Yep, the placement of natal Neptune in the 4th house is “hard enough already”, let alone with the additional placements, (i) Saturn in Scorpio in the 4th house waiting, as it were, in Neptune’s wake, & (ii) natal Uranus in the 12th house square Neptune. It might look on the outside that, for those in John’s generation, it would be nice to swap places with him, John’s natal chart speaks to the opposite... it would not surprise FA to discover that John wouldn’t mind changing places with some of his many fans.

Those who enjoyed David O. Russell’s relatively recent “back to the 70s” movie, “American Hustle”, might want to compare it to films ‘about’ the 1970s made ‘in’ the 1970s... “Saturday Night Fever” is one of the best. There was a time when the 1970s was called the “me decade”... this was in response to the 1960s failing to become the first decade of “love & understanding” & the “dawning of the (new) Age of Aquarius”. John’s performance in “Saturday Night Fever” remains as one of the great depictions of 60s narcissism-gone-personal... yes, there was just as much narcissism in the 60s as there was in the 70s, but the former decade was hiding its version behind its collective idealism. (Freud called this “secondary narcissism”; FA calls it “mythic narcissism”).

Can we put John’s performance down to his “method acting” of re-visiting his own “wounding”? We can’t be sure (nor can anyone else), but we are able to consider his horoscopic indicators. For FA, Cancer on the ascendant ‘orientates’ the individual toward the maternal aspect of the mother (not so much her matriarchal aspect) and, in “Saturday Night Fever”, we notice “Tony”’s (John’s) mother, “Flo” (Julie Bovasso), being rather matriarchal in her pride in having a priest for a son to offset her shame that her other son, Tony the ‘ne-er-do-well’, but Tony seems to be able to look through his mother’s matriarchal negativity and still see something loving in her. Cancer rising encourages the ‘fall’ into the house naturally “ruled” by Cancer, the 4th house, where we find that the mother-father relationship is swamped by Neptune. You’ve gotta’ feel sorry for those who tear themselves away from their respective 12th houses only to run into the natural “ruler” of the 12th house in the 4th house. John is easy to forgive.

EXAMPLE FILM 33B: WOMEN IN LOVE (1969) ☹☹

Ken Russell
3/7/1927 12.05am
Southampton, U.K.

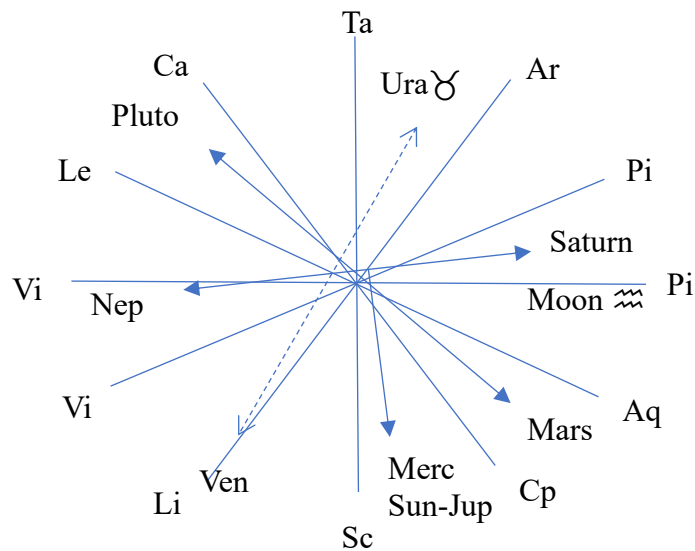


Having compared the 70s to the 60s, let's go the watershed year, 1969, that gave us a film featuring the idea of "love's finality". Upon his "final love" failing, "Gerald" (Oliver Reed) has no choice but to die. In the wake of his demise, his friend, "Rupert" (Alan Bates), complains against this "finality" and declares that love could-should also be "eternal". Rupert's wife, "Ursula" (Jennie Linden), complains against the idea that love could be both "final" & "eternal"... but her complaint falls on deaf ears. And, so we have the point of "Women in Love"... "love" is one of those words that is defined differently for everyone who experiences (or, indeed, desires an experience of) "love".

Ken Russell's claim to directorial fame is, in significant part, due to his musical movies about famous classical composers – FA's favourite, however, is a musical that featured a rock composer, Pete Townshend, "Tommy" (☹☹) – but "Women in Love" is his most revered film. As, dear reader, you can see above, Ken's interest in musical composers lines up with his Pisces ascendant and his "energetic" approach to filming their lives lines up with his Uranus-Jupiter in Aries in the 1st house squaring his Sun-Pluto in Cancer on the cusp of the 5th house. When he made "Women in Love", Saturn had made its way through his Uranus-Jupiter-Sun-Pluto "complex" into Taurus. With Ken's (i) Sun "ruler" being the Moon, (ii) chart "ruler" being Neptune (iii) the "ruler" of Taurus being Venus & (iv) Neptune-Venus-Moon being in a very tight conjunction in the 6th house, it comes as no surprise that he was interested in the protean character of "love" in those who were hovering in the space between '5 romance' & '7 marriage'.

Although Gerald's & Rupert's "love" isn't overtly homosexual, Ken makes the point that it is not far from being so (i.e. the famous nude wrestling scene). For Freud, homoerotic feelings can be spread out along a spectrum, but locating points along this spectrum is less important than considering the psychodynamics that sit underneath them. The key idea under homo-erotic feeling is the power of the mother image (= not necessarily the actual mother) being so strong that mating with her would be "death" (or "dissolution")... and, so, the "answer" is to reject mother in all her protean forms.

Woody Allen
1/12/1935 10.55pm
The Bronx, NYC



Picking up from the (Feb 2025) “casting couch” controversies around David O. Selznick, through the (Mar 2025) “abuse of power” controversies of Roman Polanski, it is time to jump further into the rabbit hole with the “officially innocent” controversy of Woody Allen. We haven’t heard all the testimony but, of the limited testimony that we did hear, we heard no mention of Freud’s ‘mis’-take (see our note on “Chinatown”) by Woody’s defense team. This may have been due to Woody coming to his belief that he & his multitude of archetypical neurotic New Yorkers are/were being suckered by Freudian theory. There are hints of his eventual rejection of Freud in his existentialist joking that was a significant part of his stand-up routine in the 1960s (and, of course, it was a part of the movies in its wake... for example, in “Take the Money & Run”, a psychoanalyst’s concerns about the masturbatory aspects of playing the cello). Either way, one wonders, after so many years of psychoanalysis, what was running through Woody’s psyche about his attraction to his lover’s adopted daughter. We can assume that his analyst would have been concerned about the “psychological family romance” that was hiding under Woody’s ‘merely aware’ view that there was nothing physically incestuous going on, all rather uncomfortably foreshadowed in “Manhattan” (1979).

When we go to Woody's chart, the FA-er can't help but notice the links between the "family romance" and the exogamous marriage partner symbolized by the T-cross configuration of Neptune on the ascendant (widely) opposite Saturn on the descendant both forming squares to Merc-Sun-Jupiter in the 4th house. Woody's 2nd Saturn return "home movie", "Husbands & Wives" (1992), is worth seeing to get a sense of Saturn's looming 'double up' in his 7th house, but no FA-er would stop there. The (out of sign, wide-ish) opposition from Uranus in the 9th house to Venus on the cusp of the 3rd house would have been playing its part in Woody's "scientific-reductive-physicalist" attitude that is ever ready to "dissociate" from the psyche's endogamy-vs.-exogamy dyad and, betwixt the Sun & Saturn (widely conjunct Moon in Aquarius), we spot a Pluto-Mars opposition that, for an individual who rejects "unconscious messages", bodes all kinds of trouble, not the least being execution dealt out by the "connections" of one's lover's

ex-husband. Woody has had his share of fun in “making fun” of astrology but, in light of Sinatra’s threats, the chance had appeared to take the birth chart more seriously... but, hey, as of this writing, he is still alive and kicking. For octogenarians, birth charts are about how to wisely deal with the looming-ness of “God only knows”. For example, Saturn’s 2026 re-transit into Aries (the sign that straddles his 9th house cusp and had been a feature of his mid-1990s personal life drama) will form, as it had been forming every 14½yrs, a T-cross to his Pluto-Mars opposition. As it forms, he could recall the times 7½yrs either side of the T-cross that has the effect of emphasizing his Pluto-Mars opposition, not the least because this was activated when he was riding the wave to the peak of his success... in 1977, Woody beat George Lucas to the “Best Picture” gong...

“Annie Hall”’s success with the Hollywood crowd is remarkable because it was unapologetic about the “I’ve got a concept that I’m going to turn into an idea” silliness of Tinseltown pretentiousness. Woody’s “reaction (formation)” to his career high was to ‘go European’ (specifically, ‘go Bergman-ian’) with his 1978 follow up, “Interiors”, a ‘10 contraction’ of his division of humanity into “horrible & miserable” i.e. for those living in affluent New York, “miserable” is the only option. With the key character of “Interiors” being his mentally ill matriarch “Eve” (Geraldine Page), we have the sense of Woody writing its script “in his unconscious” over the prior 7yrs, when Saturn had transited Uranus in his 9th house through to his 10th house. A novice astrologer might say that the 9th house has no relation to matriarchy – and, yes, the FA-er would agree that this is correct in the “cookbook” sense – but, when natal Uranus in the 9th house opposes the M.C. “ruler” (for Woody, this is an out-of-sign Venus), we spot the outline of the “negative mother” influence right across this 7yr duration. Eve is both Venusian – she is devoted to aesthetic design – and matriarchal – she is more likely to “glass half empty” aesthetics than revel in their presence. Let’s remind our readers that this is an image... Woody’s actual mother may not have been a ‘-ve aesthetics’ hound at all.

“Interiors” is well worth seeing for those who are interested in how the lack of divinity leads to divinization of children. Woody resisted the temptation to name Eve’s husband, “Adam”, but he did go for an ‘A’ name, “Arthur” (E.G. Marshall). In their case, the “tree of knowledge” might be translated to the “tree of parenthood without properly understanding parenthood” because both are guilty of abusing their children as substitutes for God... all 3 of their daughters, “Renata” (Dianne Keaton), “Joey” (Mary Beth Hurt) & “Flyn” (Kristin Griffith) care more about “making it” as creative artists than about learning about their uniqueness on its own terms. (It is noteworthy that Dianne Keaton follows her role in “Interiors” with a not dissimilar neurotic role in “Manhattan”... now making derogatory remarks about Jung). It is both odd and a shame that Woody couldn’t see that he was making a good argument against atheism with his “Interiors”. Even if God does not “exist” – and even Woody would admit that the only way to ‘Truly’ know would be to “be God” (therefore, God exists anyway!) – the value of belief in God is that it avoids the lumping of too much onto children who, sooner or later, begin to buckle under the futility of what they are attempting. In other words, what Woody had written “up out of his (the) unconscious” would drop straight “back down into his (the) unconscious”. No wonder he “wanted his money back”.

For many years, it appeared that Woody’s “family stoush” was a career killer. In the sky, astrologers will recall that the 1996-2007 stretch was stamped the flavour of Pluto in Sagittarius... and, so, whether he had an ongoing family stoush or not, the

movies that he made during this time would be expected to have had something of the “cleansing fire” about them. When Pluto is in the mix, career death would be expected to be paired with career re-birth and, most Woody followers will agree that his career did have a significant (and, for non-astrologers, unexpected) re-birth after Pluto had left Sagittarius for Capricorn e.g. “Vicky Cristina Barcelona”, “Midnight in Paris”, “Blue Jasmine”. There was a touch of Hitchcock in the re-birth insofar as it appeared that Woody had become a little fixated on the “sexy blonde” – specifically, Sagittarian Scarlett Johansson – who featured in a number of his films of this period, the Roman Polanski-esque “Match Point”, the most-predictable-plot-twist-ever “Scoop”, and...

Because of its unexpected quality (by 2008, I had been settling on Woody as a re-cycler of diminishing returns) my first reaction to “Vicky Cristina Barcelona” was that it was better than “Annie Hall”. It has been a close call ever since, mainly because it speaks so clearly to the transit of Pluto from fiery of Sagittarius to earthy Capricorn. The personification of Sagittarius is “Cristina” (Scarlett Johansson), a young woman who “knows what she doesn’t want” while being relatively clueless as to knowing what she wants, and the personification of Capricorn is “Vicky” (Rebecca Hall; no Rebecca is a Sun in Taurus but, at least, she is earthy), Cristina’s friend who, yep you’ve got it, “knows what she wants” while being clueless as to knowing why she doesn’t want what she doesn’t want. Into their ‘world of want’ arrives the personification of their holiday destination, decadent Barcelona, “Juan Antonio” (Javier Bardem), who may be more than a little “conscious” of his role as Plutonic Mephisto as he invites the two friends to spend the weekend with him in Oviedo as a loving 3-some... after all, Juan reminds the women that “life is full of pain & suffering” and, in a ‘world of want’, why would anyone not want to relieve him/herself of it? The plot twist, of course, is that the relief of one kind of “pain & suffering” grows Hydra heads... novel “pains+ & sufferings+”.

It is the case that, in many of Woody’s films, his atheistic outlook gets an airing. In “Vicky Cristina Barcelona”, the atheistic point of view is espoused by Juan Antonio. Thus, we realize that he is the character that Woody is “(semi)-consciously identified” with while he was scripting. To a novice astrologer, it may seem that Woody’s chart is evidence against the long held link of Sagittarius to interest in transcendence and what might be going on in immaterial realms (it could even be evidence against astrology, full stop!) but, you’ve guessed it, the Freudastrologer will ‘keep intuiting’ and, as s/he does so, recall that Freud also was an atheist. Because Freud died prior to WWII, we can’t put all ‘Judaic atheism’ down to the Holocaust. Indeed, for FA, Woody’s reasons for his atheism have more in common with Freud’s reasons for being an atheist than with post-WWII resentments that Yahweh “allowed” the Holocaust. Freud’s reasons for atheism, however, have not a little to do with how “God” is defined. If, perchance, “God” had been defined as something that is found with a ‘descent’ (not with ‘ascent’), Freud may have defined himself differently. The Freudastrologer, of course, takes the view that “God” is best found with a combination of ‘descent’ and ‘ascent’ but, with Woody now “wanting his money back” (37yrs of psychoanalysis may have prevented him from purchasing the Lamborghini or the Cessna with which he could whisk young women to Oviedo), he does appear to have closed himself off to both ‘-scents’. Hmmm, what might we say about his analysts?... FA is sorry if they are still alive, but it has to be said that they weren’t any good for 30+yrs. After ‘year 7’, a referral was required.

WOODY ALLENS (PSYCHOLOGICAL) “TOP 10”

1: ANNIE HALL (1977:10) ☹☹☹☹

The reason for Woody’s non-chronological approach to the rom.com – wanting to ‘shake up’ the boy-gets-girl-boy-loses-girl-boy-gets-girl, archetypal fairy tale – is so straightforward here that we have no complaints. Non-chronological storytelling often suffers from the same problem as the sex life of “Alvy Singer” (Woody)... it is resorted to so that the “truth” of the relationship/story can be avoided. The astrological reason for Woody’s relationship problems revolves around natal Pluto-opposite-Mars in the 5th house of romance followed up by Saturn in the 7th house of partnership... that, in its turn, stirs up Neptune in the 1st house. Too much begins with confused idealization. Sometimes it is good for ‘5 romances’ to start badly because, then, the only way is up.

2: VICKY CRISTINA BARCELONA (2008) ☹☹☹

Spain was a good setting for Woody’s foray into the “knowing what is wanted vs. not knowing what is wanted” dichotomy because the 1930s Spanish Civil War was significantly fuelled by Spaniards’ desires to “not want” communism... and, then, the subsequent Franco regime that ran into the mid-70s continued this theme of “knowing what Spaniards don’t want”. After Franco’s death, Spain would be faced with the task of “knowing what it wants” but, to the extent that “Juan Antonio” (Javier Bardem) is Spain’s personification, this knowledge is not surfacing any time soon. Like his lovers, Juan only knows that he “doesn’t want” the chaos of “Maria Elena” (Penelope Cruz).

3: CRIMES & MISDEMEANOURS (1989) ☹☹☹

For FA, this Saturn in Capricorn (recently in Sagittarius, coming into Woody’s Mars-Pluto opposition) film is a good illustration of the difference between Jupiterian “bridging” and Solar “integrating”. For 90% of the narrative, the drama & comedy are kept separate (FA, therefore, refrains from classifying this film as a “dramady”), and it is only in the final scenes that Woody “bridges” the two strands and, in the very final scene, he leaves everything hanging (FA, therefore, refrains from classifying this film as “integrated”). This nicely reflects the lack of “integration” being felt by all the partakers, irrespective of their “(relative) evil”. “Reincarnations” are on their cards.

4: MIDNIGHT IN PARIS (2011) ☹☹☹

The ‘other side’ of reincarnation could be called ‘pre-incarnation’. Irrespective of the physical reality of ‘pre-incarnation’, there is no doubt that it has a psychological reality. Freudian analysts “resist” their analysands’ views about “past lives” because, with some justification, the analysand has a psychological “past life” that usually goes by the name of “infancy”. The Freudian approach is not to eliminate views about “past lives” but to bring a (Winnicottian) “good enough” understanding of infancy that any interpretation of the “past life” becomes a better interpretative context for “this life”. A shame that Woody ‘missed’ Owen Wilson’s super “Woody” for well over a decade.

5: INTERIORS (1978) ☹☹

When we hear mother “Eve” (Geraldine Page) declare to her daughters & her soon-to-be-ex-husband, “I can’t be alone”, we realize that (i) this was her motivation for having her family & (ii) it is a motivation that does not bode well for her children’s

need for (eventual) independence. It is curious that “Renata” (Diane Keaton) appears to be in therapy, yet we have no scenes of Renata confronting her mother with the fact that, in general, mothers need therapy more than daughters. Yes, it is easy to conclude that Eve would have sternly “resisted” this, but Renata’s experience of Eve “resisting” would have had the effect of “freeing” her from her ongoing “mother identification”.

6: HANNAH & HER SISTERS (1986) ☹☹

Happier years for Woody & Mia gave Woody the ‘inner’ permission to tap into his sentimental streak. There is an old wives’ tale that couples do best to not have three children (in other words, “once you have your 3rd, keep trying for your 4th”), because they saw that 3 would bring about too much 2-against-1. Then again, there is the fairy tale, “the king & his 3 sons”, that can be easily gender translated to “the queen & her 3 daughters”. In 1986, Saturn was running into the last degrees of Woody’s 4th house.

7: HUSBANDS & WIVES (1992) ☹☹

Like “Manhattan”, this ‘home movie’ is high on the uncomfortable meter. For psychoanalysts who are happy to give Woody his money back, the ‘correct’ title would be “Mothers & Sons & Fathers & Daughters (psychological)”. Woody’s philosophical streak has delivered him from “horrible & miserable” over to “foxes & hedgehogs”. It doesn’t matter who are the foxes & who are the hedgehogs because all the emotional wrecks go from talking to, to talking at, to talking past, to not talking. Portentous.

8: BLUE JASMINE (2013) ☹☹

Woody may not credit his psychoanalysts for the way in which he masterfully refuses to answer the question, “to what degree is ‘Jasmine’ (Cate Blanchett) ‘aware’ of her circumstances?”. This refusal allows the psychologist to focus on the much more important question, “to what degree is ‘Jasmine’ ‘in denial’ about her absence of ‘self-knowledge’?” In other words, “denial of outer circumstances is a projection of denial of inner circumstances”. Is it possible to help someone who would “deny” “denial”?

6: COUP DE CHANCE (2023) ☹☹

Not many directors have a 3rd Saturn return, let alone a 3rd Saturn return film. This one could be demoted as a re-hash of “Midnight in Paris” (12 years ago, Woody’s Parisian Jupiter return) & “Crimes & Misdemeanors”, yet gorgeous cinematography by Vittorio Storaro (also in his 80s) puts this one in FA’s ‘deca-frame’. Once again, we can see that “reducing” “fate vs. free will” to one side is not only a silly ‘mis’-take but the dyad is also over-reduced. Always go for 4: ‘fate vs. destiny vs. free will vs. chance’.

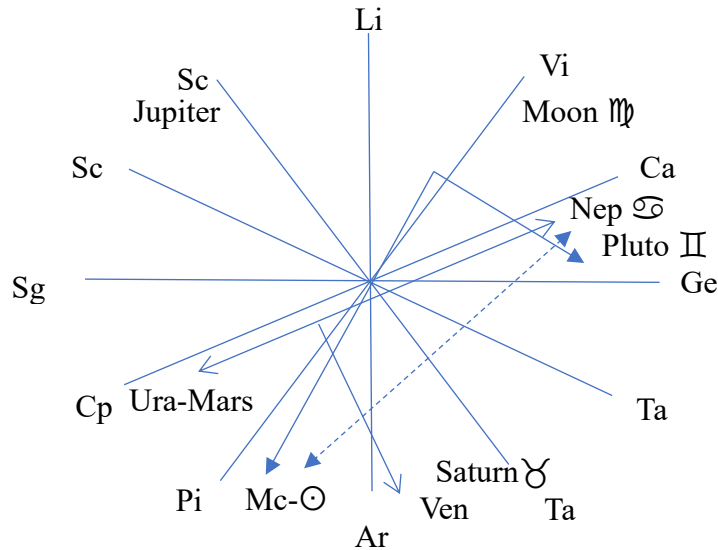
10: SWEET & LOWDOWN (1999) ☹☹

Yes, it is a tale that has been told a thousand (million; billion) times: open-ness to the archetypal realm has the ‘upside’ of being popular because, whatever one does, it speaks to the inner longings of the ‘merely aware’... but, it also has the ‘downside’, that is, in the longer run, much bigger than the ‘upside’, of being fully “dissolved” in the power that it confers. Woody probably doesn’t wonder, but the FA-er wonders if the soul “chooses” this in the pleroma, promising “God” that s/he won’t succumb.

P.S. THE '4-12 INTERACTION'

Earlier in this article, we made the point that John Travolta's natal horoscope leads to a forgiving attitude. It makes sense to follow this through with John's mentor, another who has a natal chart featuring a (here, "generational") '4-12' interaction...

L. Ron Hubbard
13/3/1911 2.01am
Tilden, Nebraska



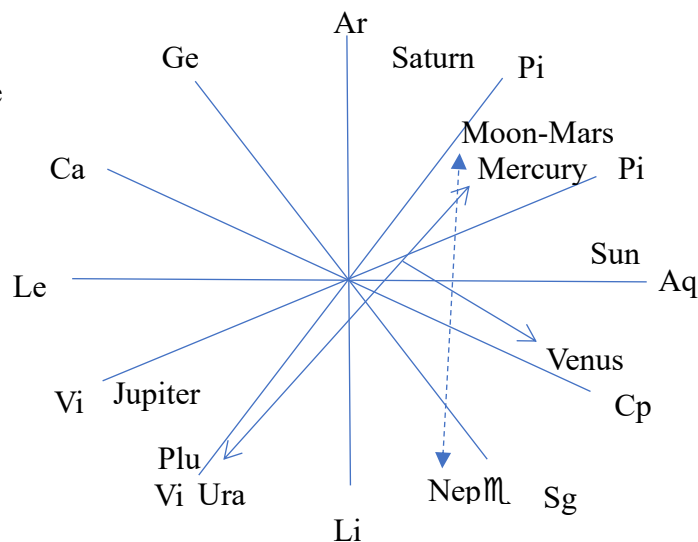
... even if some will correctly say that L. Ron's Neptune in Cancer will be found in everyone who was born in that 1902-1916 Neptunian window, the FA-er would say that, in L. Ron's case, '12-4' deserves extra attention because (i) '12' is his "Sun ruler" & (ii) '12' is 60°-trine his Sun in Pisces. More important still, L. Ron's natal Neptune was square his "M.C. ruler", Venus, that emphasizes the issue of the hypnotist and the hypnotized (= 'both sides' of hypnosis). Nor do we ignore any wide 'zodiac-horoscope-phase-shifted' charts – e.g. Sagittarius rising – because Freudastrology's 'forgiveness factor' increases when we see "difficult" signs ($\pm$ planets) in the lower hemisphere and, yes, in L. Ron's, we notice the "difficult" Uranus-Mars in Capricorn (widely, opposite Neptune in Cancer) on the 2nd house cusp. As all those who are outside the "religion" knows, Scientology "is all about '2 tangible resources'". For L. Ron, penny for a word writing was a loser's game... wanna' make money? don't you know? start a religion!

L. Ron's writings may have a high originality quotient, but his method of short-cutting into vast wealth is as old as Catholicism... promise "salvation at a price". One of the few defenses for Scientology is that, unlike some of the religions that have gone before it, there is, thus far, no record of starvation in its flock. It seems that, so long as they follow the rules, the flock will be physically cared for. When we shift focus along to psychological care, however, defense of Scientology is extremely difficult to mount. The trouble for external authority that has tried to rule on authoritarian Scientology is that, because we exist in a "post-modern" era that respects "subjectivity" (in all its manifestations), external authority would have to be "as authoritarian" as Scientology "is authoritarian" to be effective against it... and, so, the whole shebang descends into the snake-pit of "projection" & "counter-projection" that is hardly any different from the "secular" snake-pit that was (is!) the Cold War. At the end of the day (and times),

new blood Scientologists usually discover that their wallets are very much lighter but, with “subjectivity” ruling “post-modernism”, only the individual Scientologist is in a position of knowing whether the hand-over of his/her “hard-earned” was “worth it”.

The point, of course, is that Scientology “targets” those who “earn-easy”... the list of movie-stars who earn obscene amounts of dosh for pulling faces is remarkably long. And, let’s not exclude those who “earn even easier”, “inheritors”. With attention having been paid to Michael Jackson (a Jehovah’s Witness) in this article, it is worth spending a little time considering a Scientologist with whom Michael tied a knot...

Lisa-Marie Presley
1-2-1968 5.01pm
Memphis, Tennessee



... look closely, dear reader, and you will spot ‘12-4 interactions’ all over the place, (i) ‘4 Cancer’ on the 12th house cusp, (ii) Neptune in the 4th house (recall, here, that Elvis was a singer with “substance” issues), (iii) Moon in Pisces (conjunct Mars, Lisa-Marie may have found Michael less than what she hoped for in the bedroom stakes) in the 8th house & (iv) Moon trine Neptune. As FA’s longstanding readers know so well, if Lisa-Marie wanted to get to the bottom of her unsatisfied (± unsatisfiable) Lunar longings, she will need to find a therapist who “personifies” her transiting & “progressing” Moon. Lisa-Marie’s “progressed” Moon is closing in on its 2nd return – yes, this may be a “confusing” time – but, after that, when the Moon “progresses” into Aries, the “confusion” could begin to abate. And, of course, psychoanalysis is a whole lot cheaper than giving gobs of dough to a “religion” that had caught the ire of Elvis (“the pre-Michael king”, so the story goes, attended a few Scientology meetings... but, with a ‘2 Sun’, he reached the conclusion that they were “all about the ‘2 resources’”).

OK, so how easy is L. Ron to forgive? The answer, of course, can only be “God knows”. We can say, however, that L. Ron’s Uranus-Mars on the cusp of his 2nd house points to a difficult pre-verbal phase of life. So, as his stuttering development made its way into his 3rd house, the prospects of him hypnotizing himself were substantial. Each time he managed to hypnotize another soul, it is likely that he “felt” better that there was another soul who was more “confused” than he was. Like a drug, this “feeling” would not last very long... so, L. Ron was forced to find another... and another...

THE '10-1 INTERACTION'

FA's longstanding readers will be aware that we baulk a little at Freud's term, "superego", due to its implication that it resides in an abstract zone 'above' the "ego", despite Freud's "iceberg" metaphor positioning it mostly in the unconscious zone as a "gatekeeper" focusing on the space between the 'high' "ego" & the 'low' "id". Freud's 'contradiction' forces us to supplement Freud's term with synonyms such as "negative persona". Then, upon recalling Jung's term, "persona", as a synonym of "mask (small 's') self", we saw a need to add the pre-fix, "positive", to it. Together, the '+ve' & '-ve' "personas" comprise a 'mask complex'. Thus, when an aspect of the archetype of the 'negative mask/superego' is interacting with an aspect of the archetype of the 'positive mask/self', psychological astrology expects a "complex becoming complicated" e.g....

Just because we use the term, "negative", it won't mean that the psychologist can't see something "positive" in the "negative mask"... and, just because we use the word, "positive", it won't mean that the psychologist can't see something "negative" in the "positive mask". Cases in point: a "negative mask" could be playing a "positive" (e.g. protective) role for the developing psyche; the "positive mask" could be playing a "negative" (e.g. delusion & deceit) role in respect of what it thinks & says as it forms its "(object) relations". Thus, we can't say much about a specific "persona-self-mask complex" without a full inventory of the psychodynamics that are infusing it. Also...

Before we go to the specifics of '10-1' (e.g. Saturn in aspect to Mars), let's point out that '10' & '1' (or, for that matter, any 'x' & 'x') are always 'in aspect' insofar as, for '10 Capricorn's 30° arc is 'square' '1 Aries' 30° arc (& Libra's 30° arc). Therefore, when we spot aspects such as Saturn-square-Mars, we propose that they be conceived as additional complications over (what one could call) the 'inherent persona complex'. And, so, when Saturn is in Aries & Mars is in Capricorn – this happens in Dec 2027 – the astrologer can expect the interaction to stand out enough that '10-1-ish' phrases, such as "driving a car with the handbrake on", will be easily understandable even to novice astrologers. Prior to that time, however, a degree of 'archetypal sensitivity' may be required to sift out the 'truth' of "frustrated desires" of the ongoing Mars-Saturn inter-cycle that had begun in qualitatively unique Pisces on 11/4/2024. Meanwhile...

Astrologers who are in touch with "traditional astrology" will be aware that '1 Mars' & '10 Saturn' were/are known as "malefics" (Venus & Jupiter were/are known as "benefics"). Modern developmental-psychological astrology parted ways with the "tradition" when Liz Greene published her "Saturn: a New Look at an Old Devil" in the mid-1970s... if the individual is disciplined & patient, s/he may notice something "benefic" about Saturn placements & transits. And, early in the 20thC, psychoanalysis parted ways with all the religious, philosophical & astrological views that characterize Martial "aggression" as "malefic"... if the individual is unable to be "aggressive", s/he is a sitter for an "explosion" and, therefore, "aggression", expressed in a un-distorted way, is "benefic". If Freudastrology has some sympathy for the "traditional" view of Saturn & Mars, it is that few individuals are disciplined, patient & un-distorted...

On 25/5/2025, Saturn enters Aries (for the first time since 1999). If it is Saturn's job to "limit" the psyche's exposure to Aquarius & Pisces ('11' & '12' are the authors of the "collective shadow"), it follows that Saturn's transit through Aries is the phase when Saturn '1 begins' to reach (what FA calls) its "use by date". However (and, yes,

it a huge however!), we recommend that our readers take special notice of ‘1 begins’... because, in neotenous species such as *Homo sapiens*, ‘1’ is not as separate from ‘11’ & ‘12’ as it was in ‘pre-*Homo sapiens*’ and, so, Saturn’s role in ‘1 Aries’ is not dissimilar to its role in ‘11 Aquarius’ & ‘12 Pisces’. (We have already essayed the ‘10-11’ and ‘10-12’ interactions in ‘Edition II: Volume II’). Perhaps we don’t have to labour this point because, in 2025’s last quarter (into early 2026), Saturn “retrogrades” into Pisces and, in doing so, is likely to give us a ‘10 lesson’ in neoteny... a lesson that may not make a lot of sense until Saturn “(re)-anterogrades” into Aries in 2026. “Making a friend of Saturn” (e.g. learning a Saturnian ‘lesson’) requires months of temperance, although, from our discussion above, readers may be agreeing with us that “making a friend” is (not 7 months, but) 7 years in the making i.e. Saturn’s transit into ‘4 Cancer’ has more grounds to be cast as the ‘1 beginning’ of Saturn’s “use by date” (= Cancer’s “ruler”, the Moon, takes up ‘soul lessons’). These threads we will pick up down the line, but...

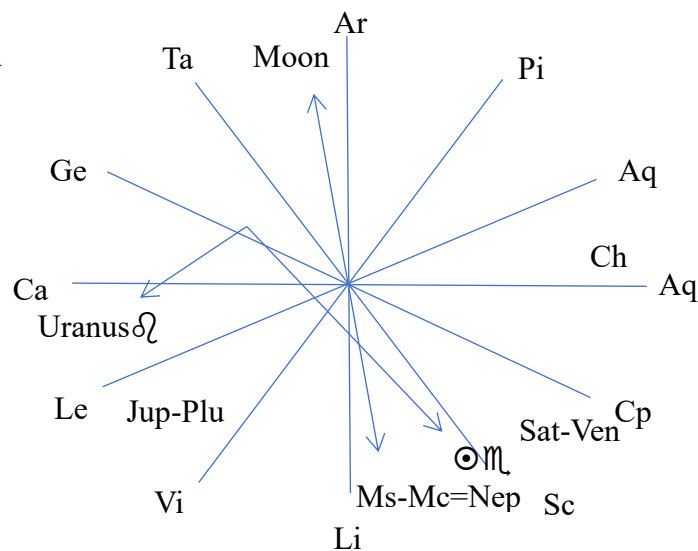
Here, before picking apart the expressions of ‘10-4’, we need to go back to ‘10-1’ and distinguish between Saturn in Aries & Saturn in the 1st house and realize that neoteny has two expressions, phylogenetic (= the qualitative zodiac) & the ontogenetic (= the ‘grounded’ house system) and, so, the individual prioritizes the latter. And, then, when the individual is challenged by Saturn’s transits to Mars & vice versa, s/he would do well to connect them to how well s/he has or hasn’t been handling the 2 background neotenous challenges e.g. does s/he tend to take his/her foot off the accelerator? does s/he tend to release the brake? As any analyst worth his/her salt will remind you, willy-nilly releasing of “repressions” is not a “plan A” in psychoanalysis. No doubt about it, “unreleased repressions” are the sources of lots of trouble, but an additional question immediately surfaces: are ‘repression troubles’ to be preferred to ‘willy-nilly-released ex-repressions’? We will look closer at this issue in our 1st film example, below...

These questions, to a degree, come together in individuals who have Capricorn on their ascendants (e.g. Francois Truffaut; May 2025’s ‘hero of direction’). The Goat-rising individual is best conceived as someone who, at least for a large chunk of his/her youth, sat/sits on a threatened island... after making it (perhaps, only partially) out of his/her 11th & 12th houses, s/he now finds him/herself staring down the not-dissimilar barrel of Aquarius & Pisces sectors in the 1st quadrant from a kind of ‘rocky outcrop’. It is no surprise, therefore, when the Goat-rising individual gets “stuck” inside his/her ‘1 mask persona’. S/he also tends to be reluctant to differentiate his/her ‘10 superego’ and his/her ‘1 self’ and, so, when the “black dog” of “depression” looms, s/he typically has trouble understanding that healing often begins with its proper differentiation...

Indeed, we recommend that the individual who has Aries ($\pm$ Mars) on the M.C. will also invest some time in differentiating the ‘10 superego’ & his/her ‘1 mask’ (that, usually, has a Geminian, Cancerian or Leonean quality) because Capricorn risers won’t be the only individuals who are at risk of “depression”. In this case (e.g. our 1st below), the analyst will be considering psychodynamics that are “fighting against depression” as much as s/he considers the psychodynamics of “depression itself” because, when ‘1’ is involved, there will be traces of a fight to be found somewhere. And, as noted above, we would recommend that a “fighter” doesn’t surrender until s/he has a rounded idea of what s/he is surrendering to. The best attitude to ‘underpin’ a defeat is a quaternary one. The degree to which our next example is ‘quaternion-philic’ is not clear...

EXAMPLE MONOPOLY I: MICROSOFT

Bill Gates
28/10/1955 10.00pm
Seattle, Washington



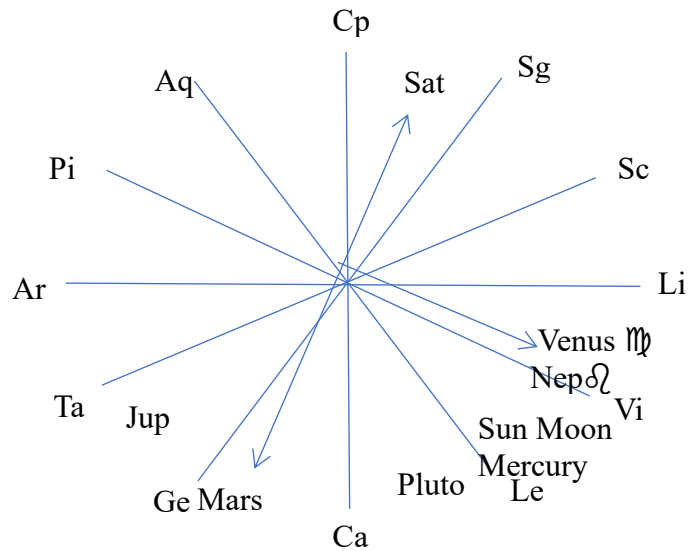
Although having natal Moon in Aries on the M.C. points to a degree of comfort when occupying a position of authority, it won't necessarily mean that reaching these positions is a comfortable process. Bill exemplifies this not only through the challenges to his business model in the courts but also in the fact that he was bullied at school for, no doubt, being '11 odd' as per Bill's natal Uranus on his ascendant. No big concern, perhaps, if you've got dosh-making Jupiter-Pluto in the 2nd house to look forward to...

Bill's ready-made excuse for his monopolistic ways is that ol' Billy Joel nutshell, "we/I didn't start the (capitalist) fire... the system was set up long before I was born". Bill's mother's father was a national bank president and, so, it isn't hard to guess that he listened to what he had to say to Bill's mother, Mary, a banker herself. Bill's mother had a significant '1-ishness' about her insofar as she was the '1st' female president of "United Way", a network of non-profit affiliates. In psychological terms, Mary would have been a useful "hook" for Bill's "projection". This points to Bill's excuse for tilling the fire that he didn't start... he sees himself as knowing better how to spend the dosh he makes than those who could have made it if the personal computer business playing field had been flat (or, at least, flatter). This makes us think of Martin Scorsese's "Wolf of Wall Street", Jordan Belfort, who justified his actions because, in his view, he knew better than others how to spend. Who is the better "object lesson", Jordan or Bill?

The criticism of Bill's philanthropy is that it sends the message that capitalism is OK because the wolves are only eating other wolves and, when there is only one wolf left, he can put the brakes on the canine-eat-canine reflexes. It is difficult to know how ideological Bill is behind his 2 masks. (It is difficult to know anyone). It is possible that he could be open to supporting post-capitalism so long as "post-capitalist" also means "Marx-less". The canine-ish reflexes against Marxism in the U.S. are of such strength that it is blind to "Marxian-baby-vs.-bathwater throw outs". What is Marx's baby? Answer: Hegel's dialectic & Marx's physicalism, when filtered through Jung, becomes the need for a '3rd'... 'meta-cause/effect'. What does Bill's 3rd house mind think of it?

EXAMPLE FILM 34A: BAD TIMING (1980) ☹☹

Nicolas Roeg
15/8/1928 ????
London U.K.



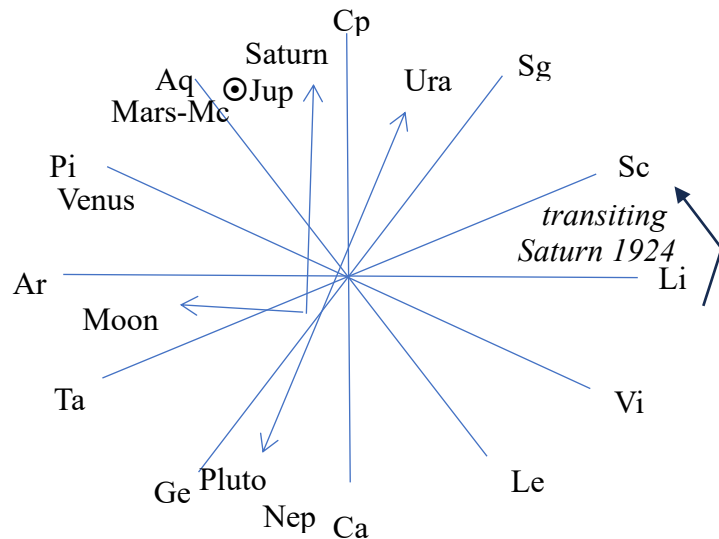
Cinematic depictions of mental illness are as old as cinema, but film buffs had to wait for Hitchcock's "Spellbound" (1945) for a celluloid portrayal of psychoanalytic healing. By the 1970s, cinema psychoanalysis appeared to coalesce in Woody Allen's caricature of the neurotic (or, more likely, the hypochondriacal) New Yorker but, then, in 1980, in classic Kleinian style, cinema psychoanalysis "split" into Robert Redford's Oscar winner, "Ordinary People", that featured a "good psychotherapist" and Nicolas Roeg's "Bad Timing", that featured a "bad psychotherapist". As Nicolas Roeg likes to do, he (i) casts famous musician, Art Garfunkel, as "Dr. Linden" (the "bad therapist" who harbours a 'pseudo-necrophiliac' streak; earlier, Nicolas had cast Mick Jagger in "Performance" (☹☹) & David Bowie in "The Man Who Fell to Earth") and (ii) jumps his narratives around in time, a technique that was straightforwardly justifiable in his best-known film, "Don't Look Now" (☹☹) and, here, is justifiable on the grounds that it nicely symbolizes the "post-modern", "dissociative" psyches of everyone involved...

Although this is a film that non-psychologists can do without, the astrological psychologist will be interest in the fact that, with Saturn transiting from Leo into Virgo as the film was being made and released, the film is pointing to Nicolas' natal Saturn-Mars opposition (square Neptune-Venus) stirred up by transiting Saturn and, in turn, it speaks to Nicolas' interest in a character with a very poor understanding of Kleinian psychology... even Freud had a markedly better understanding of "frustrated-fearful desire" than post-Freudian Dr. Linden (Freud's problem was that, at least early in his career, he saw the bipolar anger of "narcissistic neurosis/psychosis" as untreatable).

Dr. Linden's articulates his defense of his psychological outlook via the trouble that science & the civilization in which it is embedded, has when defining "normal". As noted above, "post-modernists" hold the view that there is no "normal"... they are suspicious of anyone who might formulate & apply "meta-narratives" because history has long suggested that that these are the culprits lead civilizations down the primrose path to paradox & hypocrisy... and "normality" permits facile casting of "shadows".

EXAMPLE 34B: CHARIOTS OF FIRE (1981) ☾☾

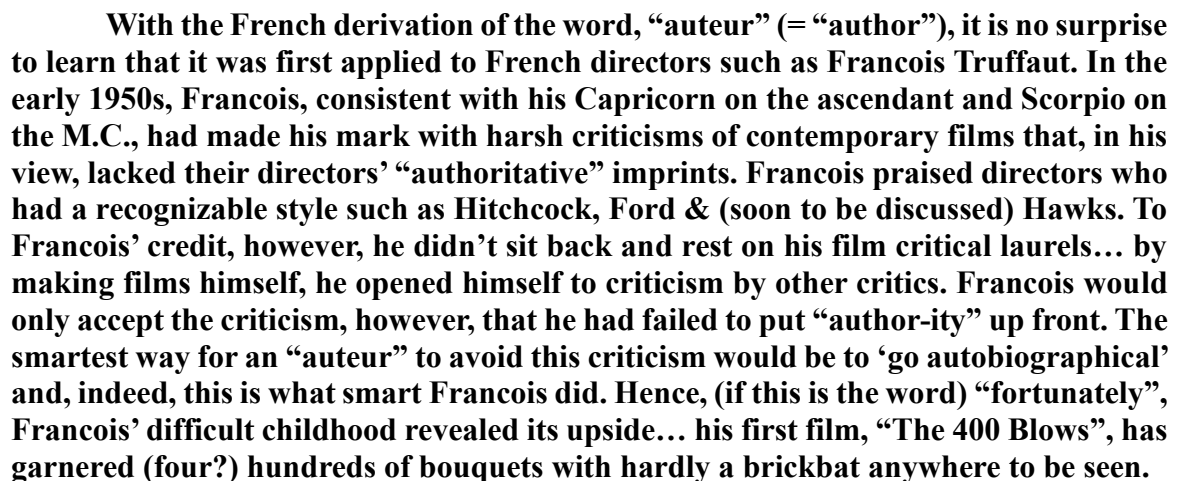
Eric Liddell
16/1/1902 ???
Tianjin, China



With (i) ‘1 Mars/Aries’ having a connection to competitiveness (e.g. sport) (ii) ‘10 Saturn/Capricorn’ having a connection to frustration & determination & (iii) 2024 being the centenary of the 1924 Paris Olympics (+ the streaming platforms had taken notice), my ‘inner search engine’ went on the lookout for the natal horoscope of Eric Liddell, the Olympic athlete of Hugh Hudson’s “Chariots of Fire”, who, under his own thumb of strict Biblical obedience, refused to run on Sunday, the Lord’s “day of rest”. I didn’t find a birth time, but I did notice that in June-July of 1924, Eric’s “Sun ruler”, Saturn, had transited to its waning square to itself to, thereby, generate a T-cross with his natal Moon in Aries and, so, I saw enough ‘10-1’ going on here to perk an interest...

In the film, we see the frustrated authorities come at Eric (Ian Charleson) from a variety of angles so that he might be convinced to compete & bolster the U.K’s medal tally – e.g. “didn’t God give you your running talent to show off the glory of His gifts?” – but Eric “resistance” was strong. Would a Freudastrologer have fared any better? Answer: given that Biblical literalists are typically antagonistic towards hermeneutic, symbolic interpretative processes, “no” (most likely). Nonetheless, this won’t stop us from providing one here e.g. “Eric, your Moon in Aries is the symbolic indicator that you are comfortable in competitive contexts but the square to your natal Saturn points to a degree of “compensation” around your comfort; when transiting Saturn ‘doubles up’ your tendency to “compensate”, you may experience your frustration within but, if you are out of touch with your subconscious, you may experience frustration more through your “projection” onto authority figures. Eric, natal placements are themes that revisit you throughout your life and, yes, no-one will care who won the 100 yards dash 100 years from now... but these conversations are opportunities to learn about yourself. And, so, you can ask: is my ultimate Authority liking the ‘how’ of what I am learning?”. As those who saw “Chariots of Fire” can attest, it all came good in the end anyway because Eric was just as good at running 400yds as he was at 100 & 200yds... no spoiler alert needed, he won. Eric finally ‘met’ that ‘ultimate Authority’ in WWII.

Francois Truffaut
6/2/1932 6.00am
Paris, France



OK, so onto Francois' difficult childhood and, as noted in our essay on the '10-1 interaction' at the top of this article, it is (in this case, very) complicated... not only did Francois 'set off' from a doubled up '10 ascendant', his personal planets in his 1st house were also rattled by oppositions to Jupiter & Pluto. Going to "The 400 Blows", we see early pubertal Antoine rebelling against his schoolmaster & parents, and, given the double standards with which all his authority figures are living, the audience can do naught else but sympathize with his reactions. In one telling scene, Antoine endures the manipulation of his philandering mother, "Gilberte" (Claire Maurier)... she wants Antoine not to forget that, years ago, she also was a child but, of course, if his mother was resolved to honesty, she would have admitted that she was still a child... and, so the girl-child goes, through Gilbert's mother & grandmother, all the way back to Eve.

In order not to be “over-identified” with the hero of “The 400 Blows”, “Antoine” (Jean-Pierre Leaud), Francois claims that he had been modelled on a childhood friend more than on himself. This means that Francois himself is supposedly being played by Antoine’s friend, “Rene” (Patrick Auffay)... but, with decades of hindsight, it is likely

that Francois saw himself in both. And, when we go to Francois' birth chart, we notice the planet of rebellious friendship, Uranus, his Sun "ruler", located very near the cusp of house of (both actual and psychological) sibling, the 3rd. Francois' "identification" with Antoine became clearer in the sequels of "The 400 Blows". The elevation of Jean-Pierre Leaud to the status of alter-ego became clearer when Francois cast him in roles beyond Antoine in our preferred Truffaut's, "Two English Girls" & "Day for Night".

The most significant astrological indicator of "The 400 Blows" (along with its follow up, "Shoot the Piano Player") is that it was the key "manifestation" of Francois' Saturn return in his first house ('10-10-1'). The key-ness of this Saturn return traces to (i) its placement in the 1st house of the "positive persona", & (ii) Saturn's opposition to Pluto on the descendant... because, when we search for the house that Pluto "rules", we roll up to "Saturn's house" (= the house that Saturn is deemed to "naturally rule"), the matriarchal 10th house. You don't need to have seen "The 400 Blows" to interpret Francois' Saturn as "self- destructiveness involving the mother's matriarchal aspect". Once you see "The 400 Blows", you will see a mother with more than her fair share of 'Scorpio secrets' being hypocritically authoritarian with her son. When Scorpio is on the M.C., the astrologer immediately knows that Taurus will be on the I.C. and, even if this says more about the ('beginning of') father than mother, it still says something about the mother's relationship to the father. In this case, we see a father who is trying to establish a solid ground for his wife & (adopted) son but the "ruler" of the 4th house, Venus in Pisces in the 2nd house, is the symbolic expression of being pulled back out of the "family romance" into the Piscean loss of finances. Francois' focus on stories with "love triangles" appears to be the way he tried to push things from his 2nd house into his 5th & 6th houses. Then, looking up to his descendant meant looking to the challenge of considering his Saturn in the 1st from Pluto's 'diametric objective' point of view.

As we discussed at the head of this chapter (the '10-1 interaction'), the FA-er won't "be negative" about the planet-(archetype) of "negativity". Yes, Saturn has its way of saying "no" but, the more you think about "no", the more you will realize that, with everything being irreducibly dual, Saturn will be saying "yes" also. For example, Antoine-(Francois) might have concluded that parents are "no good" but, somewhere in the "shadow" of this conclusion will be the notion that "yes, independence is good". It is the task of the psychological astrologer to point these kinds of silver linings out, but the psychological astrologer also needs to take care that his/her client doesn't get carried away with, say, the "goodness of independence" because the client might then launch into a "compensation" that is just as restrictive to growth as was his/her earlier 'mis'-idea that "dependence & parents are bad". To put it another way, Saturn (+ '10 in general') says "yes" to a "perimeter" but, if the 'perimeterizing' goes too far, centreless, one-sided & (thus) sterile conclusions are drawn. For Antoine's psyche to become fertile, he would need to learn how to re-locate to the 'fertile mid-zone' of a duality. In Saturn's case, this learning may be 29½yrs in the making but, as Francois' biography tells us, he only managed 22½yrs. Will Francois' "next life" be lumbered with karma from "this life"? Answer: we can't know for sure, but the question is worth asking. As we ask it, the religious astrologer does well to include thoughts & feelings about '11'...

It could be said that Francois' 11th archetypal emphasis manifests on more than one level; we have already noted Francois' sympathy for rebellious characters, but the movie buff will also note the rebelliousness of his cinematic style, a case in point being

his 2nd feature, “Shoot the Piano Player” (1960), his exercise in mixing & overturning disparate genres. This feature is favoured by many critics (for us, it is a bit too lumpy) because it throws hapless-comic characters, slapstick, suicide, kidnapping, murder of innocents & the kitchen sink into the brew. Another level of rebelliousness is Francois’ rebellion against himself... after his overturned “gangster flic”, Francois moved along to “Jules & Jim” (1962), his ‘between World Wars’ wistful remembrances (for us, this is his greatest achievement) and, after that, Francois returned to the present day (for him, the 1960s) and took on the straightforward Freudian territory of “The Soft Skin” (1964)... perhaps because this one tanked at the box office (too straightforward?), he self-rebelled once more into colour, English & sci-fi giving us “Fahrenheit 451” (1966).

Given the ‘fullness’ of Francois’ 1st house, it is no Freudastrological surprise to learn that he cast himself as a film director in “Day for Night” (Francois also turns up in Spielberg’s “Close Encounters of the 3rd Kind”). Through his character, “Ferrand”, we hear that, at the film-making outset, Francois tends toward “over-compensation” in his hopes for its success... but, by mid-filming, he has put a limit on his high hopes and decides he would happy just to make it through to the end. The Freudastrologer, to some extent, would expect “over-compensation” more than “under-compensation” (= impulses to “get a life” are outstripping impulses to “hibernate”) because Francios’ natal Saturn in Capricorn rising (doubled up ‘10-1’) ‘feeds’ immediately ‘down’ to his personal planets in idealistic Aquarius & Pisces. From these personal planets natally placed in his 1st & 2nd houses, he then steps down to the potential ‘trip’ that awaits at the cusp of his 3rd house, courtesy his natal Uranus in Aries square Pluto in Cancer. With Uranus’ reputation for unexpected overturning, it is no great surprise to witness Ferrand filming a tale about an “overturned Oedipus complex”... specifically, a newly married couple, “Pamela-(Julie Baker)” (Jacqueline Bisset) and her husband “xxxx-(Alphonse)” (Jean-Pierre Leaud), visit the husband’s parents for the first time and, lo & behold, Pamela & her father-in-law, “xxxx-(Alexandre)” (Jean-Pierre Aumont), fall in love and discuss ‘running off together’... and, if, of course, they were to do so, they would, in one sense, be forcing Pamela’s husband-son & his mother to rekindle their own “romance”. The twist in the story arrives when the actor who plays Pamela’s father-in-law is killed in a car accident... Francois/Ferrand, in true Oedipal fashion, solves his lost actor problem by re-writing the script so that his character is killed by his son. The film within the film is an Oedipus complex hidden in an Oedipus complex.

Another twist of the Oedipus complex that Freud, perhaps, insufficiently dealt with was the way in which it can be “compensated” against. For example, both “Jules” (Oskar Werner) & “Jim” (Henri Serre) have every reason to be Oedipally jealous of each other – they both desire “Catherine” (Jeanne Moreau) – but, having first become good friends, their respect for each other leads to stand-offish-ness when, at differing points in the narrative, they want things to proceed with Catherine. Because, however, this film pointed as much toward Francois’ Sun in Aquarius as did toward transiting Saturn (Saturn transited Aquarius in 1962), we could also say that the “compensated” Oedipal complex was sharing the stage with Aquarius’ “Brave New World” of couples getting together in crazy ways. Longstanding readers, however, will know by now that the Freudastrologer interprets the ‘cake’ – Oedipal dynamics, “love vs. dependency” – long before s/he begins to worry about Aldous Huxley’s “brave” & “new” ‘frostings’.

FRANCOIS TRUFFAUT'S (PSYCHOLOGICAL) "TOP 10"

1: JULES & JIM (1962:7) ☹☹☹☹

Interpretation of Francois' best movie would never be complete without some consideration of the allegory of a triangular love relationship standing in for Europe in the 20thC's 1st half. For the FA-er, "Catherine" (Jeanne Moreau) is mother-Europe, "Jules & Jim" (Oskar Werner & Henri Serre) are Germany & France respectively & all the other affairs that Catherine seeks (in amongst her titular 2) are the remaining countries that had a stake in what went down in WWI. In Jungian terms, we could see Catherine's fickle attitude as "animus possession" and, therefore, instead of "she's the one!" (male idealization in love), Catherine's has a fractured "my various lovers each have a bit of what I want" idealism that, like Europe, is an unsolvable jigsaw puzzle.

2: TWO ENGLISH GIRLS (1971) ☹☹☹

This one could be called the "photo-negative" of "Jules & Jim". Francois hints that blind "Muriel" (Stacey Tendeter) is so due to "hysterical" causes, but he leaves it to his audience to decide what "unconscious ideas" might be propping it up... because the turn of the century characters are living prior to Freud's era of wide renown and, therefore, don't have the opportunity to psychoanalyze their predicaments. The most straightforward cause would be that Muriel is too busy 'looking in' to be bothered to be 'looking out'. The problem with "introversion" is that the "anima-animus syzygy" is surrounded by too much idealism. This means that Muriel is inwardly blind also.

3: THE 400 BLOWS (1959) ☹☹☹

For FA, this is one of the best films that brings up the "fate vs. free will" dyad. Agreeing with Aristotle, Freud said, "give me the 5yrs-old infant-child & I'll give you the man" and, implicit in this saying is that infants, being low on "free will" (plenty of will but not very free), are "fated" and, thus, men are "fated" too. As we have earlier noted, this film is 'about' childhood, but also it is more 'for' adults than 'for' children. We watch "Antoine" (Jean-Pierre Leaud) making one "bad" (not really) choice after another into a vicious cycle of privation... but could things have gone any other way with the way his parents & teachers treated him? A: likely not... but, hopefully, yes.

4: DAY FOR NIGHT (1973) ☹☹☹

Before the advent of the technology, directors would have to apply various tints & screens to footage filmed during the day... so that it would look as if the scene was playing out at night. For Francois, this process symbolizes the director arriving at the frustrating conclusion that directors not only direct their actors in their roles (during the day) but also find themselves directing their actors in their lives (during the night). Note that, in the early 70s, Saturn was transiting Gemini in Francois' 5th & 6th houses, we realize that he was frustrated that the '6 job' that he wanted to do & the '6 service' that he wanted to '6 refine' was being continually ruffled by issues of '10-4 verticality'.

5: THE LAST METRO (1980) ☹☹

Based on Jean Marais' autobiographical recollections of 1942-44, the years of Paris' Nazi occupation, we are treated to a nice astrological 'semi-synchronicity' when "Lucas Steiner" (Heinz Bennett), a Jewish theatre director hiding in the basement of

his theatre, finds a way to listen to the rehearsals & performances through an echoing hole in the wall... we see a touch of 1942's Jupiter transiting 'subconscious-ish' Cancer becoming a '9 bridge' from communicating Gemini to creative Leo. In 1944, however, a year of Saturn entering Cancer (Jupiter has now moved along to Virgo), the 'bridge' threatens to be blocked once more as the Gestapo moves to investigate the basement.

6: STOLEN KISSES (1968) ☺☺

"The 400 Blows" had made it clear that young "Antoine" (Jean-Pierre Leaud; Francois) would have some issues around "mother" as he grew up. Here, the maternal aspect is carried by girlfriend, "Christine" (Claude Jade), from whom Antoine steals a kiss in the appropriate location – a basement – and the matriarchal aspect is carried by "Fabienne" (Delphine Seyrig), from whom Antoine engages in a "contract" that he leaves his job immediately after their stolen tryst in an appropriate location – a lobby.

7: THE WILD CHILD (1970) ☺☺

As we have discussed in our mini-essays on Terence Malick & Steven Spielberg, Francois liked tales "about children" more than he liked tales "for children" because, as this film reveals, he was fascinated with the entanglement of "nature" & "parental influence". The scene of "Dr. Itard" (Francois) deliberately upsetting "Victor" (Jean-Pierre Cargol) stays with us as much as any scene in "The 400 Blows" because it points to the value of a trusted parent exposing a child to injustice before anyone else does.

8: FAHRENHEIT 451 (1966) ☺☺

With this 1984-ish, dystopian-future tale, Francois reveals that it is OK to have a break from being an auteur... so long as it is with an homage. Hitchcock looms large in Francois made-in-England, 1st (bright) colour film, not the least because of Bernard Herrmann's classic Hitchcockian score. Francois' Venus in Pisces, transited by Saturn in 1966, shows up with his leading ladies played by one actress (Julie Christie). When the "anima" is "raw" it is like the glyph of Pisces... two convex curves facing apart.

9: THE BRIDE WORE BLACK (1968) ☺☺

Early on, "Julie" (Jeanne Moreau) is identified as apparition, and this helps us to conceive her more as an abstract force of fate than a grieving bride. Deterministic Freud interpreted parapraxes – here, the 'mis'-fire of a gun that kills the groom – as messages from the unconscious far more than chance-random events. Yes, none of the five "puer aeternae" deserve their respective fates, but there comes a point in young mens' lives when they 'must' shed their youth to become grooms & fathers... or else.

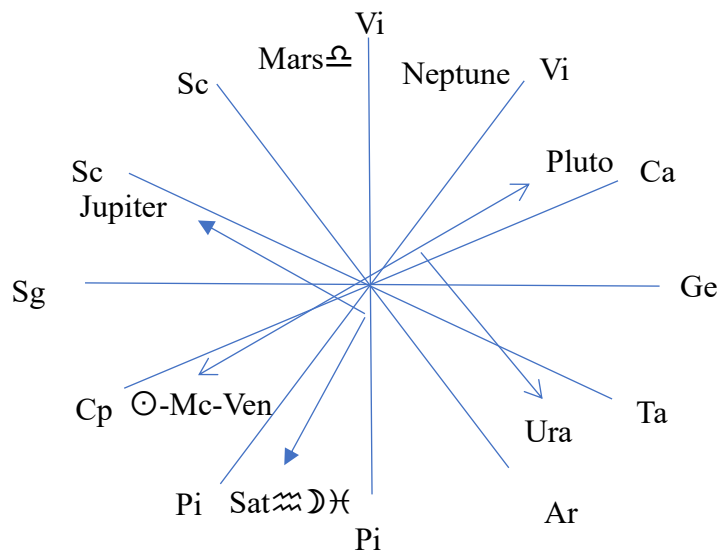
10: THE WOMAN NEXT DOOR (1981) ☺☺

In the groove of "The Soft Skin" & "The Bride Wore Black", Francois would keep returning to the femme fatale as the deliverer of the "puer aeternus" to his fate. Some will prefer the alternate view that "Bernard" (Gerard Depardieu) & "Mathilde" (Fanny Ardant) have been drawn from a deeper level of the unconscious than Freud had dropped, citing the collective unconscious myth, "Tristan & Isolde". Nonetheless, the Goat rising individual will find ways to 'entangle' Freud's & Jung's outlooks.

P.S. THE '1-10 INTERACTION'

When, in our prior P.S., we made note of '4-12's link to hypnosis, we reminded our readers that '12' is only one side of the hypnotic process... the other side involves the input of '10 authority'. And, because "it takes one to know one", individuals who have horoscopes that feature a prominent '10' may be more "resistant" to others who abuse their authority. Having recently cited '4-12-ish' Lisa-Marie, let's now go to...

Elvis Presley
8/1/1935 4.35am
Tupelo, Missouri



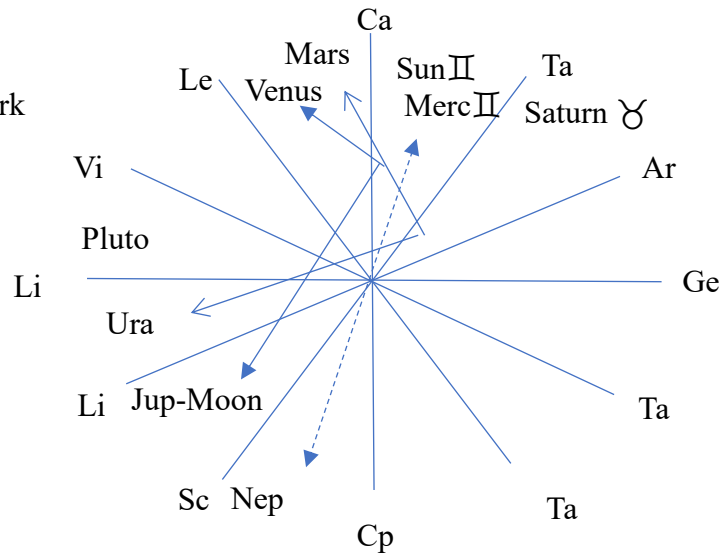
... and, as depicted above, where L. Ron had Uranus-Mars (the 2nd house cusp), Elvis had Sun-Mercury-Venus opposite Pluto. Elvis' '10 talent' may have helped him to see L. Ron's 'businessman-first-spiritual-figure-last' schtick yet, if we keep looking ahead in FA's tried & true developmental way, we notice that Elvis discernment began to "dissolve" when he reached his 3rd & 4th houses... here, then, is a symbolic pointer toward why Priscilla & Lisa-Marie were unfussed by Elvis' critique. It is also possible that Priscilla, at some level of her 'unconscious-awareness-consciousness', harboured "resistances" against Elvis' tie to his mother as symbolized by Mars in his 10th house. We don't know if Elvis' mother was an angry ant... but we can be more confident that Elvis was resonantly "sensitive" to his mother's anger whenever she expressed it. (We can go another step with this '1-10 interaction' & make the claim that Elvis was even more resonantly "sensitive" to his mother's ire when she was not expressing it!). One can't help but notice that Elvis' "confusion" in respect of the "gateway house" (Elvis' 9th house features natal Neptune) that led to the matriarchal "directive" to undergo another "round" of "soul lessons" being "projected" onto his mother. In the theoretical universe where Elvis would have had been counselled by a Freudastrologer, he would, eventually, have been encouraged to retrieve the "anger projection" onto his mother and, now having it in his possession, employed '1' as a "(down)-fighter for his '5'"...

At this juncture, your local Elvis fan would now be pointing out that Elvis did, indeed, "fight for '5'" when he entered the "spiritual" phase of his recording career. FA would agree with him/her insofar as it seen as a good '1 beginning'. However, as it is for any '1 beginning' (and, especially a '1 beginning' in a 10th house), the soul needs

to set a long course for all expressions of '5'. In Elvis' case, he would need to not only set course for his (2nd house) Sun in Capricorn... he would also need to set course for his 5th house. With Uranus on the cusp of his 5th house, he would also be well advised to extend this latter setting to the 6th & 7th houses... wherein, one hopes, he would find a Taurean-Geminian character waiting e.g. a Sigmund Freudian psychoanalyst.

When the focus is on those who join Scientology from without, there is a sense in which we can do no more than shrug. Our sympathy factor increases exponentially, however, when the focus shifts to those who were indoctrinated as children...

Leah Rimini
15/6/1970 1.25pm
Brooklyn, New York



... for those who aren't up to Scientology speed, Leah is one of its well-known whistleblowers insofar as her TV star status gave her the clout to make a documentary a few years after her defection in 2013. For FA, Leah's defection had something to do with the transit of Jupiter through her Mars in the 10th house (in Cancer) square her Uranus in Libra on her ascendant. Leah's natal Uranus ("powered" by Pluto located just behind her Libra rising) is an appropriate symbolic expression for someone who, for a while, was keen to contribute to the "Brave New (& redeemed) World" that her "religion" was offering but, at an unexpected point later on, would muster plenty of rebellious thinking against what she had previously thought. Transiting Jupiter gives the "gift" of its opportunity to broaden (up until then, "contracted") horizons.

As it was for Elvis, so it is for Leah that she needs to broaden her focus on her '10-1', Mars in the 10th house, and find lower & right hemispheric goals for which her '1 Mars' can fight. Although '5 Leo' on the cusp of her 11th house might not constitute a lower or right hemispheric 'goal', the experience of her 11th house could have been the trigger for her philosophical questioning (Sun Gemini in the 9th house) about what a "religion" "is" &/or "is not". The trouble for Leah, however, is the trouble that faces all Americans... having freed herself from an "all about the '2 resources' institution", she will find out that she is a citizen of a nation that is also "all about the '2 resources'". Does Leah intend to free herself from 'American-ology'? The answer depends on how determined she is to identify the difference between individuality and individuation.

THE '4-9 INTERACTION'

In FA, '9' (Sagittarius, the 9th house, Jupiter, dark energy...) is a symbol of the psyche's aim to 'expand' beyond its heretofore concrete interpretations to abstract & symbolic interpretations. With astrology being the 'symbolic expansion' of astronomy, linking "the astrologer" to "Mercury in the 9th house" makes good hermeneutic sense. Then again, we do notice a hint of inconsistency when Jung reminds us that the source of symbols is (not 'out', but) 'down'... in the "collective unconscious". To clarify, then: yes, symbols enter 'aware-(conscious)-ness' from 'underneath' it, but interpretations of these symbols sees them being drawn 'up-into-through' 'aware-(conscious)-ness'.

For FA, '4' (Cancer, the 4th house, the Moon, squares, psychological time...) is 'about' the individual soul. In other words, we don't go so far as claim that expressions of '4' 'are' symbols of the individual soul... with Jung, who took symbols as "pointers" to things not fully known, we view expressions of '4' as pointing to the individual soul, in particular the processes of the individual soul that leads to attachment to the soma. In more other words, from '9's 'big picture vantage point', developmental astrologers take interest in '4's capacity to help the soul leave the '12 immaterial soul' behind...

In 2021-2022, individual-spirituality-orientated Jupiter ran through collective-religion-orientated Pisces. It would be nice to learn that, during this time, there was a surge in interest in Jung's views (e.g. an analysand does well to understand that his/her '1 self' is but a slice-cut-from-the-loaf of the "collective unconscious") but, in light of the difficulty to quantitatively affirm/disaffirm anything that is as heterogeneous as the "self", we can't really know. As it happened, most of the quantitative Jupiter in Pisces attention was paid to the surges of the Covid virus... this, at least, constitutes a kind of '9 expansion' on how the '1 self' is easily '12 infected'. Thereafter, through the years of Jupiter transiting Aries-Taurus-Gemini, greater emphasis on the individual would be the astrological expectation yet, with Jupiter usually being more about opportunity than actualizing opportunity, quantitative assessment remains elusive. Despite this...

For FA, the once-per-12yr transit of Jupiter from Gemini into Cancer (in 2025, 9/6) symbolizes opportunities to '3 re-itemize' astrology's 'levels' (i) "unserious": with the expansion of profits-orientated mass media in the 19thC, newspapers & magazines provided readers with amusing tidbits of astrological information... the trouble with this expansion was that it antagonized psycho-phobic "psychologists" who "believed", with zero reason, that all astrology was "unserious"; zero reason beliefs, by definition, are "superstitions"... thus, phobic psychologists were "projecting" their superstitions onto astrology, (ii) "serious": serious astrologers have cause to be equally annoyed by unserious astrologers & academic psychologists insofar as their back-'n'-forth diverts valuable attention from the un-disprovable, Platonic, acausal, archetypal approach to making sense of the world; as a result, serious astrologers tend to distance themselves from unserious astrologers, (iii) "psychological": psychological astrologers have cause to be 'OK' with academic "projections" of superstitions because, if the "projections" were retrieved (astrology was taken "seriously"), then the chances are that astrology would go on to be abused in a similar way that many "scientific advances" have been abused (for personal gain); for this reason, "psychological astrology" tends to distance itself from "serious astrology"; (iv) "(child)-developmental psychological": Freudians & Kleinians have long been concerned that Jung's "developmental" orientation leans

too far toward the 2nd half of life; a pan-developmental astrologer will address Jung's imbalance, even if it means distancing oneself from 'Jungian psychological astrology'. FA doesn't necessarily stand clear of the sundry 'types' of astrology but, if the factors of imbalance & abusability are significant, an FA-er would need to go it alone. Yet...

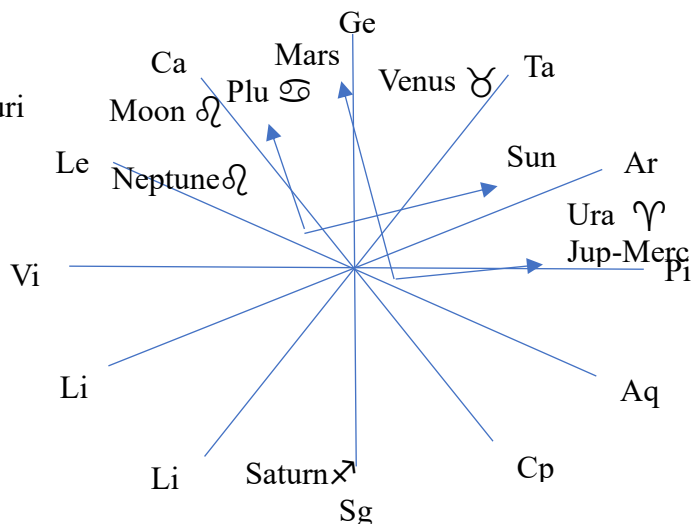
With Jupiter being the planet that makes pan-connections, this month's transit of Jupiter into Cancer, the "family/familiarity" sign, could have the effect of bringing more interest in Freud & Klein (& Fordham). With Jupiter in Cancer symbolizing the opportunity to consider the "(tidal) subconscious", there is a chance to round out our description of "compensation" that was, at least intellectually, presented in Nov 2024's essay on the '9-3 interaction' (e.g. Jupiter in Gemini)... for example, as Freud tells us, '10 compensation' & '1 projection' can "seal developmental arrest on both sides" and, in doing so, "seal off" Jupiterian opportunities to recall Pythagoras' view that the soul is a "square" and, then, see '4' as the "base" out of which a "stable ego" is built.

All this depends on the acknowledgement of not only the "existence of the soul" but also the "primacy of the soul". Because the "soul" is watery and astrology, unlike philosophy, science and "academic (not really) psychology", expresses the ¼ share that water-feeling-time rightly 'owns' in our universe, astrologers accept the "existence of soul". Yet, FA-ers do worry that too few astrologers accept the "primacy of the soul" e.g. "serious astrologers" tend to focus on outer events rather than on inner growth of the "ego" (and, regrettably, many "spiritual" astrologers will go so far as to discard the "ego"!). Astrologers can justify the focus on outer events by pointing out that they (and FA-ers!) use birth charts i.e. with birth being symbolized by the ascendant, this, in their view, needs to be the "basis" for interpretation rather than, say, the I.C. (that, as psychological astrologer, Howard Sasportas, notes, symbolizes "me-in-here-ness"). To address this view, the FA-er agrees to 'shift' from Freud across to Jung so that s/he can conceptualize the '1 ascendant' in terms of Jung's aphorism, "sensing tells me that something exists" (= the sensory '10 negation' of the archetypal realm tells me that the archetypal world, if it does exist, exists beyond sensation), "thinking tells me what it is" (= the archetypal world is about '11 immaterial patterns' and not about, say, linear material sequences such as D.N.A.), "feeling tells me its value" (= the archetypal world has its '12 good' side & its '12 bad' side) and "intuition tells me to whereto it is going" (= the '1 based' birth chart is the start of "whereto the immaterial pattern is going"... to the '4 I.C.'). So, although we don't disagree that the ascendant is the first item of interest in a birth chart, we don't loiter too much on it before going to Jung...

The developmental astrologer is, at one level, the astrologer who takes interest in the 'Jungian' idea that the 2nd house "tells me that body-soul attachment exists" (= the sensory '2 acceptance' of a soma is, to its degree, puzzled by the infusion of 'soulful 12'), the 3rd house "tells me what it is" (= a "soul-body attachment" exists until proven otherwise), the 4th house "tells me to evaluate the body-soul attachment" (= the need for depth psychology... astrological cookbooks won't do). Yes, transits & progressions involving the 4th house often have their share of (often at home) "events" but, for the developmental psychologist, whatever happens 'at home' is not to be left in this 'outer' realm because that would mean that '1 projection' is still dominating... '4' (& '5', '6', '7') is-(are) the locus-(loci) of "retrieving projections". So, along with the "reality of the soul", developmental astrologers focus on the "reality of compensated projection".

EXAMPLE ASTROLOGER: JOAN QUIGLEY

Joan Quigley
10/4/1927 4.17pm
Kansas City, Missouri



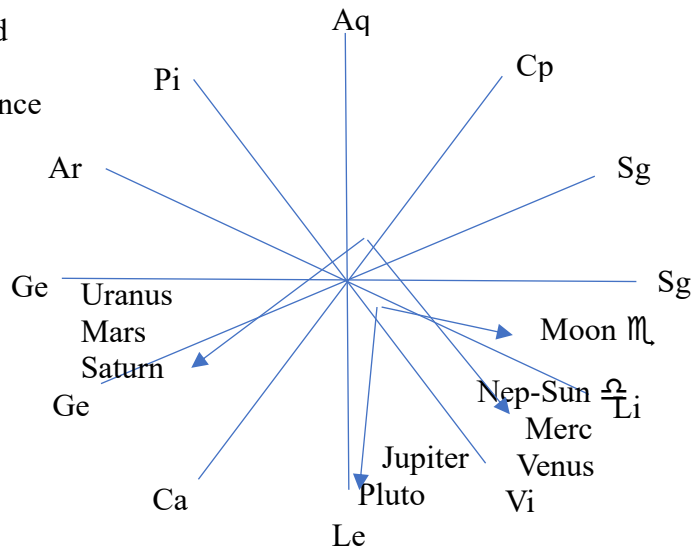
The original purpose of the employment, by Nancy Reagan, of Joan Quigley as Ronald Reagan's astrologer during the 1981-88 presidency was not to advise the policy of the U.S.... rather, the supposed purpose was to advise in respect of risky times when Ronald might, again, be a target for an assassin. Nonetheless, it was reported that U.S. policy was influenced by Joan by virtue of the one degree of separation between Joan & Ronald. The Freudastrological issue, here, is that which was outlined in our opening section: Joan was "serious" but, so it follows, not "(developmental) psychological".

The degree to which an FA-er can take a grim view of Joan is a function of her capacity for "being psychological"... yet, because Joan had natal Saturn in Sagittarius leaning into her Sagittarian I.C., our first pass reading would be that psychologizing would have been difficult for her and, so, we have reason for being low on grim. Recall, here, that we only identify "evil" in those who "won't inwardly grow" (i.e. "evil" is so because it "could inwardly grow"... but "won't") although we must also add here that those who "won't grow" but, in any case, don't act on their "won't" (by, for example, refusing to be employed in offices of governmental control) have taken a "good" step.

In Joan's defense, some will say that governments are not 'meant' to "grow"... the task of a government is to "hold the fort" against forces that would destroy what the social group have "thus far grown" and, so long as the government does not stand in the way of individual "growth", it is doing enough. Therefore, if an astrologer enters the scene to provide a government with some archetypal "hold the fort" guidance, this would not be "evil". An FA-er could agree with this defense if "holding the fort" is the only thing that the government does... but, in this capitalist world, governments do a lot more than "hold forts". 200yrs of history has told us the governments have totally absorbed the "causal" Newtonian view that the world is no more than "billiard balls" bouncing into each other and, because astrology has the 'gift' of pointing out that the world can be "acausally" directed to "balls of love", the Freudastrologer has no choice but take a grim view of Joan... she had the chance to explain to Nancy & Ronald that they were part of a loveless machine and, to that extent, were loveless themselves.

EXAMPLE FILM: QUEST FOR FIRE (1981) ☾☾

Jean-Jacques Annaud
1/10/1943 9.40pm
Juvisy-sur-Orge, France



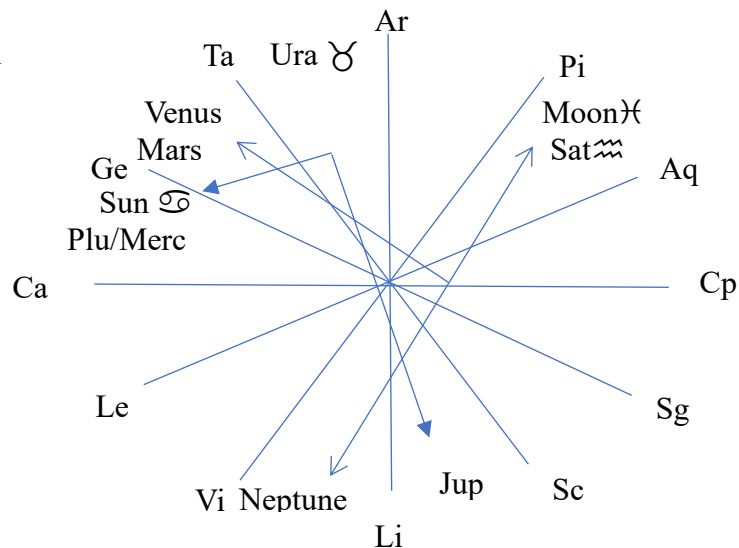
Although most astrologers would cite Jean-Jacques natal Pluto in Leo (square Moon in Scorpio) as the main protagonist of his 4th house, the additional placement of Jupiter there provides a ‘9 expansiveness’ to this otherwise intense influence. Because Jupiter has a “bridging” role, there is also a sense in which Jean-Jacques’ natal Jupiter “bridges” his arc of Cancer to his arc of Virgo to, thereby, bring up the issue of “house vs. sign”... whereas his 4th house points to his home life and his nuclear family, the arc of Cancer points to something a little ‘broader’ than home life but not ‘so broad’ that it leads to swimming the collective unconscious. In short, Cancer’s arc often points to the “tribe”. With Jupiter, there will be thoughts about tribes being “bridges” from the collective to the family and, yes, we do see this theme play out in “Quest for Fire”.

The title of the film tells us what drives the narrative and, because the narrative is set in the middle of Homo sapiens’ “history thus far” (80,000±yrs ago), the audience knows that it will be a kind of inverse to its situation i.e. whereas, today, symbolic fire is difficult to rejuvenate, in pre-historic times, physical fire was difficult to rejuvenate. Thus, the narrative leads its audience to the questions: what is the best way to secure fire? steal it? or generate it oneself? With the audience been given an answer to Homo sapiens’ physical predicament, it can ask: does this apply to its symbolic predicament?

It is not insignificant that the fire is re-started by the ‘6 maiden’ of “Quest for Fire”, “Ika” (Rae Dawn Chong), because, when freed from her cannibal captors, she ‘feels (sufficiently) free’ to (i) endure a new ‘captivity’ with a new set of captors (who, like the first group, view her as a sex object) & (ii) educate her captors in the direction of (if not “real relationship”, then) the path to “real relationship” – as symbolized by the use of the (so-called) “missionary position” that encourages sexual developments out from the “(oral)-anal phases”, through the “phallic-Oedipal-sublimative phases”, toward the “genital phase” – that, in turn, will lead her future exogamous clan to have new respect for the “real relationship” between “integrative symbolic fire” & “marital equality”... that is the best anti-dote against physical &/or psychological cannibalism.

EXAMPLE FILM: JEAN DE FLORETTE Pts. I&II (1986) ☾☾

Claude Berri
1/7/1934 6.45 am
Paris
France

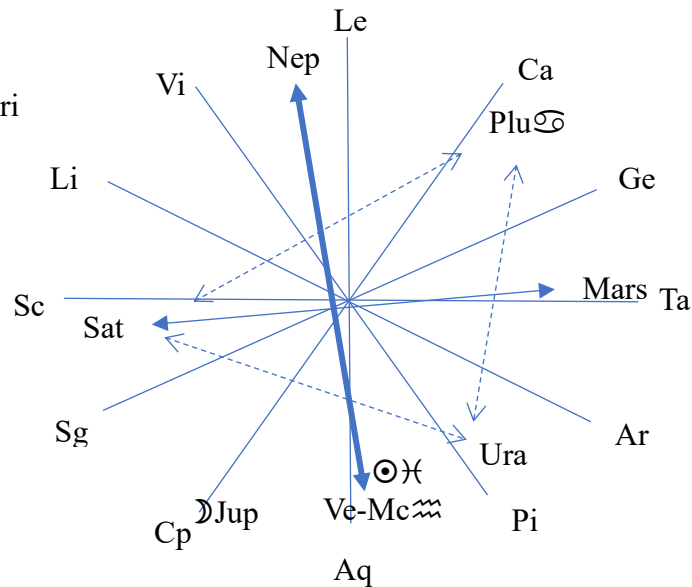


An inspection of Claude Berri's horoscope that 'begins' at his Jupiter (in Libra) in his 4th house has a significant chance of leading to an over-hasty interpretation e.g. "a fortunate home life". One way to illustrate the value of evaluating the houses that, in the developmental sense, precede the 4th house would be to watch the film which saw Claude's fame stretching beyond France, "Jean de Florette/Manon des Sources", because, although we do see a degree of "a fortunate home life", we also see the trouble that can visit such a fortune when an outer planet – in Claude's case, Neptune – 'feeds' into it. We admit that we don't know what Claude's home life was like... but, the fact that his filming of Marcel Pagnol's novel was so 'resonant' to the novel tells us that his 'imaginal home life', at least in the mid-1980s – in the early 80s, Saturn had transited his I.C. – had made some connection from his deceptive Neptune to his lucky Jupiter.

"Jean de Florette" is one of the novels/films that is worth reading/seeing more than once. This is one of those films that needs a huge "spoiler alert" i.e. the audience is only 'half-way' up the pole of God's eye view. When seeing the film for the first time, we watch a couple of 'sibs', "Caesar" (Yves Montand) & his nephew, "Ugolin" (Daniel Auteuil), seal a spring with cement to defeat the plans of a naïve "city farmer", "Jean" (Gerard Depardieu). The audience might know what Jean doesn't, but the audience is as ignorant as Jean is about the 'mis'-communications that had preceded the arrival of Jean to his inherited farm. This theme of being 'half-way' up the 'perspective pole' returns in "Pt.II" insofar as, once again, the audience watches "Manon" (Emmanuelle Beart) avenge her father's failed farm by sealing the local town's spring with the naïve townsfolk believing that it could be an act of God... but the audience is as ignorant as Manon is about that earlier 'mis'-communication. When, in the last scene, the players & the audience are thrown to the top of the pole, all that had gone on earlier takes on a very different colour and, in a way, the re-watching/re-reading of this film/story will 'feel' very different. The 'feeling' function is the 'leading' function here (note Claude's T-cross to his Moon in Pisces) because it is all about how 'feelings' need to 'flow'.

HEROES OF DIRECTION 36: ROBERT ALTMAN

Robert Altman
20/2/1925 12.01 am
Kansas City, Missouri



FA's longstanding readers are aware that, courtesy of influential films such as "La Grande Illusion" (1937), "The Battle for Algiers" (1967) & "Saving Private Ryan" (1998), we view Saturn's transits through Pisces into Aries as times when the collective psyche attunes to '12 populism' feeding '10-1 compensated aggression' = war. When it comes to 'war itself', we have to acknowledge that, because there is always war going on somewhere in the world, narrowing one's sight to Saturn transiting Pisces-to-Aries is going too far. Nonetheless, WWII did commence with Saturn transiting Aries; and, 29yrs on, the Vietnam war took its Tet Offensive turn; and, 29yrs on again, things got ugly in ex-Yugoslavia; and, 29years on again-again, things got ugly in the Middle East.

Curiously, 1970, the year that featured many influential war films – "Patton", "Catch 22" & "M.A.S.H." ("The Conformist" was structured around WWII) – was a year of Saturn in Taurus. Perhaps it is going too far to point out that these films were in production when Saturn was transiting Aries, but we can report that there was an influential film made in 1968, John Wayne's "The Green Berets". This film, however, was not influential because it was innovative & "attuned"... it was influential because it was awful and thoroughly tone deaf to the late 1960s mood. The reaction to Wayne's film would be fuel for Robert Altman's fire... even if "M.A.S.H." was 'historically set' in the Korean War, few argued that it was 'psychologically set' in Vietnam.

There is a debate about war movies... some will claim that, deep down, all war movies are anti-war movies but, as noted above, "The Green Berets" puts paid to that claim. We borrow Freud's term, "connected series", and, with it, place most of movies listed above somewhere in the middle. To find a place at the anti-war end of the series would require the absence of heroism and the presence of pointless destruction... and, on that account, "M.A.S.H." gets a high score with its absence of heroes jumping out of fox holes and its oodles of bodily destruction. At the time, it was called "the bloodiest comedy ever made". The point of stories about pointless destruction is that, sooner or later, the psyche will defend itself against its reality but, sooner or later, the psyche

will conclude that the best defense is to enter its 'funny' side because, well, if you look, there is a funny side to everything. And, usually, when a film-maker means everything, he means everything... Robert pulls no punches with an extended "Last Supper" joke of the dentist who wants to commit suicide (it is "painless", so the song tells us) because he believes that his lack of sexual response to women means he must be a homosexual when, in fact, it means that the time has arrived for him to "sublimate" his responses in the way that JC (or, for that matter, Freud) would have recommended, had he been able to notice (and, yep, it would not be easy making this irreverent movie today).

By now, dear reader, you may have inspected Robert's birth chart and noticed that "M.A.S.H.", his "breakthrough" (he had made one film in the 1950s, moved over to television in the 1960s and made a couple of films in late 1960s), was released during Robert's 'midlife' transit of Saturn, the self-opposition to natal Saturn in Scorpio from Taurus... that, as you can see, 'picked up' his natal Saturn-to-Mars (in the 7th house) opposition. Then, as the 70s wore on, Robert would become known, more often than not notoriously, for films that subverted their respective genres, most successfully with "McCabe & Mrs. Miller" (1971), his western that, instead of Morricone-ish twanging guitars, was soundtracked with the hushed, intimate songs of Leonard Cohen; & not so successfully, his film version of Raymond Chandler's "The Long Goodbye" (1973), that brought about a new subgenre, "neo-noir" (few were happy about Elliot Gould's (neo)-portrayal of "Philip Marlowe" resoundingly bereft of Bogey-isms). This is why, in our chart summary above, we have included his natal "grand water trine", from his Saturn-Scorpio on the ascendant, down-across to his Uranus in Pisces in his 5th house, (widely) up-around to his Pluto in Cancer near the end of his 8th house, back to his ascendant... a grand trine is 'kited' by a sextile to Jupiter-Moon in Capricorn. All of this, in FA's view, nicely symbolizes the difficulty that Robert had getting started in film direction (Saturn in the 1st house) but, once having started, finding it Jupiterianly easy to make his way to rebellious Uranus in Pisces, not only because of Jupiter-Moon but also because of the Venus-Mercury on the I.C. 'feeding' across to his Sun in Pisces.

With "The Long Goodbye" being made as Saturn entered his 8th house, it was always possible that, as Saturn emerged from his 8th house & its once/per/29yrs Pluto-Saturn conjunction in Cancer, Robert might re-invigorate his directing (recall, here, our notes on Frank Capra) and, indeed, he did so with his celebrated "Nashville", the movie that, for most, represents not only his peak but also his signature of overlapping stories (& dialogue) about the "American experience". Two decades on, Robert would make another film with a city for a title, "Kansas City" (important to Robert because KC was his birth city) and, a couple of years prior to "K.C.", he could have titled his "Short Cuts", "Los Angeles", if he wanted to. Although many of Robert's films would have been made without significant transits to his Aquarius I.C.-Pisces Sun in his 4th house, we take the view that the emphasis in '11-12' around the nadir of his horoscope speaks to the "American experience" of, as Marie Louise von Franz has put it, of being relatively rootless. In other Marie-Louise-ian words, most Americans are Americans because they (or their parents/grandparents) had been uprooted in Europe and, upon reaching the New World, would put down 'New' roots in a "compensatory" way that would lead to "denial" of their ongoing psychological rootlessness... and, in this state, they are susceptible to all kinds of '11' & '12' -ish "tricks" & "confusions". The trouble with all this, of course, was that Europe was 'so rooted' that its consequent nationalism

would instigate war-after-war... that ‘rootless’ “Americans” would eventually have to take over. And, so, the post-WWIII (i.e. Cold) War world, finds itself not ready for its next June 2028 Saturn-Pluto “event” (Pluto in Aquarius-square Saturn in Taurus).

To a degree, then, we can say that (in FA’s view) Robert’s best movie, “Gosford Park” (2001), was still part of his theme “the American experience” insofar as part of “the American experience” is a return to Europe to make better sense of the ‘rootless vs. over-rooted’ dichotomy, even if your local holidaying American would not put it in these terms. The case in point character in “Gosford Park” is “Morris Weisman” (Bob Balaban), an American film director (= Robert) researching the ‘upstairs/downstairs-ness’ of English class divisions for his upcoming “Charlie Chan-ish murder mystery”. Morris, like Robert, probably has a Sun in Pisces, as does his friend, “Ivor Novello”, an English actor with Hollywood connections. Spilling down out of Pisces is “Henry Denton” (Ryan Phillippe), a (we assume) Sun in Aries actor researching his upcoming role as a valet for a Morris-like character in Morris’ upcoming movie. Eventually, the ‘downstairs’ characters – maids, cooks, butlers & footmen – discover Henry’s ‘acting’ and, in discovering it so, they venomously reject him. Psychologically, this rejection is unsurprising because, in the intervening scenes, we learn how proud the servants are about their ‘roles’... they don’t like being reminded that, like Henry, they are playing ‘roles’ and, secretly, they are glad to have a scapegoat. If, dear reader, you accept our Sun sign guesses for these three characters, you might ask: OK, so to what extent are the ‘upstairs’ characters align-able to the upper zodiac hemisphere and to what extent are the ‘downstairs’ characters align-able to the lower hemisphere of the zodiac?...

FA’s view: to some degree... so far as the ‘upstairs’ goes, we don’t see any “real relationships” that are ‘7 balanced’, so we can leave Libra to one side, although there is a kind of ‘balance’ between the most romantic of the two downstairs characters who have key upstairs actions... first, “detective maid”, “Mary” (Kelly MacDonald), who knows “who dun’ it” – Mary spends a lot of time relaying the gossip with her mistress, “Countess of Trentham” (Maggie Smith), who has the funniest line in the film, “I don’t have a snobbish bone in my body” – second, the “would-be death-dealing son-valet”, “Robert” (Clive Owen), toward whom Mary has many divided feelings. As explained in our prior paragraph, Sagittarius & Pisces are represented by the ‘long journeying’ Hollywood-phares... and, so, that leaves the Saturn-(Uranus)-“ruled” signs that nicely sum up the “introversion” of the extended family who have remained psychologically unborn looking to ‘short cut’ their way through their narcissistic existences. (The title of Robert’s “Short Cuts” tells us that he was sensitive to the title’s double-meaning).

Now, as we (let’s say) ‘fall’ from “introverted” ‘(9) 10-11’ into the “extraverted” ‘1-2-3-4’, and after, once again, recalling our earlier notes about Henry’s ‘Aries-ness’, we run into a very complicated state of Oedipal affairs. The role of the ‘Cancerian-ly’ protective mother ‘falls’ to “Mrs. Wilson” (Helen Mirren) who reveals her progression into ‘5-6’ insofar as she is the most creative-&-anticipatory of ‘6 servants’ who knows what is needed for the situation that has been haunting the upstairs/downstairs divide. The ‘patriarch’. “Sir William” (Michael Gambon), is, of course, a disguised “mama’s boy” (= matriarch) who doesn’t care a zot for true patriarchal values. If there happens to be more children in the world because of his life-betraying ‘mother-tie’, he assumes that this is a “good” thing. Family curses can only be healed by a ‘truly’ Solar hero.

ROBERT ALTMAN'S (PSYCHOLOGICAL) "TOP 10"

1: GOSFORD PARK (2001) 🍷🍷🍷🍷

In addition to the mutual romantic "transferences" of amateur sleuth, "Mary" (Kelly Macdonald) & "Robert" (Clive Owen), we have an exquisite 'shadow romance' between "Mr. Jennings" (Alan Bates) & "Dorothy" (Sophie Thompson) that speaks to Robert's unfailing interest in subverting genre... in these kinds of films, as we know, it is "the butler who does it" and, so, not to disappoint, Robert makes sure we have a character who, well, "does something" even if it is not "it". The scene of Mr. Jennings being found out (but not really being found out) by Dorothy is Alan Bates at his riotous best. The greatness of Altman is that all his 'minor' characters are given their chance to steal the movie. When they do, we come to see that there are no 'minor' archetypes.

2: McCABE & MRS. MILLER (1971) 🍷🍷🍷

Seeming so suited to embodying the "anima" in her movies of the 1960s, it came as something of a surprise to see Julie Christie doing such a convincing job of playing the "animus possessed" brothel matriarch. If, however, we go to Julie's horoscope, we see a Sun-Venus in Aries on the M.C. 'feeding forward' to the Saturn-Jupiter-Uranus conjunction that was a feature of so many famous faces of the 1960s (= born 1941-42). Some will remind us that the capitalist is someone who is more focused on 1st quadrant "positive mask" activity and, therefore, it is a 'mis'-take for our eyes to drift up to the M.C. but, sooner more than later, the capitalist, "McCabe" (Warren Beatty), will be focused on how best to defend what has been exploitatively won. M.C.s are 'context'.

3: THE PLAYER (1992) 🍷🍷🍷

Explicitly inspired by Orson Welles' "Touch of Evil", it is interesting that this film's (not "art-movie", but) "movie-movie" movie-producer anti-hero, "Griffin Mill" (Tim Robbins), makes fun of a script without a 2nd act because his own story is a life without a 3rd act. Yes, we could have had "The Player II" to complete his very Oedipal tale – he even kills his "displaced" father-figure, "David Kahane" (Vincent D'Onofrio) in a "narrow pass"! – but we haven't. In other words, we didn't get to see Griffin facing the problems that manifest when one marries one's "displaced" mother-figure, "June Gudmundsdottir" (Greta Scacchi), a '(very) raw' version of the animus-anima syzygy.

4: M.A.S.H. (1970) 🍷🍷🍷

Some films that came in the wake of the "insane" Uranus-Pluto conjunction do well as double bills. This one can be paired with Mike Nichols' "Catch 22" as they ask both sides of the question: what is a "sane" individual to do in an "insane" world? In Mike's film (Joseph Heller's novel), "sane" "Yossarian" (Alan Arkin) intends to prove to the "insane" world that he is "insane" (he can't) whereas, in Robert's film, "sane" "Hawkeye" (Donald Sutherland) intends to prove how 'latent insanity' can be exposed and put in a straightjacket. Pity humanity hasn't worked out how to do this with war.

5: KANSAS CITY (1996) 🍷🍷

Big Altman fans who are reading this far down our list will wonder why we put this one ahead of "Nashville". Well, for FA, Robert making a film about his birth city might be expected to be more heartfelt and, with the tremendous 'live soundtrack', it

is easy to argue that the expectation is met. As it is in “Nashville”, there is a significant political theme but the last line of the film, “I didn’t vote”, tells us that “the American experience” isn’t as much about politics as many Americans might believe. Indeed, it could be the case that “the American experience” is more about ‘mis’-understanding “dependency”... one character wants to kill herself because of it, but she “displaces”.

6: NASHVILLE (1975) ☹☹

Like Scorsese, Altman doesn’t want to flinch when presenting characters that you wouldn’t want to meet in everyday life. It is notable that, in the 1970s, characters such as “Haven Hamilton” (Henry Gibson) would not have been thought of as having a psychological “pathology”... he would simply have been thought of as an “xxx-hole”. These days, however, we have an expanding D.S.M./I.C.D. that turns familiar phrases into various “personality disorders”. Are “abnormality” & “xxx-hole” synonymous?

7: SHORT CUTS (1993) ☹☹

Any analyst who has worked with dreams for any length of time won’t be able to agree with academic psychology’s view that there is no such thing as “repression”. Freud’s “hydraulic” metaphor of the psychical “pressure” displays itself over & over again in dreams of earthquakes & volcanoes that point to “(re)-pressure” building up. Here, all of Altman’s/Carver’s characters are psychologically suboptimal... some are “dissociative” (as per academic psychology) & others are “repressive” (as per Freud).

8: DR. T. & THE WOMEN (2000) ☹☹

The critics disapproved. Still, it may be Robert’s “most Jungian” movie insofar as it introduced a theoretical syndrome, “the Hestia complex”, after the Greek goddess of home & hearth. At first, the astrologer might link Hestia with ‘4 Cancer’ but, upon learning that (i) Hera is also residing upon Olympus, (ii) Persephone is, essentially, an underworld goddess & (iii) Hestia is a virgin, we can see Hestia as a ‘higher’ ‘6 Virgo’. “Dr. T” (Richard Gere) needs less women in his life... and, eventually, he ‘gets’ it.

9: THE COMPANY (2003) ☹☹

Although this film about behind-the-scenes ballet is not as psychologically edgy as “Black Swan”, it will still be enjoyable for astrologers insofar as it reminds us that “geometry” is at its most “resonant” when dynamized by human motion. Somewhere inside the soul of a dancer, the astrologer expects to find urges for ‘earthy integration’ of the body, soul & spirit that, in being achieved, delivers him/her into ‘full’ adulthood. It may only be after the achievement that the dancer is ready for a “real relationship”.

10: THE GINGERBREAD MAN (1998) ☹☹

This mystery-thriller is notorious not for being over/underrated but for being hijacked by the studio after “test screenings” predicting that it would suffer at the box office. Shenanigans would ensue and Robert would eventually try to remove his name from the credits. As such, then, it is a nice illustration of Saturn transiting the 6th house cusp of “service” straddled by fight-ready Aries. It is interesting that Robert cared to show that he could direct a “routine picture”. We prefer this to “The Long Goodbye”.

P.S. THE '4-9 INTERACTION'

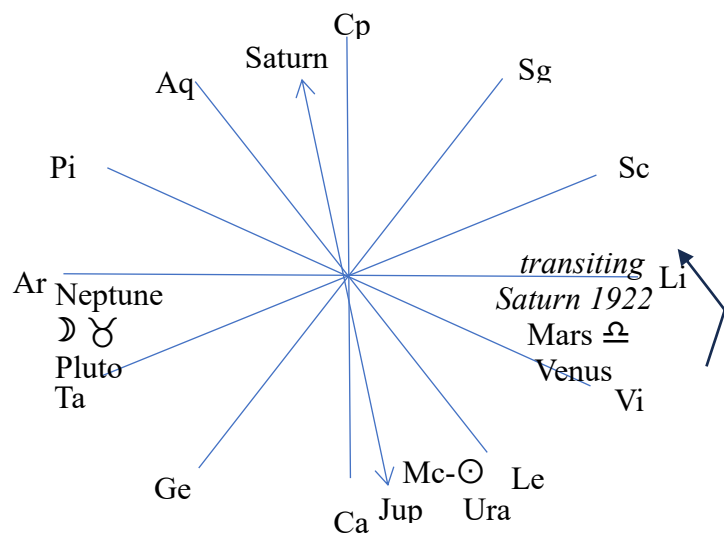
Psychoanalysts spend a good deal of their time dealing with fantasy. Given that “creatives” also spend a good deal of their time dealing with (in their cases, their own) fantasy, we could say that these two have a lot in common. This commonality, however (with the exception of exceptions e.g. Woody Allen), leads many “creatives” to second guess psychoanalysts as “reducers” of fantasy in ways that squeeze the life out of their fantasy material and, as a consequence, “creatives” tend to avoid the psychoanalytic approach because entering it, so it appears, would bring about the “killing off” of their respective “creativity”. (By contrast, the Jungian approach that, so it appears, plumbs the wellspring of “creativity”, the “collective unconscious”, may lead some “creatives” to enter it in the hope that a “creative block” will be “unblocked”). In Freudastronomy, there are a couple of points to be made in respect of this “fear of psychoanalysis”...

First, there is a difference between “unbridled fantasy” and “creative fantasy”. Freud discusses this difference when discussing the inner lives of “creatives”, making the point that “creative fantasy” has the character of leading the individual “into” real life, whereas “unbridled fantasy” carries the individual “up out of” real life and, while carrying so, it will “express” itself through parapraxes rather than creations. In Freudastronomical terms, “creative fantasy” can be sourced to the 5th house’s capacity for “sublimation”, whereas “unbridled fantasy” sources to the 4th quadrant.

From our first point (= the paragraph directly above), Freudastronomers would quickly add that there is still one “subtle pathology” that can emerge at some point in a “creative”’s psychoanalysis i.e. as Joseph Campbell might say it, the “hero’s return” finds itself “displaced” onto the “creation”. For example, a novelist could have his/her publicist take over the novel’s “life” in the public sphere and the novelist, him/herself, remains in his/her 5th house... forgoing, therefore, the 7th house’s “real relationship”.

With this in mind let’s now go to one of the best-ever examples of a ‘4-9-er’...

Marcel Proust
10/7/1871 11.30 pm
Paris, France



... not the least because, in addition to his fear of “reduction” of his creativity, Marcel would also have had the fear of “reduction” of his sexual development (living prior to the Jungian analytic psychology era, Marcel did not have access to this “less

reductive” alternative), insofar as he was not fully heterosexual. Because many Proust scholars have debated his sexuality without reaching a consensus, we are happy to use Freud’s term, “polymorphously perverse”, because, at the end of the psychoanalytic day, psychoanalysts don’t “treat” sexual developmental diversions... they do nothing more than discuss their analysands’ sexual responses in a peripheral way as they focus on the “treatment” of “inert/passive identities” &/or “projective identifications” with parental images. If, as a result of the inner work done on “identity/identification”, the analysand finds that his/her sexual responses are “developing”, well & good, but there is never any ‘program’ to “convert” homosexuals to heterosexuals. With this in mind, we can now move along to Marcel’s horoscope and consider some of the placements...

First things first: Neptune is on his Aries ascendant and, so, he would have had that Neptunian “plasticity” in respect of his “positive persona”. This would have made it easy for him to “meet & greet” in a social setting (his biographers would agree), but it also meant that it was easy to “meet & greet” his mother at birth. The problem with this ease would have been a little bit too much unconditional ‘12 love’ that may, after a while, have “felt” suffocating. There ‘Freudian’ evidence for Marcel’s suffocation “feeling” was its “somatization”... Marcel was a lifelong asthmatic & sufferer of chest infections. Notice his “chart ruler”, Mars, is in his 6th house of, amongst other things, psychosomatics... it seems to have been the case that the close proximity of Marcel’s ‘12 oceanic mother’ and ‘1 phallic/nipple mother’ was a source of unexpressed anger. The fact of Marcel’s natal Moon in Taurus also being placed (further) in his 1st house may or may not have helped or hindered this “feeling”. Whatever that case, we notice that Marcel’s ‘12-1 mother image’ is “sealed on the other side” by the ‘10-10-10 image’ of patriarchy... Marcel’s mother was, by biographical accounts, stern and, married to a celebrated doctor, she would have been well ‘aware-conscious’ of being acceptable in social circles. Marcel was so inwardly busy dealing with his mother images that his quest for “passive identification” with his father was a ‘9 bridge’ too far...

Indeed, your local Freudastrologer would worry that the ‘9 bridge’ across the ‘doubled up 4 Cancer/I.C.’ may have discouraged “passive identification” and added to the brew that kept mother in the “subjective” sphere and father in the “objective” sphere. In other words, now we have a “sealed on three sides” situation that may have been a therapeutic ‘9 bridge too far’ for even the most gifted Kleinian analyst. In other words, psychology begins to morph into philosophy: was it “fate”? was it “destiny”?...

Marcel has gone down in history as the writer of the 20thC’s greatest novel, “*À la Recherche du Temps*” (“Remembrance of Things Past; as always with these things, there is plenty of dispute... it is, at least, the 20thC’s longest novel). The three (overall) parts of the novel relate to the three “seals” rather well (i) early on, Marcel’s concern is directed toward (‘10’) being accepted in social circles, (ii) later, Marcel shifts focus to the intoxication of ‘12-1 anima images’ & (iii) eventually, Marcel’s disappointments with ‘(i)’ & ‘(ii)’ lead him to his “remembrances”, wherein, it appears, like the “hero” who dismisses the Joseph Campbell-ian “return”, he resolves to live out his days. As indicated in our abbreviated chart, the transit of Saturn in the year of Marcel’s death points to this avoidance of “return”. OK, then, so what happened in the pleroma? Did Marcel’s “soul” agree to 52yrs of respiratory suffering as a kind of “trade” for being the 20thC’s literary benchmark? And, yes: are unanswerable questions valuable?

THE '2-3 INTERACTION'

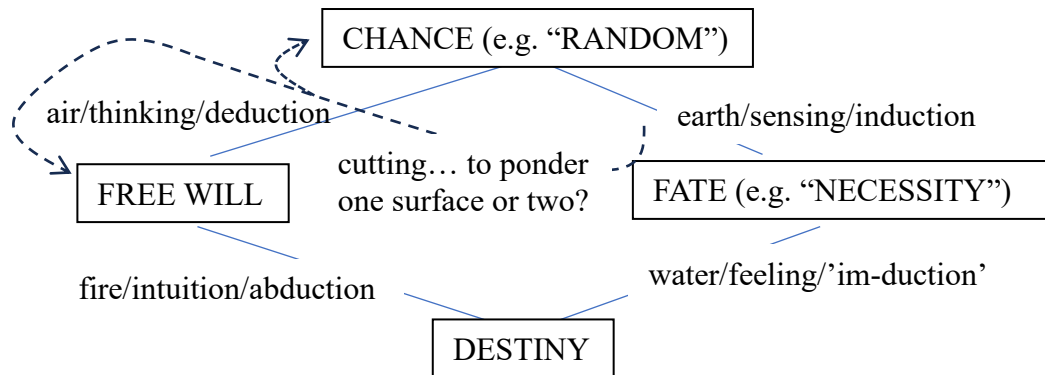
From your local 'zodiac 101' course, you may have learned that the subsequent signs have a role of enhancing 'releases' from the preceding signs. "Feminine-(even)" signs 'release' "masculine-(odd)" signs and "masculine-(odd)" signs (e.g. '3 Gemini') 'release' "feminine-(even)" signs (e.g. '2 Taurus'). OK, then, how might we think about the 'overlapping' character of the '2-3 interaction' e.g. Gemini on the 2nd house cusp; Taurus on the 3rd house cusp? Will "rational (masculine-odd)" '3' have an easy time 'releasing' "irrational (feminine-even)" '2'? Bright sparks could counter: "a '2-3 overlap' could symbolize a too easy 'short circuit' and a grasper of this 'short circuit' might find him/herself unable to release its 'hot' electrical wire!" FA agrees, especially when '2-3 (reductive) science' fails to value the 'gap' betwixt epistemological induction & deduction and, having failed so, can't/won't see abduction &/or 'im-duction'.

In our earlier essay on the '3-9 interaction', we had pointed out that a decision needs to be made in Gemini: do I continue anti-clockwise development? or, do I retreat to '2-1' and, thereupon, open myself to another retreat into a '(12)-11-(10) ideology'? The transit of the planet that links to ideology (& the masculine aspect of Freud's "ego ideal"), Uranus, will bring this question up as it transits, for the first time in 8 decades, out of Taurus into Gemini on 7/7/2025. Or, perhaps it is more accurate to say that the transit of Uranus into Gemini 'sharpens the blade' that could sufficiently differentiate "irrational" sensing & "rational" thinking... but this would occur at the dubious cost of lapsing into '11 dissociation'. Thus, the 'feeling/value' question arises: to what extent will Uranus' transit into Gemini be a "good" thing? FA's answer has been provided in our introduction: keep Jupiter in Cancer in your contextual frame because, in its turn, the personal '4 un-sub-conscious' won't be excluded from the frame of interpretation. The last thing that psychological astrology needs is academic (surface) "psychology"'s "physics envy" approach that, over the 20thC, made such a (category-mistake)-mess.

A second reason for keeping Jupiter in the contextual frame is that it may help the individual to remain '9 expansive' in respect of psychological attitude. Specifically, not only can '2 Taurus' & '3 Gemini' combine to become reductively scientific but also Jupiter can add that '2' & '3' were pre-heated by '1 Aries', the archetype of "intuitive, extro-verted intentionality". It does appear that reductive scientists are more inclined to acknowledge the existence of a creative "intuition" (after all, it is difficult to "deny" that some scientists are creative) than they are inclined to take feeling seriously (e.g, feeling can be "reduced" to chemicals). If there is a problem with this '9 opportunity', it would be that this could also fuel the overall "regressive" attitude that leads to (what FA calls) the "('10's & '11's) eliminative scientist" who, in turn, has a secret desire to be politically influential. Hence their attraction to podiums. (It might be worth noting, for those who have some interest in "pop (anti)-philosophy", that the so called, "four horsemen of new atheism", Richard Dawkins, Sam Harris, Christopher Hitchens and Daniel Dennett, were/are all Sun in Aries... a couple of the horsemen are now residing in the realm of asking question that they had 'bypassed' while they were 'embodied').

A third reason for maintaining Jupiter in the contextual frame is that it helps the individual who places a lot of importance on '2-3 reductive science' to see that s/he might easily lapse into (what FA calls) 'over-reduction'. In other words, from the point of view of '3', it can appear that it is enough to be a Heisenberg-ian physicalist in the

face of opposites (e.g. wave–particle; position–velocity; subject–object) when it comes to making full sense of the world, but Jupiter’s “expansiveness” will have the effect of not only looking beyond the “3rd” thing to the ‘4th thing’ but also to the ‘5th, 6th, 7th, 8th & 9th things’. For example, from ‘3rd’, “a human psyche can’t reduce fate vs. free will to a ‘mono-’”, we can go to a quintessential perspective that would bring in “destiny” & “chance”. Then, we can ‘patternize’ this perspective in a way that allows observers to connect this (irreducible) quaternion to the Platonic/Empedoclean elements...

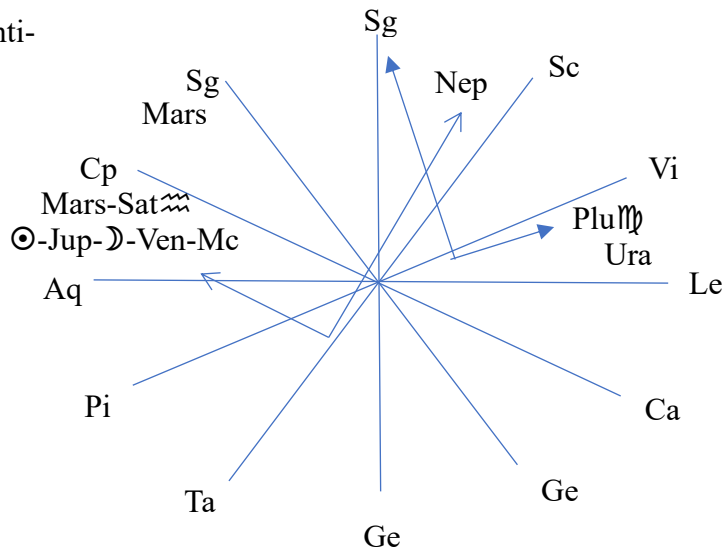


... in our view, this is the kind of diagram that the astrologer could present when scoffers ramp up their rhetoric against astrology. If the astrologer has achieved a modicum of feeling development (= holding back from ‘outer’ prediction), s/he will point out that ‘outer’ science, by contrast, is far more fatalistic than ‘inner’ astrology (over the ages, astrology’s critics have focused on its seeming fatalism) because, unlike astrology, science “reduces” itself to sensed/induced facts & their necessary patterning and, thereupon, “thinks” that any searches for meaning needs excision by “Ockham’s razor”. Some thinkers ‘cut’ in order to examine both of the ‘cut’ surfaces while other thinkers ‘cut’ only to examine one surface... when the adjoining surface is ‘cut away’, the (... errr) “chances” of gaining an Archimedean POV are (... errr) “reduced”...

At this point, the pestering reductive physicalist (naturalist-materialist) will be backing off. If, however, s/he ‘chooses’ to draw up his/her own natal chart and do what scientists are supposed to do – observe – s/he enters a ‘phase of risk’ because, now, the question of the immaterial-individual “soul”, accessed through the watery archetypes, enters his/her frame. If s/he becomes more & more impressed by the “synchronicities” that link the outer to the inner, s/he enters a ‘phase of Satanic risk’ because, now, s/he might want to proselytize astrology without sufficient contact with his/her “soul”. This is where the FA-er enters and points out that the ascendant’s “default position” needs to be superseded by the “soul-body” I.C.... it is a position that we would call the “semi-default position” (and the Kleinian depth psychologist calls the “depressive position”, because learning that, by being a reductive physicalist, you have not really developed beyond your infancy is “depressing”). We call it “semi-” because development needs to continue through the 2nd quadrant... and, eventually, into the 3rd quadrant, wherein the immateriality of the “soul” becomes a front & centre issue in the 8th house. Because this sounds difficult (and can be “rationalized” as implausible), the ‘thinking-ness’ of the 3rd house is one of the loci in which ‘Satan’ is ever keen to ‘play Mephistopheles’...

EXAMPLE FANTASY: JEANE'S ANTI-CHRIST FANTASY (not A.I., but)...

Jeane Dixon's "Anti-Christ" (fantasy?)
5/2/1962 7.07am



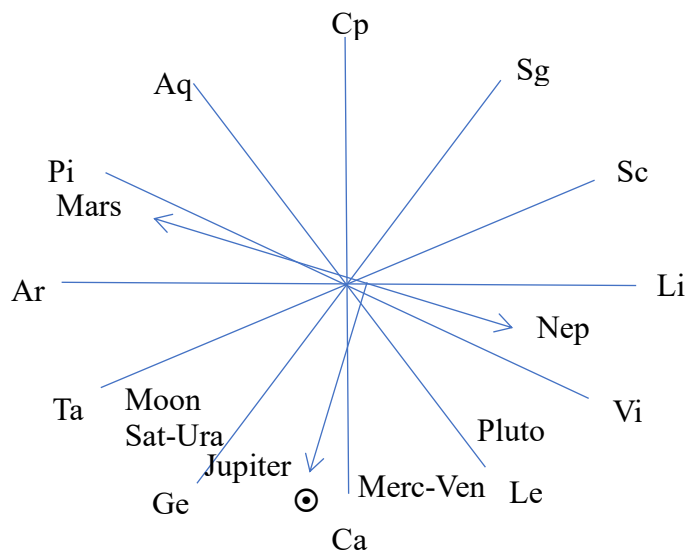
From our recent foray into the birth chart of Joan Quigley, our readers maybe expecting that we will also be not very well disposed toward the astrologer who made the 'successful' concrete prediction of JFK's death in office. In Jeane Dixon's defense, we notice that her prediction was "psychic" more than it was astrological, although it was familiar to astrologers that the U.S. presidents who were elected at Saturn-Jupiter conjunctions were dying in office. (Later, Reagan was shot without dying, Dubya only had a shoe thrown at him & Biden was "Et tu, Brute-ed"). Astrologers of the early 60s would have known that JFK would have been under threat when transiting Saturn in Aquarius was coming into a square to Mars on the cusp of his 8th house but, of course, the task of a psychological astrologer would be to work on how to 'hold' this "within".

For the FA-er, Jeane's fantasy of the birth chart of the Anti-Christ is too literal, yet we do admit that, at a psychological level, it is worth perusing if for no other reason than '2 Taurus' straddling the cusp of the 3rd house (see our introductory section and our notes on Satan's opportunity to play Mephisto). There are other reasons too... the Mars-Saturn in Aquarius in the 12th house squaring Neptune in the 9th house invokes the issue of '11-12 populism' fuelled by a '9 religious philosophy' and Pluto in Virgo is square the '10 M.C.' to add fuel to the Kleinian paranoid-schizoid dark fire. Yes, Pluto has much to tell of the immaterial-ness of the individual soul but, as many (Plutonic) "N.D.E.-ers" attest, this kind of telling may not be revealed until the point of death.

From FA, however, "the Anti-Christ" is conceived in a Jungian way... that it is a personification of the 2nd millennium's 'anti-release' of the 1st millennium; we don't doubt that Christianity's 1st millennium was pretty barbaric but, as we have elsewhere noted, a scientist would need a "control Earth" without Christianity to learn whether Christianity helped or hindered this chunk of history. As each 2nd millennium century rolled out, however, Christianity became more & more infused with "intellectualism" ("Scholasticism") that poured into its nasty, collectivizing "shadow" to the point that here, in the 21stC, anyone filling in a census form with "Jedi" deserves full sympathy.

EXAMPLE FILM 37B: DANGEROUS LIAISONS (1988) ☹☹☹

Stephen Frears
20/6/1941 ???
Leicester, U.K.



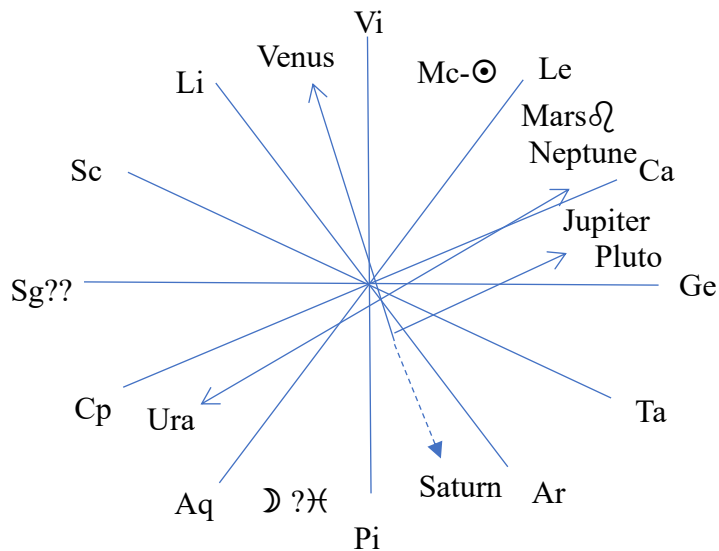
Another director who was born during WWII (although, as of this writing, still kicking), Stephen Frears, is celebrated for his character-driven (= psychological) films that have varying degrees of allusion to endogamy e.g. “The Queen” (2007: ☹☹) isn’t explicit but anyone who knows about the history of haemophilia in European Royalty knows that inbreeding is an issue, “The Grifters” (1990: ☹☹) and the above-indicated “Dangerous Liaisons” (1988). We shy from taking a stab at Stephen’s ascending sign because his 0° Aries chart highlights his (zodiacal) lower hemispheric emphasis within which we notice his very tight ‘2/7 Venus-to-3/6 Mercury’ conjunction in ‘4 Cancer’. To ‘reach’ this conjunction from Aries, Stephen is faced with stepping down-through his “dangerous” Saturn-Uranus (and, to its extent, Jupiter) “liaison”. When the Pierre Choderlos novel & Christopher Hampton play were being adapted, Saturn was in the process of making a grand cross out of Stephen’s natal Mars-Neptune-Sun T-cross.

The issue for the ‘non-FA-er’ is our ‘doubling up’ of numbers when indicating the archetypal level of Venus & Mercury. Do we look forward to the day when Venus & Mercury are “ruling” only one sign rather than two? Answer: yes & no... we ‘like’ the fact that Venus & Mercury are ‘visited’ by the “descending soul” through Taurus & Gemini and, then, ‘visited’ by the “ascending soul” through Virgo & Libra because this provides a chance to grasp the ‘double role’ that Venus & Mercury can play when the psyche confronts the following developmental sequence (i) 1st quadrant individual physicalism is better than religious credulity, (ii) 2nd quadrant psychologism is better than physicalism, (iii) 3rd quadrant individual spirituality is better than psychologism. You could say that Stephen’s Mercury-Venus conjunction is well positioned for this.

The whole shebang of “Dangerous Liaisons” – ruthless ridicule & deception in love rendered tragic via its consummation – is a rich palette for much psychoanalytic explanation but, the basic thrust goes: in order to successfully deal with endogamous urges, individuals need to develop “from physicalism to psychologism”. Hanging back in religious credulity or charging ahead into personal spirituality? Not recommended.

HEROES OF DIRECTION 37: JOHN HUSTON

John Huston
5/8/1906 22.00pm
Nevada, U.S.A.



Most analysts are ‘movie-buff-enough’ to have seen more than one movie about psychoanalysis. Each analyst will have his/her favourite. Out of our Oedipus complex, no doubt, our favourite is that which features a Hitchcockian murder mystery (not to mention Ingrid Bergman), “Spellbound”. Nipping on its heels is John Huston’s biopic, “Freud”... although we do admit that it does plays fast & loose with biographical facts to the point that some analysts will prefer the British TV series of the 1980s. Originally scripted by none other than existentialist philosopher, John Paul Sartre, John’s take has its emphasis placed on Freud’s (Montgomery Clift) younger-man struggles against (& hesitant support of) father figures, Jacob (David Kossof), Drs. Theodore Meynert (Eric Portman) & Joseph Breuer (Larry Parks) & his mother-anima figures, Martha, his wife (Susan Kohnner) & Frau Freud (Rosalie Crutchley). From these struggles, that culminate in a lecture roomful of jeering skeptics, we get a strong sense of the reasons why Freud was so cautious when Jung encouraged him to go ‘deeper’ than the “family romance”... getting this ‘mid depth’ across to intellectuals who are ‘holed up’ in their (respective) “paranoid-schizoid” superegos is hard enough already. And, of course, we can do no more or less than agree with Freud... encouraging “surface psychologists” to ‘drop’ to the ‘mid depth’ is about as hard as encouraging “(collective) lower depth psychologists” to ‘rise’ to the ‘mid depth’. And, of double course, the task of informing both sides of the ideology that they are talking past each other is too hard already.

The historical timing of John’s “Freud” is worthy of comment even before we look at the astrology because the 1950s-60s were heyday decades for Freud. From the jeering of skeptics at the turn of the 20thC, Freud’s psychology would become accepted psychiatric theory in the middle 20thC... and, by the end of the 20thC, and despite the wider acceptance of “the unconscious”, discarded theory. Freud would disapprove of our comparisons, but Freud’s psychology, over a century, would cut the same arc that, over a couple of millennia, astrology & Christianity had cut i.e. beginning with jeering derision, a middle phase of general acceptance and a (seeming) end phase of renewed derision. Modern day Christians wax lyrical over “the Sermon on the Mount”, but it

isn't clear how it was 'heard' on that ancient day – “it's not meant to be taken literally, it means all manufacturers of dairy produce”, “what Jesus blatantly fails to appreciate is that it is the meek who are the problem!” – and, in any event, the Crucifixion itself, at that time, was a kind of derision. Freud's concluding speech in John's “Freud” has a kind of complementary quality (call it, “the sermon from the lecture theatre bowel”) that led to Freud being hung out to dry by the (very)-reluctant-to-support Dr. Breuer.

The great problem of psychoanalysis in the 21stC is not the ‘basic idea’ that the psyche has “two minds (tending to divergence)” – just ask your local “split (across the corpus callosum) brain” researcher, and s/he will happily admit, without the corpus callosum's linkage, the left & the right desist in acknowledging each other – rather, it is more that the heterogeneity of the data prevents statistical dis/affirmations. For FA, of course, we ‘love’ this heterogeneity because it is a synonym for “individual” and, as such, it is a reminder that each of us has a unique path and a unique set of times when we arrive at forks in the road. If psychoanalysis were statistically dis/affirmable, this ‘advantage’ of “making it personal, this time” is lost. We sympathize with Freudians who, burdened perhaps a little too much “physics envy”, hope to impress the scientific community but we could never wave a placard for them. As noted above, the “Sermon on the Mount” has that strange quality of being delivered to a crowd although directed to the individual... moral questions are answered alone. Would Freud have approved of Christ's sermon to h/His (mini-crowd) ‘dozen’, “be not conformed to this world but transform your ‘10-1 superego-self’ by the renewal of your ‘4-7 id-into-ego mind’”?

Freud might not have been Christ-enough to “turn the other cheek” in the face of the derision... but, if John had made a sequel to “Freud”, he might have given air to Freud's subsequent understanding that the deriders' arguments were substantial. One of the early scenes featuring a doctor criticizing hypnotism – “the doctor applying it will be more ‘ill’ than the patient” – is substantial insofar as hypnotizers are treating by virtue of their respective applications of an organ, the superego, that is, by nature, ‘ill’ (Freudastrologers know that superegos are, at best, stopgaps). Also in the possible sequel, there could have been a scene of Freud recalling the jeering mob of “Freud I” but, now, focusing on how the jeers crescendo-ed with his outline of the ‘descent’, from newborn oral-anal sensuality to infant phallic-Oedipal sexuality and, having recalled, going on to realize that he had “conflated” sensuality & sexuality in a not dissimilar way that many neurotics do. Most of all, however, this sequel would have been happily anticipated if, like “The Godfather II”, it took things beyond Freud's passing and into the ‘internal’ derisions of the 1940s as Anna Freud clashed with Melanie Klein.

Now, moving along to John's birth chart, we don't need a birth time to see that, although he wasn't born inside that all-important watershed-Pluto-conjunct-Neptune in Gemini era of the 1890s, he was born with Jupiter placed between Pluto & Neptune (now in Cancer) as if Jupiter was ‘re-bridging’ the 2 outer planets on the heels of their recent conjunction. In John's case, his natal Jupiter in Cancer was also opposed natal Uranus in Capricorn and his Neptune in Cancer is trine his Saturn in Pisces (although 60°-trines don't stick out when psychological astrologers are looking for “complexes”, this connection of ‘12’ to ‘12’ with ‘10’ & ‘4’ is, at least, “complicated”). John's Saturn is relevant because, from Saturn's transit in Aquarius opposite to his Sun in Leo while filming “Freud”, Saturn's subsequent entry into Pisces (= his 2nd Saturn return on the horizon) seems to have been karmic-enough to shift his thoughts from atheist Freud

to “The Bible” (the 1950s-60s saw many elder statesman directors having a Hollywood crack at old time religion; Mervyn Le Roy, Willy Wyler, George Stevens). With John’s outer planetary ‘zeal’, some will argue that what we see as ‘(1)-5-9 fiery expansiveness’ was more an expression of this ‘zeal’ than, say, (Mars)-Sun-Jupiter. All the same...

Upon discovering that, as a youth, John Huston had a broad range of interests that included horse-back riding, our first guess for John’s ascendant was Sagittarius. Then, when we learned that his parents divorced at the tender age of 6, our guess for a Sagittarius rising grew longer legs upon seeing Saturn in Pisces his 4th house (John’s father, Walter, was a Hollywood actor). Whatever John’s rising sign happens to be, we are at least certain of his Sun & Mercury in Leo and, therefore, he had the credentials for intuition as his leading function. All his films have that intuitive sense of knowing whereto their various plot twists are heading and, often, his heroes, from “Sam Spade” to “Charlie Allnut” (Humphrey Bogart), signature themselves with this same quality. Most of John’s standing-the-test-of-time films have a strong sense of adventure – “The African Queen”, “The Man Who Would be King” – and, as most film-buffs know...

John’s most awarded film, made a half-Saturn cycle prior to “Freud” (meaning that it was made when Saturn transited into conjunction to his natal Sun in Leo), was one of the first Hollywood produced films to be (for the most part) “shot on location”, “The Treasure of the Sierra Madre” (1948) and, in being so, is historically significant. In fact, it is doubly historically significant... it is also one of the great examinations of the psychology of the 2nd of the “deadly sins”, greed, not the least because the narrative also brings forth the sundry 6 e.g. “Dobbs” (Humphrey Bogart) pridefully resents the insinuation by “Bob” (Tim Holt) that the gold prospectors are at risk of ‘descent’ into an animalistic (“pig”) state; Dobbs thinks that Bob is slothful and doesn’t deserve his 3rd share with he & “Howard” (Walter Huston; both John and his father, Walter, won Oscars); the 4th prospector, “Cody” (Bruce Bennett), envies the original 3 to the point of risking his life; wrath ‘feeds’ off the abovementioned sins to generate the Kleinian “paranoid schizoid position”; these ‘5’ ‘feed down’ to infantile gluttony & lust that, at this phase of ‘not-yet-rich’, is locked inside the fantasy world... and, not the least, we spot the Oedipal dynamic emerging as Dobbs & Bob begin to fantasize about looking up Cody’s widow. The astrological associations that crop up for John’s best movie are straightforward: the ‘5-5 Sun Leo’ has long had associations with gold and the Saturn transit to the Sun-in-any-sign usually has something to say about the “compensations” that are complicating the relationship to the father. Walter was not only John’s father, his character, Howard, was the father figure who had the gold-pro prospector’s experience to know what was likely to happen as the fantasy began to ‘birth’ itself into reality.

If there is a not-so-straightforward astrological association to be seen in John’s filmography, it would be the film that was made 27yrs after “The Treasure of the Sierra Madre”, “The Man who Would be King” (1975). The not-so-straightforward-ness can be seen in the fact this film is a kind of sequel to “The Treasure...” insofar as it repeats the adventurousness of men who seek fortune and, at first, would have made sense as a ‘Saturn return movie’ (= we would have expected it to be released in 1977). Yes, one could decide that astrology was silly and time would be better used doing something else, but we wouldn’t do so with Luciferian haste... if, for example, John’s ascendant was Sagittarius, Saturn would have been transiting his “chart ruler” (see below...)

JOHN HUSTON'S (PSYCHOLOGICAL) TOP 10

1: THE TREASURE OF THE SIERRA MADRE (1948) ☹☹☹☹

This story of gold prospectors losing trust & respect for each other after the gold is discovered tells us that solid gold can also be fool's gold. The psychological gold that is required to accrue the rare-but-relatively-useless metal (= "aurum non vulgi") is that, if you are extremely poor, your fantasies of correcting this condition are going to match this extremity. Overall, then, we have here a good sociological argument for even distribution of wealth but, as your local 'human nature-ist' will tell you, "Dobbs" (Humphrey Bogart) would find a way to lose any even hand that was dealt to him. The only way to fix the 99% of wealth piling up in 1% of its population would be with full psychoanalyses of 99% of the psyches. "We don't need no stinkin' psychoanalysts!!".

2: FREUD (1962) ☹☹☹

Yes, we are probably being a bit too picky, but we would have liked more scenes with Freud & Breuer puzzling over the differences between the 'superegoic' character of hypnosis (= flawed by external instructions) and the 'ego-ic' character of Freudian psychological "midwifery". There are no 'Caesarians' in psychoanalysis... the healing birth has its own timing, not the least because, as Freud (Montgomery Clift) explains, "time doesn't pass in the unconscious". To promote this, we could have seen "Cecily" (Susanah York; a role intended for 'real analysand', Marilyn Monroe), showing that, in addition to remembering her trauma, she was feeling that she herself was the healer.

3: THE AFRICAN QUEEN (1951) ☹☹☹

The 1970's into the early 1980s was the heyday for "river movies" – "Aguirre: Wrath of God", "Deliverance". "Apocalypse Now", "Fitzcarraldo" – but the path was paved 20yrs earlier. The metaphoric question is the significance of going upstream or downstream. The "African Queen" might travel downstream for most of the way, but there is also a sense in which one protagonist is psychologically going upstream – FA would nominate "Rose" (Katherine Hepburn), a proselyte Methodist keen to struggle against war-time flow – & the other is psychologically going downstream – "Charlie" (Humphrey Bogart) – under the spell of his unconscious love, going with the flow.

4: THE MALTESE FALCON (1941) ☹☹☹

In 1939, Hitchcock explained the idea of the "MacGuffin", as "something that is nothing at all". Many of his films had a "MacGuffin" but, perhaps, the most famous "MacGuffin" of all is the film that used the "MacGuffin" for its title. Psychoanalysts, however, would point out that a MacGuffin is "something that is something" because, like "ideas", they have effect on people's actions and these actions have a ripple effect onto others who, on the surface at least, are innocent. A case in point is "Sam Spade"'s (Humphrey Bogart) partner, "Miles" (Jerome Cowan), a case of '3's Castor-Pollux mythology 'spilling forward' into '4's "family romance". Spade "sublimates" into '5'.

5: THE MAN WHO WOULD BE KING (1975) ☹☹

The fact of the planet of fortune, Jupiter, being natally positioned between the most difficult of the feminine-watery planets, Pluto & Neptune, points to the idea that one would need to be especially careful in respect of figures who hook the "projection"

of femininity (= women) when one is visited by good fortune. Everything was peachy for adventuring fortune hunter, “Daniel Dravot” (Sean Connery), until he decided to ‘physicalize’ that part of his life that he would have been better off ‘psychologizing’... his “family romance”. Daniel’s fate is a nice complementary ‘answer’ to the (destiny more than) fate of “Howard” (Walter Huston) of “The Treasure of the Sierra Madre”.

6: ASPHALT JUNGLE (1950) ☹☹

Even when John was making films in an urban setting, he was thinking about jungle adventures and Homo sapiens’ ancestors’ use of vines to keep as high above the jungle as possible. The trouble, however, is that the vines can break, and, in this urban context, a vine symbolizes “trust”. Thus, we can refer the goings on here with Freud’s “Totem & Taboo” and the problems that “emerged” when men evolved their capacity to hide the easiest thing to hide... motives. So easy, in fact, that they hide from oneself.

7: PRIZZI’S HONOUR (1985) ☹☹

At first, with a plot that is driven by seemingly ‘anti-Oedipal’ psychodynamics of mob spouses, “Charley” (Jack Nicholson) & “Irene” (Kathleen Turner), faced with the tasks of ‘hitting’ each other, one could declare this movie as evidence in favour of ‘Freud-was-wrong’. The problem is, however, that full assessment requires an analysis of the unconscious... and, ‘down there’, analysts don’t have to look far to find contra-gender elements that have no trouble casting contra-gender “shadows” onto anyone.

8: WISE BLOOD (1979) ☹☹

Adapted from Flannery O’Connor’s celebrated book, this tale of an evangelical Oedipus, “Hazel Motes” (Brad Dourif), deserves to be part of a double bill with “Life of Brian”. We don’t know if Hazel’s father (John Huston) “knows what he does” when he is breaking the 3rd commandment, but we do learn that Hazel’s “projected father”, “Asa Hawks” (Harry Dean Stanton), is acutely aware. This ‘f/Fall’ from not knowing to knowing forms the greater part of the reason why Hazel is unable to forgive himself.

9: KEY LARGO (1948) ☹☹

One ‘archetypal’ film double bill would be “The Treasure of the Sierra Madre” & “Key Largo” because they were both products of John’s Saturn transit over his Sun in Leo. The hurricane is the best symbol for outer planetary chaos because it combines Uranian air-wind & Neptunian water-flood. If there is something missing in this tale of psychical isolation born of childhood trauma it is a Plutonian earthquake because not only was 1947 a Saturn-Pluto year but also all the characters feel the “pressure”.

10: MOBY DICK (1956) ☹☹

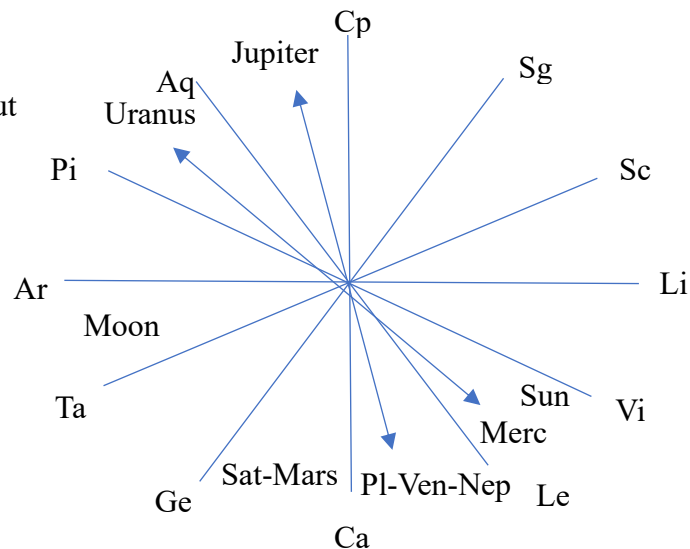
Bogart was still alive in 1956, so it is a bit of a shame that he was not available to play “Captain Ahab” (Gregory Peck; buffs agree that he was miscast). Nonetheless, the novel is so important to the monomaniacal aspect of the American psyche – Ahab’s lost leg indicates that his ‘mono-’ is a ‘standpoint’ and that it is the left leg that is lost means that his “standpoint” is missing ‘intuition’ – that all its filmizations have their weight. Both Herman Melville & John have Pluto-Saturn aspects involving Pisces.

P.S. THE '2-3 INTERACTION'

In our opening section, we reiterated one of FA's central points: a rounded ego development requires a sacrifice of the intuitive ascendant so that the feeling I.C. can gain (... errr) ascendancy. Earlier, in our conclusion of 'Ed II: Pt.3', we reiterated one of Freud's central points: don't waste libido arguing with skeptics because Freudian theory itself successfully predicts that skeptics are inaccessibly "sealed on both sides" against Freudian (and, by extension, all post-Freudian) depth psychological theories. Astrologically these reiterations "manifest" at the '3 Gemini/3rd house' cusp because skeptics, even if they can intellectually acknowledge irreducibility, won't 'link' this to the role of '3 Gemini/the 3rd house' as the 'linker' from the "sensing" of '2 Taurus/the 2nd house' to the "feeling" of '4 Cancer/the 4th house'. To the intuitive skeptics (= those who are "stuck" to their respective ascendants that, in turn, are 'fed' by 'gestational, superegoic placentas'), Heisenbergian acknowledgements won't be sufficient to 'link' them to the intuitive realization that "playing-God" monisms need to be sacrificed.

OK, but what about skeptics who are willing to consider the difference between eliminative science and reductive science (... in zodiacal terms, this question translates to: what about the 'marine core' skeptic who can entertain the value of establishing a beach-head in Taurus & Gemini that is strong enough that there is no need to "hear" the mother-ship of Capricorn & Aquarius)? Is this a case wherein the psychological astrologer would not be wasting his/her libido? To answer this question, let's go to the (phylogenetic) 0°♊ chart of one of the 20thC's most consequential neuro-scientists...

Roger Sperry
20/5/1913 ??
Hartford, Connecticut



... Roger Sperry would go on to win the Nobel Prize for his 1959-1968 work on "split (along the corpus callosum) experiments" that established the "Dr. Strangeloveness" of the psyche... we anticipate that our readers can recall the scene in Kubrick's, "How I Learned to Stop Worrying, and Love the Bomb" wherein "Dr. Strangelove" (Peter Sellers) makes Nazi salutes with one arm and tries to hold the salute back with his other arm. The role of the 'link' between the cerebral hemispheres – anatomically known as the "corpus callosum" – had already been identified centuries prior to "split

brain experimentation” because it can also be ‘cut’ by tumour & infection, conditions that were observed prior to Roger’s experiments. At first, then, we might not get too excited about Roger’s experiments. Roger, however, was drawing on one of the central tenets of reductive science, repeatability... the tenet that, as we have noted many times herein, is not a tenet of Freudian psychology (until, at least, the yet-to-be-Nobel-prized work of Mark Solms). And, in Jungian psychology, repeatability is an ‘anti-tenet’. So, given the doubly protean character of psychoanalytic “relationships” (we say ‘doubly’ because there is an analysand & an analyst), Freud saw that ‘repeatability, per se’ was off the table but, in any case, he would not accept that what he was doing was “pseudo-science”. One can only wonder what Freud would have made of Roger’s experimental affirmation of his conception of the (human) psyche being (at the very least) dyadic.

As depicted above, Roger had Saturn-Mars in Gemini. This points to a degree of “frustrated desire” in respect of the irreducibility of dyads (that may not have been helped by his Moon in Aries). The two planetary “dynamics” of “eliminative science”, Uranus & Saturn underwent their ‘f/Fall’ into-through his 1st quadrant during those secondary, tertiary & post-doc education years that had set up not only his academic career but also his philosophical attitude. As any astrologer who has closely examined WWII well knows, the 1941-42 conjunction of Uranus & Saturn landed on the Taurus-Gemini cusp, but the astrological history buff might not go as far as FA when the time comes for interpretation: for FA, 1942’s ‘10-11 conjunction’ symbolized more than the ‘10 concretization’ of ‘11 ideology’, it also symbolized “denial” of the role of thinking Gemini in delivering the psyche to feeling Cancer. In other words, although there was no marine core retreat to Capricorn’s & Aquarius’ ‘battle-(mother)-ship’, the ‘battle-(mother)-ship’ had, in any case, “beached” itself and “dug itself in” at Taurus-Gemini. In a way, then, the Freudastrologer can be imagined as a kind of nasty “Colonel Tall” (Nick Nolte) in Terrence Malick’s “The Thin Red Line” (1998) as he passes orders to his “Captain Staros” (Elias Koteas) not to “dig” his marine core into the hillside when there was an opportunity to keep advancing. Hmmm, OK, this is a fair comparison to make... but, at the same time, we do hope that Freudastrology isn’t quite so nasty.

Of course, by the early 1940’s, nuclear physics had unfurled and, as discussed elsewhere, science had entered its phase of (to varying degrees, “evil”) “denial” of the “primacy of the thinking-feeling psyche”. Roger’s work that began 15yrs after WWII – Saturn having made its way ‘back’ to Capricorn – would present a new opportunity for eliminative/reductive science to set a better limit to itself (and, by 1964, it even had some Kubrick to jolt it along!) but things went their merry Cuban Missile Crisis way. And, here we are 60yrs after the Cuban Missile Crisis, and, once more, staring down the barrel of multiple nuclear weapon threats... although, the next time that the once-per-90yrs lower hemispheric Uranus & Saturn conjunction appears (July 2032), it will be one sign further forward than it was in 1942... <2° from the cusp of Gemini-Cancer. Astrologers, therefore, in the months & years that run down to this ‘10-11 interaction’ would do well to keep the ‘2-3 interaction’ in mind when, in 2028 Saturn enters Taurus (= ‘10-2’) & Uranus will still be in Gemini (= ‘11-3’). From 2028-to-2032, Freudians may have a chance to recall Roger’s experiments in a way that scientists begin to “feel” enough shame about their collective ‘bypassing’ of his experimental repetitions that they petition for funds to be re-directed to “neuropsychanalysis” (to be cont., after...)

THE '6-6 INTERACTION'

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

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

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

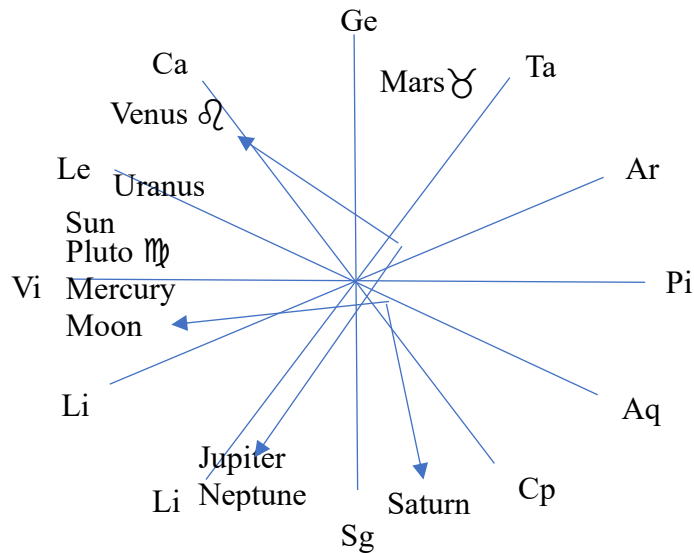
sung, “one for y/You, one for me” and instigated “virgin sacrifice”? To be sure, atheist Freud would have viewed all this as “projections” of the powerful human unconscious onto external hooks. If ‘He’ exists in that abovementioned mutually inclusive way, He won’t, of course, be the least worried about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

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

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

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

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



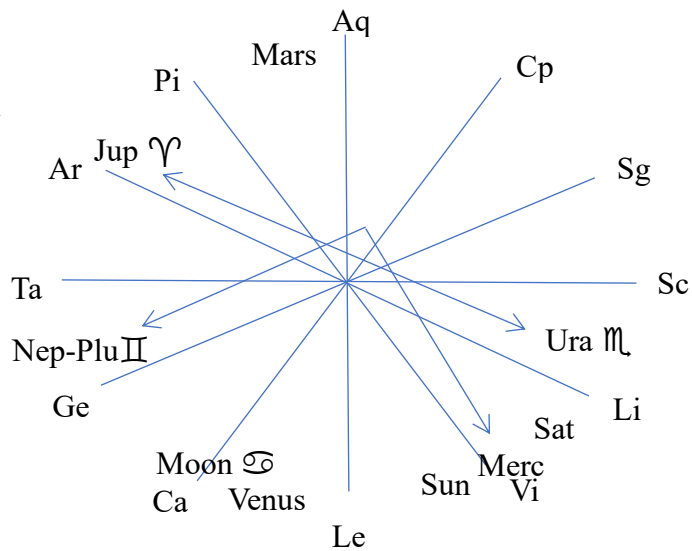
The depth psychologist can't help but 'like' the word, "like"... s/he only needs to re-call the familiar phrase, "like, you know!", to re-realize the role that "like" plays in the trying-to-understand-each-other "inter-subjective" process. (Philosophers can add, here, that all 'post-Nagel' 21stC philosophy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

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

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

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

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

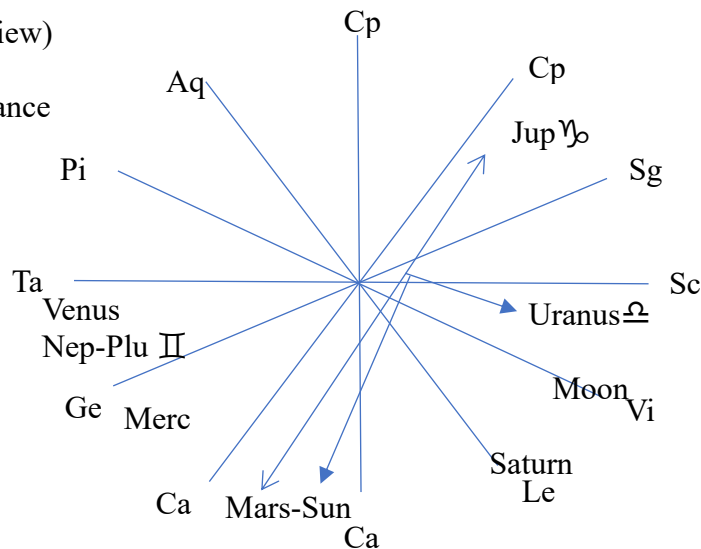


Because Mae West shot to fame well before ideas of “Jungian 3rd”s had become familiar, we can’t help but be more sympathetic to her than we are to the women that Mae inspired. (Madonna’s inspiration might be indirect). With Taurus being on Mae’s ascendant & her ‘3/6 Mercury’ in ‘6 Virgo’ having the effect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

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

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

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



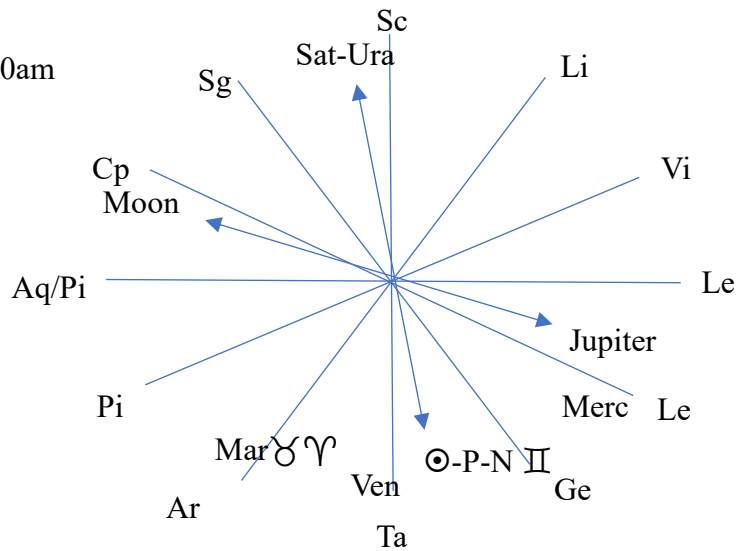
On 5/4/1898, the father of French poly-artist, Jean Cocteau, committed suicide. At the time, Jean was 9yrs of age. In his natal chart, we do notice “sudden change” in respect of the father (image) being symbolized by Sun-conjunct-Mars square Uranus. And, rolling forward to the chart of the fateful date,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

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

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

HEROES OF DIRECTION 38: HOWARD HAWKS

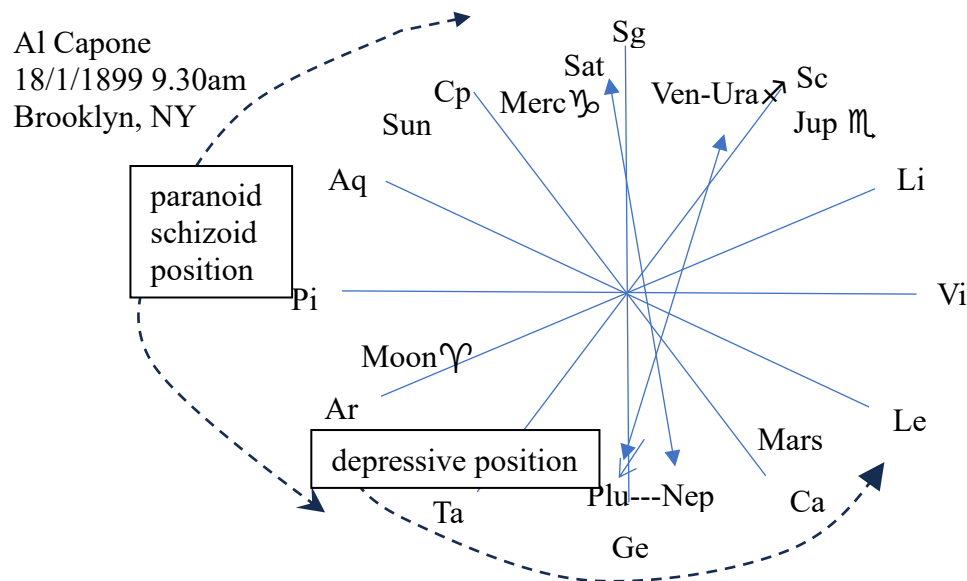
Howard Hawks
30/5/1896?? 12.00am
Goshen, Indiana



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

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

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



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

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

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

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

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

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

HOWARD HAWKS' (PSYCHOLOGICAL) TOP 10

1: BRINGING UP BABY (1938:8) 🍷🍷🍷🍷

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

2: TO HAVE & HAVE NOT (1944) 🍷🍷🍷

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

3: 20TH CENTURY (1934) 🍷🍷🍷

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

4: HIS GIRL FRIDAY (1940) 🍷🍷🍷

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

5: ONLY ANGELS HAVE WINGS (1939) 🍷🍷

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

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

6: SCARFACE (1932) ☹☹

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

7: RED RIVER (1948) ☹☹

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

8: GENTLEMEN PREFER BLONDES (1953) ☹☹

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

9: SERGEANT YORK (1941) ☹☹

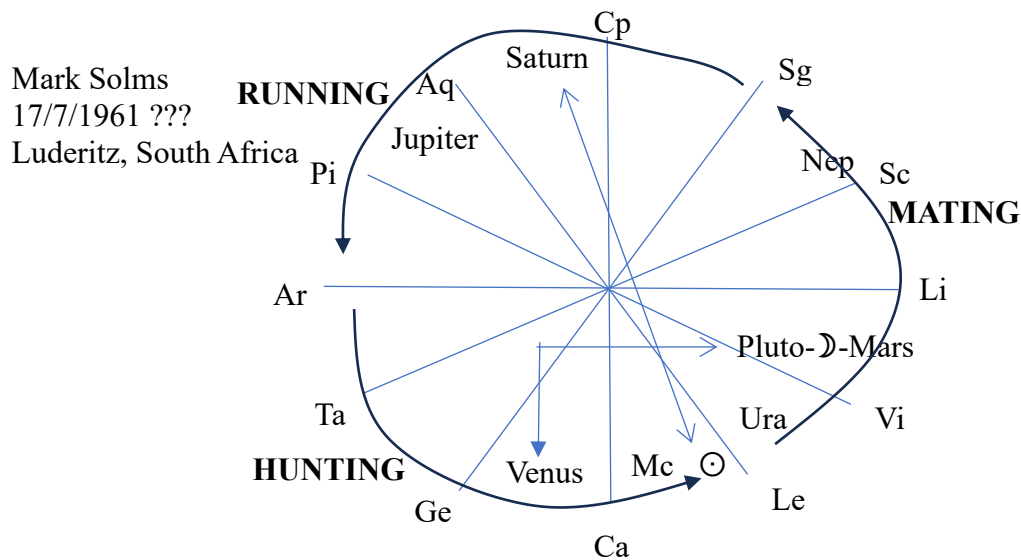
A kind of prequel to Mel Gibson’s “Hacksaw Ridge” and Terrence Malick’s “A Hidden Life” insofar as this one also begins with a conscientious objector... although, here, “Alvin C. York” (Gary Cooper), having pondered the verse, “render unto Caesar things that are Caesar’s; and unto God things that are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

10: RIO BRAVO (1959) ☹☹

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

P.S. THE '6-6 INTERACTION'

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



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

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

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

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

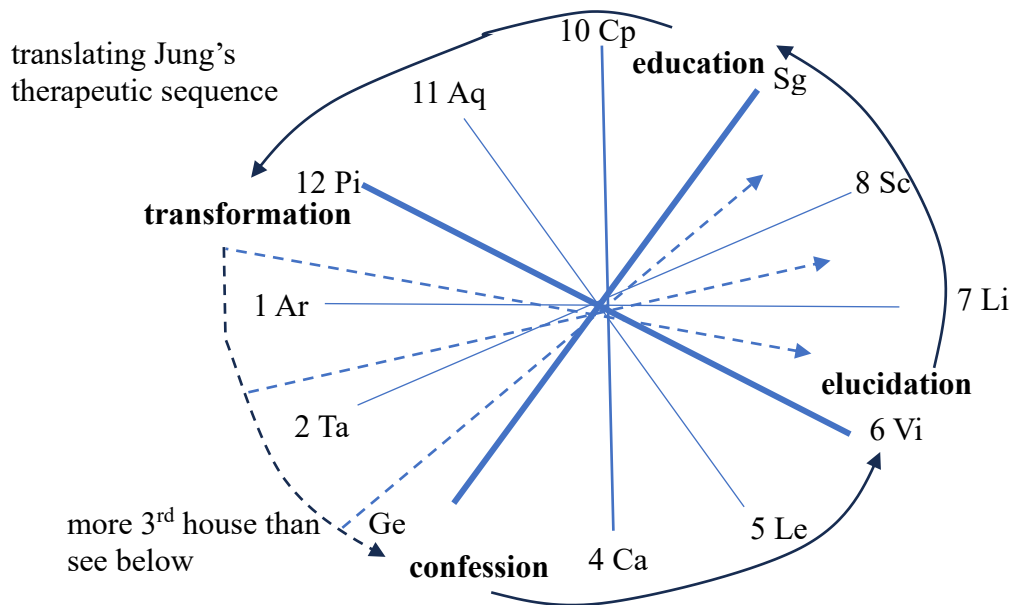
The "meta-philosophical consensus" (that was reached decades before Mark's revelations) in respect of Popper's-vs.-Kuhn's "philosophy of science opposition" goes something like: Popper can still be used for "hard sciences", Kuhn gains ascendancy in the "soft sciences". Most (if not all) "neurologists"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

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

FA'S ED II: Pt 4 CONCLUSION

FREUDAstroLOGICAL “EDUCATION”

At the conclusion of “Ed II: Pt.3”, we noted that Jung’s “education” phase was 3rd in his “confession-elucidation-education-transformation” therapeutic sequence. At the conclusion of this “Ed II: Pt.4”, let’s consider the possibility of Jung’s therapeutic sequence fitting into the zodiac mandala. For the Freudastrologer, the most “logical” place to begin is at the 3rd archetype – 3rd house, Mercury, Gemini – insofar as we have often noted that analysis begins with “talking forward” to the 4th archetype, like so...



... and, in the manner of the conclusion of “Ed II Pt.3”, let’s discuss a few points that may be salient to those who are currently considering a ‘step down’ into Freudian or Jungian psychotherapy. We do acknowledge, however, that, for many individuals, entry into psychotherapy doesn’t “feel” like a choice... rather, it “feels” as if they have reached a point in life in which it seems like their only option. Nonetheless, it would be interesting to know the degree to which the timing of this “fateful feeling” accords with the points in the horoscopic cycle (= not the zodiac; for the individual, the FA-er prioritizes, say, the 3rd house over the Geminian sector) that are summarized above.

* * * * *

“confession”: when, perhaps, the Sun (‘hugged’ by Mercury & Venus) transits the cusp of the 3rd house, the potential analysand might find him/herself at the point of gathering information about psychoanalysis; through this month or so, s/he will not only be learning about “inter-subjectivity” from books, media (FA?) & “confessions” of trusted friends & family... s/he will also make his/her “this analyst vs. that analyst” decision; having made the decision, there will be a few weeks of general history taking (= “conscious” reminiscences); there are other cases, however, when the analysand has entered psychoanalysis because of “subconscious reminiscences” (= dreams) that have become preoccupying; the analyst won’t rush to an interpretation, however, because the “conscious” reminiscences need to be gathered to provide sufficient context for the

interpretation to have value (note, here, the similarity to interpreting a transit without sufficient biographical context; keep clear of astrological cookbooks); indeed, it is the long-term goal of the analyst to give his/her analysand the tools to interpret the dreams that s/he will have after s/he has left his/her therapy; in short, the analysand needs to learn how to “confess” to him/herself and, in his/her 5th house, be creative about it;

“elucidation”: perhaps 3 months into his/her analysis, the analysand may be at the point of accepting that “inner life” is not only different to “further inner (= outer) life” but is also more important than “further inner (= outer) life”; as a result, interest is lost in “events” – what happened, what is happening, what will-(might) happen – and interest is gained for “inner processes” that feed the “reality” of a “relationship”; from the outside, it may appear as if the analysand has become an “introvert” but, as explained elsewhere, the analysand may have to endure this ‘mis’-taken appearance in a not a dissimilar way that, perhaps, those who have plenty of planets in Virgo &/or the 6th house do; although, in theory, it is possible for the analysand to surmount this phase in 1 month and, so, as the Sun (‘hugged’ by Mercury & Venus) enter(s) the 7th house, s/he will have made him/herself ready for a “real relationship”, the analysand, more usually, begins to realize that s/he will have to ‘re-hero-ize’ into another round, not the least because s/he has begun to see the “pathogenic” aspect of his/her superego;

“education”: as you, dear reader, can see in our zodiac ‘patternization’, we take “education” to be of a ‘9 higher’ sort; by the time the analysand has grasped the value of “centroversion”, s/he loses most of his/her interest in (not only controlling everyone else, but also) controlling him/herself; despite this, s/he has to be careful not to throw his/her superego in the dustbin... not the least because this throwing can be an action ‘of’ his/her superego; the analysand learns that the more his/her ego builds itself ‘up-out-of’ his/her id, the more his/her superego will just fall away at its own pace; in the long-term, the superego will sit halfway between “over-” & “under-” “compensation”;

“transformation”; longstanding readers will know of another ‘patternization’ wherein we placed “transformation” in the right hemisphere for the very good reason that “transformation house” is the 8th house; therefore, readers of this conclusion will, we guess, begin to scratch their heads in respect our positioning of “transformation” in the Pisces-Aries-Taurus sequence; sharp-eyed readers will have seen, however, that we have ‘connected’ Pisces-Aries-Taurus to Virgo-Libra-Scorpio by virtue of a trinity of dotted diametric arrows that, themselves, symbolize the importance of embracing opposites, wherever, however and whenever they appear in the psyche; it is hoped that they can be “held” for long enough for the “3rd thing” to appear when, once again, the psyche ‘f/Falls’ (‘re-incarnates’) onto the cusp of the 3rd house; then, as ‘things’ ‘rise’, once again, to the 8th house, ideas about “3rd things” have a chance to be “integrated” with feelings about “3rd things”; how many times might the “soul” need to go around and around? Answer: typically (maybe even archetypically!), it will be 3 or 4 cycles of the Sun (‘hugged’ by Mercury & Venus); then, the bigger picture – the “soul contract” – can begin to be (re)-redeemed. 3 or 4 lifetimes? Answer: yeah, yeah, “God knows”.

* * * * *

And, so, dear reader, having reached the half-way point in our “Edition II”, we hope that you have a better idea & a better feeling about psychoanalysis... and a better astrological idea about how, when, where & why you might enter it. Bon chance.