FREUDASTROLOGY:

EDITION II:

“STRAIGHT LINES OF THE GALAXY”

PART 4a

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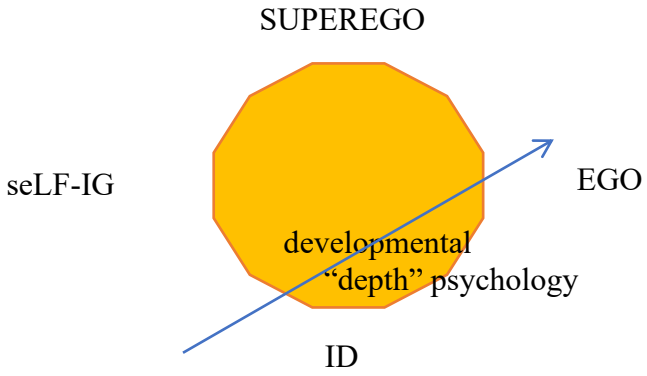

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introduction: CHRISTIANITY'S "UNCONSCIOUS"

ALCHEMICAL SYMBOLS

For the reductive scientist, the signs/symbols, Na (+) & Cl (–), point respectively to physical sodium & chlorine. Administered separately, both can be caustic &/or toxic to living tissue. Combine these two, however, and we have a very necessary ingredient for the continuation of life, salt (= NaCl). The physical reason for this, as indicated by the "+" & "–", is that Sodium's "spare" electron fills Chlorine's electron "layer" and, thereby, both become less volatile & less damaging by virtue of "mutual neutralizing". For C.G. Jung, this physical example of a "1st thing" & a "2nd thing" secretly sharing a helpful "3rd thing" with "emergent" (= not obvious in the "1st & 2nd things") qualities is a useful metaphor for wise treatment of opposites in the psyche. Indeed, the psyche itself is a kind of "oppositorum" of ideas & physical actions that have the potential to form "3rds" that, in their turn, become helpfully "complementary" in psyches that are willing & able to form them (FA's longstanding readers know that we are also big fans of "4ths & 5ths"). For C.G. Jung, this was precisely what the Christian alchemists were striving for, even if they didn't use his language. Indeed, it took a description of the "projection" psychodynamic – Christ described it 1900yrs before Freud re-described it – to make psychological sense of the 3rd between "spirit" & "flesh" in the 20thC.

For astrologers, it makes straightforward sense that the "Age of Pisces" featured a religion that, with the exception of its alchemists (distinct minority), saw the "flesh" as something to be "negated" more than "bridged (to spirit)", because Pisces is a sign that, (i) has associations with dissolutions of everything, especially the "flesh", (ii) is never very keen about shifting forward to 'instinctual' Aries and, then, any new round of "embodiment &/or incarnation" & (iii) will often conceive, through the "precession of equinoxes" (or, for that matter, Greek mythology's Chaos-Ouranos…), that the next step is to "regress" into Aquarius, another sign that isn't very keen about the "flesh". There is also a sense in which God could 'see' what Christians couldn't see… and 'His' remedy was to 'attach' the Piscean religion to the religion of Aries, Judaism, so that some respect for the "flesh" could remain within the realms of the "free will" that had been instilled into the human psyche (so it seems) a few thousand years prior. It is no Judaic surprise to FA that both Melanie Klein & Sigmund Freud had horoscopes that featured Aries & Taurus (OK, Melanie's 30º of Taurus wasn't easy). All the same…

If there is a problem with Judaism is that it doesn't take its 'anti-clockwise-ness' far enough. In a way, this shortfall is symbolized by Melanie's & Sigmund's respective Suns "progressing" into the subsequent signs, Gemini & Cancer (these emphasize the symbolism of the "talking cure" for ailing families), but not quite making it to the idea of a "Self" "calling" the individual out of his/her "individuality" into "individuation", which means incarnating the qualities of Leo-Virgo-Libra. Astrologers know that this is what the "ruler" of Leo, the Sun, can do but, in the case of the Sun in Aries, Taurus, Gemini &/or Cancer, the Sun appears to "call" the individual to these signs in a way that can be so 'bright' that it can become 'blind' to the concerns of Leo-Virgo-Libra. Thus, many Jews don't care about the task of forming a "complementary 3rd" between Judaism & Christianity (or, for that matter, forming a "3rd" between Judaism and the remainder of humanity). If Yahweh has not been able to convince 'His' Jews that they need to obey the 10 Commandments (actually, in Judaism, there are many more than

10), what chance Christians? Answer: nil… and, when we go to Christian "regressive" populists, the chances are in the negative e.g. the more the pope attempts to advise the Jews about what they should be doing, the more they are likely to "form" "reactions". Jung's view was that the only way for Judaism to entertain a "bridge" to Christianity is through the depth psychology that considers the "way-truth-life" of the alchemist.

Jung's (arguably) most relevant essay in respect of the ongoing problem of how to link Judaism to Christianity is "Answer to Job". In this essay, Jung makes the case that Yahweh wants to become man but, to do so, it would have to be a stepwise process. In other words, Yahweh realizes that 'He' needed to first become man in a "light" way because, if men were going to "integrate" Yahweh's "dark side", they would first need to have a good (say, 1000yr) grip on 'His' "light" side to have a chance of "integrating" 'His' "darkness". In other words, if Yahweh had given Satan '50-50 status' with Jesus during the 1st Millennium, humanity would have destroyed itself. If the Christian had "absorbed" enough Christ by 1,000AD, he might be able to begin the Jagger-Richards task of "internalizing" Satan without being overtaken by him. The $64,000Q follows: was 1,000yrs sufficient? Answer: given the history of the 2nd Millennium – scholastic contradictions, indulgences, crusades, inquisitions, Protestant wars, ongoing sexual abuse against the "psychology of the unconscious", unhinged "Oppenheimer" science – it does appear that 1,000yrs hasn't been nearly sufficient. OK, but could this be just-an-appearance-(not-Reality)? Answer: (it is annoyingly trite, but…) "God knows".

Although Jung didn't get too far into the percentages, it might be worth making a few notes about them here. For example: would, say, a '51%-to-49% Christ-to-Satan internality' be OK? Answer: we don't know, of course, but there is a sense that this is cutting things a bit fine. The key here, however, is that a '100%-to-0% Christ-to-Satan internality' is a great problem in Jungian psychology because, as every Jungian (&/or depth) psychologist knows, striving for perfection generates the opposite 'perfection' in the "unconscious" and, if the "Christian" was to slip back from Christ's '100%' to, say, '80%' in "awareness-(not-really-consciousness)", Satan, if he hasn't slipped back (or, should we say, forward) from his '–100%', now possesses the upper hand by 20%. With this problem of "Christian perfection" haunting the backslider, the puzzle is now as follows: what %, between '51%' & '100%', are Christians to aim for? Answer: we don't know, of course, but we do like Joni Mitchell's lyric, "♫ guru books, the Bible, ♫ telling me I'm not good enough"… and, so, we worry about trying to be too much the Christ-copy. Perhaps, a >2/3rds copy is too much e.g. keep it under '66.6%'.

Striving for perfection is a serious problem in religious life but this isn't the only problem. It may be that rushing to redemption is more serious still. It is a pretty close call. FA's longstanding readers are aware that one way to ease the "urge for rushing" is to instill "reincarnation" into the process. For example, yes, 144,000 lucky souls can make it to Heaven in one shot (because of the even-ness of existence, 144,000 unlucky souls will have to go the other way), so that means 99.9% of souls, in "this life", need to do what they can (beginning by making sure that they are not one of the '–144,000'!) accepting that days are bit like years & days/years are a bit like lives… some are easier to get through than others are but, as "Scarlett O'Hara" (more lives required for sure) concludes, "tomorrow is another day!". Ego transformation isn't a race. There are no winners… there are only losers who lose because they tried too hard to be winners.

FREUDASTROLOGY 'BASICS IV': EGO DYNAMICS II

the Sun, the Moon, Venus & Mercury anti-clockwising the zodiac-(horoscope)

Ego-Dynamics Ch.VII: From Leo to Virgo ***Sep/2023***

A century has now elapsed since the publication of "The Ego & the Id" (1923). The critical distinction for the Freudastrologer (and, we argue, for all psychologists), however, is that between the personality (= negating '10 superego' + '1 initiating self') & the ego. In Jung's psychology, this translates to the distinction between collectivism, individualism and individuation. Without synthetic concepts, the Babel conquers all.

Ego-Dynamics Ch.VIII: From Virgo to Libra ***Oct/2023***

If the Babel can be de-constructed, the next step is to grasp collectivation. This begins with equality & diplomatic relation in marriage. This beginning is the template for justice & mutual live-and-let-living in civilization, but this won't constitute the end of the collectivation matter, not the least because of the in-your-face-ness of unfairness in life. Hence, the additional need for the Sun to access 'outgoing' Mercury & Venus.

Ego-Dynamics Ch.IX: From Libra to Scorpio ***Nov/2023***

It might be difficult to agree with Plato, but he thought that life is easier for the tortured than it is for the torturer. Removing torturers from positions of authority is, therefore, doubly merciful. To agree with Plato, the individual would not only need to develop all four ego functions, but s/he would also need to "transform" them e.g. s/he can see why even a quintessential point of view, in some contexts, is over-reductive.

Ego-Dynamics Ch.X: From Scorpio to Sagittarius ***Dec/2023***

Given Homo sapiens' significant neoteny – that which makes one blind to mob madness, superego pathology, collectivism, paranoid-schizoid "splits" – collectivation may never occur. Even if Homo sapiens was to move in its direction, new problems arrive e.g. "conscious" agreement of its definition is taken for its reality. A "true" or "real" collectivation would involve waiting for the "unconscious" to react.

Ego-Dynamics Ch.XI: From Sagittarius to Capricorn ***Jan/2024***

With Homo sapiens' neoteny making it close to impossible to achieve a full "ego transformation" in one life, 'one-shot-at-heaven' religions can be seen as unrealistic, even without the physicalistic sounding brass & tinkling cymbal litany of the atheists. Reincarnations are best conceived in both physical and psychological terms. After the torturers are mercifully deposed, the vacuum can be filled with patient "reflectors".

Ego-Dynamics Ch.XII: From Capricorn to Aquarius ***Feb/2024***

With transiting Pluto hovering near the cusp of Aquarius, the depth astrologer might look for synchronous '8 intense' interest in Melanie Klein's "paranoid schizoid position" because, for FA, the root of this "position" is the epigenetic, womby interplay of the '10 superego' & '11 supraego'. The trouble is, however, that bossy psychologists can't/won't admit that they are "identified" with their (not self-egos, but) superegos.

CHAPTER 7: FROM LEO TO VIRGO

PART 1: CROSSING VIRGO'S CUSP & "THE HERMIT"

Jungian typology, when dealing with the zodiac, faces the apparent paradox of a (geometrical) 'opposing' sign being, at the same time, a (functional) 'auxiliary' sign. For example, '5 Leo"s intuition 'auxiliates' '11 Aquarius"s thinking, yet there is also a geometric sense in which '5 Leo"s centering 'opposes' '11 Aquarius"s eccentering; 30º forward and we note that '6 Virgo"s sensation 'auxiliates' the feeling of '12 Pisces', yet there is also a sense in which '6 Virgo"s focus on healthy boundaries 'opposes' '12 Pisces"s disinterest in boundaries, healthy or not. I recall a Piscean client who had an N.D.E. assuring me, "I now know that we are all one". At the time, knowing that it is often difficult for people to bring N.D.E.s into the inter-subjective realm, I suppressed temptations to reply 'from' my Virgoan side… I don't, however, need to suppress them here: "having used your word 'I', would it not have been more accurate for you to say, 'I know that, first of all, there is 'I' that exists distinct from the 'we' & irrespective of the degree to which 'we are all one'?". The most relevant fact of N.D.E.s for Virgo – and, with '6' being 'abduct-able' by '8', N.D.E.s are not unimportant to Virgo – is that most N.D.E.-ers retain their 1st person sense of self (± ego) during their experience. FA & Jungians, of course, go further: the 'I' is more critical to psychological development than is the 'we'. Indeed, many "life reviews" point to an 'insufficient I'… we'll return to this in the 2nd section. Meanwhile, back at the ranch of 'stepping up' from '5 Leo'…

If, by avoiding the heights, the Sun-in-Leo individual has sidestepped his/her "Icarus threat", FA-ers would hope that s/he becomes open to the view that '5' is only the halfway point of '(1)-2-3-4-5-6-7-(8) ego development'. Indeed, we would hope that s/he could view Leo as only the quarter-way point insofar as the centroverted fire sign can see that the centering earth, air & water signs are 'up ahead' of itself. The first of the 'up ahead' signs, '6 Virgo', tells '5' that it needs to 'step up' from its 'art' into '6"s "refined" 'craft' & from creative '5 spirit' to '6 teleo-science'. Given that science-as-defined-on-Earth (Jim) rejects teleology/purpose, the '5'-to-'6' 'step up' requires "the (stepping) Fool" to re-define "science". As "the Fool" looks to do so, he assists himself by reviewing the pre-Virgo semi-cycle from Aquarius to Leo as it expresses through Freud's "scientific" 'triumvirate of deflation', Copernicus-Darwin-Freud…

The following 4 facts (ia) "natural selection" is half of Darwin's "(overarching) law" (ib) Charles' natal '5 Sun' was placed in '11 Aquarius', (iia) "<u>random</u> mutation" is the other half of Darwin's "law", (iib) Charles' Sun "progressed" through seeming chaotic '12 Pisces' as he formulated his law, led FA to 'source' Darwinism, to (what we call) the '11-12 raw archetypal realm'. This 'sourcing' is complicated by the fact that, at the end of the night/day (pun intended), Pisces won't always be as chaotic as it often feels insofar as <u>chaotic</u> feeling has a "regression from Gemini into Pisces" component. Recall that randomness, per se, as Sun in Pisces Einstein famously noticed, sources to the '4-3-2-1 micro-scalar' realm. If, alternatively, the 'stepper' is dedicated to anti-clockwise Piscean-ness, s/he can see Pisces as gestating not only '1-2-3-4 dice throwing' but also 'teleological ordering' of '(5)-6-7' if it can 'see' as far as Virgo.

The $64000Q follows: from where is all this '1-2-3-4 & beyond' to be seen? FA's answer: given that Pisces is a sign that is open to all possibilities, it can be seen within Pisces but it may be better to take Pisces as a 'lens' and use Virgo to 'see', not the least

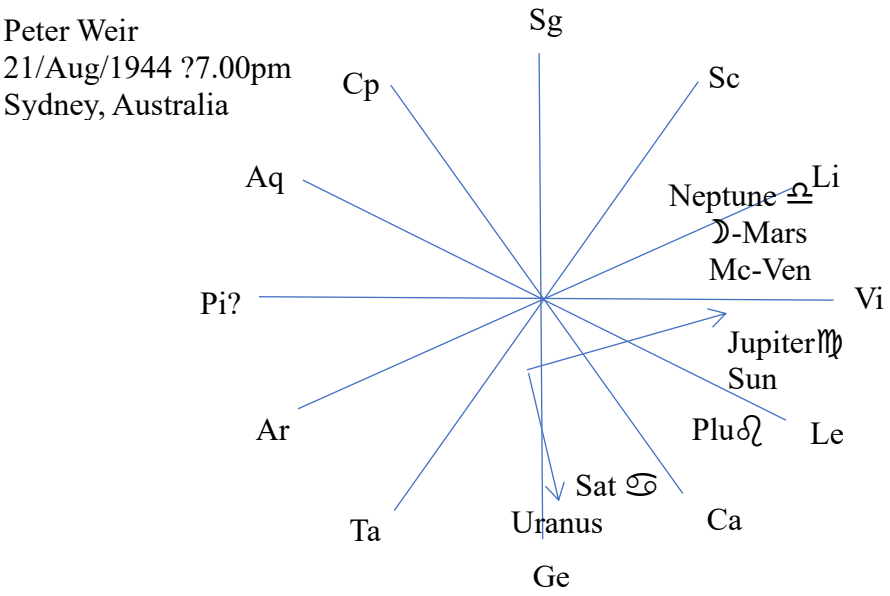
because Virgo is 'fed' by the ordering teleology of '5' (to differentiate, let's recall that '10' refers to artificially imposed order; '5' refers to naturally growing order). In turn, Virgo has 20-20 hindsight in respect of Pisces' 'random-ness vs. order dyad' that had been submerged in "what does a fish know of the water in which it swims all its life?"

Virgo's status as an earth sign means that it has stronger links to the soma than does '5 Leo'. Upon entering Virgo, therefore, we have a right to look ahead to possible '8-to-9 fertilizations' and consider '6"s contribution to a new round of "flesh". As we do so, it becomes clear that '6' 'feeds' the formation of the "flesh"'s middle layer, what embryologists call "mesoderm". By the time that the organism has developed to a state of reproductive readiness – in humans, as we know, this is around the 10^{th}-12^{th} year – the mesoderm will have flowered in "visceral" directions. As Freud would have been keen to remind us, these viscera are typically on the frontline of psycho-somatic health and/or disease. To this, FA adds that the viscera's location in the anatomical 'centre' is a symptomatic 'reminder' of the mesoderm's key role in 'connecting' the ectoderm to the endoderm. Whatever the element, 'centres' always prove to be (… errr) central.

In our second introductory essay, we had pointed out that the most interesting aspect of psycho-somatic sexual development is the 'gap' between psychological-brain and sexual maturation – 24±yrs for the former, 12±yrs for the latter – that has so much to tell us about the 'upper layers' of neurosis. The Darwinist in us would "rationalize" that, in most part, this was due to an evolutionary selection in favour of quantity over quality i.e. although immature parents will bear children that are more likely to lapse into developmental arrest and, one generation on, will be less likely to have exogamous children of their own, they will have more children… more enough to cancel the anti-selecting pressure of their immaturity e.g. "safety in numbers". Without any necessary mutual exclusion, the Freudastrologer in us would add that the evolutionary process is 'sealed on the other side' by the Lamarckian realization that, if an interim phase of 'earthy sublimation' (our term for "suppression"-not-"repression" of sexual instincts) can be instilled in the teenage psyche, the exogamous instinct has time to 'flower'. This is why all civilizations tend to encourage their teenagers to be 'Virg-(o)-inal' e.g. sexual activity & marriage are pushed forward, from ages 10-11-12 to ages 14, 16, 18, 21 etc.

In taking these ideas into the Jungian realm, we can view 'earthy sublimation' as an action that acknowledges that learning about oneself in a more 'incarnate' way – a Virgoan ritual or routine developed within (i.e. not superimposed from without) is an expression of not only 'individuality' but also of "individuation" – will, in the longer run, make for better (psychologically-physically) exogamous marriages. Our spiritual heritage also tells us that there is nothing especially "wrong" with spending a lifetime in (what Freud would call) the genital-(not-phallic) phase of development… this is the path taken by authentic priests and nuns. With the recent scandals, of course, we must emphasize the word, "authentic". And, in doing so, we acknowledge author & ex-nun, Karen Armstong (e.g. "The History of God"), who tells us that convents attract many 'pre-Virgoan' "(inauthentic) arrested" infant girls but, for obvious reasons, only God will know who's who. Turning, now, to the major arcana, we encounter the apparently secular figure of "the Hermit", an image that could hardly be bettered in the way it emphasizes the 'I' and plays down of the 'we'. Unlike, say, "the Sun", "the Hermit"'s light shines only for its holder. '(9-10)-11-12-1 peer pressure' is now a fading memory...

EXAMPLE EGO-DYNAMICS XIII: PETER WEIR



Born (at least, politically) on 1/1/1901, Sun-in-Capricorn Australia has tended towards conservatism for much of its political life. Australia's film industry muddled along through the 20thC until 1972, the year that the electorate changed its mind about conservatism, if only for a couple of years. It only needed this couple of years, however, for the film industry to find its feet. Many directors of Aussie films made in the second half of the 1970s were courted by Hollywood in a not dissimilar way that Germans & Eastern Europeans had been courted by it in decades gone by. Tinseltown would even give them a chance to make movies about breaking free of political conservatism from time to time… a provision that, for FA, peaked with Peter Weir's "The Truman Show" (1998), a story of an unbeknownst reality TV star, "Truman" (Jim Carey), who would arrive to his heroism via his "insight" that, despite the dozens of soul-stealing cameras capturing every aspect of his outer life, no-one had put a "a camera inside his head". Nor did anyone, so the final scene tells us, remove his capacity for "free will" from it.

Younger readers of this website might be surprised to learn that, yes, there was a 20thC time when no-one had heard of "reality TV". It is a wonder that it took so long to get its airtime grip… after all, "reality actors" don't have to be paid scale or be paid at all. Either way, in 1998, Peter's film may have been the first "Survivor" that would bring both utopia & dystopia together to make a 3rd '-topia' ('surface-topia'?) that, in retrospect, was downright prophetic. It begins with reality TV genius, "Christof" (Ed Harris playing the 'off Christ'), informing the audience 'within' the film (and, in doing so, informing us, the audience 'outside' the film) that, because Truman is the only one in the show and in the world of the show's audience who is not acting, Truman is the only one who is "real". In 'not-being-an-actor', however, the psychoanalyst would say that Truman must be "identified with his mask". In other words, Christof's claim is incorrect because one cannot "be real" whilever s/he is drawing his/her identity from a '1 persona/self'. Christof's mistake becomes obvious when Truman begins to doubt his circumstances because his doubt (that evil Christof is desperately trying to reverse)

is the beginning of Truman "becoming real". And, as is always the case in hero stories, the hero will find himself in need of assistance from his (at first, "projected") "anima". Peter's editorial cut from Truman's "window to the soul" pasting exercise to "Sylvia" (Natascha McElhone), his "anima" watching him from beyond his 'surface-topia' (i.e. his unconscious), is a peach. In zodiacal terms, Truman's re-unifying journey into the ordinary world is a journey from the 4th quadrant into the 1st quadrant. The fact that Peter tells the tale so well can be traced, in part, to his natal Sun in Leo that, through his youth, had "progressed" through his stacked Virgo sector – he has all the personal planets (Mercury, Venus, Mars, Moon) in Virgo – and, in doing so, had informed him about the trials & tribulations of Aquarius & Pisces through 'geometric objectivity'.

Given the emphasis in Virgo, it is also not very surprising that Peter had made some very fine coming-of-age films. Just beyond his "progressed" new Moon in Virgo, Peter would make a film about (political) Australia's own coming-of-age through the lens of a "Picnic at Hanging Rock" (1975) that had led to the disappearance of four of the picnickers, three of whom were teenage schoolgirls. This movie has more than a whiff of Demeter-Persephone-Hades about it with school principal, "Mrs. Appleyard" (Rachel Roberts), playing a Demeter whom, if unconsciously, is trying to prevent her students from being thrown out of Eden (Apple-yard, get it?) in a not dissimilar way that new Australians had hoped to make an Eden out of (very) old Australia. Note that the story is set in 1900, the year prior to Australia's political birth. That no-one can find the disappeared (except for one who, in any case, returns to Europe), speaks to the fact that, overall, over the subsequent 7 decades (& counting), new Australians have remained in a psychologically Demeteric state… year-round "Sun-bronzing".

Fast forwarding half a cycle of Saturn, we come to another coming-of-age film but, this time round, Peter flipped the gender from schoolgirls to schoolboys… "Dead Poet's Society" (1989) tells the story of ex-student of "repressive" "Welton Academy", "Keating" (Robin Williams), who is more interested in psychotherapy for his students than he is in preparing them for examinations. The audience is meant to have worked out that Keating, having overcome his own "repressive" past at Welton, has resolved to reduce the suffering of the present crop of students… although, by not having a full inventory of the inner life of each of his students, he doesn't realize the risk that he is taking. There is a sense in which Keating (&, by extension, the film's audience) expects any potential tragedy to focus on the most "explicitly repressed" of Keating's students, "Todd" (Ethan Hawke) but he (&, spoiler alert, we) has to endure the surprise of the tragedy being directed to the "implicitly repressed" "Neil" (Robert Sean Leonard) i.e. Neil's joie de vivre is a massive "(over)-compensation". In the aftermath, the survivors get the chance to ask if Keating had "projected" his own experience of how to conquer "repression" onto students that were in need of discovering other ways of doing so. By tersely instructing Neil to confront his father, was Keating just another "repressor"?

Fast forward half a cycle of Saturn (again), it may seem that Peter broke with his interest in teenage "tradition, honour, discipline, excellence"… yet, with "Master & Commander, the far side of the World" (2003), it is easy to make the claim that the captain, officers & crew of the Napoleonic era warship, irrespective of their respective biological ages, are teenagers. In a sense, the far side of the world's 'land' is the 'aware fraction of superego', 20%; the south seas the superego's 'unaware fraction', 80%.

PETER WEIR'S PSCYHOLOGICAL 'TOP 5'

Like Kubrick, another Sun in Leo, Peter was not prolific – only a dozen or so films over 40 years. Perhaps, then, all of Peter's films deserve at least one viewing…

1: THE TRUMAN SHOW (1998) ☯☯☯

"Truman" (Jim Carey) might be a sufferer of a "severe P.T.S.D." as a result of witnessing the (fake) death of his father but the way Truman responds to his "delusion -of-reference"-paranoid-schizoid circumstance tells us that he is not really a candidate for a florid paranoid schizophrenia because his is keen to get away from his "all good" suburb and deal with the "depressive" reality of a fleshy world where "good" & "bad" are mixed together and "emotional puzzlements" are crosses worth bearing. Perhaps only psychoanalysts would want Peter to have made "The Truman Show II" wherein Truman & Sylvia (Natascha McElhone) untangle their respective family romances.

2: PICNIC AT HANGING ROCK (1976) ☯☯☯

Often, when someone wants to take a pot-shot at Europeanized Australia, s/he will point out that it all began as a penal colony and hasn't been able to rise above its beginnings and, when this is taken in the astrological light of '12"s associations to both (indigenous) "dreamtime" & "prisons", we realize why this pot-shot has some weight. If a European-Australian were to counter, s/he could claim that, in the anti-clockwise sense, '12' is closer to '1' than the '10'-ish artifice that, ½ a world away, had set it up.

3: MASTER & COMMANDER: the far side of the world (2003) ☯☯☯

More than any other of Peter's films, this one reminds us that his collection of personal planets in Leo-Virgo is flanked on both sides by outer planets, (i) Uranus in Gemini & Saturn in Cancer and (ii) Neptune in Libra (it is square his Saturn). After telling stories set in a figurative New England and a literal New England, the time had come for Peter to make a movie about the source of these 'News'. "Captain Aubrey" (Russell Crowe) might declare, "this is England", but did she really rule the waves?

4: DEAD POET'S SOCIETY (1989) ☯☯

If teacher "Keating" (Robin Williams) had guided his student, "Neil" (Robert Sean Leonard), to an analyst, the latter would have likely discovered that Neil's father, "Thomas" (Kurtwood Smith), was holding the opinion that he was sacrificing himself for the betterment of Neil's future. A deeper discussion of what the word, "sacrifice", means could have allowed Neil to realize that his father, rather than "sacrificing", was "trading". Would he have been able to confront his father with his 'mis'-application?

5: WITNESS (1985) ☯☯

This is the film in which Peter '5 plays' most against his theme of "repressive" institutions couched in "repressive" civilizations. An emphasis on conformity appears to characterize the Amish but it is the surrounding "liberal" America wherein we see the more florid & toxic consequences of "repression". The denouement is a convincing illustration of "safety in numbers" but, in these 21stC days of misguided collectivisms & weapons that can annihilate collectives, it is not a very comforting illustration.

CH.7 (cont.) FROM LEO TO VIRGO

PART II: REFLECTING ON VIRGO'S CUSP & "WHEEL OF FORTUNE"

In this chapter's 'part I', by virtue of the myth of Demeter-Persephone-Hades, we had typed the statement, "'8' is not unimportant to '6'". It is a statement that now needs a qualification: our use of the phrase, 'not unimportant', is not interchangeable with 'interested'… if '6 Virgo' took greater interest in '8 Scorpio, naïve Persephone might have avoided her experience of abduction as a surprise event. In earlier essays, we considered the possibility that Persephone's naivete may have something to do with her 'diametric' focus… as she goes about refining '1-2-3-4-5-(6) boundaried-me' from '(11)-12"s 'boundaryless-we', she takes her eye off the upcoming '8-ball'. OK, so how do we now apply this idea to the once/year (new) '4-5 Moon-Sun' in '6 Virgo'?...

First, instead of Virgo's diametric objectivity in respect of Pisces, we note that the transit of the recently-in-Cancer Moon into Virgo could bring to the Maiden some subjective immersion. With the Moon's symbolic association with memory, we could theorize that the Moon in Virgo, especially a new Moon in Virgo, might be even more focused on the lower hemispheric 'past' than the upper hemispheric 'future', despite the fact that it won't be long before the '4 Moon' has made its way into '8 Scorpio'. In turn, we realize that the issue of 'Persephone's surprise' remains. In further turn, we realize that the <u>un</u>surprised Virgoans will only be those whom are both mythologically and astrologically literate… yet, here, we encounter another paradox insofar as Virgo is more likely to be mytho-astrologically literate than many of the other signs, because of what we had noted earlier: Virgo, by virtue of its zodiac position, has the diametric objective grip to 'contextualize' and understand Pisces' primordial phantasmagoria.

Virgo's capacity in respect of its opposite sign leads us to comment further on the issue, raised in 'Ch.6', of astrology's planetary "ruler/s". In 'Ch.6', we noted that Uranus and the Sun both make sense as 'rulers of astrology-in-itself'. Freudastrology, however, doesn't stop there… when it comes to (especially) "depth astrology", wherein qualitative feelings loom as more important than the quantitative measurements, we have reason to add the "rulers" of Pisces & Virgo, Neptune & Mercury, to (what could be now called) the "ruling group". This view might upset a proportion of our readers. Then again, the kind of readers who become upset would not, in any case, have made it this far into this website. Safe, then? These ideas now lead us to another paradox…

Feeling, whether it be '4"s, '8"s or '12"s version, is about the valuation of one's intuited-sensed-thought experiences. What, then, are we to say/write about being able to feelingly value the feeling-function? A: because it is mixed up with emotion, '4' has some difficulty valuing feeling… we have to wait until '8' has burned through a chunk of an individual's 'storms-in-a-teacup' before s/he can break the paradox apart and, then, 'get it' that feeling may well be the most valuable (of the 4) function/s. The reason that your local highly qualified intellectual will likely find this possibility abhorrent is that your local highly qualified intellectual is 'thinking' about "regressive feeling" into and/or through Pisces (although, of course, s/he won't be putting it in these terms).

And, so, we arrive at the symbolic imagery of "Wheel of Fortune". The obvious initial comparison to be made with this mid-series (10^{th}/11^{th}) tarot card is with the last (21^{st}/22^{nd}) card, "the World", because they are the cards that are explicitly focused on circularity. If there is a feature of the former image that isn't found in the latter image,

then it would be in respect of the critical depth psychological issue of "containment". Freud had realized that the analytic hour is soon realized by the client as the focus of his/her (perhaps, 3x/per) week because, even more than providing a centre, it provides a place wherein one's imagery "plays" without judgement. As noted in 'Ch.6', the only judgement that the analyst would make is recommend that the analysand does his/her best not to "act out" outside of an analytic hour (the FA-er would translate the term, "acting out", into "acting across from '3-4-5-6' to '9-10-11-12'"). If the analysand has "containment", s/he shows it through his/her feeling valuation of "suppression".

In ego-developmental words, the "contained" analysand realizes his/her need to develop (more) centre-making '7' and '8' before s/he can be truly circumspect about the introverted '9-10-11-12' realm. Hence "Wheel of Fortune" depicts the four (fixed) functions as cloudy and ungrounded and, therefore, it bespeaks the warning, "try not to get carried away with 'we stuff', unless, perhaps, 'we' refers to 'you & I' ('7' & '8') rather than groups". In other words, "the Fool" does well to draw back from any "group causes" until he has taken in the lessons between "the Wheel" & "the World".

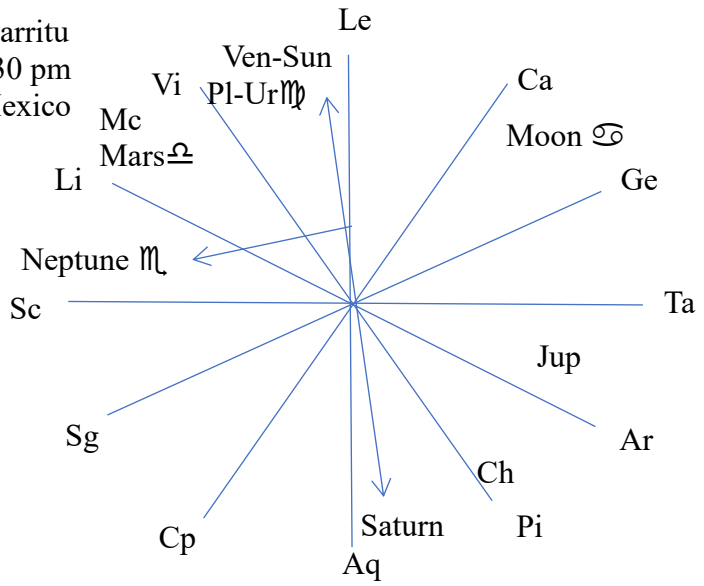
When we look at the specifics of "Wheel of Fortune", we notice the paradox of the ungrounded functions being ungrounded probably because they are too book-ish (= taking ideas for their actuality) yet are coloured gold (= the taken ideas, in any case, "contain" references to the grounding process that contributes to Solar purposes). For the Freudastrologer, this paradox also points to the self-defeating problem that resides inside astrology insofar as its 'fracturing-eccentering-dissolving 11-12 effect' can lead to readings that (… errrr) 'lead' the client further away from purposes that, ironically, s/he was wanting to be led closer to. FA's longstanding readers are only too aware that, without a thorough basis in depth astrology, the unconscious will be swirling with so many devilish "conflations" – symbolized by the reddish figure at the lower right of the compass – that "surface astrologers" often miss the interpretative mark. Note how the sphinx sits 'high up' holding its sword in a nonchalant and fetishistic way.

To put in another way, the non-depth psychological astrologer might not do so much damage if s/he sticks to interpreting (i) the 5th house, (ii) the Sun, & (iii) the Leo sector. Whenever, however, s/he wanders from this (recall our notes on Christopher Nolan's natal Uranus in Libra), the odds are that s/he will throw the client away from his/her 'compass' and, worse, the client may be affirmed in his/her view that life is a "wheel of fortune" crapshoot e.g. random mutations and purposeless selections.

It is noteworthy, therefore, that Darwinism is often used to justify a disinterest in Freud's depiction of sexual development. If Lamarckism – "epigenetics" – was able to make something of a comeback, the importance of the Capricorn-down-to-Taurus-across-to-Virgo sequence could be taken more seriously and, in turn, Freud's windows of (sensual)-sexual development could take their part in the increasingly "dissociated" debate that has cropped up around gender. We would hope that, by now, readers will have already guessed that our favourite letter of the "GLBTQIA" acronym is the "Q" insofar as it means "questioning". In developmental psychology, it won't matter if the teenager 'feels' "straight" or 'feels' "curved", the 6th house phase is about "reflecting" on 'how' instincts entangle in earlier phases and what Freud thought of as "childhood sexuality" is best conceived as "infantile attachment". The untangling of attachment (= fear of abandonment) feelings & sexual feelings often takes years of "questioning".

EXAMPLE EGO-DYNAMICS XIV: ALEJANDRO GONZALES INARRITU

Alejandro G. Inarritu
15/8/1963 ?12.30 pm
Mexico City, Mexico



There are various ways to '5 play' with narrative structure. A significant part of Sun-in-Aries Tarantino's play with "Pulp Fiction" was his decision to bookend the multi-strand narrative with the pivotal cafeteria scene… it is a scene that distinguishes itself from all the other scenes by keeping the violence 'in the air' rather than 'in your face'. Sun-in-Leo Alejandro also likes to '5 play' with pivotal scenes… although, in his case, their violence is more explicit. In all of Alejandro's first three movies, his "trilogy of death", the narratives, pivoting on car crashes & chaotic gun abuse, emphasize the message that the boundaries that humans raise, whether as individuals or collectives, between each other are never psychologically understood and, in turn, they are unable to do what they are meant to do. The background of this lack of understanding is the human propensity to raise inner boundaries between aspects of the psyche (raised long before the abovementioned outer boundaries) that lead to erroneous self-conceptions i.e. self-conceptions that are cobbled-together "parts" rather than "wholes". In turn, the "Force" that seems to "Want" wholeness is (… errr) 'forced' into "events"…

With Alejandro's first film, "Amores Perros", we can go back to Plato's story about the origin of humans: Zeus, in order to prevent humans from becoming too full of themselves, chops humans in half so that, instead of aiming for godhood, they spend most of their lives looking for their other halves. When it comes to pass that the other half has returned to the pleroma, as in the case of "El Chivo" (Emilio Echevarria), the disillusioned idealist fallen into the hell-ish pragmatism of assassin-for-hire, we notice that the opportunity remains to "displace" the search for one's other-half to the other-half's daughter. Without having integrated the 'whole' of his own "attack dog" nature, it seems that 'Zeus' has resolved to force El Chivo to recognize it "the hard way", and, so, El Chivo cares a shot "attack dog" back to health but is so "unconscious" of this dog's nature that he leaves the dog alone to kill his loyal, longstanding pack.

Turning to Alejandro's natal chart, we are again faced with an unknown time of birth. Given that emotionally intense characters populate his films, Scorpio on the

ascendant would be a reasonable first guess; he presents as Cancerian but this could be due to his Moon in Cancer. Either way, '8' is a feature of his chart (i) a conjunction of Venus & Sun in Leo is one of the arms of a T-square to Neptune in Scorpio & Saturn in Aquarius (note that El Chivo is a disillusioned revolutionary) and (ii) Pluto in Virgo is conjunct natal Mercury. We also look to a prominent influence of '12' insofar as this is a "f/Force" that dissolves erroneous "inner boundaries"… so that, when things return to a new '1-2-3-4-5-6 round', less erroneous boundaries can be built and, yes, in seeing all of Alejandro's films, we note a propensity to go 'deeper' & 'wider'.

Alejandro's depth & width travels deeper & wider in the 3rd of his "trilogy of death" productions, "Babel", a story about a rifle bought in Japan, given as a gift in Morocco, leading to the death of a teenage boy, "Ahmed" (Said Tarchani), and almost leading to the death of American tourist, "Susan Jones" (Cate Blanchett), herself yet to recover from the cot death of one of her children back in San Diego. Although there are hints of Plato's story of searching-for-one's-other-half in this third, it is clear that Alejandro wants his viewers to view the unfolding tragedy as a microcosm of the 21stC Monotheistic world. Nonetheless, it is worth noting that both the Ancient Greek & the Biblical tales 'pivot' on human ambitions to be godlike and, therefore, there is no loss of archetypal continuity. In addition to 'mis'-communication born of grief, ignorance & deceit, the story has many episodes of 'non'-communication e.g. Susan doesn't ask her husband, "Richard" (Brad Pitt), "why did we come here?" until they had already made their way there; Ahmed's father, "Abdullah" (Mustapha Rachidi), doesn't warn his children about the danger of guns especially in the context of sibling rivalry; more straightforwardly, "Chieko" (Rinko Kikuchi), the daughter of the original gun-owner and deaf-mute, has struggled to communicate throughout life but, having recently lost her mother via a gun-suicide, is reaching her crisis point. The straightforwardness of Chieko's 'Babel' is emphasized in the fact that she and her over-distant father live on the top floor of a skyscraper. The great challenge of "being human" is how to "remain human" in the face the "most human" of experiences, loss. The "most 'mis'-taken" reaction to loss is to storm heaven under the sway of hell-bound "compensation".

Another way to storm (if not heaven, then) the heights is to make technological innovations. The second part of Alejandro's "trilogy of death" deals in the innovations that extend life… in the case of "21 Grams", the medical technological advances that now permit heart transplantation. Having a Moon in Cancer and Sun in Leo, however, Alejandro is also concerned with the subconscious yearnings that may or may not be disturbing heart transplantees. Although, for the great majority of religious devotees, the soul is an immaterial phenomenon, Alejandro addresses the growing physicalism of the 20thC by referencing the non-repeated experiment undertaken at the turn of the 20thC to determine if there is a measurable weight loss at the point of death. The very silliness of the premise of the experiment might be why it has never been repeated but Alejandro realizes that it has psychological interest not only for individuals with natal Moon-in-Cancer & Sun-in-Leo but also for anyone who is interested in the heart as a symbol of the 'centre' of one's existence. Because God seems to have given "free will" to His creation, He may not have known that, one day, His creation would charge into the Brave New World of heart transplants… but, with men having done so, Alejandro hears God saying, "no worries, I will use 'having done so' for My Plan of soul growth".

ALEJANDRO GONZALES INARRITU'S PSYCHOLOGICAL 'TOP 5'

Alejandro's trilogy put him on the international map. Then, in the mid-teenies, he would become the 1st amigo to conquer Tinseltown (stay tuned for the 2nd & 3rd)…

1: BIRDMAN or (The Unexpected Virtue of Ignorance) (2014) ☯☯☯

By rights, a professional actor would be the least likely individual to "identify" with his/her "persona" because s/he has so much practice putting "masks" on & then taking "masks" off. Nonetheless, whether the individual is a professional actor or not, developments still need to go on behind the "persona". Jung describes three scenarios that can be observed following on from the 'collapse' of the "persona", (i) succumbing to the primordial images, (ii) "negative" restoration of the "persona", or (iii) a genuine pursuit of "individuation". With "Riggan" (Michael Keaton) having made his name donning a mask of a primordial image, he fails to see the mental health-making '(iii)'.

2: THE REVENANT (2015) ☯☯

In a strange way, the film that first comes to our comparative mind is Chaplin's "The Gold Rush" insofar as the bear, a symbol of the "Self", points to the "luck" that is visited on "the Little Tramp" even if, from the tramp's point of self-view, his "luck" appears to have run out (until it turns at the end). Many will think we are stretching, but surviving a bear attack could be seen as "lucky" insofar as, without surviving so, "Hugh Glass" (Leo DiCaprio) might not have gained access to his lost wife's spirit.

3: AMORES PERROS (2000) ☯☯

Considered geometrically, Genesis has a couple of 'axes' (i) horizontal: Adam & Eve are tossed out of Eden in an easterly (= ascendant-like) direction & (ii) vertical: via God's 'Babelizing' (= confused communication) intervention humanity is reverted to the downward (= I.C.-like) direction. That we see "Octavio" (Gael Garcia Bernal) conducting his money-making, sibling-rivalrous venture on a rooftop and "Valeria"'s (Goya Toledo) image hoisted high up tells us the Alejandro is more focused on '(ii)'.

4: 21 GRAMS (2003) ☯☯

Even if Alejandro places neither "Paul Rivers" (Sean Penn) nor "Jack Jordan" (Benicio del Toro) in any literal 'high up' situations, we do notice that he is figuratively placing them in the 'high up' deadly sin, pride… the former is secularly proud & the latter is spiritually proud. In this way, we could say that they occupy similar positions of the pair of 'high ups' in the first of his "trilogy of death". A wise way to soften one's landing is to make as much sense of the I.C. as possible… emoting inner 'resonance'.

5: BABEL (2006) ☯☯

Arriving at the 3rd part of Alejandro's "trilogy…", the audience won't have to reach to register the Biblical reference because, here, Alejandro returns to literal 'high up-ness': "Ahmed" (Said Tarchani) and "Chieko" (Rinko Kikuchi) are flightless birds perched in lofty nests. Back in the Americas, "Santiago" (Gael Garcia Bernal) is both literally (substance) and figuratively (irresponsibility of youth) 'high'. When Santiago f/Falls, he manages to bump & dislodge a few branches and nests on his way down.

Interlude G: <u>notes on the "Icarus Sun" in Leo</u>

If there is such a thing as an "archetypal Icarus Sun", then it would have to be the 'doubled up 5 Sun in Leo'. This means that the individual who has Leo on his/her ascendant and looks to the Sun in Leo for his/her heroic edification might need to take his/her edification with a few grains of salt. FA's longstanding readers are well versed in our view that Sun in Leo Jung had a touch of Icarus about him insofar as he chased symbolic "meaning" down a rabbit-hole that led to an unnecessary break with Freud's dark trinity, "Copernicus, Darwin, Freud". It is significant to FA that Jung had little to say on the theory proposed by Sun in Aquarius (= heliocentric Sun in Leo) Charles Darwin. The pitiless & (at least, apparently) meaningless struggle for existence needs, in FA's view, to be conceived as Homo sapiens' "default position" and, therefore, needs to be taken properly on board before becoming serious about Jung's "epigenetics". In short, Darwin comes before Klein comes before Freud comes before Jung because we all start out in life having been squeezed through the pitiless birth canal that instils us with the default "meaning" of staying alive at all costs e.g. at the cost of (i) destroying the motherly primary caregiver (ii) destroying siblings/fathers & (iii) as post-modern evolutionary theorist, Donald Hoffman, explains, destroying the truth.

(In respect to Hoffman's "cost", the philosophers who have respect for Zeno's "I am lying" point out its obvious flaw i.e. if truth is destroyed by evolution, how are we to know if what Hoffman says is true? Call it the "'post-post-modern question").

When, herein, the "regression" psychodynamic has been topical, many readers will have noted that we like to apply it to the '3-2-1-12-11-10-(9) left hemisphere' e.g. "Luke" "leaps across" from '3' to '9', "Anakin" "regresses" from '3' to '10'. Although we stand by our liking, we do admit that 'right hemispheric' Virgo also has its reasons for "regression" to 'right hemispheric' Leo, the most straightforward of which would be the individual's attraction of '(4)-5 royalty' outweighing the attraction of being any kind of '6 Virgoan servant'. Indeed, in this "Edition II: Pt.4", we will be emphasizing this aspect of '4-5-6' when we consider the horoscope of the director of "Chinatown", Roman Polanski, who has a Moon in Cancer & Sun in Leo. At that time, however, we will also be making our case for a '7-6-5-regression' being less, about '7-6-5-ness', per se, and more about Roman's (i) troubled-by-aspect natal Moon not being able to 'feed' his Sun well, and (ii) natal Moon placed in the gestational 'housal' 'left hemisphere'.

Here, then, we will turn more toward the '7-6-5 regression, per se'. Although it may be more obvious that the "precession of equinoxes" speaks to the "regression" of Pisces to Aquarius (= our place in the "Great Year"), there is also a geometric sense in which the current "precession" 'picks up' the "regression" from Virgo to Leo because, heliocentrically (& Southern Hemispherically), Sun in Aquarius-Pisces is Sun in Leo-Virgo. In other words, it is worth pondering the degree to which reluctances to "swim" from Aquarius, through Pisces, to Aries are matched by similar reluctances to "serve" from Leo, through Virgo, into Libra. If we were to translate these zodiacal ideas into Joesph Campbell-ian ideas, the question follows: in these crazy times, are the 'explicit heroic' "refusals of calls" being matched by 'implicit heroic' "refusals of returns"? It mightn't be a bad idea to assume that the answer is "yes, until proven otherwise". We will pick up this Joseph Campbell-ian thread after we look closer at the 'step (up)'…

CHAPTER 8: FROM VIRGO TO LIBRA

PART I: CROSSING LIBRA'S CUSP & "JUSTICE"

For the ancients, the "soul" was like a comet descending & ascending through planetary "spheres". Inside the outermost sphere of "fixed stars", Saturn's "sphere" was often seen as the "soul's (not necessarily pearly) gateway". And, given that Saturn "ruled" both Capricorn & Aquarius, those who are attuned to 'anti-clockwise cycling' could view Capricorn as the "up gate" & Aquarius as the "down gate". Or, together, Capricorn & Aquarius could be seen as the "soul's platform", the location upon which the "soul" exists yet may require faith to be felt. The faithless who insist that the "soul" is an invention are unborn '10 negating physicalists' suffering from '11 dissociation'.

If, alternatively, an individual cares about (deepening) his/her soul experience, s/he will care about "stepping down" through Jupiter's "sphere"… and, in the zodiac, this will mean negotiating (for the ancients, Jupiter-"ruled") Pisces. This "step down" (see 'Ch.1: from Aquarius to Pisces') might be "soulful" insofar as Pisces is one of the "ensouling" water signs, but it still has problematic fry-pan-into-fire features, because Pisces (i) typically mutes the individual aspect of "soul", and (ii) succumbs as easily to "regression" as Aquarius succumbs to "dissociation". This is the issue that haunts the religions. Therefore, the "spirited soul" is challenged to "keep stepping (down)"…

The next (2nd) "step down", on the way to Cancer, will be into-through the sign "ruled" by Mars, Aries. Then (3rd & 4th), it "steps down" past Earth, into-through the planetary "spheres" of Venus & Mercury, the planets that rule Taurus & Gemini, the signs of "reductive science" (Capricorn & Aquarius rule "unborn/negating science"). It is at Mercury's sphere that the "soul" can realize that, in the not-too-distant future, it will have the chance to "step (back) up" through the same spheres, as if the Sun is offering itself as a 'foundational up-facer'… the opposite of a 'down-facing platform'.

The scientific world of today is "stuck" in such a miserable Babel that there is no real prospect of souls realizing that the journey from the 'stepping down' Venus & Mercury ruled signs, Taurus & Gemini, to the 'stepping (back) up' Mercury & Venus ruled signs, Virgo & Libra, is the redemptive journey of the "reductive scientist" (to "teleo-science"). Although this is only the 1st phase of the soul's 'overall' redemption (a 2nd phase covers the "steps (back) up" through Scorpio & Sagittarius), this 1st phase still requires "fair & balanced" attention & adjudication, especially as the soul "steps (back) up" from Virgo into Libra. Hence, this essay's alignment to "Justice".

One of the key reasons for the 'mis'-fortunate status of 20thC-into-21stC science is that most scientists would dispute FA's view that science needs to strive for "fairness & balance" (e.g. when requested to rethink Plato's "cave wall") when the phenomenon that science studies, nature, doesn't reveal itself as "fair & balanced"… not only does the biosphere appear to be engaged in a dog-eat-dog competitive struggle for survival but also astronomers are keen to tell us that the galaxies & solar systems are similarly engaged in consumptive destructions and creations. And, so, it makes no sense to (re)-introduce, say, Aristotle's conception of life is an entwined "entelechy" of matter and form-laden vitality. Thus, "fairness & balance" can be cut away with Occam's razor.

Occam's razor, not unlike the Inquisition, has the tendency to cut first and ask mutual-inclusion-vs.-mutual-exclusion questions later. For example, the question: "is Darwinism necessarily mutually exclusive of Lamarckism?" would not be considered

until the (not 'meta-science', but) science of "epigenetics" threw up evidence that it is possible for acquired characteristics to be inherited. This evidence, of course, begs the $64000Q: what is the source of acquired characteristics? And, yes, not much time will pass before your local Platonist is proposing an archetypal realm and, then, proposing that there might be an archetype of "fairness & balance" that, although it might not be very applicable to the largest slab of biosphere, still has application to any creature that is able to express the pan-archetype that has come to be called, "the Anthropos".

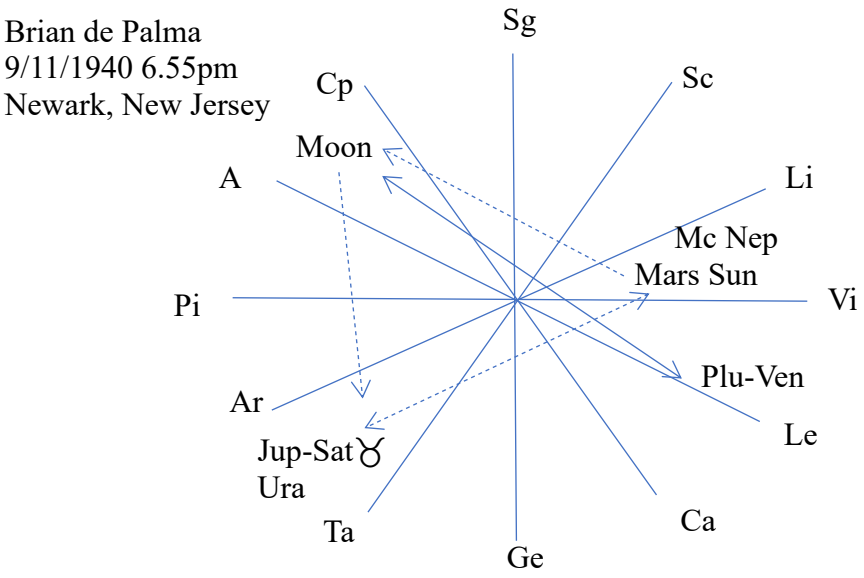
What, then, are the characteristic features of 'teleo-science'? At first pass, we would nominate this triad (i) a "balanced" quadratic epistemology (ii) the individual's "individuation" receiving an "equal" share of attention with the (statistical) group, & (iii) Locke's "secondary qualities" (not-easily-measured & adjectival phenomena e.g. colour) being 'justly' ranked with "primary qualities" (e.g. easily-measurable, nounal phenomena). Thus, we note '7 Libra"s links to the philosophers' study of aesthetics.

There is a (possibly, apocryphal) tale that the pre-historical zodiac only had 11 signs and the 'missing' sign, Libra, was an ancient inclusion. As Jung explains, it does not matter whether or not history is 'evidentially true'. Indeed, the more 'evidentially untrue' history is, the 'psychologically truer' it is. For FA, the late inclusion of Libra in the zodiac points to the psychological truth that Homo sapiens first had to overcome its animal evolution to be able to access the very non-animalistic 7th archetype. Hence, with Lions sitting atop the food chain and, in turn, having no need to develop running instincts in the more circumspect way that Homo sapiens needs to, we note that, in the Rider-Waite tarot, "Justice" rightly comes after "Strength" (& "the Hermit").

For FA, the guiding symbolic idea underpinning the "Justice" image is the need to proceed as far as one can without "judgement". For example, the religious devotee might "Judge" that everything that happens to everybody is somehow deserved on the basis that his/her karma needs to be (re)-balanced. The FA-er, however, always leaving 'room' for free will to choose the 'how' of karmic (re)-balancing, draws back from the word, "deserved". The question for FA, then, goes: 'how' best to learn a "soul lesson"? In the case of a dispute, one can use one's free will to fight – to risk yet another episode of "The Itchy & Scratchy Show" – or take it to a (lower) court. In the case of criminal behaviour, a court could take a simplistic view of jailing the perpetrator so that his/her victim(s) can, at least at the level of "awareness", feel(s) better; or take a more complex view of jail as the appropriate artificial "container" in which a criminal is able to learn the inner 'value' of "self-containment". The key idea at the "Justice" phase is to admit that judges and juries don't have the capacity to distinguish 'can't-develop' criminals (i.e. their childhood psychological wounds are 'deep') from 'won't develop' criminals (i.e. their childhood psychological wounds are 'shallow') and, thereby, "Judgements" are out of reach. Even if it is an invention, the idea of Purgatory is a useful one.

The fact that the female figure of the "Justice" image – often taken as Athene – is not directly contacting the image's golden background (compare this to the direct contact of the "High Priestess"'s feet to the golden floor of her chamber) gives support to our view that, even if the judge has some sort of hotline to divinity, s/he still has the task of demonstrating to her community that s/he is placing all hotlines to one side so that the community can (for want of a better word) 'rejoice' in the fact that humanity is mired in ineradicable uncertainties. Small-'j' judgements help to make us human.

EXAMPLE EGO-DYNAMICS XV: <u>BRIAN DE PALMA</u>



Having natal Sun, Moon, Mercury, Saturn, Jupiter & Uranus in earth signs in earthy-airy houses & an orthopaedic surgeon father, it is no wonder that Brian's first interest was "science". Having, in our opening section, described the redemptive path that, if s/he wished to, a "scientist" could walk, the FA-er would have some interest in how far along this path Brian has done so. Although his Moon in Capricorn in the 11th house sounds a bit negative, the fact that the Moon (if, widely) trines his Sun in Virgo in the 7th house reminds us to withhold "judgement". Making things more complicated still, we notice that Brian's earthy Moon also (call it, 'grandly') trines his natal Saturn-Jupiter in Taurus in his 2nd house and his collection of personal planets in his 7th house. All this is playing against his dreamy, mystical Piscean outlook on the world that has the potential for "confusion" about everything, including how "knowledge" is gained.

To be a successful film director, it won't hurt to be interested in the same thing that scientists are… objectivity. There is a point, however, when, to be successful as a film director, one becomes loyal to one's subjectivity. And, so, after he directed a slew of documentary films in the 1960s, Brian began to draw on his own experience of being the child-age private detective (Brian had scouted his own philandering father) that, in turn, led him to following Alfred Hitchcock's directing footsteps and, with a touch of Hitchcockian irony, making his most Hitchcockian movie, "Dressed To Kill", in the year of the "master of suspense"'s passing. Brian's nod to "science" in this film is in relation to the 'value' of "being objective" because, to deal with nature's tendency to hide – for Freud, all 3 instincts, running-hunting-mating, are hidden from the subject (i.e. analysand) – even a trained objective view (i.e. analyst) needs to acknowledge that hiding can 'double up' and, then, 'double back' onto the objectifying view. Specifically (spoiler alert time), psychoanalyst, "Dr. Elliot" (Michael Caine), has not yet received anything like sufficient (training) analysis… he is far from "integrating" his "feminine side" that is needed prior to a practice of analysis. Indeed, the doctor is so blinded to the "dis-integrating" effect of his own raw animus/anima that he can do no more than

temporarily "repress" his mating instincts that are aroused by female analysands such as "Kate" (Angie Dickinson). You don't need to be Freud to know that the (masculine) mating instinct very often 'entwines' the (non-gender specific) hunting instinct… nor to know that the wrong way to deal with the "return of the repressed" is to "displace" it into the hunting instinct. Hence, "Dr. Elliott" murders "Kate" and, in turn, the narrative's need for sufficient objectivity falls (not to the doubting '10 police', but) to an archetypal '4 sex (truth) worker', "Liz" (Nancy Allen), who, along with '3 inventor brother', "Peter" (Keith Gordon; Brian would have seen himself in Keith e,g. Brian's '3 Gemini' straddling his '4 I.C.'), provides the required (re)-balanced objectivity.

If there is a dis-connect between Brian's biography and "Dressed to Kill", one could point to the fact that his father was not transgender. This is the point, however, that the Freudian (and, of course, the Freudastrologer) would remind the novice that, even when nature ceases to hide, nature continues to hide because transgenderism and Don Juanism are both sequelae of "(the) pursuit of (femininity ±) women is flight from women". In other words, these syndromes express the same 'source' and, in doing so, they are 'screens' behind which nature continues to hide. Looking further into Brian's Gemini on the I.C., the astrologer, upon noticing his empty 4th house, will look for the natal location of Gemini's ruler, Mercury. Then, s/he will notice that it is conjunct his chart ruler, Neptune, in his 7th house. In depth psychological words, this points to the likelihood of any confusion & deceit that is coming out of the individual's endogamous "family romance" to be reverberating into his/her fantasy about exogamous marriage. This reverberation could only be described as being "intensified" by his Venus-Pluto conjunction in Leo (+ out-of-sign opposition to his Moon) in the 5th house. It would, of course, be totally up to Brian to decide if it is worth looking at the degree to which his (3) short-ish marriages may have been expressions of his natal horoscopic 'pointers'.

One of the more interesting aspects of a Sun in Virgo in the 7th house (even in cases that don't have Neptune in the 7th and/or Pisces on the ascendant) is that it mixes urges for unmarried-ness with urges for married-ness and, via the creative-synthetic intentions of the Sun, looks to the possibility of (… errr) 'marrying' these urges. When we add the influence of the individual's "progressed" Sun into Libra, a "progression" that commonly occurs during the stage of the individual's life-cycle when a marriage partner is sought, this need for creative synthesis is amplified. One of the problems of having Neptune in the 7th house is the individual's urge to re-create his/her '12 womb' in the social institution that (i) is based on exogamy, and (ii) thrives in an environment that holds to the tenet, "I'm not a mind reader" (this is the '7 outgrowth' of a parent's '5 encouragement', "use your words", when a '3 infant' verges on a tantrum). No need to be astrology's greatest marriage counsellor to work out that this problem tends to "erupt" when the Virgo Sun "progresses" to Scorpio, a "progression" that commonly occurs at the point of the Sun-in-Virgo's life-cycle when s/he begins to look at his/her reasons for getting married in the first place. Even the Sun in Virgo individual without the meddling of Neptune will be looking at the 'whys' of his/her marriage during this "progression". Brian's "progressed" Sun into Scorpio issue, however, was that, during its earlier 1982-1987 years, Venus was "progressing" to Neptune. No wonder, then, in his 1987 flic, "The Untouchables", Elliott Ness (Kevin Costner) bides his stakeout time waxing lyrical about his storybook marriage to any off-sider within ear-shot.

BRIAN DE PALMA'S (PSYCHOLOGICAL) 'TOP 5'

Because we agree with critics who took "Dressed to Kill" being too derivative of Hitch's "Psycho" (despite its biographical relevance), it doesn't make our 'top 5'…

1: SCARFACE (1983) ☯☯☯

As interesting as Brian's ego-building "progressions" are, no astrologer would discount the collection of Saturn-Uranus-Jupiter in Taurus that is a feature of all those born at the outset of the 1940s. No surprises, then, that he shines when the time comes to depict '10 compensation', '11 dissociation' & '9 excess' in individuals who care most about material resources. The clincher for FA-er, however, is the say hello to my little "family romance" subplot (note that the three "gas giants" transited Brian's 4th house at an early age)… "Tony Montana" (Al Pacino), hastens his demise by "displacing" his (dis)-passion for his whore-wife/mother onto his madonna-sister/mother.

2: CARRIE (1976) ☯☯

If fertilization is a full Moon in Scorpio phenomenon, then menstruation would be a new Moon in Taurus phenomenon. It is possible that pre-historical Homo sapiens saw menstruation as a kind of "failed pregnancy" (there is plenty of blood, meconium etc. during birth) and, as such, something that would disappoint the g/God who had impregnated the mortal woman. In turn, it would have fallen to the mothers to protect their daughters against anyone who was "(unconsciously) identified" with d/Deity.

3: THE UNTOUCHABLES (1987) ☯☯

Although psychological typology tempts when heroism is divided into four, we note that, here, zodiac-arcs make better sense i.e. (i) "Elliot Ness" (Kevin Costner) is the '5-6-7 married hero', (ii) "Wallace" (Charles Martin-Smith) is the '6-7-8 forensic accountant' who knows '7 law' at the cost of his '8 life', (iii) "Malone" (Sean Connery) is the '7-8-9 religious devotee' who has the intuition to see whereto the plot is going, & (iv) "Stone" (Andy Garcia) is the '8-9-10 lawman' who inherits the redeemed office.

4: CARLITO'S WAY (1993) ☯☯

Those who have seen most of Al Pacino's iconic characters will probably get a kick out of "Carlito" as Al trying not to repeat himself ("Michael Corleone", "Tony Montan", "Serpico") and pretty much succeeding insofar as he synthetically 'cooks' (rather than 'mix-'n'-matches') his earlier creations. The issue of 'cooking' something new vs. slavish copying has been hot-button for both De Palma's fans and detractors. At least, in his copying, Brian forces his audience to think synthetically about him.

5: BLOW OUT (1981) ☯☯

Out of the Hitchcockian copycat fire into the Antonioni-Coppola copycat fire, Brian is, perhaps, the most 'honest' director when it comes to wearing one's influences on one's sleeve. This is why, perhaps, many De Palma fans place this one on the top of their lists. If there is a point of difference, it is their Freudian 'mis-': whereas "Harry" (FFC's "The Conversation") 'mis'-hears an inflection, BdP's "Jack" (John Travolta) hears much too well… so well, in fact, that it leads Jack to grave 'mis'-assumptions.

CH.8 (cont.): FROM VIRGO TO LIBRA

PART B: REFLECTING ON LIBRA'S CUSP & "END OF ACT II"

With the symbol of '7 centroverted thinking', the scales of Libra, not featuring a human figure (a distinct contrast to '6 Virgo'), some might baulk at '7"s connection to human relationships. Then again, as your local 'astrology 101' graduate will be keen to remind you, Venus "rules" '7 Libra' and, so, it follows that humans have an urge to balance Venusian relationships. "Consciousness" of this urge, however, pre-requires a full recovery from the psychological wounds of infancy. Instead of balanced relating, a deeply wounded individual only cares to 'flip' his/her perceived authoritarian '(non) relationship' from the controlled to the controller, a circumstance that is usual in other primates. Thus, "evolutionary psychology" is attuned to the "narcissistic personality disorders". As noted in 'Pt. 1' of this essay, chimpanzees have insufficient contact to the pan-archetypal "Anthropos" to 'resonate' the 7th archetype. Still, although Homo sapiens 'resonates' '7', it also appears that we have 'paid' for this 'resonance' by virtue of a neotenous evolution that has brought us into too close contact with '11' & '12'.

To put this in another way, Homo sapiens' (i) desire for '7' means that it is able to respond to the hero myth (i.e. an authentic conquering of primate verticality brings about human horizontality), yet (ii) haunting by-'11-12' complicates the enactment of the hero myth. Hence, the FA-ers's mythological mind identifies both 'partial heroes' and 'full heroes'. From our essays on 'Psycho-quadratics', longstanding readers will recall that we view Charles Darwin as an example of 'partial heroism' because, by and large, scientists are satisfied by the possibility of "reducing" (apparent) complexity to (actual) simplicity and don't see the need to return to complexity with a "teleological" move. Charles' '5' "shined" well enough to overthrow the Lamarckian hierarchy, but his psychosomatic '6' was not satisfactorily "grounded". Further up, it is doubtful that Charles' marriage was '7 equal' as it may have originally been in '1 intention'. In light of the biographical evidence, we also doubt that Charles mastered the "oppositorum" of '8'… he didn't interpret the evolution and meaning of the "spiritual instinct".

Moving along to Freud, we would say that he exemplifies 'full heroism' insofar as he achieved '(Darwin-like) partial heroism' with his pre-psychological publications on neuroanatomy and, thereafter, via psychoanalysis, Freud would get the grip on '6 psycho-somatics' that Darwin didn't. The distinction that we make for Freud was that he had a similar problem as Darwin did with '8' (specifically, with his 8th house rather than his Scorpio ascendant or Pluto in Taurus), as evidenced by his "compensations" against Jung. It seems that Freud had become "identified" with his 'heroism' that he couldn't "transform" it in ways that would prevent the post-Freudian Babel. To be a 'full Freudastrological hero', therefore, the FA-er would need to have experienced and understood "hero dis-identification" processes better than Freud had. One process for the FA-er might be to creatively interpret the tarot images that follow "Justice" – "the Hanged Man", "Death" and "Temperance" – an issue that we will examine in our next chapter. Here, however, it is time to sum up (what we call) 'Act II' of the tarot's major arcana through the lens of "evolutionary (anthropological) psychology"…

At what point in the 200,000±yrs story of Homo sapiens did its '7 resonance' instigate the institution of marriage? The correct answer might be "no-one knows for sure" yet, with culture beginning to make itself felt around 50,000BCE, this would be

the first date that most H.G.-Welles-time-travellers would plug into their (respective) time machines. Having travelled, the investigators would first want to know the degree to which any of these first marriages were, in fact, equal. Although, most of the time, we "suppress" our chimpanzee-ish tendency to abduct mates, it would be going too far to assume that '50,000yrs BCE-man' was as able as we are today. Therefore, if, in the present, there is significant "compensation" against verticality, it is reasonable to assume that there was plenty more of it going on in pre-historic times. Therefore, our time-travellers would be surprised if they were witnessing true-psychological equality, especially when we consider present-day (so-called) "primitive societies" often engage in bride bartering that, in effect, demotes women to property.

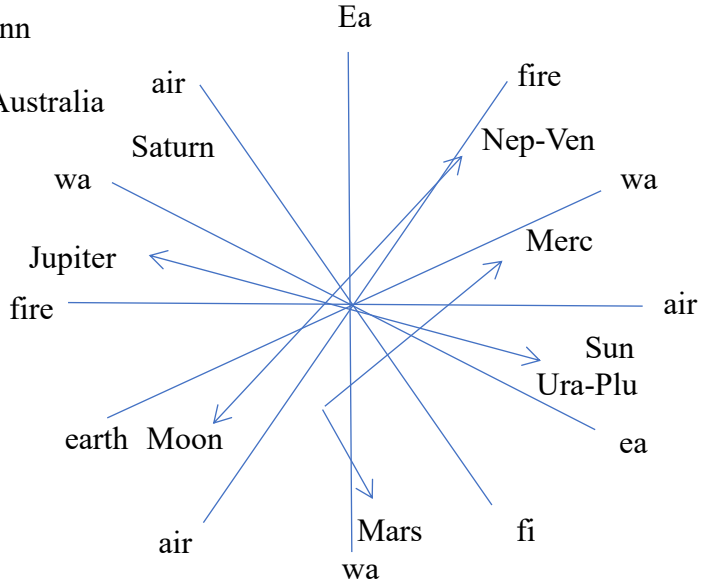
If we time-travel further back, we come to the point in Homo sapiens' history that helped to instigate marriage… the intellectual realization that sex leads to babies and, therefore, that men have a stake in the fleshiest & most vital creative process that is possible for any life-form. Prior to this realization, men would likely have taken the view that (the) g/God(s) were the impregnators – a view that would persist all the way forward into-through our most recent astrological ages – and, so, your local Kleinian psychologist would inform us that, prior to this realization, primitive men would have been envious of divinity and, after this realization, these men would have "projected" their enviousness onto divinity. In turn, with men now concerned that divinity's envy was as destructive as their own (= unable to retrieve the "projection"), they would go on to instigate rituals intended to appease their "projected" envy. This seems to have been the underlying motivation of phenomena that is unexpectable in other primates – circumcision, 'pseudo-sacrifice' of first-borns and virgins (we use the term, 'pseudo-sacrifice', here, because true sacrifice is one in which there is no trade) – yet, of itself, this doesn't explain why Homo sapiens took the extra step of introducing marriage...

Rather, the motivation that led to the inclusion of marriage was the possibility of men being able to know who their children are, especially when the institution was paired with injunctions against adultery. What isn't obvious, however, was the degree to which a man knowing that 'X' is 'his' child increases 'X"s chances of survival and, in turn, whether there is an evolutionary "pressure" that selects for genes that lead to knowledge of individual father-child bonds. Then again (see our earlier discussion), it may be off-point to focus on Darwinism when '7' is in the frame. In other words, it is better to focus on '7"s capacity to (re)-balance any lopsidedness that has emerged in the 'Lamarckism vs. Darwinism dyad' e.g. when Lamarckism dominated in the 18thC, '7' would have urged for more Darwinism, when Darwinism began to dominate in the 20thC, '7' would have urged for more Larmarckism. This reminds us that…

'7' doesn't exist in isolation of the other 11 archetypes. One of '7"s key roles is to pick up from '3"s definition of the word, "love", and examine how it can be refined and, perhaps, re-defined. For analysts such as M. Scott Peck, this is the first task of psychotherapy, to distinguish between "love" and "cathexis". For many couples, this distinction's actuality may be over a decade in the making and, as couples make it, they realize that "(healthily) narcissistic" "self-love" will need to be balanced against "(healthily) erotic" "other-love". Thereupon, the couple may become ready to balance their combined "self-other love" against "collective love" and, in doing so, take on '8 Scorpio'. Before we go too far into '8', however, let's go to a '6-into-7 example'…

EXAMPLE EGO-DYNAMICS XVI: BAZ LUHRMANN

Baz Luhrmann
17/9/1962
Newcastle, Australia



(What FA calls) 'pseudo-patriarchal civilization' is that which is dominated by "compensating" men. Whatever a 'pseudo-patriarch' might think about himself in his waking hours, it will not be able to influence the depth psychological fact of him being unconsciously "identified" with his mother. The "unconscious mama" that a 'pseudo-patriarch' obeys is, in part, "projected" onto phenomena that are able to "seal" their wrongheadedness "from the other side" e.g. nations, political systems, restrictions on marital choice. It is ironic that <u>both</u> Darwinist & Lamarckian '7 thought' understands the value of exogamy – the Darwinist would cite "hybrid vigour" and the Lamarckian would cite the "keep the peace" intentions of kings to marry their princes & princesses into distant threatening kingdoms – but neither has been able to mitigate the clan-ish instincts that has kept the Bards's "Romeo and Juliet" relevant for 420+yrs, especially so for those, like Baz Luhrmann, interested in bringing it into the 3rd Millennium.

For FA, Baz's version is well worth seeing for the scenes of the first meetings of "Romeo" (Leo di Caprio) and "Juliet" (Claire Danes) because of the emphasis that they place on Juliet's 'Virgoan' (virginal) nous to keep Romeo at bay… demonstrating her understanding that their attraction is underwater (= 'fish-tank separated') and, so, patience is the best virtue in the context of "ancient grudges" and "civil blood that makes unclean civil hands". It is interesting for the astrologer that Romeo appears to be "identified" with the Moon as he waxes lyrical about Juliet, "but soft, what light through yonder window breaks? it is the East, and Juliet is the Sun; arise, fair Sun, and kill the envious Moon, who is already sick and pale with grief that thou, her maid, art far more fair than she". Although, in another sense, Romeo could be waxing more about Juliet's (& Romeo's own) mother, he later decides to swear by the Moon only to be rebuffed by Juliet, "O, swear not by the Moon, the inconstant Moon, that monthly changes in her circled orb, lest that thy love prove likewise variable". With Baz having (i) natal Sun in Virgo that, by his early 30s, had "progressed" through Libra wherein we find his natal Mercury and (ii) a natal Moon (probably) in Taurus that, during his

early 30s, "progressed" into-through Cancer wherein we find his natal Mars, we have solid astrological reasons why Baz might 'resonate' Juliet. The fact that Juliet doesn't take long to succumb to her passion, however, speaks to the possibility that her chart reveals a kind of 'short circuit' from Virgo up-to Scorpio. Yes, her fictionality prevents discussion of Juliet's natal chart, yet we see that Baz' chart has a close Neptune-Venus conjunction in Scorpio that spreads out to a T-cross involving Saturn in Aquarius and the aforementioned Moon in Taurus. Moreover, if we were to discover Baz' ascendant in the latter degrees of Leo we could then see his T-cross in terms of a grand cross…

Yes (again), we don't know Baz' birth time but, given his obvious attraction to larger-than-life glamour – "The Great Gatsby", "Elvis" – a time that generates a Leo ascendant would be on the short list. It is also easy to make the case for his ascendant featuring one of the other fire signs because (i) Elvis had a Sagittarius ascendant and (ii) Aries' energy points to his interest in dancing competitions ("Strictly Ballroom"). Then again, musing over possible ascendants falls by the wayside when our attention turns to "Strictly Ballroom" (1992) & "Elvis" (2022) because, as shown in their 30yrs separation, these are Baz' Saturn-in-Aquarius-return musings on the "pressure" that comes from authority & peers. We only have to read the title of Baz' first film to know that he was/is concerned with the trouble that "strictness" (& reactions against it) can instigate. If he had a psychological astrological consultation, it would be probable that his Moon-Saturn-Venus-Neptune T-square would get an airing… the challenge for the psychological astrologer would be to '7 balance' its interpretation between the doomy-gloomy Saturn and the seductive Neptune effects on his Moon-Venus opposition…

It would be edifying for Baz' analyst to learn more about why Baz emphasized the relationship between "Elvis" (Austin Butler) and manager, "Colonel Tom Parker" (Tom Hanks), over Elvis'-Priscilla's (Olivia DeJonge) marriage. The straightforward answer is that Elvis didn't meet Priscilla until he was in the army but the FA-er would also see the Colonel as a very Saturn in Aquarius character insofar as he had the dual role of taking authority over Elvis' career yet finding his '11 eccentric' authority being undermined by more '10 conservative' authority. Caring only about making a fortune, the Colonel didn't care for the music or the girls, but he did have the archetypal insight that Elvis was expressing a Brave New World attitude to sexuality through music that would see the dollars flying in. Throughout the film, we hear Parker reminding us that he, much more than Sun-in-Capricorn Elvis himself, saw the fortune that was on offer in a society that has nothing else but "(re)-repression" to deal with sexuality. Aquarius mightn't be a particularly "sexual" sign but, like Sun-conjunct-Uranus Freud, it does have the scientific neutrality and objectivity to consider sexuality as a phenomenon of nature to be considered 'outside' of the marriage/adultery/envious-gods developments of cultural Homo sapiens that we have been discussing in the body of this chapter.

For the Kleinian, the more interesting aspect of the Colonel's psychology was his lack of gratitude for (what could be called) the "good breast" of Elvis' talent e.g. his reaction when Elvis suggested that they part ways was straight out of the Kleinian textbook… rather than be thankful for something that had made his life better, we see that, all along, the colonel had harboured an envy that would prove to be far stronger than faltering gratitude. Thus, Kleinian analysts need a long training… it is never easy to do your very best and endure your analysand ever trying to destroy your very best.

BAZ LUHRMANN'S (PSYCHOLOGICAL) 'TOP 4… 5'

Taking very long times between his movie-drinks, Baz's 30yrs of film-making turns into a mere 6 "spectacular spectaculars", we like the ones set in foreign lands…

1: WILLIAM SHAKESPEARE'S ROMEO + JULIET (1996) ☯☯☯

The great problem for "Romeo" (Leo di Caprio) might be his "identification" with his "anima" that is preventing its "differentiation" but, if Romeo were in therapy, he would likely complain that jumping from a maternal "identification" to a paternal "identification" (= the task of development through the 4th house) would be a case of jumping from the frying pan into the fire. In response, Romeo's analyst could propose that, while he waits to inherit the house of Montague, he has a chance to develop any '7 diplomacy' skills slumbering in his subconscious. And, if he were to take it, he might sese how he could redeem the whole shebang with "Juliet" (Claire Danes) at his side.

2: ELVIS (2022) ☯☯

Whenever the dyad of austerity-indulgence takes centre-stage, the astrologer will look to the dyad of Saturn-Jupiter. These two have a special relevance in the natal chart of Elvis – respectively, his chart & Sun "rulers" – as they both rolled across his ascendant & Sun as (i) his star hit the ground running & (ii) the authorities fumbled through the options that were on offer beyond locking up their daughters. Elvis' Sun in Capricorn won the tug-of-war over his Sagittarius ascendant during his army days.

3: MOULIN ROUGE (2001) ☯☯

Nightclubs are places into which the individual retreats to alleviate the burdens of the workaday drudge. OK, whereto might the individual who works in a nightclub retreat? Answer: to "further inner" fantasy… locations where no-one else can reach. There is a sense that this film, even more than "Chicago", expresses the Saturn return of "Cabaret" (1972). There's nothing essentially wrong with working in a nightclub… it is more a matter of being in/sensitive to "further inner" signs that it is time to stop.

4: THE GREAT GATSBY (2013) ☯☯

"Old money" objects to "new money" because "old money" knows that anyone who has made a quick fortune will have done so outside the laws that had been drawn, decades earlier, by "old money". Meanwhile, the third money group, the "non money" masses, novelists and their readers are only able to "identify" with "new money". And, so, "Gatsby" (Leonardo di Caprio) might not be "great", but he is, at least, "great by comparison".., or, the 'semi-hero' shot in his (I.C.-ed) back before getting any further.

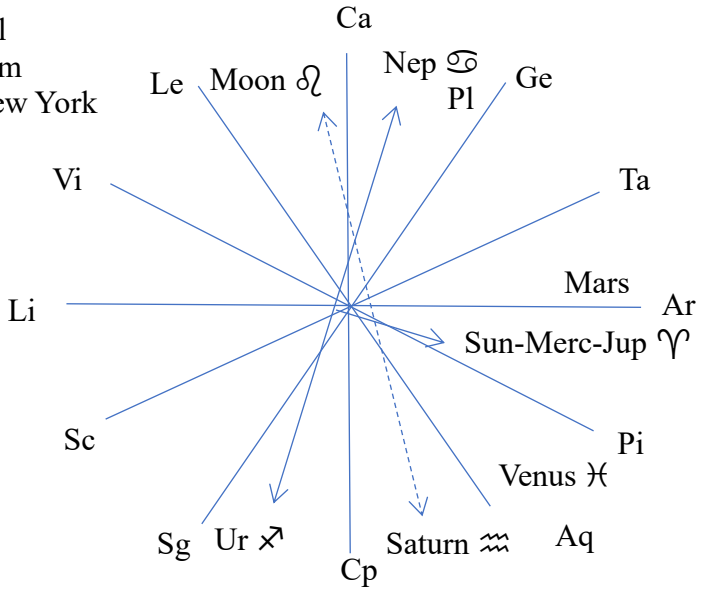
STRICTLY BALLROOM (1992) & AUSTRALIA (2008) ☯

Like many of 'Tarantino's generation', it is probable that Baz' future catalogue will outstrip his current catalogue. Film buffs who want to stroll through Antipodean curiosities of the end of the 20thC will likely prefer "Muriel's Wedding", "Rabbit Proof Fence" and "The Adventures of Priscilla, Queen of the Desert". The "progression" of the natal Sun in Virgo through Scorpio in midlife has a lot to tell us about '6-8' but, in Baz' case, this "progression" was never going to push Neptune & Saturn aside.

Interlude H: ***<u>notes on the "Icarus Sun" in Virgo</u>***

With Virgo often being characterized as a humble sign (= the king is now in the rear-view mirror), we can doubt whether it needs to be considered at risk of becoming "Icarus-ed". As we have just witnessed, however (scroll up), Baz Luhrmann forces the FA-er to think twice. So, if our readers can give some credence to the "regression" that is a not unimportant factor in our decades/centuries of Pisces-back-to-Aquarius "Age shifting", their second thoughts will gain weight. Indeed, FA's second thoughts began in "Interlude G", wherein we had made exemplary mention of famous "Jungian"…

Joseph Campbell
26/3/1904 7.25pm
White Plains, New York



… and, in an earlier discussion, we took the view that Sun in Aries individuals have the "purpose" of departing from the collective and, therefore, Joseph's aim to be a collectively approved figure doesn't quite fit with his Sun in Aries. Yes, Joseph does not seem to be a good illustration of our present interest in the "Icarus Sun in Virgo", but he does have the next best thing, a natal Sun in the 6th house. Although Joseph did make a "theoretical" distinction between the "refusal of the call" and the "refusal of the return", there is a sense that, in his own "practical" heroic life, Joseph "conflated" these two rites of passage e.g. did he "slip back" to his "chart ruler", Venus in Pisces?

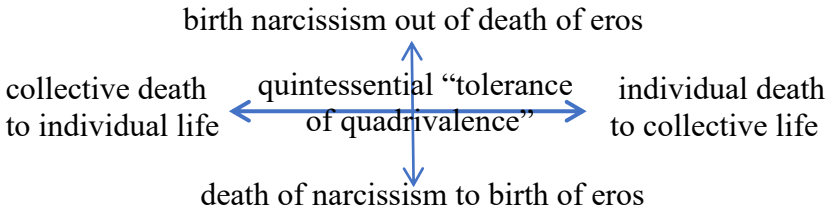
In our earlier discussion of Joesph, we went as far as to point out that he would have been better off to focus on Freud… but, as you can see above, this focus was not easy for him because (i) natal Uranus opposite Neptune across the 3rd to 9th house axis has a consuming effect that encouraged diametric leaping (e.g. "Luke Skywalker"… instead of being horrified by Jung's "collectivist" side, Joseph felt Lunar-comfortable, Moon-in-Leo, about Jung's "heroic" side) and (ii) his natal Saturn in Aquarius resides in his 4th house. Some astrologers may complain that his Aries descendant means that he did <u>not</u> "refuse the return" but, in response, FA makes the 7th house point that the "world" that '7' deals with is the world wherein one becomes a "partner" (rather than, say, a social '11 group' "member") e.g. '1 imagining' oneself as a partner of '2 Freud'.

CHAPTER 9: FROM LIBRA TO SCOPRIO

PART A: CROSSING SCORPIO'S CUSP & "THE HANGED MAN"

We began this article cycle with an air-to-water transition (Aquarius to Pisces), the 1st of "3 Acts". At the outset of 'Act 1', we noted that the inherently opposed nature of air & water leads a sense of (if not precipitousness, then) difficulty when "the Fool" steps into Pisces from Aquarius. At the outset of 'Act II', we noted that the functional opposition of airy Gemini and watery Cancer has (if not an equivalent, then at least) a similar difficulty to that which "the Fool" had faced as he 'dropped' into Pisces from Aquarius. Here, the outset of 'Act III', the journey from Libra up-to Scorpio provides yet another case of 'the problem of adjacent-yet-opposing-functions' that can so easily trip up anti-clockwise growth… symbolized, in this case, by the stark contrast between inanimate scales & the animate creature known (and, occasionally, celebrated) for its self-destructive zeal. Death, especially if self-inflicted, is the ultimate taboo thought.

Although Freud died decades before cell biologists discovered the "telomeric" zone at the end of chromosomes that shorten at each division and, in turn, are assumed to be the correlative/causative factor that brings about 'inner', self-determined death (predation, starvation/thirst, disease are 'outer' causes of death), this did not prevent him from nominating a death instinct, that is the expression of the "telomeric process" of aging through to death, "Thanatos" (as opposed to life-sustaining "Eros"). There is a paradox here, however… what is Thanatos for the individual becomes Eros for the collective. In other words, for the sake of survival of the species, it is a good thing that a species' old organisms 'get out of the way' of its young organisms because the young (= more genetically varied) won't want to waste energy that is better applied to finding new "niches" in the food chain. Over & above this paradox, we also notice that Freud had contrasted the "erotic" neuroses against "narcissistic" neuroses, meaning that the post-Freudian soon runs up against the following 'psychological quadratic'…



… and, having diagrammed thus, you don't need to be FA to work out how this schema fits into the zodiac's anti-clockwise schema. So far as the cusp of '7 Libra' into '8 Scorpio' goes, we realize that Libra would prefer, at worst, to establish & maintain the '7 balance' between the life and death instincts. Indeed, for organisms like Homo sapiens, that are characterized by (long) childhood dependences on parents, it is better that the '7 balance' tips toward individual life (away from individual death). This is a pointer to why an individual is psychologically prone to tip his/her 'life-death balance' towards the life 'pole' well into life's second half. Who cares about 'use by' dates?

Eventually, however, each individual human, irrespective of his/her intellectual grasp of evolution, realizes his/her need to tip the balance back toward the centre. In pop psychology, this phase is commonly called the "empty nest syndrome" and, in the

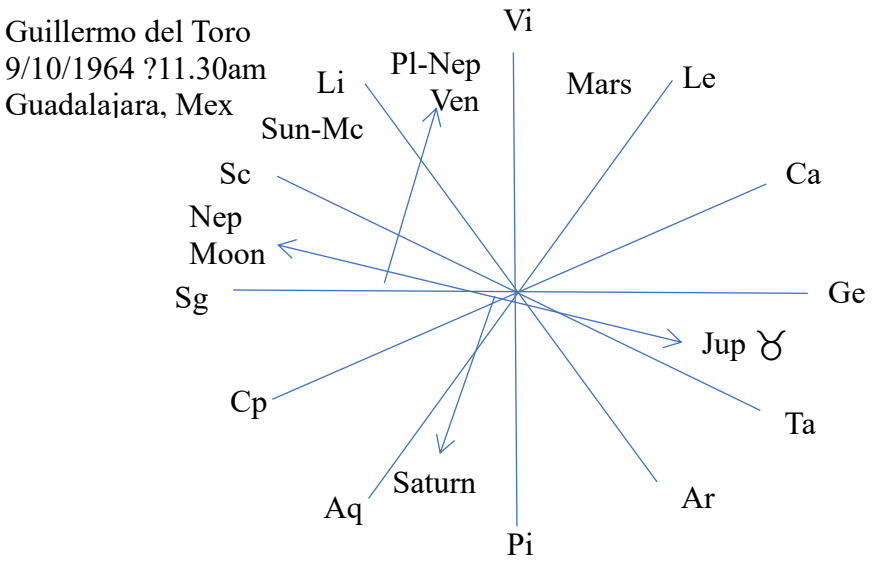
zodiac, it isn't difficult to align it to the 3rd quadrant shift, Libra-through-Scorpio-to-Sagittarius and, thereafter, align the Libra-to-Scorpio sub-shift to what is commonly called the "midlife crisis". To be sure, Freudastrologers won't discount the established 'usual suspects' of the midlife crisis – Saturn's 2nd opposition to natal Saturn; Uranus' opposition to natal Uranus; Neptune's square to natal Neptune – they simply add '7-into-8' to the established brew. We would also hope that imaginative astrologers have no trouble with our alignment of the midlife crisis to the tarot image that points to the need for the anti-clockwise journeyer, with or without his/her spouse, to overturn (or, to go beyond mere '7 balancing') his/her 1st-half-of-life attitude, "the Hanged Man".

A key interesting feature of "the Hanged Man" is the man's golden halo that, symbolically, points to his realization that his inversion has value e.g. "there are things in life to live for and there are things in life to die for and these two sets of things rarely overlap". In a way, the "golden inverted man" is allowing the things in life that he was living for to 'die' so that those things in life that, in the future, he will be dying for can 'live'. The only way that the hanging man can successfully sort through his paradoxes is to already have a roundly developed ego. The individual who is still in the throes of "getting a life" would, therefore, do well to skip the message of this image, "inverting voluntary sacrifice is valuable", and continue with 1st person developments. Grasping the difference between "individuality" and "individuation" is not easy… grasping the difference between "individuation" and "collectivation" is doubly not easy.

The references of our prior paragraph, (i) "voluntary sacrifice" and (ii) Jung's "individuation", lead to the spiritual dimension of the 'voluntary-involuntary dyad'. Eastern reincarnationists will often pull back from the idea of "involuntary sacrifice" because they take the view that, in the pleroma, the soul has already freely chosen the circumstances of the upcoming incarnation… meaning that the soul has the challenge of reminding itself that anything that 'feels' 'involuntary' (e.g. "why is this happening to me? I deserve a different happening!") is not so. In some respects, then, we can say that "the Hanged Man", in downplaying the 'involuntary pole' of the 'sacrifice dyad', is an "Eastern image". Still, in 'crossing' back to the West, the 'voluntary pole' of the 'sacrifice dyad' is emphasized by the God-man and, so, the East-West split, in theory, is healable. Specifically, the Westerner, via his/her "identification" with the God-man, is able to sacrifice his/her "identification" with God-God. Agreed, this sounds like one of Monty Python's "pointless swaps" but the "voluntary sacrifice" of 31AD can lead the Westerner to the <u>semi</u>-redemption of his/her humanity… if s/he can reach this 'spiritual halfway point', the Westerner will have given him/herself a better chance of redeeming his/her full humanity. Therefore, in its way, we are able to see "The Hanged Man" as a "Western" image insofar as it invokes this 2nd "dis-identification" from the God-man that, if successful, permits "identification" with the 'man-man'.

Then again, some might say that the individual who is "dis-identifying" from the God-man (aiming to be a man-man, definitely not a God-God) is simply serving him/herself up to the Holy Ghost? FA's answer: if s/he has reached the point of asking such a question, s/he can be confident that s/he has undergone some spiritual growth. Let's not forget that atheism – the position of 'knowing' that there is no God – requires the atheist to <u>be</u> God to 'know'. "Unconscious identification" with God is the basis of mental illness more frequently than is "conscious identification". Not recommended.

EXAMPLE EGO-DYNAMICS XVII: <u>GUILLERMO DEL TORO</u>



As FA likes to do for birth charts of celebrated directors with unknown birth times, we take a stab. Our stab for the semi-director of the celebrated re-make of Carlo Collodi's (Sun in Sagittarius) and Walt Disney's (Sun in Sagittarius) "Pinocchio", you guessed it, is Sagittarius. This sign also works insofar as (i) Guillermo himself presents in a very Jupiterian way & (ii) when Saturn was rolling through his Pisces sector that, for Archer rising, is usually found at/near his I.C., Guillermo suffered the unpleasant task of negotiating the release, back in Mexico, of his kidnapped father. Whenever Saturn is in the mix, we often see chronic determination… and this was certainly the case as he went about re-making the Disney/Collodi film/story of the 'not-(yet)-real' boy who, in facing the rescue of his father, would have to dive into the belly of a whale.

Whatever ascending sign Guillermo has, there's no denying that his natal Sun in Libra "progressed" into Sagittarius near to the time when he '9 expanded' his work in such a way that "big kids could have fun" via his collaborative production company, "Mirada Studios". To be sure, through the naughties – the years of Guillermo's Sun "progressing" through Scorpio – his early films also had a certain kind of "fun" about them. Yet, taken as a group, we first notice their deathly-serious, underworldly themes i.e. "The Devil's Backbone", "Hellboy(s) I & II", "Pan's Labyrinth". By contrast, even if it was apocalyptic, "Pacific Rim", the first of his Sun "progressing" into Sagittarius movies, was all tongue-in-cheek, who-cares-what-the-Devil-is-up-to(?), let's-go-over-the-top '9-ness'. Although Mercury isn't Guillermo's Sun's "ruler", the combination of (i) a natal Sun-(anterograde)-Mercury conjunction, and (ii) "progressed" Mercury running ahead of the Sun in the 1st half of his life, does tell us that, when Mercury had "progressed" into Sagittarius in the mid-90's, it would likely have sent some transiting '3 Mercury messages' 'back' to his "progressed" Sun that expansive times were ahead.

When we turn our focus to Guillermo's Sun-ruler, Venus, we need to roll back from Libra into the early degrees of Virgo. Upon arriving, we notice that Venus is the (Leo)-Virgo corner of a "grand cross" that comprises Moon in (Scorpio)-Sagittarius,

Saturn in Aquarius-(Pisces) & Jupiter in Taurus-(Gemini), highlighting the fact that Guillermo's '7 aesthetic' of '6 self-containment' is ongoingly confronted by '9-10-11"s superegoic urges (and, let's not forget the mid-1960s Uranus-Pluto works as a kind of 'wedge' in between his Sun and Sun-ruler). All three of these urges are featured in his version of "Pinocchio": the Jupiterian urge is seen in the faith (and shattered faith) of the puppet-maker, "Geppetto" (David Bradley), whom has yet to realize that he needs to get past his Uranian urge to identify with perfection – recall, here, that Ouranos is the god who stuffs his imperfect children back into the womb – and love an imperfect child. Uranus may not be a part of Guillermo's "(cross) burden" but it is connected to his grand cross by virtue of Saturn's natal sign placement in Aquarius…

Indeed, Saturn is the first planet that any astrologer would think of in respect of Guillermo's "Pinocchio" because it is the most Saturnian-ly "delayed & frustrated" of his filmography… after announcing that he would re-make (re-vision, actually) the 1940 version at his 2nd Saturn-Saturn opposition (2008), it took 15yrs before its Xmas 2022 release only a month or so prior to his 2023 2nd Saturn return. Another Saturnian feature of Guillermo's "Pinocchio" is that, unlike Walt Disney's, it is set in pre-WWII Mussolini-era Italy. The psychological question that an FA-er needs to ask at this point is: to what extent is this feature a "compensation" and/or a "resolution" of Guillermo's natal Saturn in Aquarius? Answer: spanning his full filmography, it poses no difficulty to see that he has some 'karma' around right-wing authoritarianism… and, of course, it is up to Guillermo to decide whether he may or may not have been an authoritarian character in a prior incarnation. In this life, however, we have the evidence of his films and, if we do have a cause to suspect "compensations" that prohibit "resolutions", it would be in respect of the lack of redeeming qualities in his authoritarian characters, the most notable of whom is his nasty, electrified baton-wielding "Richard Strickland" (Michael Shannon) supremacist of his 2017 Oscar winner, "The Shape of Water".

Another un-redeemed (and, seemingly, un-redeemable) character is "Captain Vidal" (Sergi Lopez) of "Pan's Labyrinth". The use of the word 'labyrinth' in the title is entirely appropriate insofar as Guillermo presents a fascinating 'mythological soup' that carries the viewer away from the expectable source of 'labyrinth films' (e.g. "The Shining"), King Minos and the Minotaur, and toward Platonic ideas and Greek myths such as Chronos & Demeter-Persephone. The prologue is b-flat Platonic insofar as his audience learns that "Princess Moanna" (Ivana Baquero), (not wife, but) the daughter of the underworld king, decides to visit the upper human world… but, when she does so, she loses her memory of her source (recall, here, that Plato believed that we all lose memory of our source but not so forgetfully that we don't long to return to it). In order that she can return to her source, Moanna's papa builds labyrinths through which she can find her way back (or, in Freudastrology-speak, find her way forward). Moanna's night-time challenge is paralleled by her day-time challenge of negotiating her loveless stepfather, Captain Vidal, upon whom Franco's hierarchy had awarded high rank.

Having discussed the possibility that the journey from Libra through Scorpio has its share of voluntary sacrifice, "Pan's Labyrinth" has a nice illustration of it when we see Moanna (spoiler alert time) sacrifice herself rather than injure her newly-born step-brother. The fact that Moanna can disobey the instruction to her to injure her sib traces to an earlier trip to the underworld wherein she learned 'disobedience, per se'.

GUILLERMO DEL TORO'S (PSYCHOLOGICAL) 'TOP 5'

Once again, we have a director who may have his best films still swirling about in his unconscious; they may turn out to be better than those in our semi-list below…

1: PAN'S LABYRINTH (2006) (1988) ☯☯☯

Guillermo reminds us that, when a tale about fate, a "fairy tale", ascends from the realm of collective dreaming, it may not leave much of a trace… meaning that one needs to "know where to look" to find it. For those who "don't know where to look", a 'proto-myth' that helps them to "know" is required (worry about looking later). The fact of Guillermo's hero(ine) being a girl speaks to the importance of epistemology's feminine functions, sensing & feeling, but even more notable is the fact of Guillermo's heroine being, first & foremost, worried for the welfare of her own soul over & above her collective's "soul", unlike, say, her mother (figures). This is how all feeling grows.

2: PINOCCHIO (2022) ☯☯☯

Because this film is Guillermo's 2nd Saturn return release, it is most easily seen as an illustration of Saturn in Aquarius. Hence, the backdrop of (masculine)-idealism-gone-wrong politics. Guillermo also seems keen to look at the difference between lying and delusion… early on, we aren't sure if Pinocchio is conscious or unconscious of his lies but, late in the narrative, we see that Pinocchio is 'aware/conscious' that he is lying as he takes on the task of helping his father & 'family' to 'rise' from the whale's belly.

3: THE SHAPE OF WATER (2017) ☯☯

Jung noted that, when Catholics lapse, they lapse in a more complete way than Protestants do perhaps because the demands of faith in the former are more extreme and, therefore, the lapse matches the extreme of the demand. Guillermo's lapse seems to accord with Jung's view. A complete lapse from the archetypal story of the dying-rebirthing g/God, however, isn't so easily achieved. Whatever 'structure' the conscious mind builds for itself, a Plumber can still insert pipes into the walls unbeknownst.

4: CRIMSON PEAK (2016) ☯☯

If there is one expectable dream image in analysis, it is that of the "dilapidated castle/mansion/house". Although dream images need to be personalized, the personal dimension in this case is the manner of dilapidation… the fact of a house not being a home is enough for a general interpretation of a 'mis'-developed ego. When a mansion sinks into red mud, the analysand is guided to the view that s/he is angrier than s/he thinks s/he is but, if '12' is involved, it might be impersonal (= not his/her) anger.

5: HELLBOY (2004) ☯☯

Superhero comics can be criticized for entombing their readers inside worlds of fantasy that, in turn, keep maturity at bay. At least, with "Hellboy" (Ron Perlman), we have a superhero who would have been 'bad' if not for the love of a parent. For the Freudastrologer, this tale could help to heal astrologers who have succumbed to 'cook-books' that paint grim natal pictures (e.g. hard aspects++, aspects to/prominence of Pluto, Mars, Saturn, tenanted 12th house etc.), playing down the nature-nurture dyad.

CH.9 (cont.): FROM LIBRA TO SCORPIO

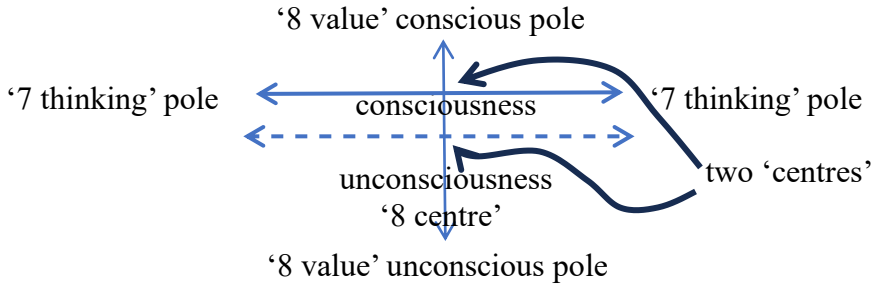
PART B: REFLECTING ON SCORPIO'S CUSP & "DEATH"

Over the span, 13/11/2023-to-27/11/2023, the new Moon in Scorpio waxes to its fullness in Taurus. This waxing Lunar phase presents an opportunity to reflect on the watery archetypes, '4' (the Moon), '8' (the Sun has yet to leave Scorpio) & '12' (Moon-'shine' ramps up as it waxes from Pisces to Taurus). FA-ers might, for example, revisit our view that water's watery-ness smudges psychological "attitude" e.g. Jung applied Scorpio's keyword, "intensity", to "introverted feeling"; FA, however, applies this keyword to "centroverted feeling"… although, when we include the idea that '8' 'feeds into' the "introverted" '9-10-11-(12) sequence', it should not be difficult to see why FA & Jungians could still communicate without lapsing into incoherency. Despite this…

FA doubles down on its view of 'Scorpio-the-centrovert' because, as Jung (once again) tells us, feeling brings in the valuation of what was sensed & thought about at '6 centroverted Virgo' & '7 centroverted Libra' (up ahead, '9 Sagittarius' will tell us about the whereto of its going). The key item that is sensed at Virgo is the complicated nature of exogamy and the challenge laid down to a future parent to find a partner in an external clan. This will be aided by the (what FA-ers call) 'earthy sublimation' that carries the post-pubescent youth away from his/her "family romance". In turn, this carrying leads to 'thought through' Libran institutions such as marriage. By the time we arrive at "introverted" Sagittarius, the '9 benefit' to Homo sapiens becomes clear. Exogamous marriage, in reducing the likelihood of clan war, increases the chances of survival on both sides of the evolution dyad, Lamarckism & Darwinism.

Now, when we look to the "Death" image in the major arcana, we notice that the 'central' item to which death is directed is the king (notice the crown at the horse's hoof). Even if royals might 'get away with' a bit of inbreeding, this won't protect them from their need to exemplify 'getting past' it. The gold river flowing from the king is a river of advice flowing to his subjects, "physical exogamy sets up your psychological exogamy… and, so, the 'kingly aspect' of your psyche needs to psychologically 'die' in order to prevent 'psychological banjos' from taking over your 'inner orchestra'" Note that a waxing Moon (in any sign) is a Moon moving away from an endogamous union.

With (i) feeling-water's link to "the unconscious" & (ii) the gaining of a feeling value having the quality of, as Freud had said it, "making the unconscious conscious", psychology has a paradox on its hands. To deal with the paradox, we schematize it…

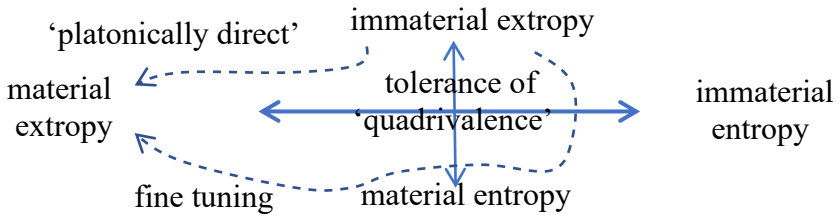


… and, in doing so, depict thinking along-and-above the horizontal so that we can notice 2 'centres', (i) the centre of '7 thinking' is the balance point over which a

set of '7 scales' can be superimposed & (ii) the 'centre' of '8 feeling', along the vertical axis. Although one of feeling's poles pushes past '7"s 'centre' into consciousness, both feeling's other pole and, more critically, feeling's '8 centre' remain in the unconscious. This quadratic reminds subjects that, although it is worthwhile to "become conscious" of a feeling value, this might not tell us about its 'centre'. In turn, one does well to be Heisenberg-ianly uncertain about it. If the feeler does well, his/her next step is to look at '8 linear thermodynamic time' through a '6-7 teleo-(meta)-scientific' lens…

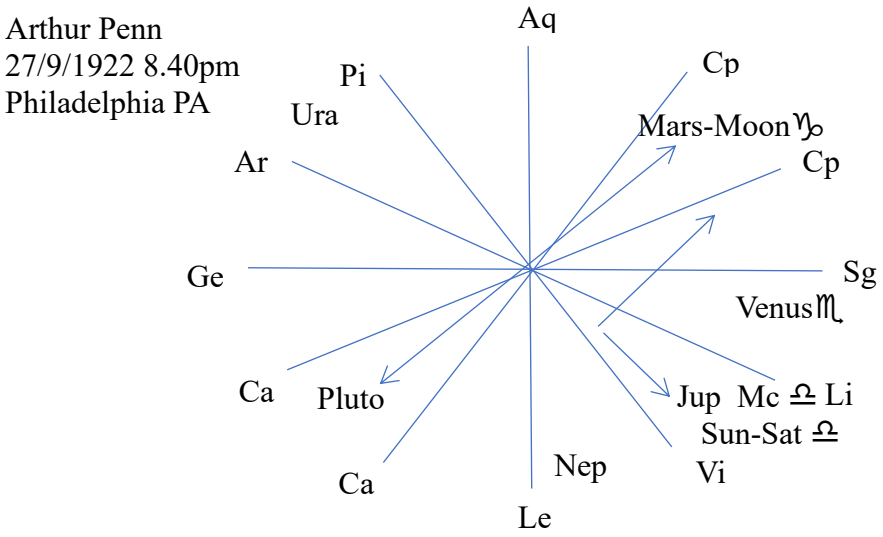
In our 'Basics: Meta-science' introductory essay, we had made the point that stars glow with low entropy electro-magnetic (electro-weak) light. The "fine tuning" of 'our' universe's values (that leads reductive science to the multiverse proposal) has allowed the overall increase of entropy in 'our' universe to behave in such a way that low entropy stars (e.g. 'our' Sun) form with potential for biogenesis, as if 'against' the overall 'entropic momentum' of the (… errr) 'life-cycle' of a universe. Because the 2nd law of thermodynamics prohibits any "free lunch", every low entropy (high extropy) Sun and/or lifeform that has 'split off' from the 'overall universe' will be 'paid for' by a concomitant increase in entropy in the extra-Solar 'zones' of the universe e.g. in '8 black holes'. In this way, '8' has a kind of last laugh over '5' but, at the same time, we note that the scientist's universe is primarily (exclusively) '2-(3) material'. So…

When we bring the zodiac into the discussion of the entropy-extropy dyad, we first run into the fact that '5' is 'beyond' reductive '2-3'. In other words, being intuitive at '5' will require the intuiter to 'emerge' from a '4 quadratic' conception, such as…



… and, if, dear reader, you are able to tolerate 'quadrivalence' (recall our mini-essay on Rob Reiner), you will then notice our diagram's yin-yang character e.g. our material universe might be dominated by yin-entropy but the Sun & the existence of life at the "Goldilocks" distance from the Sun corresponds to the yang-dot in the midst of the yin-semicircle. The dashed arrows refer to the fact that it was the work of post-Kelvin scientists (e.g. Martin Rees) to notice the "fine tuning" that re-introduces the issue that is the handmaiden of immaterial extropy i.e. teleology (prior to Kelvin and the laws of thermodynamics, theologians didn't have to worry about anti-teleological science and so they could be 'platonically direct' about purpose). In turn, some readers might have already guessed that we 'like' Kelvin's discovery because it throws out the possibility of yin-entropy in the immaterial, Platonic realm (this would correspond to the yin-dot in the yang-semicircle). Although the heavenly realm is dominated by yang as much as our realm is dominated by yin, there is still a kernel of yin in the heavenly realm… and, for this to be 'balanced', wo/men would need to take care of their kernels of yang in the material universe. Freudastrologically, this points to the need of wo/men to develop 'down-around-through-up-out' of the expressions of the 5th archetype.

EXAMPLE EGO-DYNAMICS XVIII: <u>ARTHUR PENN</u>



If, dear reader, you have perused more than a few horoscopes of film directors, you may be a bit like us and, at first pass, look for "creative control" '5-10 interactions' such as Sun conjunct Saturn. The director of "Bonnie & Clyde" (1967), Arthur Penn, goes one better insofar as his Sun conjunct Saturn is in his 5th house, fully describable as '5-(1)-10-7-5'. We need to remember, however, that right hemispheric interactions won't always express themselves 1st personally… for examples, planets in the 5th house are often "projected" onto 'outer' children &/or a romantic interest, planets in the 6th house are often "projected" onto 'outer' "others" (whom are being '6 served'), planets in the 7th &/or 8th house(s) are often "projected" onto a business/marriage "partner". Moreover, when we notice 'difficult' planets placed in the left hemisphere, we take the view that they help to 'fuel' "projections… that, as noted above, are often 'fired' across the vertical axis, landing in the right hemisphere. Perhaps, then, the first pass requires looking for 'set off points' of "projection" and, in respect of Arthur Penn's natal chart, we would, very early on, consider his (i) Pluto (in Cancer) in his 2nd house opposite his Moon-Mars (in Capricorn) in his 8th house… that is 'T-crossed' by the conjunction of Sun & Saturn (in Libra) in his 5th house, (ii) Neptune in Leo on his I.C., and (iii) now that we have made note of his (wide-ish) Pluto-Sun square, we wouldn't waste much time before considering his Sun-ruler placed in Scorpio… noting that Arthur's Solar "progression" to Venus in Scorpio coincided the making of his most famous movie.

Going to Arthur's biography, we learn that his parents separated when he was still an infant. As almost always happens in this circumstance, Arthur stayed with his mother and '12 lost' his father, straightforwardly symbolized by Neptune on the I.C.. The possibility of "regression" from this I.C. needs to be kept in mind. Even in cases where we don't find Pluto-opposite-Moon-Mars, there tends to be an "intensification" of embers (of Kleinian "projective identification") smouldering in the direction of the personal mother's capacity to feed. With Arthur's birth in 1922, we notice that Saturn had transited his natal '2-8 opposition' in 1930-31, the years of the "Great Depression" 'biting down' on the world. To this, we wouldn't worry if Arthur's mother was thought

to be the sweetest of fluffy bunnies by all those whom she had met because the task of the depth astrologer is to withhold all conclusions until the unconscious "atmosphere" that surrounds any kind of bunny has been fully assessed. The fact that Arthur, along with his leading lady, Faye Dunaway, did such a memorable job of presenting "Bonnie Parker" as sweet-yet-ruthless tells us that he wouldn't have had any trouble working out what a depth psychologist means by terms such as "unconscious atmosphere". We certainly don't mean that the actual Bonnie Parker was sweet-yet-ruthless – the recent film, "The Highwaymen" (2019) is more concerned about the actual Bonnie Parker – but Arthur saw the point of tapping the collective feeling (= "culture") that had made her an icon of the 1930s because, if there were parallels in the 1960s, it would help to make the film a success. Astrologically, of course, the tropical sky had, only one year before "Bonnie & Clyde", unfurled a Saturn in Pisces opposite Uranus-Pluto in Virgo. In Arthur's natal chart we see that, rather than forming a conjunction, Uranus-Pluto form a trine that, as he entered his directing career in the late 1950s, morphed into a grand trine courtesy of his Solar "progression" 'up' from Libra into Scorpio. It is no surprise that Arthur hit the ground running with a gloomy western, "The Left Handed Gun" and "The Miracle Worker", a filmization of the early years of blind-deaf writer, Helen Keller (Patty Duke), & her cruel-to-be-kind (yet, critically, "real") relationship with her teacher, "Anne Sullivan" (Anne Bancroft). AP's 2nd house Pluto points to an "intense" attachment to one's perceptual apparatus and, when only a couple of one's senses are available, it follows that attachment to them would be far more intense than it would be in other cases where all five senses are working. Arthur's filmization was an adaptation of his own stage adaptation in which Anne Bancroft had played "Anne" and it is also no surprise that he would fight for her against the studio bosses who had their financial eyes set on an already-familiar movie star (Elizabeth Taylor was in their sights). It is probable that this fight would have stirred scenes in his youth when he had to fight the various 'mothers' whom, in their minds, knew better than his own.

The fact of Arthur's movie directing career speeding up in the 1960's cauldron decade and, a decade later, slowing down significantly points to the idea that his Sun's "progression" through Scorpio approached the significance of his Sun's natal position in Libra. Another planetary symbol that we can't ignore is the planet that, through its links to "glamour", is said to 'rule' Hollywood, Neptune, not the least because it would transit Scorpio in the 1960s. Jupiter, the planet of expansion and "broad" connections, transited Arthur's natal angular Neptune at the time of "Bonnie & Clyde" and, over the subsequent 3 years, it would connect the I.C. to the Sun's natal and "progressed" placements. In turn, an FA-er would look a movie that "glamourizes" the father…

Like Arthur's career, "westerns" would peter out in the 1970s. Arthur's "The Missouri Breaks" (1976) is often cited as the "western that killed westerns" because it would be panned despite the presence of Brando & Nicholson. One of the last hurrahs before "westerns" were resurrected (e.g. "Silverado", "Dances With Wolves", "Wyatt Earp"), was "Little Big Man", the tale recounted by 121yrs old "Jack Crabb" (Dustin Hoffman), a Euro-American raised in a Cheyenne village. Wanting to portray Jack's inevitable ambivalences, Arthur took the odds of going against history to present nasty General Custer (Richard Mulligan) as a '12-5-ed' "glamourous golden lion". Custer's "Icarus-ness" was at a maximum and the "me decade", the 1970s, was heating up.

ARTHUR PENN'S (PSYCHOLOGICAL) 'TOP 5'

Arthur's career seems to be tied to the 1960s; by the mid-70s, with the appetite for Westerns fading fast, he didn't step past his "The Missouri Breaks" 'mis'-step.

1: BONNIE & CLYDE (1967) ☯☯☯

For many psychoanalysts, there is no such thing as power… all the analyst sees in the analysand's psyche is "compensation" against powerlessness that 'surfaces' as a pretense of power. The more power an individual pursues in the (extraverted) world, the more powerlessness s/he feels in his/her (insufficiently boundaried) inner world. If the analysand's inner feeling is dimmed, s/he is made aware of it through an external agency e.g. "Bonnie" (Faye Dunaway) informs "Clyde" (Warren Beatty), "your idea of lovemaking is no lovemaking at all". The American collective psyche is made aware of it through mass killing. Hence, financial "depression" is but only one of its 'causes'.

2: LITTLE BIG MAN (1970) ☯☯☯

It is expectable that a director with Sun, Saturn, Jupiter & Mercury in Libra would want to assess anything that came into view 'from both sides' and, so, when the 'sides' are European settlers & indigenous Americans, it is also expectable that he will focus on I've-seen-both-sides figures like "Jack Crabb" (Dustin Hoffman) with Libra-into-Scorpio stories to tell, "an enemy had saved my life by the violent murder of one of my best friends; the world was now too ridiculous even to bother to live in it".

3: THE MIRACLE WORKER (1962) ☯☯

The Freudastrological skeptic might take notice of the fact that Helen Keller's natal 1st quadrant – the quadrant that symbolizes the early development of the sensing functions – is empty. At least the FA-er notices that (i) Helen's 1st quadrant is qualified by the introverted signs, and (ii) the abrupt change in matriarchal influence (Uranus on her M.C.) echoing the fact of Helen being as hungry for communication as for food & shelter. Once Helen could communicate, her '3 breeze' would now blow unabated.

4: THE LEFT-HANDED GUN (1958) ☯☯

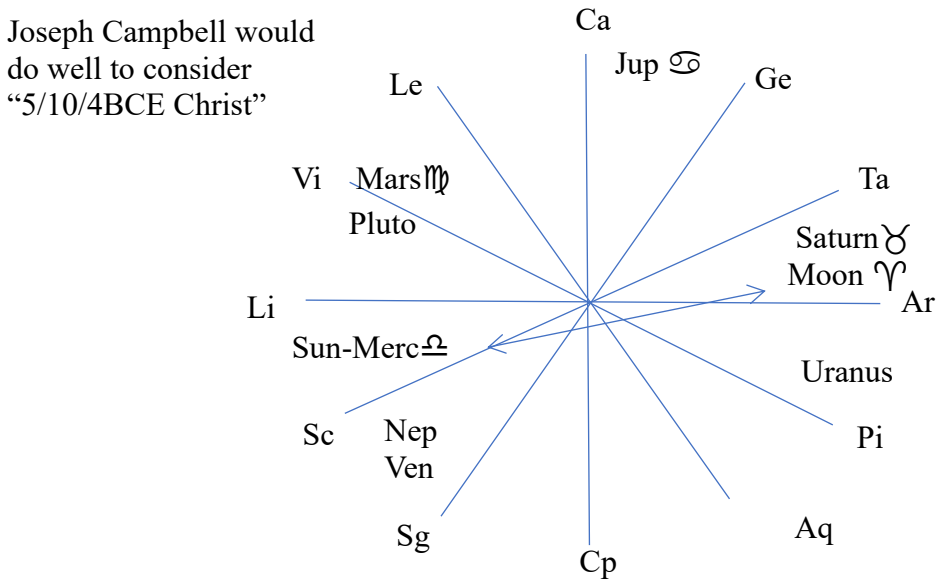
It is noteworthy that the astrodatabanks record a natal chart for Billy the Kid. If Billy did have religious Sun in Sagittarius, gloomy Capricorn on his ascendant and Pluto on his I.C., it would fit snugly into Gore Vidal's tale of a left hemispheric mother-bound boy who had a chance to be fathered into his right hemisphere but was robbed of it by corrupt authority to, thereupon, find himself "stuck" in his Oedipus complex. In turn, he determines to resolve his guilt and hopelessness with a voluntary sacrifice.

5: ALICE'S RESTAURANT (1969) ☯☯

Although "Easy Rider" is the most recallable movie 'about' the 1960s that was made 'in' the 1960s, this not-so-recallable movie deserves to be 'double billed' if, for no other reason than the paucity of song-inspired films. It is also a good reminder that the idea of "free love" is always a long shot from its reality. Sooner or later, typically sooner, Oedipal complexes surface and are "re-repressed" by idealism. This can't go on forever, however. The idea of "free love", blind to the "cost of love", twists & turns.

Interlude I:* *<u>notes on the "Icarus Sun in Libra"</u>

Sticking with Joseph Campbell, the example that we have been referencing in these interludes, we can add that an FA-er would be tempted to advise Joseph, in order that he might make good, Libran, "heroic" beginnings (= Joseph had '7 Libra' on the '1 ascendant'), to take notice of natal Sun in Libra "heroes". The obvious first cab off the rank is the "h/Hero of the Age"; although, these days, 25/12/1AD is "recognized"…



… Joseph would have known that many astrologically-inclined theologians see Christ as having the quality of (fully developed) Sun in Libra. Readers who doubt this can check the astro-databanks and notice that September-October birthdays are often proposed. FA doesn't necessarily prefer one chart over another… rather, we take the view that, for a particular individual, one chart might "resonate" more that the others. Because Joseph has Libra rising, we guess that the above chart would be "resonant"…

If Joseph agreed with us that Sun in Libra is a pretty good fit for Christ insofar as it (i) is a masculine sign, (ii) is "centroverted", (iii) sits atop the "most human" sign, Virgo, (iv) will "progress" into Scorpio, the sign of "death & rebirth", in the first 30yrs of life & (v) will have a '7 balanced' attitude toward the "cross" that reveals material entropy being but one corner of the entropy/extropy/material/immaterial quaternion, he would also agree that a chart that features a Sun that, over 30+yrs, "progresses" to the "ruler" of the Sun (and his own ascendant) is worth perusing. As our longstanding readers are aware, we don't really 'like' to guess at birth times for Jesus because h/His significance is primarily phylogenetic. The point in all this is that we would hope that Joseph would have 'liked' the idea that one needs to have a Virgoan-Libran-Scorpion "backstory" to be able to profess "t/Truths" about "transcendence". Yes, this '4BCE-Christ"s Neptune in Scorpio is a bit of a worry, but it could also be an "explanation" for "Father, why hast Thou forsaken Me?" i.e. Christ hoped that he could be whisked straight through the Sagittarian door… but h/He had to endure more degrees of '8'.

CHAPTER 10: FROM SCORPIO TO SAGITTARIUS

PART A: CROSSING SAGITTARIUS' CUSP & "TEMPERANCE"

The step 'up' from '8 feeling' into '9 intuiting' is not only 'beyond' the reductive science that underpins the "physicalist" paradigm… it is also 'beyond' the purposeful (teleo)-science 'up' to which, for its 'healing', reductive science needs to step. In other words, even the '6-into-7' aim to fair mindedly balance the matter-&-spirit dichotomy is temporary. As the individual steps into '8', s/he needs to tip the balance away from matter and toward spirit. The problem with this 'Rome', of course, it that it isn't built in a day… if the ego is not yet 'rounded', the chances for '8 cynical reactions' increase.

For FA, the familiar link between Scorpio and cynicism has nothing to do with 'Scorpio, per se'… it has everything to do with '8' becoming active in areas of life that are focused on 'getting a life' and the confusion that results. FA's longstanding readers might recall that we tend to apologize for those who have (an expression of) '8' in their respective lower hemispheres because, even if '3-into-4' has its version of deathliness, '1-2-3-4-5-6-7' is focused on the individual's psychological & physical growth into life. The experienced psychotherapist knows that s/he will need to shoulder some of his/her analysand's feelings of pointlessness when, say, Pluto transits a personal planet in the lower hemisphere… s/he looks forward to a day when his/her analysand can 'occupy' the location that the analyst is 'occupying' in the session, the analysand's descendant.

From the ideas that we gathered together in the prior paragraph, we hope that, like us, our readers interpret the major arcana images, "Temperance" & "the Devil", as 2 sides of a single angelic coin i.e. "Temperance (patience)" is much easier to access for those with sufficient '5-6-7-8 centroversion', whereas "the Devil (impatience)" is what remains for those without sufficient '5-6-7-8 centroversion'. Agreed, it would be unfair to describe the archetypically impatient child as a 'devil' simply because s/he is not yet an adult, so, yes, we need to qualify our interpretation with the addition of the tendency for "pretense" e.g. if a child, a-la "Lord of the Flies", "The Tin Drum" etc. pretends to be an adult, now it would be fair to call him/her "a little devil".

OK, so far so good and straightforward. When, however, we look closer at the laudability of patience, we notice that, like sustainable/unsustainable growth, the term has a thorn or two on its stem. For example, patience is not always easily differentiated from the deadly sin, sloth, so there is a sense in which one does well to be patient with patience! And, perhaps somewhat ironically, the differentiation of patience and sloth is achieved via a reference to the abovementioned thorny term, growth: sloth refers to inaction that is anti-growth whereas patience refers to inaction that is "consciously" directed to sustainable growth. Despite the inherent paradox, the psychoanalyst needs access to his/her patience to uncover lazy sheep pretending to be patient goats.

Going, now, to the specifics of the "Temperance" image, we are shown a detail or two of how authentic patience grows into the soul. First, we notice that the angel is promoting 'contained flow' of water (or wine?) that is separate from non-flowing pond water. Then again, that the angel also dips its foot into the pond brings up an indirect connection between flowing water & still water. You don't have to be Jung to interpret the flowing contained water as a symbol for the individual soul and the still water as a symbol for the collective soul. In 'our' solar system, Pluto, a symbolic pointer to the individual soul, is likewise indirectly connected to Neptune, a symbolic pointer to the

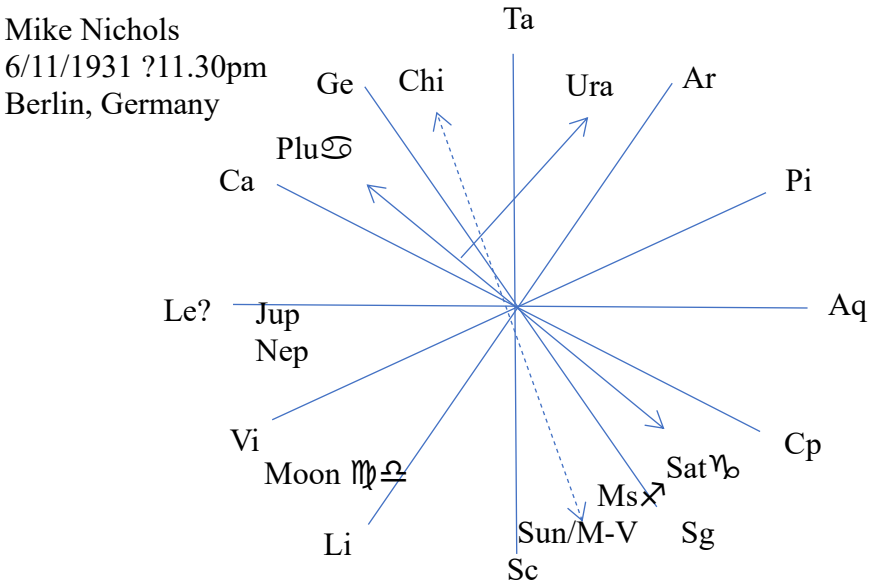
collective soul, insofar as Pluto's ecliptic-defying, 248yrs orbit has prevented Neptune from swallowing & digesting it (as, it is assumed, Neptune had done to the other bodies that have dropped out of the Kuiper belt). Much has been written about the survival of the individual soul after the body in which the soul had been "caged" has turned to dust but, maybe, more needs to be written about the survival of the individual soul in the face of political and/or cultural forces that, dustily, "collectivize" it. In many ways, then, the angel of "Temperance" is advising for patience to be employed 'from' '9' all the way 'down to' the re-instigation of individual soul-dom, '4'. (Longstanding readers know that FA takes the left hemisphere, '10-11-12-1-2-3', to be "narcissistic", although we avoid its derogatory patina). Thus, the simplest act of patience for an astrologer is the 15-16-day ride from a new Moon in Scorpio to a full Moon in Gemini-(Cancer).

One of the more critical issues that deserves contemplation during (quiet) rides through the left hemisphere, irrespective of whether it is a 15-16 day Lunar ride or a 7-8 month Sun-Mercury-Venus ride, is the distinction between the transcendent realm (that corresponds to the space 'beyond-above' the zodiac… usually accessed through a '9 Sagittarian' door) and the archetypal realm (that corresponds to the zodiac itself that is at its 'rawest' in '11/12'). As we have seen earlier, eliminative-negating (and, to a significant extent, reductive) science has no contribution to make to this distinction because it pre-emptively strikes out both as non-existent… the scientist whines, "why waste my time with non-existent things?" The answer: "OK, but accept that declining so closes off your chance to integrate Einstein's & Kelvin's conceptions of time".

A significant part of "Temperance"'s lesson follows: "don't bother engaging in Q & As with reductive scientists… you're in a Hamlet-like position with respect to his mother, Gertrude ("leave her/them to Heaven & to those thorns that that in her/their bosom lodge to prick & sting her/them")". So, what about engaging with philosophy religion & psychology? Answer: with philosophy, much depends on the reverence that the philosopher has for Socrates' position of <u>not</u> '<u>having</u>' a philosophy; with religion, much depends on the degree to which the devotee is "identified" with his/her religion; with psychology, much depends on the 'depth' of his/her interest… if s/he is Jungian enough to pay attention to Greek-(Roman) myth, s/he can notice that Zeus'-(Jupiter's) anger at Prometheus is in large part due to the theft (if, alternatively, Prometheus had bought the fire with a secure payment plan, Zeus may not have been so vengeful), and theft does have straightforward links to impatience. As all fully trained Jungians are "conscious", dabbling in the archetypal realm without 3-or-4 functional preparation leads to all manner of psychological ill health, much of it stemming from the Freudian 'mis'-take of insufficiently differentiating one's superego, ig-id, ego. Although religion doesn't use (± have) these terms, its cautionary attitude stems from the same source.

In our 2nd 'basics' essay that focuses on Freud and psychological astrology, we noted the tension between Christianity & astrology that, for FA, is resolved when "free will" emerges at '7' (rising 'out of' lower hemispheric developments) because, as was noted directly above, this is the psychoanalytic process that puts the superego, self-ig, id & ego in their (respective) proper places. Once the superego-ic psychological 'space' has been clarified, the analysand is able to begin the process of finding out the degree to which s/he is "compensating" in respect of the archetypal realm (or, for that matter, anything else). We are ready to look at this problem in relation to astrology, but first…

EXAMPLE EGO-DYNAMICS XIX: MIKE NICHOLS



In so-called "primitive societies", the prospective son-in-law is to avoid contact with his prospective mother-in-law. Somewhere in the family subconscious, there will be a secret tie between mothers & daughters that, as Freud realized, is knotty enough that the prospective son-in-law isn't able to psychologically separate the two and, as a result, all the variations of "compensation" will "infect" the marriage if, indeed, things go that far. The trouble in "modern societies" is that they proudly believe themselves to be 'better' at psychological development than "primitive societies" without having any reason to be so… other than, of course, taking Freud's psychology to heart. Mike Nichols, the director of "The Graduate", can be said to have had good 'reason' to feel that he knew a bit better than most trudging about in "modern society". After all, he proved his serious talent for noticing the funny side of the 'secret mother-daughter tie' more than once. If, dear reader, you like the 'fictional' "The Graduate", you are likely to be a fan of the 'factional' "Postcards from the Edge", wherein we find Meryl Streep & Shirley Maclaine taking on the real-life mother-daughter (not-so-secret) tie that had bound showbiz Carrie Fisher to showbiz Debbie Reynolds and vice versa.

With this introduction, we expect that most readers will have already guessed that FA guesses for Mike's natal Sun in Scorpio sitting near his I.C. (& Mercury, Venus & Mars in the 4th house). This guess not only comes out of his skill depicting "family romances" – we can add "Who's Afraid of Virginia Wolfe" and "Closer" to his list of skillful depictions – but also from the fact that he seems less interested in the spiritual 'step up' that we had discussed in the opening section. Another reason for guessing at a chart with a lot of zodiac-horoscope-phase-shift is that Scorpio on the I.C. partners Cancer on the 12th house cusp. Yep, this shows Mike's 12th house as "empty", but this doesn't mean that Mike didn't have to deal with '4 family romances' that were floating around the unresolved impersonal karma of his ancestors… it merely means that they weren't an ongoing 'theme' in his life. When a planet transits or "progresses" through the 12th house, the ancestral-impersonal karma is activated. For example, Jupiter was

transiting Mike's (what could well be) 12th house through the year of "Postcards from the Edge". If so, there is a sense in which the Carrie-Debbie mother-daughter tie was an expression of ties that had existed in Mike's own family tree. And, when Jupiter in Cancer transits to a 120º trine aspect to Sun-Mercury-Venus in Scorpio (irrespective of the house placement), the FA-er can resume thinking about the contact between the exponentially-expanding ancestral 'trees' & the narrowly-direct family 'lines'.

Wherever we find Mike's natal Sun in Scorpio, the fact remains that, over the time that his film-directing career took off, his Sun had "progressed" into Sagittarius to the degrees of the sign that saw it 'pick up' his natal Jupiter in Leo (by trine) and his "Sun-ruling" Pluto (by quincunx). A further illustration of the "progressed" Sun comes courtesy of a forward 30yrs time-jump… in the late 1990s, Mike's "progressed" Sun was now in Capricorn (now) opposite his "Sun-ruling" Pluto in Cancer, pointing to the short-list possibility that he would be taking interest in the '8 power' nonsenses of '10 politicians'. And, yes, Mike didn't disappoint… in 1998 he was taking his satiric jab at Bill & Hiliary with "Primary Colours". The ongoing theme of all of Mike's films is that very Sun-Scorpio theme, the trouble that emotional dishonesty "causes".

Another reason that we guess for a Leo ascendant is that it would give Jupiter, the planet not only of the "higher mind" but also that 'post 8' idea that nothing-really-matters, extra prominence. After all, his most celebrated film, "The Graduate", was about, "Benjamin" (Dustin Hoffman), a lost soul who had pursued his "higher mind" to no good material effect. Mike displays his gift for Jupiterian comedy with his slow pull-back shot of Benjamin being supported by '11 technology' (the breathing tanks) while submerged in a '12 pool' (of, so it appears, gallons of "impersonal karma"). The irony of Benjamin's predicament is that (i) he is in need of another lower hemispheric semi-cycle into life & (ii) "Mrs. Robinson" (Anne Bancroft) does represent the chance to lay down another layer of lower hemispheric foundation… but, to make it a case of Jupiterian learning-the-easy-way, Mrs. Robinson would need to have been a therapist who knew that re-living psychological incest needs to be superseded by remembering psychological incest (their physical interaction precludes it, especially if Benjamin had insisted that Mrs. Robinson's different genome was evidence that nothing incestuous had been going on). Although Freudian theory was, by the 1960s, common knowledge even outside the campuses, it was still not clear to the intelligentsia of the 1960s that psychological incest needs to be considered an achievement… if the individual has no interest in '5 playing' with his/her '3-into 4 Oedipal fantasies', it is likely that s/he will respond uncreatively to all and sundry fantasies of 'how' to fulfill one's life.

Looking at Benjamin's/Mrs. Robinson's liaison from Mrs. Robinson's side, we have the choice, if we want to make it into a choice, between a Freudian and a Jungian interpretation because, after all (Michael Fordham notwithstanding), Mrs. Robinson is at the mid-life age. The difficulty of a Freudian interpretation is that we don't know what Mrs. Robinson's relationship with her mother was like when Mrs. Robinson was a child. We can guess that it was a restrictive relationship because we notice that Mrs. Robinson is envious of not only her daughter, "Elaine" (Katherine Ross), but also and more importantly, of her daughter's freedom. In other words, Mrs. Robinson, as many wives find themselves doing whatever their station, has "projected" her mother image onto Mr. Robinson, ever "resisting" the idea that crossing the gender divide is a cinch.

MIKE NICHOLS' (PSYCHOLOGICAL) "TOP 5"

Mike may have self-conceived more as a theatre director than a film director. Many 'top 10' list-makers would likely go for 5 theatre productions and 5 films…

1: THE GRADUATE (1967) ☯☯☯

For many astrologers, wide age-gaps in relationships – "Mrs. Robinson" (Anne Bancroft") is probably twice the age of "Benjamin" (Dustin Hoffman) – points to the difference in sign of the natal outer planets – Uranus, Neptune & Pluto – meaning that the relationship's partakers can't 'get' each other's generational attitudes. While this is true, the key item that the younger partaker is unable to 'get' is the disappointments that the older partaker is dealing with in his/her "mid-life crisis". Astrologers counter that mid-life crises are, in any case, outer planet-ed (self-aspects of Uranus, Neptune & Pluto). Will Benjamin's anger at Mrs. Robinson soften when he enters midlife?

2: POSTCARDS FROM THE EDGE (1990) ☯☯

Carrie Fisher's midlife crisis, like, no doubt, all "showbiz kids" midlife crises, came early enough to write a book about that turned into a movie during her midlife (Carrie's book was published just after her 1st Saturn return; Carrie shuffled off just after her 2nd Saturn return). A bit ghoulish, perhaps, but it is difficult to avoid thinking about the 'talking past, emoting past, living past (each other)' psychodynamic. Carrie had natal Moon opposite a 10th house Saturn and Debbie had Moon opposite Neptune.

3: WHO'S AFRAID OF VIRGINIA WOOLF? (1966) ☯☯

Watching Liz Taylor & Richard Burton go hammer & tongs at each other over a couple of hours could also be taken as a ghoulish fascination, especially when their split devolved into public fascination e,g, maybe there wasn't much acting going on? Nonetheless, for those in tune with the problems that haunts academic posturing, this filmed play might be viewed as a tale that has nothing to do with film stars. We would, therefore, put the same caveat on this one as we did with Stanley's "Eyes Wide Shut".

4: PRIMARY COLOURS (1998) ☯☯

With this movie, Mike showed his Sun in Scorpio colours with his examination of the emotional dishonesty of politicians. John Travolta & Emma Thompson do a fine job of portraying Bill & Hilary in a tale that, in the light of what would come a couple of decades later (Trump's Teflon coating), looks rather dated. Then again, given that Plato's views on how to set up collective governance are 2½ millennia old and are still given no weight, films about politics, although box office poison, are worth reviewing.

5: CATCH 22 (1970) ☯☯

1970 was a year for films focused on the paradoxes of war. "Patton" focused on the paradox in courage (see our earlier essay on Franklin J. Schaffner), "M.A.S.H." focused on the paradox of caring for the physically wounded in the context of the gross psychological wounds of non-caring war-mongering politicians; Mike would focus on the paradox that war is the resonant expression of an insane world that wants to fight wars so that they might discourage future generations against fighting wars. Que?

CH.10 (cont.): FROM SCORPIO INTO SAGITTARIUS

PART B: REFLECTING ON SAGITTARIUS' CUSP & "THE DEVIL"

In 'Part A' of this chapter, we had imagined "Temperance" and "the Devil" as two sides of an 'angelic coin'. Many keen observers of the tarot, however, would likely have preferred us to 'coin' the "the Devil" with "the Lovers" because these two images both display angelic figures presiding over a pair of fallen/falling humans. And, yes, we have no objection to their preference because we have already aligned "the Lovers" to the cusp of (Taurus)-Gemini, a cusp that, by virtue of its geometric opposition, pairs straightforwardly to (Scorpio)-Sagittarius. Therefore, the day of full Moon in Gemini, 27/11/2023, is a day for FA-ers to put "Temperance" aside and go to aspects of devilry that go beyond it merely being the 'other side' of "Temperance". Where to go, then?...

If we go to Jung, we notice that he had thought of the Devil as the psychological outcome of the idea-into-manifestation of Christ, "Christ & Satan are brothers". This invokes a kind of Heavenly nuclear family but, as Jung pointed out, there were many theologians who would not allow Satan to have Christ's degree of manifestation and, so, they would "reduce" two to one with ideas such as the "privatio boni", the dogma that evil does not exist; rather, there is only Good and absence of Good. Film buffs can fast forward this archaic idea to Bryan Singer's, "The Usual Suspects", "the greatest trick that the Devil ever pulled was to convince us that he doesn't exist", a quote that helps to transfer ancient theology through the modern Enlightenment, all the way into the 21stC (Western) world of 'manifest' secularism and religious hypocrisy.

From Jung's discussion, therefore, we could infer that "reduction" might count as the more essential character of devilry. Even if this is the case, the FA-er wouldn't worry because impatience is strongly mutually inclusive of reduction. For example, at the '3 crossroads', the Devil appears to Faust-(Robert Johnson) with the intention of convincing him that a patient search for one's individual '4 soul' isn't worth pursuing and, so, he would do better to turn back and accrue vulgar '2 silver'. Recall, here, that the twins of Gemini, Castor & Pollux, only have a very fleeting intimation of a Jungian "3rd" (out of which a synthetic 5th will eventually flower) when they are 'flipping' and, so, there is no real sense of '3 brothers' exercising patience when they are together (= when they are near the 'centre'). Sagittarius has similarities to Gemini in this regard.

Perhaps, then, an even more essential character of devilry is disinterest in the "c/Centre", a feature that becomes increasingly toxic when added to another facet of devilry that we had pointed out in 'Part A', pretentiousness. In other words, the road to hell is paved with 'pretenses of having a centre'. At least, Sagittarius & Gemini can claim that they are less likely than other signs of succumbing to this pretense because they are unable to escape their respective divergent, de-centralizing symbols. The next sign along from Sagittarius, however, Capricorn, more inclined to disguise its duality than the Twins or Centaur are, is more prone toward pretenses of 'centre-dom'… one of the reasons why '10' (e.g. Saturn) has historical associations with the Devil.

For FA, however, "the Devil" has stronger links to '9' than to '10' because, (i) the theological flavour of the word, "Devil", and (ii) '9"s task in the psyche is to reveal the "long journey" from '10' to '5' that, in turn, reveals that '10' is indeed not 'central' and, if '9' fails this task, it can be seen as having succumbed to something 'devil-ish'. The plainest expression of '9"s education of '10' is a church's task to remind the state,

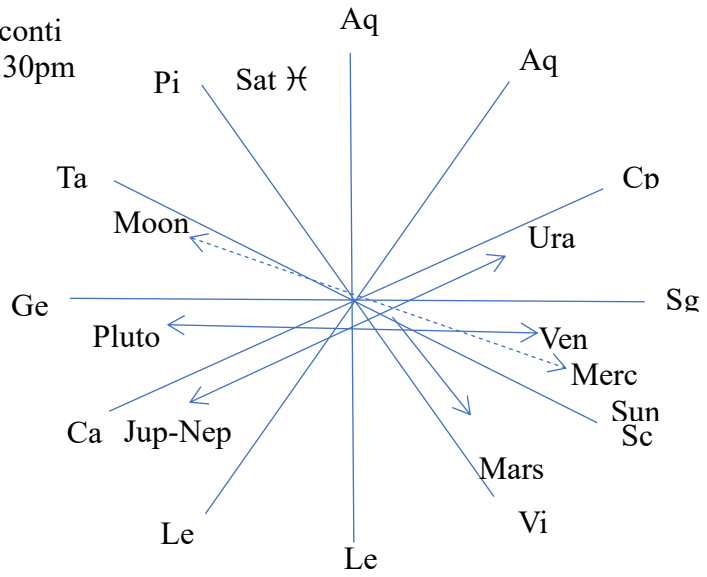
irrespective of how "repressive-(oppressive)" or how liberal-(lenient) it may be, that government is devoid of capacity to solve the deepest challenges of be(com)ing human. In Western monotheism, of course, one needs go no further than the historical stretch from the 'governing' Commandments to 'inner-transforming' Christ w/Who's s/Soul lived/lives the Commandments with having to be told to. In turn, it becomes clear that Freudastrology is no supporter of the separation of church & state. Agreed, in these days of corrupt churches, states have every right to pay them zero attention… but the problem is that too many states would apply this same right to incorrupt churches.

Now, coming 'down' from these collective reflections, we note that it is the task of the psychoanalyst to help individuals/analysands to realize that the superego needs to be understood as (i) something distinct from self, id & ego (ii) as the primary source of pathology and, therefore, in need of analysis even more than the id, & (iii) from the Melanie Kleinian perspective, something that plays havoc in the earliest, most delicate phases of life (NB* Klein's exposition does not preclude superego formation beginning in the womb). Because, like Freud, many Freudian analysts are secular, the archetypal source of analytic help is '7'. If, however, things have moved in (let's call it) Jungian directions, there is a sense in which the analyst becomes something of a priest advising a government official. If, from here, things have moved in (let's call it) 'Fordham-ian' (Klein-Freud-Jung-combo) directions, we begin to see why "the Devil" card's imagery is pointing in the (FA calls it) 'sensual-sexual' direction. The id is much less responsible for sensual-sexual developmental arrest, the superego is the more significant culprit. In our view, the Rider-Waite-Smith tarot designers had intuitive contact to the depth psychological insight that the prospect of being punished for being sensually-sexually arrested (in accordance with the 'masochism-sadism dyad' of instinct in Homo sapiens being deeply 'entangled') has the effect of arresting sensual-sexual development even more than it had arrested prior to any threat and/or actuality of punishment. In other words, the largely unconscious excitement at being punished "inflates" the instincts that, for their development, need to be "deflated". Edicts delivered from 'on high' by anti-depth psychological popes are beyond useless. The sensual-sexual instinct needs to be understood by individuals one-at-a-time… as they make their way through their (respective) 4th houses 'up-through' their (respective) arcs of 'centroverted-mating'. Even when the psychoanalytic carrot is given priority over the theological stick, plenty of 'temperance' is required to allow the '3rd' (and, then, '4th', '5th', '6th', '7th' & '8th') to manifest between many & varied ideas about nature & nurture that, in the manner of sadism & masochism (and narcissism & eros), are so prone to 'entanglement'. Have you heard the joke about the sadist and masoschist meeting at a bar and, back at the ranch, the former says "no"? Talk about "spooky '10-11-12 sexuality' at a distance".

Even if reincarnation was not 'true', the idea of it would likely remain helpful to the psychoanalyst insofar as the deeply 'entangled' nature of the instincts that aim for exogamous mating speaks loudly to the view that 3 score & 10 (x 12) Solar-(Lunar) cycles through the zodiac-horoscope may not be enough for full 'disentanglement'. If given the chance, I have always reminded my analysands that sex is 2 or 3 billion years old… and that counts as a hell of a lot of ancestors pulsing through one's libido. If s/he is able to 'get it all' in one lifetime, well, good for him/her. For everyone else, the 'usual scenario', there is little that prevents 'getting' some of its nurtural aspect.

EXAMPLE EGO-DYNAMICS XX: <u>LUCHINO VISCONTI</u>

Luchino Visconti
2/11/1906 7.30pm
Milan, Italy



Although both Fellini & Visconti emerged out of the post-WWII "neo-realist" movement of Italian cinema, neither would linger in it for very long. Whereas Fellini would head off in surrealistic, 'Jungian' directions, Visconti would head off in familial, 'Freudian' directions. Although Luchino had, like Jung, an airy ascendant, we do note that, like Freud, Luchino had an expression of '8' on his ascendant. In a not dissimilar way that Jung 'competed' against Freud, Federico would 'compete' against Luchino… in 1954, 1957, 1960, 1963, 1965, 1969 both directors released films with Fellini's getting the critical bouquets e.g. "La Strada" & "8½" were instant classics; "Senso" & "The Leopard" (at least, initially) would be met with lukewarm reviews.

When we look closer at Luchino's 'Freudian' focus, we notice that his "family romances" were, to some extent, hidden inside "civilization & its discontents". This is most obvious in "The Leopard", a tale about a Sicilian aristocrat, "Fabrizio Corbera" (Burt Lancaster), who finds his station threatened by the ruckus of Italy's mid-19thC aim for nationhood. The film, beginning in Fabrizio's 'upstairs-downstairs' mansion, introduces his 'upstairs' large family prayers to God beginning to be drowned out by the 'downstairs' noise of servants panicking because Garibaldi's battle for unification has breached the estate's perimeter. In Freudian terms, therefore, the servants express the "repressed" denial of the nobles. The excellence of Luchino's narrative sources to his even handed view of Fabrizio's character… it seems, at first, that Luchino despises Fabrizio's aristocratic angling to maintain the nobility for another century against his "projected" conscience, his 'semi-confessee', "Father Pirrone" (Romolo Valli), yet, at second, Luchino leads us into a more sympathetic view of Fabrizio when he places him within the context of Sicilians who, irrespective of whether they are of the proletariat or of the bourgeoisie, don't care for any progress (because they are already perfect).

A part of Luchino's sympathy for Fabrizio's inconsistency and cynicism traces to his own inconsistent, "cafeteria" attitude to Catholicism insofar as he saw himself as a believing Catholic despite him being homosexual (most sexual 'divergents' realize

their need to lapse from their religions). Fabrizio's justifies his 'divergence', adultery, with the claim that he has done his bit for the propagation of the human race and, so, he is deserving of a kind of 'reward'. Luchino justified his 'divergence', arguably, with a not dissimilar attitude to his propagation of artistry. Freud, of course, only cared for the psychodynamics of 'divergence'… it isn't the job of scientists to moralize. Rather, it is the job of scientists to lay out the natural processes that are rolling around within the psyche so that any (subsequent) moral judgement might be better informed…

In order to understand homosexuality, it helps to add Melanie Klein's insights to Freud's 'nurtural' brew but, before that, some thought needs to be directed towards the 'natural' side of the dyad i.e. genes for homosexuality don't make a lot of sense in the Darwinian setting because they would reduce the number of offspring. Meanwhile, back at the 'nurtural' ranch, we learn that "inert identity" with the mother will have the effect of reducing the chance of the mother being seen as an "object" and, in turn, the father steps into the "object vacuum". In Luchino's horoscope, we notice Saturn in Pisces in his 10th house as a pointer to a doubled up "inert identity" with mother & Moon in Taurus in his 12th house as a pointer to a submerged "passive identity" with (both small-'m' & capital-'M') m/Mother. Here, some might step in to remind us, "yes, but Pluto on the ascendant and Jupiter-Neptune on the cusp of the 2nd house point to the "objectification" of mother and, so, they would have put Luchino in a position to go from mother's "part objects" ("T & A") to seeing her "whole object" and, then, to desire her in the typical Oedipal way". The Kleinian would reply, however, that "part objects" are better seen as a result of "projective identification"… in other words, the dynamic of "identification" can be as significant in infancy (the 1st quadrant) as it is in the womb (the 4th quadrant) and, so, Luchino's Pluto, Jupiter & Neptune, as much as his Saturn & Moon, can be seen as dynamical vectors that could help to "objectify" the father. The first goal of the I.C. is to "subjectify" the father (by the psychodynamic of "passive identification"). The task of "de-identification" from father comes later.

In a psychoanalytic setting, a devoutly Catholic homosexual will have dreams that force him/her to face the fault-lines in his/her "cafeteria" attitude, but this won't necessarily mean that s/he will resolve to 'heal' him/herself of any sexual 'diversions'. In a Freudastrological setting, the analysand may look to the 'natural' side of his/her predicament and declare that it is much stronger than his/her 'nurtural' potential. So, if s/he were to work on the 'nurtural' side, the subsequent failure might only intensify the guilt that his/her religion had already placed on him/her. There is a hint of all this in Luchino's only cinematic overt foray into 'diversion', "Death in Venice", that adds Freud's "childhood sexuality (sensuality)" to homosexual leanings. The entanglement of the three basic instincts in "Gustav von Aschenbach" (Dirk Bogarde) becomes clear as the story unfolds in the city (or Rome) that one is supposed to die after seeing…

In the second half of "Death in Venice", we realize that Gustav is still grieving the loss of a child and, psychologically, this 'entangles' prior (and submerged) feelings of the loss of the 'inner child'. It seems likely that these losses have been too great for Gustav to bear… so much so that his attempts at "sublimating" his feeling comes off more as "abstraction from" his feeling, as shown in the flashback scene of an audience booing his latest symphony and his friend, "Alfred" (Mark Burns), explaining to him that he has finally mastered the 'art' of artistic dissociation. Luchino's great fear?

LUCHINO VISCONTI'S (PYSCHOLOGICAL) TOP 5

As noted, the years of release of Luchino's films, almost eerily, match Fellini's. Our ratings reflect our preference for surrealism over LV's sumptuous mis-en-scene…

1: THE LEOPARD (1963) ☯☯☯

With '11-10 Aquarius on his M.C.', Luchino was always going to struggle with 'idealism vs. pragmatism' playing into public life. The fact that Mussolini took office in 1922 – Luchino was 15yrs old at the time – was an extra push. Luchino couldn't do much about Mussolini, but he could ponder reasons why Italy's bourgeoisie stood idly by. As a result, Luchino pondered the historical background, especially its mid-19thC attitude to incoming nationhood. It is no surprise that this film was made with Saturn transiting through his 9th house (occupied by Capricorn & Aquarius) making its way to his natal Saturn in the sign that is linked to both apathy and empathy, Pisces.

2: L'INNOCENTE (1976) ☯☯☯

One would have to be virulently anti-Freudian to unsee "Tullio"'s (Giancarlo Giannini) fulminating Oedipus complex as it lurches from his wife, "Giuliana" (Laura Antonelli), to his mistress, "Teresa" (Jennifer O'Neill), back to his wife. Nonetheless, because Tullio's jealousy extends to his psychological siblings – Giuliana's 'tit-for-tat' affair has made her pregnant – the depth psychologist would wind Tullio's experiential clock back into earlier phases of infancy. Luchino had natal Pluto on the ascendant.

3: OSSESSIONE (1943) ☯☯☯

In one sense, Luchino's (i) childhood in the overclass & (ii) young adult interest in the underclass points to him trying to bridge the gap between the 'conscious/aware' & the unconscious realms of his psyche. It is odd that the Fascists banned this retelling of "The Postman always Rings Twice", a tale void of any obvious political stance. With portrayals of adultery more likely to outrage religious conservatists, we can guess that this conservatism – that which permitted Fascism – was the key reactionary vector.

4: THE DAMNED (1969) ☯☯

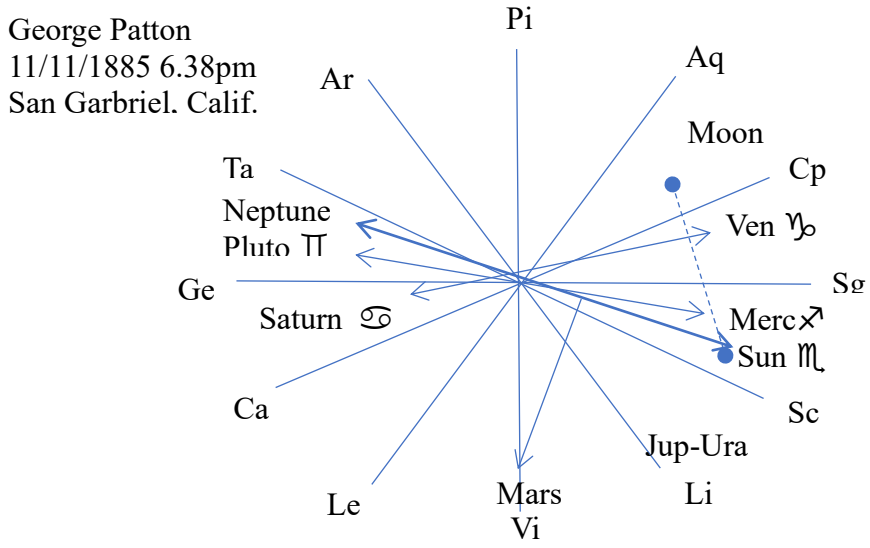
Visconti's left leaning political views would have led him to discount the view, held by many political theorists, that there is little that separates the far left from the far right. This discounting underpinned his decision to tell a story about wherefrom the Nazis secured the funds and technological infrastructure to enact their dystopian dream. Luchino made this clarifying film during the Uranus-Pluto conjunction. The most '11-ish' aspect of the film is the Nazis' intent to revolutionize without patience.

5: DEATH IN VENICE (1971) ☯☯

The psychoanalytic challenge in respect of "suppressed paedophile", "Gustav" (Dirk Bogarde), is to uncover the "repressions" that might be residing underneath the "suppression" of his sexuality. The stronger that any such deeper ideas &/or emotions are, the greater the respect we can have for Gustav's ego strength to "suppress" them. The fact that Gustav is 'somatizing' in the direction of mortality, however, tells us that Gustav was still be in dire need of more 'inner work' on his psychological "container".

Interlude J:* *<u>notes on the "Icarus Sun" in Scorpio</u>

In our mini-essay on the director of "Patton", Franklin J. Schaffner, we made note of General George's 'over-turned' 'mis'-understanding of the "unconscious". In our view, Patton is, perhaps, an unbeatable example of the "Icarus Sun in Scorpio"…



… although we usually don't include 60º sextiles in our natal chart depictions, we do so in George's case because, having Sun in Scorpio in the 6th house 'shining up' to Moon in Capricorn in the 8th house, with interposing Mercury & Venus providing a couple of 'stepping up stones', we can't unsee the straightforward intimation of the Demeter-Persephone myth. Because, like George, we have a Gemini ascendant with a natal Saturn in Cancer in the 1st house, we "resonate" with not a few of his views about the "unconscious"… but, as explained in our earlier mini-essay, we also take the view that George's Saturn in Cancer was one of the factors that led to his cowardice in the face of the complexity (e.g. multi-layers, multi-overlaps) of "the unconscious".

As we noted in the body of this 'Ch.10', there are at least two archetypes that point to the individual soul, '4' & '8'. Although, it is easy to find astrologers who 'like' the view that "your Moon sign in 'this life' was your Sun sign in your 'prior life'" (i.e. "your 'prior' heroic development left an imprint on your individual soul that you are drawing on in this life"), we notice that George was more interested in the many lives that he lived as a soldier in ancient times and, for FA, this interest is more about Pluto than about the Moon. George's trouble was his Pluto (& Neptune) placement(s) in his 12th house and, so, although he was correct 'in (… errr) general' about what went on in his many past lives, he would, in any event, likely be '12 confused' about what all those lives were "meaning". To deal properly with meaning questions, George needed to make better sense of the upper levels of the unconscious, wherein the therapist finds the day-in-day-out usual suspects e.g. un-processable, "repressed fear" brings about "shell-shock" (= P.T.S.D.) and exacerbating "repressed fear" via punishment can only make the situation worse… worse just as much for the victimizer as for the victim.

CHAPTER 11: FROM SAGITTARIUS TO CAPRICORN

PART A: CROSSING CAPRICORN'S CUSP & "THE TOWER"

On 14/12/2023, the Moon transits from Sagittarius to Capricorn. Over Xmas, the Moon will conjoin Mercury & Pluto in Capricorn, Saturn & Neptune in Pisces & Jupiter & Uranus in Taurus. This would be a logical time to look for the Jungian "3rd thing" that could emerge (perhaps, at the full Moon) if the lighter & darker angels of human nature were to 'hold' their polarity. That this holding is possible is hinted at in the tarot's image, "the Tower", because it can be taken as a positive symbol insofar as it shows the "fallen humans" of "the Devil" (& "the Lovers") image/s now having been released from bondage via the strike of a golden thunderbolt. Then again, it could be taken as a negative symbol insofar as it anticipates that the "falling humans", unlike "the Fool", will be landing (not on their respective feet, but) on their respective heads, invoking that familiar phrase, "what goes up must come down"… that leads the more mature 'head' to conclude, "it is not a bad idea, therefore, if heads are not going to get sore (or if heads are not going to break), to take extra care while on the way up".

The things to 'take extra care' with were covered in "Chapter 10: from Scorpio to Sagittarius" e.g. im/patience, pretenses of being 'centred', 3-2-1 (over)-reductions, disinterest in the '1-to-8 development' from sensuality through endogamy to exogamy. Unfortunately, we are living in a time that gives power & authority to those who don't care to 'take extra care'… although, in saying this, we add that there is nothing unique about the 21stC in respect of 'taking extra care'. For example, in his "Republic", Plato laments the way in which 'Babel-like' democracy, a collectivism, sets up faulty offices of authority. With Plato's stance being theological, he is best seen as the '9 priest' who advises the '10 official' & less as the '7 psychoanalyst' advising the '3-to-4 analysand'. Therefore, as worthwhile as might seem to translate "The Republic" into the language of developmental astrology (to, thereby, give a sense of how to transform collectivisms into 'collectivation'), the fact remains that the chances of such a transformation taking place are too remote to warrant it. Rather, it is wiser to direct our '9-to-10' discussion toward the individual who has achieved some understanding of the difference between individualism & "individuation" and, then, in finding him/herself 're-birthing' into Sagittarius (not into Aries or Leo), finds him/herself needing to keep hold on his/her (self-id)-ego in preparation the upcoming 'winter' of 'hibernating' (&/or gestational) collective discontent. In terms of "The Tower", this self-holding could be summed up with phrases such as, "only occupy an office of responsibility if you have a deep karmic sense that you need to do some re-balancing". Because the 9th & 10th houses are more relevant to the individual's 'actuality' than are the Sagittarius & Capricorn sectors, we could add that our view is easier to digest for the individual who has his/her 60° of Sagittarius-Capricorn inside his/her lower hemisphere… because the annual Venus-Sun-Mercury transit through the collective signs will 'call' the individual away from 'outer' ('actual') offices of responsibility. Conversely, those who have horoscopes with narrow 'zodiac-horoscope-phase-shifts' may suffer '10-9 indigestion'. Either way…

There is a sense in which "the Tower" image is another expression of the ideas that are presented in the first of our 'Act III' images, "the Hanged Man". Even though the latter image has only one protagonist, both former & latter images emphasize the upside-down-ness that occurs when lower hemispheric dynamics are dynamizing the

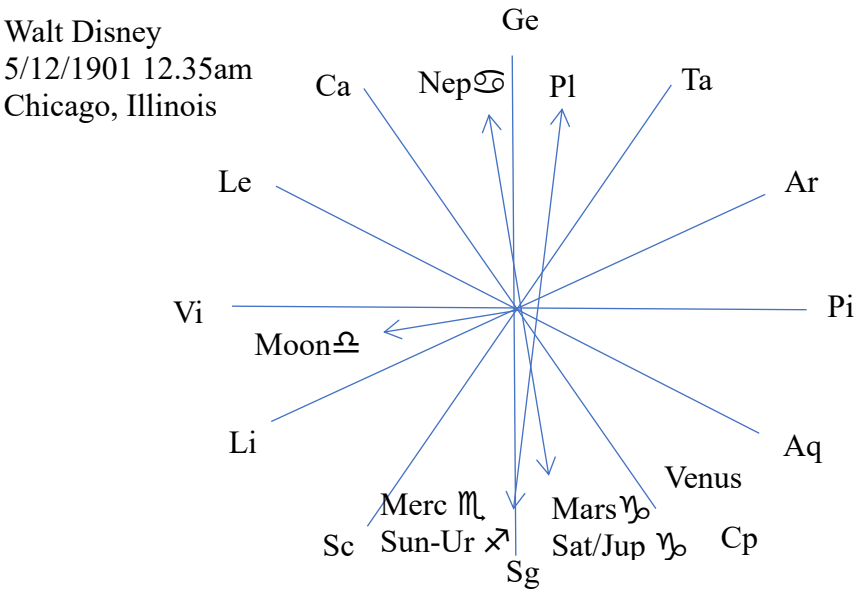
upper hemispheric archetypal qualities. Longstanding readers know that, in addition to '10', we apply our adjective, 'superego-ic', to '9' & '11', because it reminds both us and our readers that differentiating the superego from the (self, id &) ego is similar to differentiating '(d)e-centralizing' introversion from 'centralizing' centroversion (Jung would describe this as "shadow work"). Yet, irrespective of whether we apply Jungian or Freudian terminology to identify this challenge, the challenge itself is so formidable that, if the individual has doubts when offered an office of responsibility, his/her doubt is the guiding factor. In other words, the individual does better to live through another Venus-Sun-Mercury cycle (from Pisces to Scorpio) before any re-consideration. Here, we are leaving aside the self-appointing version of official-dom – the version that, via "repression", is defended against doubt – because, as the legacy of Plato's "Republic" reveals to us, there is zippo that can be psychologically done about it… it simply goes its merry destructive way until necks are broken… or severed (forget the sore heads).

At this point, some readers will likely be complaining, "wait on, Heisenberg & all that!... there is always doubt!! won't this nullify our view that doubt is the guiding factor?" We draw our answer from Freud's realization that most psychological things are a "connected series" (from, in this case, undefended doubt to confidence). In turn, the individual locates his/her place in the "series" via memories of earlier Venus-Sun-Mercury cycles & their hermeneutic contribution to his/her own "meta-narrative" of "integration". From these, s/he determines the degree to which his/her confidence is "compensatory". Authentic authority heals collective "compensations".

With this, we encounter a second point of likely complaint: "why so fussy about occupying centres & synthesizing integrations?" We admit that it is difficult to answer this question for the Eastern astrologer who doesn't care for (i) the astrological West's day-in-day-out choice to use the tropical zodiac, & (ii) Copernicus' discovery that the Sun-Earth axis – that which had been drawing the tropical zodiac over the prior 1500 years – now speaks, like "the Hanged Man" and "the Tower", to the upside-down-ness of the tropical zodiac. Nor might s/he care for our view of '5-6-7' having more to offer to "integration" than '11-12-1' does and, therefore, the '1 self' needs to make the most of '2-3-4 extraversion' so that it can reach '7 centroversion'. For Westerners, however, we can refer to the golden crown that not only shares the stage with the lightning bolt in "The Tower" but also was a feature of "Death" & "Temperance" and note that this has something to tell us about the role of (not '1', but) '7' in the 'use by dating' of '10'. In other words, '11-(12)-1' would like to set '10"s 'use by date', but it-(they) cannot do so because it-(they) lack(s) the 'centre' to know what it is. Usually, war is declared, as straightforwardly evidenced by what happened after the (twin) towers fell.

One of the benefits of Sagittarius preceding Capricorn is that the former has the anti-clockwising 'jump' over the latter. Thus, Archer-ic optimism can 'keep ahead' of Goat-ish pessimism. In the world of depth psychology, we see this 'keeping ahead' in the way that, unlike pessimist-Freud, optimistic Melanie Klein found ways to treat the "narcissistic neuroses". To be sure, Kleinians may discover that their optimism is dashed when their analysands reveals to them that, instead of occupying a "position" (i.e. something that can change), they are stuck solid in something closer to "paranoid schizophrenia" (i.e. un-changing mental illness) yet, unlike Freud, a Kleinian, even if s/he is an atheist, reveals his/her '9 priestly' side through his/her "Temperance".

EXAMPLE EGO-DYNAMICS XXI: <u>WALT DISNEY</u>



Yeah, yeah, we know… Walt was a producer and not a director. Well, at least we can say that, when he moved to Hollywood, Walt had hoped to become a live action director. One could say that Walt would go on to direct his animators as if they were actors, so he 'sort of' fulfilled his hope. For example, in order for his animators to 'act' their characters convincingly, Walt would bring live animals into the cartoon studios and direct his animators to study them in a not dissimilar way that live action directors direct actors to study human emotions by going to courtrooms and emergency rooms, places where 'acting' and 'living' collide. In other words, it is the task of the director to be on the lookout for phony action and, upon noticing it, intuit ways to correct it… a task that usually requires a sense of timing. This is not dissimilar to analysts, in order not to 'lose' their analysands, taking care with timing when the (… errrr) time comes to inform him/her that s/he is living his/her life too inauthentically.

Going, now, to Walt's natal chart, there is a sense in which we can characterize it as "bi-complexed", (i) his natal Moon in Libra in his 1st house forms a T-cross with his (wide) opposition that 'drops' from his 10th house Neptune down to Mars-Saturn-Jupiter in his 4th house and (ii) Sun-Uranus in Sagittarius opposite Pluto in Gemini in his 9th house. One of the times of these "complexes" coming together was in the early 1930s… a time of Walt's Sun "progressing" from Sagittarius to Capricorn and making its way to the conjunct "rulers" of these signs. Although Walt had already given birth to Mickey Mouse some years earlier, 1933 was the breakthrough year because, having succeeded with his animated short, "The Three Little Pigs", he would set his sights on making the first animated full-length feature film…

In terms of Walt's biography being one of having to deal with a difficult father, a psychologist might have expected him to set his sights on a father-son "Pinocchio"-type tale. Then again, 'father' may have still been a bit too close to the bone for Walt in 1933 &, in any case, he had just become a father himself to his daughter, Diane, also

a natal Sun in Sagittarius. It follows, therefore, that (at least, "unconsciously") Walt had decided to approach his negative memory of his father with the "neutralizing" act of doing something creative so that his daughter might have a positive memory of him. And so it goes, in 1937, Walt released the mother-daughter fairy tale, "Snow White & the Seven Dwarfs". In respect of this gender jump, we must add that the psychoanalyst never 'divorces' the inner parental images and, so, we add that part of Walt's difficult son-father memory (at least, "unconsciously") would have been peri-influenced by the difficulties that he had noticed or felt was going on between his mother and father. In turn, it would not surprise to learn that Walt noticed that his mother's "wicked queen" grievances in respect of her aging process weren't insignificant and, as a result, Walt would have had hopes for Diane not to grow up into a version of his own mother.

If there is a problem with Walt's depiction of the Wicked Queen who arranges for the death of Snow White, it is its one-sided 'badness'. This, of course, wasn't Walt's fault because he was only adapting a Grimm's (brothers) fairy tale. Still, in order that the psyche can "integrate" a difficult archetype – in this case, the static, 4th quadrant "block-of-time" archetypes, '10', '11' & '12' – a feeling of something-to-be-redeemed (or, at least, salvaged) from it does well to be included. For example, we don't know if the Queen is a 'can't developer' or a 'won't developer'… if the former, then she would be a figure of pity rather than a figure to be buried under a boulder to be forgotten.

At this point, there may be some readers who might be thinking, "wait on! this is only an animated fairy tale for kids… the capacity of children to see the differences between the evil acts and the evil soul is limited and, as such, it is right that the Queen is destroyed at the end of the tale". This complaint is, in one sense, the complaint that has been levelled at all those with pedagogic pretensions, "on what grounds do adults decide what constitutes good 'food' for children's souls?" and it has been a complaint that Walt would have to deal with ever since the success of "Snow White…". Having a natal Sun in Sagittarius 'means' that the individual needs to heroically struggle with "ultimate" questions… but, what about a Sun in Sagittarius placed in the house of the young "concrete", sibling-ish mind that is faced more with practical "day-to-day" (not "ultimate") questions? For example, what about those who have taken John Locke's philosophical stance, children's psyches are "blank slates", on board(?)… might they decide that Walt was a "cartoon propagandist"? Will they become staunch opponents of Walt's legacy of 'feeding' children the idea that "dreams can come true"?

Meanwhile, there is another voice that says, "wait on! maybe the Seven Dwarfs are also symbolic depictions of the "block time" 4th quadrant – although "Grumpy" has a '1 Mars-ish' 1st quadrant quality, he is "grumpy" because he is subject to his 4th quadrant brothers, "Sleepy", "Dopey", "Bashful", "Doc", "Happy", "Sneezy" – and, because Snow White manages to win them over (even "Grumpy") this constitutes her "integration" of the 4th quadrant… and, so, it doesn't matter that the Wicked Queen is crushed by a boulder". Indeed, the fact that Snow White has already ingratiated all the forest fauna means that she also has made a good fist of "integrating" the 1st & 2nd quadrant archetypes so, once again, we have grounds for seeing the '10-11-ish' Wicked Queen as reaching her 'use by' date. The most important action, however, is left to the Dwarfs… because they are un-earthers (of jewels), they don't want to submit Snow White to any kind of boulder burial. Rather, they are hopers for her resurrection.

WALT DISNEY STUDIO'S (PYSCHOLOGICAL) 'TOP 5'

Walt is one of the producers-(directors: see opening paragraph) who's "spirit" may be more influential than his "flesh"… hence, our inclusion of "The Lion King".

1: SNOW WHITE & THE SEVEN DWARFS (1937) ☯☯☯

Before being released to critical acclaim & box office success, the 1st full length feature cartoon had been dubbed "Disney's folly". Walt probably would have known of this, but his Sagittarian side (in concert with the Uranian urge to be different) knew that something 1st personally worthwhile would come out of it, irrespective of whether it failed or succeeded in the outside world. For FA, one of the best of the 'worthwhiles' that did make it into the outside world was "Shrek" and, yes, even if we like the latter movie more, it deserves to be seen as part of a double-bill with Walt's original. Women who have kissed too many frogs will, no doubt, want to ban this one right out of school.

2: BAMBI (1942) ☯☯

The matriarchal societies of our ancestral past were "sealed on the other side" by the fact of men assuming that gods (or God) fathered the children. With, however, the realization, "sex makes babies", fathers felt more important. Then again, Homo sapiens still needed plenty of evolution, both Lamarckian & Darwinian, to flow under the bridge before marriages would be solid enough for children to 'truly' know who their fathers were. <u>Not</u> knowing 'truly' leads to a reciprocal fascination with fathers.

3: PINOCCHIO (1940) ☯☯

With the success of "Snow White…", Walt was now ready to deal more directly with the "father image". The fact that "Jiminy Cricket" (Cliff Edwards) comes across more as a duality-sensitive sibling than he does a figure of authority helps us to realize the duality of "conscience" (i) '10"s version, that of the fairy-matriarchal superego, is that which eventually needs to be (if not discarded, then) demoted and (ii) '5"s version, that of the 'call' to "be oneself", that which eventually needs to be promoted.

4: DUMBO (1941) ☯☯

We all have our respective (special) talent, but it often happens that it is hidden under a handicap. It may also be that we each need to feel shame around our (special) handicap because, without this shame, we might not deem it important enough to give it the attention it needs… that, eventually, leads to looking underneath it. It might not seem "fortunate" that "Dumbo"'s handicap is un-hidden and un-hide-able, but it can be taken as "fortunate" insofar as it forces attention upon it… before it is "too late".

5: THE LION KING (1994) ☯☯

Coming up to 30years after Walt morphed into spirit, those who had taken his legacy seriously decided to return to the father-son issue that was the most important 'fuel' that burned through Walt's innovative life. Although lions are not threatened by any of the fauna of the food chain, they can still threaten each other. Archetypically, an uncle will be a minion of the matriarchate. If an uncle wants to be considered as a member of the patriarchate, he would need to keep proving it, day/yr-in-day/yr-out.

CH.11 (cont.): FROM SAGITTARIUS TO CAPRICORN

PART B: REFLECTING ON CAPRICORN'S CUSP & "THE STAR"

Having made our case for interpreting the major arcana's 16th/17th image, "the Tower", in a duality-sensitive way, we are ready to do the same for the major arcana's 17th/18th image, "the Star". This is not difficult to do in the Rider-Waite-Smith version because it highlights the distinction between singular & plural. Indeed, insofar as this image depicts a golden, single star surrounded by a set of smaller white stars, the card might have better been titled, "the Stars". Whatever the answer to the titling question, we don't anticipate much objection to the parallel between the singular-plural duality of "the Star" to the individual-collective duality that is a key concern of Sagittarius & Capricorn. (We don't include Aquarius & Pisces in this concern because they shy from the individual pole… and, during collective '11-12 madness', they outright deny it).

The $64,000 interpretative question of "the Star" follows: does the golden star refer to our Sun or to a prominent 'star'? FA's answer: in taking the religion seriously, we opt for 'prominent star'… and, rather than opt for Alpha Centauri, we opt for the '6BC star' that guided 3 "wise men" to Bethlehem. The Jupiter-Saturn conjunction in Pisces was pointing not only to the links from '9' into '10' but also to the meaning that it would have for the '12 Piscean Age'. Underlining this '9-into-10' theme, Christianity would go on to establish the birth of Christ in those early Capricorn days that inform the faithful that their Solar hero has not '9 transcended' and, therefore, for yet another year, h/He will light the way forward for them (even if, as discussed earlier, h/He hands this task over to the '9 Holy Spirit'). Although it is a Freudastrological fantasy, we like to imagine that Christ's natal Moon was full (i.e. in Cancer) because this (i) reinforces h/His soulfulness, (ii) points to h/His youth being informed by a Lunar "progression" making its way through h/His right-'centroverted' hemisphere, (iii) would render the subsequent Lunar "progression" increasingly "reflective" as it waxes to full-ness (this time, in Leo) and h/His biography shifts from carpentry to something less earthbound, (iv) (if it is correct that the Crucifixion occurred at age 35yrs) would bring coincidence to Easter Sunday's full Moon in Libra and h/His full-ish "progressed" Moon in Libra, and (v) most of h/His ministry would have coincided with the passage of the full-(ish) "progressed" Moon through the "individuating" 2nd quadrant signs to, thereby, assist the "collectivizing" temptations that were being thrown up to h/His "progressed" Sun in high-minded Aquarius. Without this assistance, h/He may not have impressed h/His followers enough about the importance of the "inner man"… or, to put this in Jungian language, h/He may not have impressed h/His followers enough about the importance of withdrawing their "projections" of the "inner 'centred' man" onto h/Him.

If we are to be fully accurate, however, we would have to state that h/He didn't impress h/His followers enough. After all, un-retrieved "projections" are, at least in these hypocritical+ 21stC days, par for the course. (If there are more than 144,000 out there who have retrieved most/all of their "projections", FA would be very surprised). Throughout the Age of Pisces, Christianity repeatedly succumbed to idealistic '11-12 collectivism' and, in doing so, set itself up for "regression" to 'fearful 10' (badly, if at all, informed by '9') and, in quick order, (what Freud calls) to "reaction formations", a psychodynamic that can be counted as a near-twin of (what Melanie Klein calls) the "paranoid schizoid position". Whatever term the depth psychologist prefers – FA, for

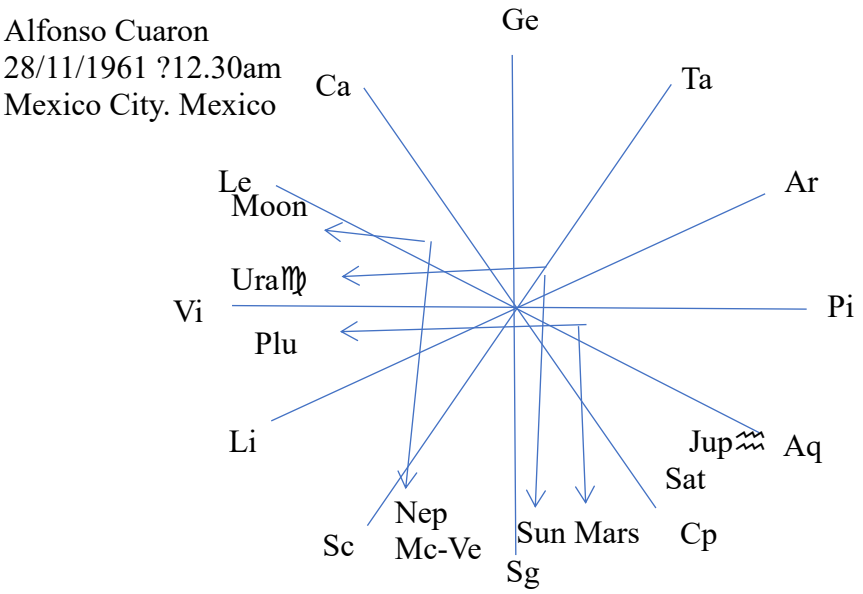
example, prefers yet another, 'compensated masochistic narcissism' – s/he won't have any difficulty in noticing that those who have unretrieved "projections" go on to form '11 groups' and, when flushed with a modicum of '12 regression', groups exhibit their propensity to become creepily satisfied with '10 pretentious authorities' who locate 'bad-ness' outside the group and, in turn, go about convincing it with how to calculate their way toward an annihilation of the perceived 'bad-ness'. For the FA-er, this is the picture of Aquarius-gone-wrong rather than (Sun-in)-Aquarius-gone-right e.g. before joining a group, the individual affirms that s/he has achieved an inward development that allows him/her to assess the degree to which a group is "reaction formational".

These ideas lead us back to "the Star" image and the degree to which it might be depicting 'Aquarius-gone-wrong' (although a Sun placed in Aquarius can provide protection against this – take, for example, Desmond Doss, the medic of Mel Gibson's "Hacksaw Ridge" – it may not be enough – take, for example, Dick Cheney). We can, at least, make note of the fact "the Star"'s protagonist spilling (not carrying) water as if in defiance of the angel of "Temperance". At this point, readers may recall our essay on this card and the need for water-carrying to be maintained all the way 'down' from Capricorn to Cancer… wherein the individual is 'at home' in his/her individuality, so 'at home' that s/he is able to understand what Jung meant by "individuation". In turn, we could interpret "the Star" as "Lt. Ripley" does in "Alien", "it could be a warning". After all, pessimistic Capricorn has a nose for potential trouble and loves to warn.

Jung's great paradoxical declaration, "thank God I'm not a Jungian", is worth repeating in this context. FA's favourite way of (perhaps) resolving this paradox has been to reference the Jungian who (again perhaps) has done the most to bridge the '11 group' "projections" that have persisted between the depth psychological orientations i.e. Michael Fordham wanted training to become a Jungian analyst in Switzerland but life circumstances forced him back to England, where he would take greater interest in Freud and Klein and, later, give grounds for Jungians (Jung was now too old to care much about it) to move in "integrative", Babel-dissolving directions. Given our efforts in gathering Freud, Jung, & Klein and applying them to the banner of "developmental astrology", it is clear that Michael is one of FA's major (arcana) inspirers.

Fortunately (if that is the word), FA's major inspirer 'from the other side', Liz Greene, was hesitant enough about Freud that the 'gap' that presented to us would be difficult to resist. In the years prior to my decision to post a website of this 'gap', I had noticed that '11 group' "projections" were as rife in astrology as they were in virtually every other walk of life… and, so, back then, I was happy that there was no '11 group' (no "Wednesday Night Psychoanalysis Club") that would run the risk of "projecting" onto, say, Jungastrologers or non-psychological astrologers. Of course, I don't need a group to be rightly accused of failing to retrieve "projections". In theory, this website alone could be one big steaming pile of them. One safeguard against this possibility is to establish 'first principles' out of which our ideas can flow… hence, the need to begin with epistemology. Thereafter, in noticing that (i) astrology's history reveals plenty of intuiters, thinkers & empirical inducers, yet (ii) astrology itself tells us that knowledge is a 4-way street, astrologers need to "feel" more. Hence, even if Freud had never lived, psychological astrology needs its equal share. Moreover, as eloquent Jungian, Edward Edinger, tells us, Capricorn-(Cancer?) Christ was the world's first psychotherapist.

EXAMPLE EGO-DYNAMICS XXII: <u>ALFONSO CUARON</u>



Whereas it took a couple of decades for Guillermo del Toro to make his 'Disney re-make', his amigo, Alfonso Cuaron, kicked his (at least, English speaking) directing career off with a Disney-ish foray into Snow White-ish mother-daughter shenanigans, "A Little Princess". Because of this connection to Walt, and that the two are/were both natal Sun in Sagittarius, our first guess for Alfonso's ascendant is Walt's… Virgo. We aren't over-confident about this but, when we look to some of Alfonso's other movies, we aren't shaken. Take, for examples, the '8 intense' '11 rebellion' against '6 Virgoan' 'earthy sublimation' that we see in "Y tu Mama Tambien (and your mother too)", the 'descent' along the vertical axis of Geminian 'twins' from the Geminian space-station down to Sagittarius under the influence of "Gravity" and the fact of him directing the best of the "Harry Potters" aligning with his "mystical" Neptune, "magical" Mercury and (sometimes) "friendly" Venus in the 3rd house of the siblings. Alfonso's family of origin has three brothers & a sister. Alfonso's one sister & two brothers nicely matches our guess at the contents of his 3rd house. His brother, Carlos, co-script-writes. Yet…

Anyone who 'keeps thinking' for long enough will come up with a case for any ascendant. For example, although "Gravity" has astronaut, "Ryan" (Sandra Bullock), confessing that she is Virgoan-ly single, she soon confesses that she is a 'Demeter-ian'-grieving mother of a daughter who was taken by 'Hades-ian' gravity (Ryan's daughter had fallen while playing and her head striking the ground was fatal). This means that we could also make a case for Taurus on the ascendant… at least, insofar as Alfonso, at some level of his awareness, feels a need to "actively identify" with his heroines. In thinking further about Ryan's own "fall" under gravity, we get another argument for Alfonso having Taurus on his ascendant insofar as Taurean Sandra winds up landing on, and being figuratively born, through the birth canal of Taurean Earth.

Another astrologer might counter that, because Ryan's birth is death-defyingly intense, Scorpio on the ascendant works even better. This idea is attractive insofar as it brings comparison to Scorpio-on-the-ascendant Kubrick and it isn't difficult to spot

the comparison between "2001:…" and "Gravity". Then again, because of Alfonso's gift with technology – he had won the Oscar for "Gravity" because of his best-yet-by-far display of spacewalking – helps other astrologers make a case for Aquarius on the ascendant. An Aquarius ascendant also comes to mind when we think of (in this case, the global) sterility, the narrative driver of his 1st foray into sci-fi, "Children of Men".

In general, if the ascendant is up to question, the psychological astrologer needs to generate the "Temperance" to keep all 12 'basic' life-stories in his/her head, because this will help the client in the longer run. Any astrologer who has been at his/her craft for a few years will know of clients who have had their (respective) ascendants guessed at and, years later, the birth time becomes available that brings a different ascendant to light and, in the wake of this, great confusion results. When a Freudastrologer deals with a client with an uncertain ascendant, s/he can't help but make his/her guess but, in the back of his/her mind, there will be some kind of betting card, with 12 horses at the starting gate with odds from, say, even money down to (greater than) 12-to-1. To sum up, considering the ascendant is uber-important because it (i) is most responsible for setting up the extraversion that is a vital pre-requirement for the individual to 'get real' about his/her earthly predicament, and (ii) has the potential to throw the psyche out into the world in a way that encourages the psyche to "run after itself" into it. This is the message (if, indeed, there is a message) of the pre-heroic heroism of "Gravity".

The reason for thought to be put into the possible ascendants is that it reminds the astrologer that the ascendant has an uber-important role to play… of "projecting" the 'inner parents' (especially the 'inner mother') onto the 'hooks' that are availed to the "projection" mechanism in the outer world. If there was no "projection" the infant would go along with the "delusion" that it could parent itself. Indeed, a good deal of psychotherapy is aimed at the problems that spill out of the "self-parenting delusion". We have always 'liked' the response of imprisoned "Frank" (Clint Eastwood) in "The Escape from Alcatraz", when asked about his childhood, "short". The Moon and Sun, irrespective of what sign is on the ascendant, are not meant to be "retrieved" until the 1st quadrant infant has grown into the 2nd quadrant child. As Freud reminded us, the (unanalysed) adult that we see had already been "determined" by the 5th year of life.

Whatever the case of Alfonso's rising sign, we don't have to guess in respect of his planetary "tri-complex", (i) Moon in Leo square Neptune in Scorpio, (ii) Uranus in Virgo square Sun in Sagittarius, and (iii) Pluto in Virgo square Mars in Sagittarius. With Jupiter being the "ruler" of Alfonso's natal Sun, we note that it rolled from the '(i)' "complex" through the '(ii)' "complex" across to the '(iii)' "complex" during the making of and release of "The Children of Men". There is a sense in which this story is an expression of the waxing square of the 2000-2001 Jupiter-Saturn conjunction in Taurus because, by 2006, "frustrating" Saturn had rolled forward into Leo, the sign of the (at least, inner) child, and "fertilizing" Jupiter had rolled forward to the sign of exogamous reproduction, Scorpio. Laying this Jupiter-Saturn square over Alfonso's "tri-complex" we notice that just about all 12 archetypes are involved. And, perhaps, that is the deeper "message" of the movie: for humanity to move forward into its next phase, it needs to find a system that will allow the expression of everything to do with reproduction… but without turning everything into a chaotic mess. Alfonso's forays into sci-fi suggest to us that he has got an even better one brewing in his unconscious.

ALFONSO CUARON'S (PSYCHOLOGICAL) 'TOP 5'

The 'top 5' is forced on us here because Alfonso is not prolific. Through 30yrs, from 1992 to 2022, "gravity" has pulled him down to the director's chair only 8x…

1: CHIDREN OF MEN (2013) ☯☯☯

For FA, the main reason that this cinema-dystopia is one of the best is its near (rather than a far off) future setting provides a high plausibility quotient. With history telling us what happens when a new source of a rare commodity (e.g. gold, diamonds) is discovered, it is surprising that it took this long for cinema-dystopians to bring us a tale of humanity itself becoming a rare commodity. No great surprise that Alfonso was the one to do so, however, insofar as his Sun had "progressed" through (most of) the sign of the 'political' ramifications of pregnancy, Capricorn, when he was making it.

2: GRAVITY (2006) ☯☯☯

Many have compared this film to "2001: A Space Odyssey" yet a plainer point of reference is to Ron Howard's "Apollo 13". Whereas Ron's film chases the optimistic view of human '11 technological' ingenuity in the face of daunting '11 extra-human' outer space, Alfonso's film asks questions about the wisdom of mankind in its aim to conquer 'extra-terrestrial' space when it has yet, both psychologically and physically, to de-clutter the space race. For example, we see 'comm-less' heroine, "Ryan" (Sandra Bullock), trying to translate Chinese with nothing more than a few crossed fingers.

3: ROMA (2018) ☯☯☯

Live-in housemaid, "Cleo" (Yalitza Aparicio), like so many indigenous women, deals with her "Mixtec", 12th archetypal ancestral inheritance "unconsciously". This leads to taboo thoughts about her pregnancy that is fathered by 11th archetypal rebel, "Fermin" (Jorge Antionio Guerrero). Cleo worries that her taboo thoughts in respect of this pregnancy may have something to do with the eventual stillbirth. Catholic guilt is the subconscious patina over which something much deeper has been swirling.

4: Y TU MAMA TAMBIEN (2001) ☯☯

The title refers to the claim made by teen, "Julio" (Gael Garcia Bernal), to his (not-really) friend, "Tenoch" (Diego Luna), that, more than having sex with Tenoch's girlfriend, he had sex with Tenoch's mother. (Earlier, Tenoch had only claimed to have had sex with Julio's girlfriend). Thus, the tale deals in how a mating quaternion that seems horizontal lends itself to the vertical mother-son component. The two teens are warmed up to their claims with the input of 'sister-mother', "Luisa" (Maribel Verdu).

5: A LITTLE PRINCESS/GREAT EXPECTATIONS/HARRY POTTER ☯?

Of Alfonso's three other films that we have seen, we prefer "A Little Princess" insofar as the parent-child dynamics on show seem more informative that those that we see in "Harry Potter". The production values of the Harry Potter films make them very watchable but a lot rests on how easily the audience members are able to stomach precocious children. As longstanding readers are aware, magic, psychologically, is the degenerate form of ritual and this movie series doesn't bring this well enough to light.

Interlude K: <u>notes on the "Icarus Sun in Sagittarius"</u>

The Sagittarian Archer's arrow may be pointed in one direction but, when we take notice that Sagittarius, like Pisces-Gemini-(Virgo), has an internal dichotomy, we realize that the "Icarus Sagittarian Sun" can head off in two directions. The 'upward' pointing direction says, "it doesn't matter" with the "it" being "a material" (= "matter doesn't matter"). This direction reaches its peak in Christian Gnosticism, the version of Monotheism that isn't monotheistic insofar as the "immanent" world is the creation of the incompetent Demiurge. All the embodied human has for his/her consolation are his/her "divine sparks" that can be traced to (not archetypal, but) transcendent realm, (competent) God's Domicile. With '5 Leo/Sun' being the 'watery' aspect of fire & '9 Sagittarius/Jupiter' being the 'airy' aspect of fire, the '5-9 arrow' fires 'up-away' from all things 'earthy' and, in turn, it doesn't care for "embodiment" &/or "incarnation". Alternatively, the 'downward' pointing arrow takes interest in the 'earthy' – after all, our Earth is placed between Jupiter & the Sun – but, now, the "Icarus" issue is one of carelessness, because, as your local Sagittarian will say it, sooner or later, "this matter will work out for the best whatever happens". If Sagittarian "(pseudo)-integrates" the two directions, we might hear, "it will work out… but even the 'best' doesn't matter".

Just as Capricorn "reacts" against its own "regressive" attitude to Aquarius, so Sagittarius can "react" against its own "regressive" attitude to Capricorn. This may lead to careless "reactions" against "fear" and, in turn, to banalities (that, to an extent, are "evil") such as "the only thing to fear is fear itself". Nope… first of all, "fear" needs to be "differentiated" on one-to-one basis. One's fear is a very different beast to another's fear and, so, "the only thing to fear are banal generalities in respect of fear". The "Icarus Sun in Sagittarius", therefore, often shows itself with a careless attitude to the "individuality of fear" that, typically, expresses as careless proselytism.

If the "Icarus Sagittarian" can see this problem and enter psychoanalysis, s/he will likely generate dreams that illustrate the fact that s/he doesn't well enough know the 'inner complexity' of those to whom s/he is proselytizing and, therefore, if s/he can take his/her dreams seriously – Sagittarius, remember, often has trouble taking things seriously – s/he will back away from this activity that, so easily, turns destructive (s/he can console him/herself, at least in 'this life', that s/he isn't a "Spanish Inquisitor").

What, then, is this poor Sagittarius to do? Run off, as so many Sagittarians do, into Beach Boys' "fun, fun, fun" until the sky daddy takes the T-bird away? Answer: maybe this isn't a bad idea if "fun, fun, fun" develops the "Temperance" to wait until '9' has gained a solid enough sense of individuality that what is proselytized won't be enforced. This 'begins' with a non-beginning sign, Virgo… "centroverted earth exists, Libra tells me what it is, Scorpio tells me its value, Sagittarius tells me that it is going back to Virgo". Yes, dear reader, you can rid Sagittarius-me with a flick of your mouse, and, boy-o-boy, do I 'like' your position. If anyone approaches you with anything that is written here & you don't want to hear it, I sure hope that you give him/her a gobful. If, for example, you say, "clearly you have not had nearly enough psychoanalysis and, therefore, you need to go back", you would get FA's 100% support. Somewhere in the multiverse, there are Sagittarians (yes, there, '9' will have other names) who only care for the "meta-philosophical position" and, like "Mr. Ed", never speak until the shift…

CHAPTER 12: FROM CAPRICORN TO AQUARIUS

PART A: CROSSING AQUARIUS' CUSP & "JUDGEMENT"

The triad of biological instinct, hunting-running-mating, can be synonymously translated to seeking-hiding-bonding. In some respects, this is a 'feminine' translation insofar as mothers are wont to play "peek-a-boo" with their young. Although many of the world religions promote tales of gods roaming 'in' the world, most religious stories deal in the fact of (the gods')/God's hidden-ness in inaccessible realms… meaning that seeking (&/or hiding from) God demands that men '5 imaginatively' '6 feminize' their seeking & hiding in order to gain a '7-8-9 spirit-bond'. The astrologer, by contrast, doesn't 'seek' the symbol of the Self, the zodiac, because, unlike God, it is evident. The 'seeking' of astrology comes into play in respect to the degree to which (a) g/God might be using the signs & planets to send messages. Mercury is the most straightforward "messenger of the gods", but the manifest sky is a "city" filled with "angels".

The most important message that is being sent (from God) by his trumpeting angel – "Raphael" in Judeo-Christianity, "Israfil" in Islam – is affirmed by where, in the tarot sequence, the "Judgement" image is placed… that this image is placed at the end of the sequence is a message that judgements belong at the end. Or, pre-judgement is to be avoided lest the individual is to become (rather than a 'hunter of') 'hunted by' God. Or, if God withholds His judgement until the end, man would be well advised to do the same. The history of man, however, has been anything but and, so, with sharp irony, we realize that the story of the angel of "Temperance" is a hidden story in need of seeking-hunting even more than (g)/God/s is-(are) in need of seeking-hunting.

Through the "Age of Taurus" (approx. 4000BC-2000BC) it is feasible that this "Age"'s astrologers would have long wondered if the gods that were hiding behind the signs were the same gods that were hiding behind the planets. We now know that, into the next "Age", their descendants turned wonder into "tradition" because, despite the fact of 12 signs mismatching 7 "planets", they settled on a "pattern of rulerships"; for example, the god that hid behind Saturn was also the god that "ruled" Capricorn and Aquarius. "Age of Aries" astrologers resolved the numerical discrepancy with the idea that there were 5 "wanderers" & 2 "luminaries": the "luminaries" "ruled" one sign each & the "wanderers" "double ruled" the other 10. Going back to "Age of Taurus", then, they would have seen this "Age" being "ruled" by the Sun-hugger, Venus… and, with 4 of the other 5 signs of the lower hemisphere being "ruled" by the Sun and/or a Sun-hugger, this had the attractive symmetries of (i) the upper hemisphere "ruled" by the non-Sun-huggers, Mars, Jupiter, Saturn and (ii) the zenith of the "Age of Taurus" 'flanked' by the signs "ruled by" Saturn, Capricorn & Aquarius. Hence, it declared itself as the only "Age" 'zenithed' by a (single) planet that "ruled" adjacent signs.

The shift to the "Age of Aries" brought in the change of (not Taurus, but) Aries becoming both the first sign of the zodiac & the first sign of spring ("May Day" is one of the relics of the "Age of Taurus") and, while this change could have been unsettling, it was imperceptible enough that the "tradition" could absorb it without 'revolution'. Into the "Age of Pisces" pressing toward the "Age of Aquarius", astrologers have not failed to notice the synchronicity of the post-Copernican discovery of Uranus placing 'revolutionary pressure' on astrology. As the 19thC, 20thC & 21stC unfolded, historians noted that this 'revolutionary pressure' had been applied from all 4 sides, philosophy,

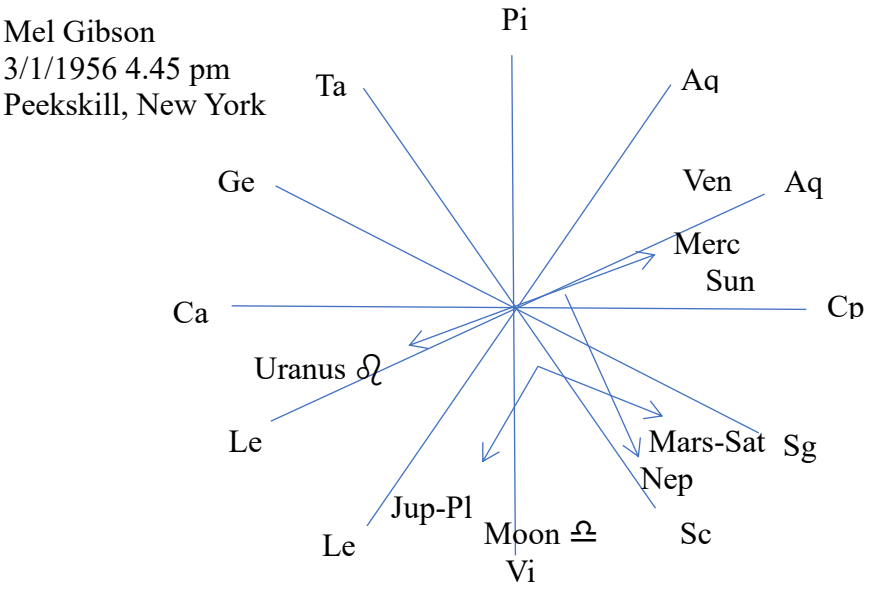
science, religion, psychology. The reason for the 4th side being slow to apply 'pressure' can be put down to the fact that psychology has more to do with the planets that were discovered after Uranus… Neptune, Pluto & Chiron. Because of the synchronicity of the discovery of these planets & depth psychology's discovery of the psyche's capacity to unconsciously "react" in "compensatory", "dissociative", "paranoid schizoid" ways, astrologers could now examine images such as "Judgement" in a developmental and expansively Jungian "psychology-&-religion" setting. Meanwhile, back in 1781…

Whereas ancient astrologers had reason to bypass Aquarius' cusp (i.e. Saturn rules both signs, so maybe the cusp is no big deal other than a relatively uncomplicated shift from sensing to thinking), the discovery of Uranus threw down (up) the gauntlet of taking Aquarius' cusp more seriously (if, of course, the astrologer was happy to take Uranus as the "ruler" of Aquarius). In order to deal with this gauntlet, a "traditional" astrologer would want to know what the ancients had to say… but, by definition, the ancients have nothing to say. Therefore, when it comes to Aquarius-Capricorn, Pisces-Sagittarius and Aries-Scorpio, the only way forward is Jung's "synchronicity" and to textbooks by Jungian astrologers such as Liz Greene, "Saturn, a New Look at an Old Devil", wherein the foundations of a modern astrological (… errr) "tradition" are laid. This book, that has much to say about Uranus, Neptune & Pluto, now 50yrs old, is supported by mythology that rolls back thousands of years…

For FA, the key idea running through the introverted signs is that they are all "ruled" by "inflaters" (yep, at least Jupiter does intuit that "inflation" is problematic). O/Uranos, disgusted by his offspring, liked to stuff them back in Gaia's womb (depth psychology could name this "inflational-gestational arrest") while Jupiter, noting his own 'height', allowed Neptune & Pluto to have dominion over their 'low' realms, lest he wound up in a sterile nowhere. Perhaps Zeus'/Jupiter's wife, lunar Hera/Juno, had helped him to realize that he would '9 benefit' to be informed by the '4 Moon', '5 Sun' & '8 Pluto' when the time arrived to inform his imprisoned father, Chronos/Saturn, that he had wrongly "judged" that he was different enough to grand/father, Ouranos, that he wouldn't be overthrown. Translating myth to psychology: in order not to "identify" with the '10-11 superego', astrologers need to '9 long journey' their way, down-through '10-11-(12)', down-across-through '4-(5)' and up through '8'. Yet…

As recent history has revealed, Jupiterian inference hasn't had much effect on the many '11 groups' of astrologers that care little for the insights of Freud, Jung and, especially, Klein. The irony of this situation is that the "paranoid-schizoid position" is an accurate description of not only astrology but also the wider world… the so-called "cancel culture". The motley crew of astrologers who want to focus on "depths" can't help but take interest in the degree to which Pluto's recent entry into Aquarius might 're-centre' the current '11-back-to-10' eccentric world where feeling & intuition have been peripheralized. If anything needs peripheralization, it is the '10 superego' & '11 supraego'… they are icebergs of "pre-judging" prejudice. In the "Judgement" image, we note the '10-11 wintry snow-capped' backdrop. For the FA-er in particular, s/he will be "conscious" that the 20 years or so over which Pluto transits Aquarius overlaps the 20 years or so of the (now established) Jupiter-Saturn inter-cycle that began in the 1st degree of Aquarius in 2020. Whatever does happen in this time, your local FA-er will have a hard time keeping "may you live in interesting times" out of his/her head.

EXAMPLE EGO-DYNAMICS XXIII: <u>MEL GIBSON</u>



With '11-back-to-10' being the key problem of our times, the value of a Sun in Capricorn "hero" is affirmed by the fact that the Sun doesn't have a retrograde phase. Longstanding readers will know that we see something Bodhisattva-like in many who have this placement e.g. Marie Louise von Franz. We need to be careful not to carry ourselves away, however. Yes, all other things being equal, a Sun in Capricorn will be 'better' than Saturn, Uranus, Neptune and/or Mars in Capricorn… but note that we have typed 'all other things being equal' because, in a large percentage of cases, things aren't very 'equal'. It does appear that much depends on what 'feeds' into the Sun in Capricorn from the 60º of Scorpio-Sagittarius prior to it. If, for example, we see not-so-easy planets such as Neptune, Mars & Saturn, we need to be extra cautious about being Jupiterian-optimistic. Indeed, when it comes to Capricorn, we think it is a good idea, at least for the sake of consistency & coherency, to be Saturnian-pessimistic.

While there are many film directors who are uncontroversial, the deep core of artistic expression means that there will always be many controversial film directors. With Mel having his share of controversy as an actor, it was always going to be fairly likely that this would amplify when he moved over to directing. For the astrologer, the odd thing about Mel is that his upcoming sequel to "The Passion of the Christ" (2004) is more about his (Sun-"ruling") 29yr Saturn return of "Braveheart" (1995-2024) than about his 20yrs waxing Jupiter-Saturn square cycle (2004-2024). Maybe not now… he has put back the release to 2026… so, a "born again William Wallace" unlikely?

Much of Mel's controversy has been linked to his 12th archetypal vice, alcohol. The slings & arrows of '12 addiction' is the usual price that is paid when an individual gains dubious access to "realms" that are 'meant' to be entered only after the psyche has completed its lower hemispheric development. Now, if we only look at Mel's lower hemisphere through the 'first pass' considerations, his ascendant, I.C. and descendant – Cancer, chart ruling Moon in Libra in the 4th house, Sun in Capricorn placed on his descendant – we could 'pre-judge' things optimistically, as Cancer rising 'directs' the

individual to his/her Moon & 4th house and the monthly 'full' Moons in Cancer would "reflect" Capricornian Sun-light. Yet, as is the case with almost every chart the FA-er might consider, a 'second pass' is required to balance optimism. So, not only is Uranus in Leo in the 1st house (out of sign) opposing Mercury in Capricorn in the 7th house both square to Neptune in Scorpio in the 5th house, but also Pluto is (conjunct Jupiter) in Leo in his 3rd house square Mars-Saturn in Scorpio in his 5th house. These is a "tag-teaming" of "complexes" insofar as Mel, having hit the bottle with the former, goes on the attack with the latter. There are many out there who see Mel as unforgiveable, but we expect that, with these "complexes", Christ might be rather more forgiving.

Going to a 'third pass', sometimes it is worth noting the relative placements of Saturn and the Moon because Saturn's 'pace' of transit is similar to that of the Moon's "progression". In Mel's case of Saturn in Scorpio being one sign ahead of his Moon in Libra, we could say that Christ's 'Lunar' forgiveness of Mel arrives a couple of years after Christ's 'Saturnian' test. Mel's biography has revealed a tendency for Freudian 'mis'-steps that, a few years later, are followed through with tendencies for grace.

For the depth psychologist of religion (i.e. the Jungian), some thought needs to be put into "identification" because it is a psychodynamic that (i) can occur at not only the "aware/conscious" level (Mel "identifies" as a Christian) but also "unconsciously" (Mel might 'think' that he is simply a student of Christ's teachings instead of a copier of Christ but, if there is a hint of "compensation", flipping from a student of Christ to a headmaster of Christ is as easy as falling off a log in a fast flow river). Upon noticing this distinction, we might then consider the degree to which Mel's Capricorn Sun on his descendent is more an agent of (unconscious) 'Icarus-izing' than it is an agent of "consciousness". Let's not restrict this… it may be a question well worth asking in all cases of Christians who have a natal Sun in Capricorn, wherever in the horoscope we locate it. Either way, Mel's Sun-ruler, Saturn, transited to his ascendant in the years after "The Passion of the Christ", and, with it, he would find himself being figuratively crucified… and, because of his un-Christian complaints about it, no-one cared.

The next question is the degree to which, through the subsequent decade, Mel began to 'get wind' of what was going on outside of his "awareness". One thing we can note is that Mel had the full experience of the Sun's "progression" through Aquarius (by contrast, Christ only had a few years of this) and, by the time of his second Saturn return, his "progressed" Sun had made its way into Pisces and his "progressed" Moon was, once again, running down to his I.C.. It may have been the Sun's "progression" through Aquarius was informing Mel's focus on the real-life natal Sun Aquarian hero, Desmond Doss, who had refused to carry a gun through the bloodthirstiness of WWII.

Mel's "progressed" Moon is now on the way back to a "progressed" new Moon in Pisces. Although no-one knows if the incarnate Jesus of Nazareth had natal Sun in Capricorn, but we do have the New Testament's evidence that h/His natal chart would have featured the Saturn-Jupiter conjunction in Pisces because the ancient astrologers had long linked Saturn-Jupiter conjunctions (in any sign) to (if not the actuality, then) the promise of the overthrow of a king. The individual who is born during a Saturn-Jupiter conjunction will have experience the Saturn-Jupiter opposition near to his/her 10th, 30th, 50th etc. birthdays. Over the decade or so that will carry Mel into the 2030s, his "progressed" Moon will be opening up some "reflective space" from a new angle.

MEL GIBSON'S (PSCYHOLOGICAL) 'TOP 5'

Mel's penchant for over-the-top gore-fests, tracing, in part, to his Pluto square Mars-Saturn, is the hurdle over which he asks the psychological movie buff to leap…

1: HACKSAW RIDGE (2016) ☯☯☯

Of all the movies that begin with "this is a true story", it may be that this movie is the most dependent on this beginning… without knowing that this happened in this way (more or less), it would have got the nod as the silliest of all "Rambo" sequels (we even get an "eye looking through the mud" scene). As it stands, however, it comes off as "Gandhi" meets "The Texas Chainsaw Massacre". Meanwhile, for the philosopher, we notice a novel portrayal of belief that 'connects' Desmond Doss' (Andrew Garfield) non-hypocritical belief to the footsoldier's hypocritical belief, "the men don't believe in the way that you do… but they believe so much in how much you believe".

2: BRAVEHEART (1995) ☯☯

The importance of motivation over action is emphasized in Mel's Oscar winner insofar as, on the surface, "King Edward (Longshanks)"'s (Patrick McGoohan) desire to "breed them (the renegade Scots) out" could be taken as a wise step in the direction of "full world exogamy", errr, you know, ♫ "coffee coloured people by the score". The trouble is that psychological exogamy needs to accompany the physical exogamy… an impossible accompaniment when royals are "compensating" psychological endogamy.

3: APOCALYPTO (2006) ☯☯

Many complained that "Braveheart" was unbearably gory, William Wallace's gutting particularly so. Mel, in Hitchcock mode, reminded his audiences that they had imagined the gore… all he presented were tools & sound effects. A Jupiter cycle along, and Mel was moving forward from Hitch's manipulation of the audiences' capacity to imagine things worse than any film-maker could show to 'compete' with his audiences' imaginative capacity that had been developing over 3+ billion years of evolution.

4: THE PASSION OF THE CHRIST (2004) ☯☯

Yep, keep the gore coming. The film that makes the French Revolution appear as if it was the epitome of man-at-his-most-merciful. Forget about the Sermon on the Mount & all such sublimity, it was time to move George Stevens', "The Greatest Story Ever Told", aside and cut to the chase… as any suicider can tell you, dying itself is less of a problem than the 'how' of dying itself. Saturn transited Cancer, Mel's '4 emotion' ascendant & Jupiter transited '8 emotion' Scorpio (+ natal Neptune, Mars & Saturn).

5: ? PASSION OF THE CHRIST II: THE RESURRECTION (2026)?

Rumours of the sequel began immediately after the runaway box office success but nothing much happened for a decade. A decade further along again, and now the rumours are that a movie is being made that will address the gore-fest of the original and it even may be seen in a theatre near you before the Second Coming! The rumour mill also tells us that Mel reckons this movie will be like an "acid trip"… well, at least that is consistent with Mel's Sun-Moon "progression" through Pisces. Well, OK, then.

CH.12 (cont.): FROM CAPRICORN TO AQUARIUS

PART B: REFLECTING ON AQUARIUS' CUSP & "THE WORLD"

Yes, dear reader, I think this is one of those junctures where I need to confess that I have (what FA deems to be) 'ego-building' natal Venus in the sign of Capricorn. So, yes, if you deem me to be overly biased in favour of this cautionary sign, then there is nothing I can do but 'keep thinking' about this possibility. Venus, after all, whatever sign it is placed in, is the seeker of balance. It has now been 30yrs since Saturn, Uranus and Neptune had their 'party' over my natal Venus. It has been 3yrs since Pluto had its 'party' over my natal Venus. The intervening 27yrs (= 27 cycles of Sun, Venus and Mercury) were, in a sense, 'kicked off' by 1993s "Groundhog Day". In my discussion of the film, I suggested that Bill Murray had 18 x 360 of 2/2/1993s. He beat me.

On 10/2/2024 there will be a new Moon in Aquarius (at 21º). This tells tropical-Western astrologers that a full Moon in Leo occurs 2 weeks prior (at 6º), on 27/1/2024. One week prior to this full Moon in Leo, on 20/1/2024, Pluto will (re)-enter Aquarius, this time for keeps (almost). Therefore, this full-(ish) Moon, in addition to "reflecting" Sun-light from Aquarius, will "reflect" Pluto-(dark)-light from Aquarius. This means that "reflection" of Moon-light from the cusp of Leo will be '8 intensified'. And, with '8' & '4' referring, respectively, to time's line & time's cycle, there will be a chance to contrast Western & Eastern views of the "soul". As we do so, we can also "reflect" on the 21st (and final) card of the tarot's major arcana series, "The World".

For the astrologer, the main curiosity of "the World" image is the substitution of the '8 Scorpion' with an eagle, a bird that has mythological links to '9 Zeus/Jupiter'. Another curiosity is the human head in the place where we might expect an '11 Water-bearer'… but, in this case, we take the liberty of seeing the 'human' to be the 'human-phile', Prometheus, because he has links to Zeus. The Zeus-Prometheus link of interest to all FA-ers insofar as Zeus is the prototype of divinity that would like gods to be gods and men to be men. If, as fans of "Groundhog Day" will tell you, a man fancies himself to be a g/God, he is fated to live endless reincarnations until he discovers his humanity (noting that, for FA, humanity is a far cry from "humanism"… because "humanism", per se, takes reason too far, we take the view that this is best called 'extra-humanism'; after all, a "rationalizing" negation of God leads directly to man 'falling' into his self-made God-shaped hole and, in turn, to Frankenstein-ian self-divinization). Humanity is achieved when the human becomes "conscious" of how easily hubris follows on from a one-sided idea. For example, Christians anticipate that they will transcend the world in the manner of a tangent and, so, the other side of the idea (cyclic reincarnation back down into the world) is rejected. It is with the sharpest irony that a 'two-side observer' sees how 'Christian one-sidedness' brings about the (rejected) reincarnation (unless, of course, the Christian is a Cather sympath) e.g. Christian N.D.E.ers often go through the "self-judgement" that they have yet to fulfill their respective "soul contracts" and, as a result, they "choose" to re-insert themselves into their bodies (hence the N.D.E. is better called a "near transcendence experience"). Having returned, they re-orientate themselves within the 4 corners of "the World". It is a full-on splitting of hairs to claim that the N.D.E.-er's re-insertion is not a variation of the Easterner's re-incarnation.

For FA, the upside of "the World", in contrast to "the Wheel of Fortune", is its implication that the soul's is now "contained enough" that, although being re-inserted,

there will be the consolation of "(soul) progress". To put it in geometric terms, whereas "the Wheel of Fortune" invokes a 2D time-cycle, "the World" invokes the 3D line-spiral that, in its combination of linear & cyclic motion, generates a cylinder or a cone. Inserting this combination into the zodiac, we can look to the '4 Moon"s capacity to treat &/or heal the tendency of the '5 Sun' to express itself in "fixed" ways. The Moon's capacity to express so can be sourced to the fact that it 'runs ahead' of the Sun through the zodiac and, in turn, it 'calls' the Sun forward, especially when it is full. Although Freudastrology holds the view that the Sun will bring a 'better' "consciousness" to the Capricorn-Aquarius-(Pisces) arc than Saturn, Uranus and/or Neptune will (NB* this is currently relevant in respect of Saturn & Neptune), but the minute that the Sun tips toward 'Icarization' the more we get a one-sided 'Cheney' and the less we get a 'Doss'. In our view, the major arcana tarot story is all about what it takes to make 'this' world a (psychologically) more patient & (physically) more peaceful place, something that is best achieved by respecting the "unconscious"' levels of time (that, in turn, gives '10"s "artificial time" its 'use by date'). As Jung explained, it takes a special kind of timing to become "conscious" of what is "unconscious" because, after all, "the unconscious" is "unconscious". Jung's view echoes Freud's lifelong suspicion of "fast analysis".

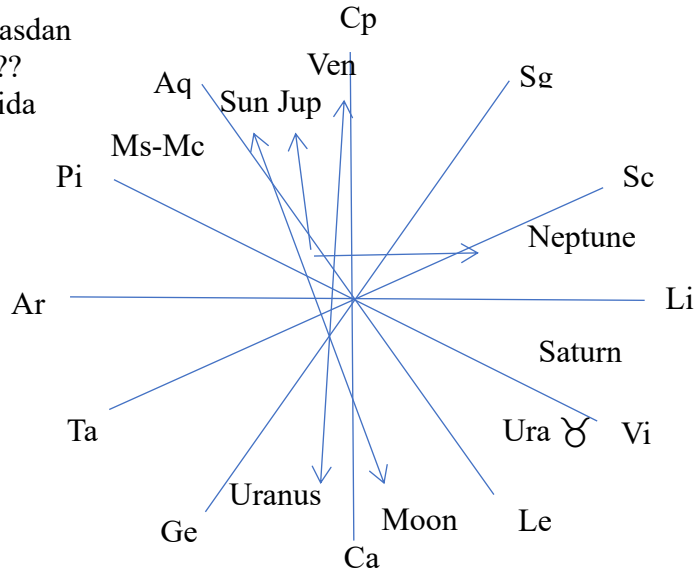
Herein lies the problem of the horoscope. The horoscope might be many things, but it is not a revealer of what is 'in' "the unconscious". Nor does it reveal what is 'in' "consciousness". Yes, to its degree, we admit that a horoscope reveals what is 'in' the 'supra-conscious', but all a horoscope can do is provide a flavour-ful triangulation of the '12-4-8 unconscious', the '(3)-5-6-7 conscious' and the '9-10-11 supra-conscious'.

With Freud introducing his data to the wider world in the early 20thC it didn't take long for the naysayers to clamber for equal fame and secretly hope that he might follow Socrates down the hemlock hole. Even philosophers, who should know better, tried to "cancel" Freud by arguing that there was no such thing as "the unconscious". For FA, most 20thC philosophers had succumbed to the "dissociating" effect of '11', an archetype that had received a new lease of life after the discovery of (what would become) '11"s "ruling" planet, Uranus. The odd thing about the odd planet is that it also came to be one of the "rulers" of astrology itself… to provide an insight as to why, like philosophers, astrologers also tend to downplay "the unconscious", in the face of the fact that, with 3 water signs in the zodiac, astrology affirms its existence.

Back at the halfway point of our discussion of the "dynamic ego" (see: 'Ch.8'), we had described (i) the Capricorn-Aquarius sector as the 'soul's platform', & (ii) the cusp that separates-yet-connects Capricorn to Aquarius as the location where the soul has the chance to re-direct itself from '10"s frustration, delay & disappointment (that it is failing to transcend the round) to '11"s hope/wish that the next round will indeed be more cylindrical-conic than flat-circular. It is important, however, to take care with hoping & wishing because it can so easily morph into "group-think" and keep the soul 'clear' of its 1st-person "contract". Hence, when we consider the expressions of '11' & '12' (+ insofar as they receive '11' & '12', '1' & '2') as "tricky" & "confusing". Indeed, it is fair to say that, post-discovery of Uranus & Neptune, the world (+ "the World") has had more than its share of confused trickery. Although FA has occasional readers taking the view that FA is no better than anyone else – we too are confused & tricked – we expect that readers that have read this far into FA are less cynical than that.

EXAMPLE EGO-DYNAMICS XXIV: LAWRENCE KASDAN

Lawrence Kasdan
14/1/1949 ???
Miami, Florida



In the early chapters of this essay series, we emphasized the value of "reflective space" between the ego-building dynamics. For example, if there is not much "space" in the natal chart – say, a new Moon (in any sign) – then the individual won't have to despair because "space" will open up with (transits) and "progressions". At that point, however, we didn't make much of the 'direction' of the "space". For example, looking to the chart of Lawrence Kasdan, the director of "The Big Chill", a film that was one of the first to criticize the lack of "reflection" that haunted the 1960s generation (until, at least, they became "more conscious" in the 1980s), we notice that his natal Venus is placed 'before' his natal Sun in Capricorn. This means that Lawrence's "progressed" Venus would first reach his natal Sun (it did so when he was coming out of his teenage years) and then, eventually, reach his "progressed" Sun (it has yet to do so).

At the time of the conjunction of "progressed" Venus to natal Sun, Lawrence's "progressed" Sun, having entered Aquarius, rolled on to form its conjunction with his natal Mercury. By this time, Lawrence's Lunar "progression" had experienced 2/3rds of the zodiac cycle, from Cancer through to Pisces. There is an overall sense, therefore, that, in composing a screenplay about a group of individuals who had been "inflated" by the "proto-chilly" Uranus-Pluto years of the 1960s, he had been drawing on a solid, relatively 'rounded' ego development that (although he wouldn't have thought of it in Freudastrological terms) could "reflect" on the 4th quadrant archetypes.

That "The Big Chill" is an ensemble piece featuring 8-(9) characters invites us to see how well the characters (i) align with a particular zodiac sign, and (ii) "reflect" that sign's struggle against/with the 4th quadrant's '(10)-11-(12)' shenanigans. Note, first, that we have bracketed the number of characters because the 8 characters that we see, all coming up to their midlife crises, have re-gathered for the funeral of the 9th character, "Alex" (Kevin Costner), who has dealt with his midlife crisis by refusing to enter it (i.e. suicide). The "chill" that has become "big" is the wintry feelings that swirl around mortality. It is worth noting that there are no "Bardo Thodol"-like discussions

around the fact that "Alex" may not have avoided anything by checking out. This tale is deeply "Western" in this respect and leads the almost all the 8 characters to "reflect" on how their 1960s ideas might have been sneakily underpinned by '11 ideologies' that don't stand up to '9 expansive' scrutiny. Note that, although Lawrence does not have any natal Sagittarian planets, he does have his natal Jupiter in Capricorn interposed between natal Venus and natal Sun and, as such, is as supportive as Venus. OK, then, so let's go through the zodiac signs of incarnation, '1 Aries' through to '8 Scorpio'…

Aries: not only has "Sam" (Tom Berenger) become a TV actor, he has become an action-figure type of TV actor who would be easily cast in "Dukes of Hazzard" car-chase type shows that, in turn, would be meat & potatoes for the Aries type of intuitive. Being "ruled" by Mars, it is no great surprise to see him lusting after a Venusian…

Taurus: although "Karen" (JoBeth Williams) had a fling with Sam in college, she realized that she needed something more solid and dependable for the bulk of her life and, so, she marries "Richard" (Don Galloway) but, midlife being what it is, Karen is no longer so sure that her earlier desire for solidity is as important as it once seemed.

Gemini: "Nick" (William Hurt) has made his way through the first half of life being the buyer-seller but, because he hasn't been doing so 'legally', he is finding out that the walls of his "projected" peri-ego are starting to harden against his Geminian attitude; '11' has bundled down into his '3' to upset his "phallic" phase development.

Cancer: the problem for many women in the post-liberation era is how to deal with the maternal urge and, so, we are not surprised to see a character, "Meg" (Mary Kay Place), having established her career, now wanting to be a single mother; she has her sights set on a sperm donor who, in all probability, has good genes; he is not…

Leo: (the appropriately named) "Michael Gold" (Jeff Goldblum), an intuitive who has to creatively deal with – "sublimate" – his sexual urges because it has become clear to him that, although there is plenty of coupling up going on around him, he is going to be the character who is destined to miss out on the looming semi-orgy…

Virgo: unlike Meg, "Dr. Sarah" (Glenn Close) is not so caught up in maternal feeling… or to be more accurate, Sarah has "projected" these feelings onto Meg to the point that she doesn't mind Meg's preference for her husband's genetic material. She, after all, as a doctor, sees the medical logic & is also a pretty good "earthy sublimator"

Libra: Sarah's husband is "Harold" (Kevin Kline) who is balanced & rational enough (if not to empathize, then) to sympathize with Meg's predicament to the point of being a happy sperm donor; he is also not happy about his airy friend, Nick, putting his developed personal situation at risk by his taunting of the local constabulary, and

Scorpio: "Chloe" (Meg Tilly) had been Alex's girlfriend through the time that he had decided to avoid the 2nd half of life. The audience is given the feeling that, even if Chloe didn't encourage Alex to his decision, she wasn't playing the part that medico-Sarah would have played if Alex had given her the please-come-and-save-me chance.

Once again, we remind our readers that we wouldn't set all this in any kind of interpretative stone. Indeed, it would be fun to shuffle the deck and see if chopping & changing would throw extra light on the nature of the zodiac. Like Lawrence, we want to put some intuitive fire into any "big chill" that could 'freeze' an interpretation into an ideology. Like many '10-5-ers', Lawrence was keen to '5 play' with '10 structure' in order to give it some flexibility. Rigid structures can never be imagined as "strong".

LAWRENCE KASDAN'S (PSYCHOLOGICAL) 'TOP 5'

Lawrence's legacy, he hasn't made a film for a while, might be his resurrection of the Western after it died in the mid-70s (see our mini-essay on Arthur Penn)…

1: THE BIG CHILL (1983) ☯☯☯

It probably cost more than a pretty penny to begin the movie with "You Can't Always Get What You Want" but, with it being nigh impossible to imagine some other song doing the same job of setting up the attitude of the midlife crisis set of the 1980s, it was worth it. This film has now become another one of those 'double nostalgia' films, like "Grease" and "The Wanderers", insofar as, to watch it in 2023, we are taken back both 4 decades and 6 decades. And, of course, given that college angst is but a repeat of infantile angst, nostalgia could be rolled back another decade or two to the WWII days of soldiers having children in case they died. Saturn-Uranus-Jupiter & all that.

2: WYATT EARP (1994) ☯☯☯

After "Unforgiven", this is our favourite "Western" after the "Western" was resurrected in "Silverado" (see below), despite the fact that, at the time, "Tombstone" was the preferred version at the box office. It bears resemblance to "The Big Chill" in the way that it also deals with a midlife-type crisis of "Wyatt" (Kevin Costner) losing his wife, "Urilla" (Annabeth Gish), to typhoid fever and not seeing the point anymore. Although Wyatt never quite sees the point of "losing", he does decide to accept it.

3: BODY HEAT (1981) ☯☯☯

Lawrence's 1st film is (arche)-typical insofar upstart directors know that (re)-visiting a familiar genre ensures that "you will work in this town again". This film is uber-archetypical insofar as the most familiar (family-ar) genre is Oedipus's tale that, ever since Sophocles and, and in all probability, ever since long-long before Sophocles, has yet to take a backward step in Homo sapiens' imagination. That "don't do it" is a crim's advice tell us that it sources to both the sub-conscious & the supra-conscious.

4: SILVERADO (1985) ☯☯

From the evidence of this "classic" take on the "Western", Lawrence seems to belong to the school of thought that the "Western" had disappeared because directors had been taking too many liberties with its archetypal character. Nonetheless, the fact that, for the role of the sheriff, he would cast John Cleese from "Monty Python" fame tells us that he was happy to do a bit of tweaking. So long as his audience were given a gunfight out in a dusty street with tumbleweed rolling by, he could get away with it.

5: THE ACCIDENTAL TOURIST (1988) ☯☯

With the re-teaming of the stars, here, it is difficult not to think of the kinds of punishments that could be handed out to Oedipal winners (in "Body Heat" we can say that, at least, the boy-man wound up being an Oedipal loser). While not every case of early childhood passing is an expression of psychological "arrest" in the parents, some cases will be. Then comes the question of the degree to which an obvious "arrest" may have played in the 'ante-' and is sustaimed in the 'post-'. Who is the one to ask it?

Interlude L: <u>notes on the "Icarus Sun in Capricorn"</u>

The conjunction of Jupiter & Saturn in the 1st degree of Aquarius in 2020, was a time when China-U.S.A. relations were taking a dive on the heels of the questioning of the source of Covid 19. The fact of these two nations having very different religious backgrounds only served to deepen the gloom. The annual new Moon in Capricorn (it is 'close-ish' to the West's New Year) & the new Moon in Aquarius (it is the East's New Year) are 'connected' by a Moon-Sun inter-cycle. Westerners who are happy enough to entertain the proposal of the "Implicit Eastern Christ" would also entertain that (i) h/He was the reason that, at that time, a "hot" war didn't break out between China & the U.S.A., & (ii) h/He might continue to be the reason that war won't be breaking out between the two superpowers. So far as the FA-er can tell, the partaking world leaders are equidistant from the fullest form of Christ, "Explicit+Implicit Christ".

OK, so, is it "too Icarus-ish" to propose that, in the Age of Aquarius, it would be a good idea to "integrate" the East's & West's New Years? Answer: not if the Moon was doing its job i.e. the transit of the Moon through Cancer (= the middle of the cycle that 'connects' the West to the East) is given special celebratory attention. To take the example of the (upcoming) year in which (i) Jupiter re-enters Aquarius (= 12yrs after 2020) & (ii) Saturn conjuncts Uranus – 2032 – we notice that the date of the full Moon in Capricorn is 28/12/2031… but in this case, there would be an 'extended connection' to the Eastern New Year because the new Moon in Aquarius is (not two, but) six weeks from this date. This wouldn't matter because, whatever the case, the astrological idea – Capricorn needs to be 'connected' to Aquarius with Lunar wisdom – endures.

Some astrologers may prefer to consider the full Moon in Cancer that arrives at fruition on 12/1/2028… because, in this case, the following new Moon on the 26/1/28 will 'pick up' the ecliptic and, therefore, there will be an eclipse. FA's view on eclipses is presented in our conclusion (scroll down) but, here, we remind readers that we 'like' "reflection" more than "occlusion" of Solar-Lunar light. Eclipses strike us as a phase when "psychology" becomes "occluded" and "events" take over. By contrast, in 2032, the ecliptic will be "regressing" through Scorpio and, so, psychology isn't threatened.

What might we celebrate during a full Moon in Cancer? For the FA-er, there would be some recognition of the Moon's capacity to reflect on the upside-down-ness of the "soul's platform" i.e. the Sun in Capricorn, having a memory of disappointment for not transcending at Sagittarius, is "pushing up" against a force that is "pushing it back down". Upon reaching Aquarius, this Sun in Capricorn could be "tricked" into seeing that it can now go "up" whereas, in fact, the Sun in Aquarius going "out". This difference, as we have noted at a number of junctures in this website, is an important difference and, unfortunately, the "physicalist" can't make it because s/he won't have anything to do with anything that is "up" or "out". So, at least, we can say that famous "Icarus Sun in Capricorn-er", Mel Gibson, is not a "physicalist" and, therefore, he is closer to redeeming insights about the "Icarus Sun" than many other sufferers.

As, now, we push toward the conclusion of our cycle through the 12 Moon-Sun inter-cycles, we hope that some of our Western readers have gained enough from our 'connections' to re-read it when, once again, at the Chinese New Year arrives. Sooner or later, links from the Taiji to the Crucifix will become healingly "resonant". To our…

CONCLUSION: 'ego dynamics'

Question: of the 4 ego-building planetary dynamics – the Sun, Moon, Venus & Mercury – is one 'primary'? Answer: conclusions are impossible but FA leans toward the Moon, especially when it is at its most physically visible (from 1st quarter to full to 3rd quarter). Our (tentative) answer throws up a 'horizon vs. Sun placement' question: what about Sun placed on the I.C.(?)… the Moon will have its greater influence when it is transiting the non-ego-building upper hemisphere(!) and, so, is this an example of our tentative answer now incorrect? Our answer: yep, this might be the circumstance of giving greater ego-building weight to, say, Venus. Then again, as we have explained at length in this series, the non-visibleness & tardiness of the "progressed" Moon gives it the time-space to 'soak-into' the lower hemisphere despite (or, even, because of) its invisibleness. This answer, like all astrological answers, sits on deeper questions…

The question of whether or not astrology is "true" is very much a non-question because, even if astrology was "true", the issue of whether humans have access to its truth immediately displaces the (non)-question of "truth" e.g. what constitutes "true" interpretation? Hereupon, and more relevant still, we notice that (very nearly) any & all astrological interpretations do have 'some truth' to them. This leads us further into the question-mire: to what degree might an interpretation be true? (&) to what degree is a less-true interpretation more valuable than a more-true interpretation if, say, the former is more relevant? This is the reason why your average "surface psychologist", under the rubric of "confirmation bias", is keen to throw astrology out. There's zippo that a psychological astrologer can do about this and, so, soon enough, s/he arrives at another fork in the road… where lies the question: will I stick with non-psychological astrology that is worryingly 'concretic' (the 3rd house's "concrete mind" is, in effect, an infant's mind) or do I keep going and take on the symbolic '4-5-6' depths?"

The process of becoming a psychological astrologer typically involves a patient observance of outer planets transiting to 1st-personal points in the horoscope. During this "temperance", the observer will keep clear of eliminative skeptics who don't care that "confirmation bias" (e.g. the "self-fulfilling prophecy"), unbeknownst to "surface psychologists", is a '3-Mercury' phenomenon that works both ways. It is sad but true that "surface psychology", at its 'concretic' core, is an infantile discipline. Later, when the psychological astrologer worries about outer planets, the "progressions" loom…

Astrologers who have the aim of 'proving' their astrological skill to their clients (or, indeed, 'proving' astrology in more general terms to a skeptical world), won't get much help from a client's "progressed" chart. Although the occasional "progression" will provide a straightforwardly explicit expression (e.g. a marriage occurring near to Venus' "progression" to natal/"progressed" Sun), most "progressions", in particular those that involve natal/"progressed" Moon, are primarily registered in the privacies of Cartesian, "I emote, therefore I am" 1st person-ness. Because the Moon symbolizes "comfort" and "comfort" is not readily measurable with external instruments, it is no wonder. After all, the "progressed" Moon (± chart) isn't visible in the outer sky… just as, say, the nodal axis and/or the vertex aren't visible in the outer sky. Then again…

That the nodal axis becomes '(sort of) visible' in the outer sky twice-per-year (the "eclipse seasons") doesn't necessarily give it the importance of the far more visible Sun & Moon. For the ancients, the actual "blocking" of the Sun by the Moon (or vice

versa) was an ill omen for "events", but aspects to the ecliptic might be expressed in a more psychological way. This is good insofar as FA much prefers therapeutic incest to psychological (= usual) incest and, in line with this, we would prefer to consider the 'psychological' nodal axis when no actual eclipse is possible (most of the year).

Moreover, given that the nodal axis symbolizes the "soul"'s multi-life picture, we hold back from ongoing interpretations of it because, in FA's view, worrying about other lives can lead to an avoidant attitude to ego-building in "this life". The fact that the nodal axis "regresses" through the zodiac-horoscope symbolizes our worry. Yep, if 'stuff happens' when the nodal axis is activated by transit, we don't deny that it tells us of things rattling through the multi-incarnations, but we still worry over the effect of an interpretation. There is a similarity, here, to Plato's view that "souls" are made to forget the realm of Ideas because if, as infants, they could recall them, they would reject the looming suffering of "this life", preferring to remain 'gestational'. When we recall that, at conception, "souls" are keen to sign "soul contracts", it does appear that the "soul", all through its 9 months of gestation, is constantly having second thoughts. Aw… talk about a "cooling off period"! In our view, gestational second thoughts are traceable to the "free will" of the (open) universe e.g. what 'life-uninviting' choices are the parents making in the wake of the missed-menstruation/+ve-HCG-test that "soul" was not able to predict during its 8th-9th house-fallopian-tubed "long journey". As your local Porky-Pig philosopher says it, "ubalubahubawaba… that's free will, folks!!"

Plato says that we forget our gestational experience, but this is not quite true… we remember just enough of it to be '12 haunted' by it and then '11 tricked' into a '10 compensation'. If, however, the individual has sufficiently grown 1st personally that s/he experiences his/her 4th, 5th & 6th houses 'within', s/he will have the (geometric & psychological) objectivity to (begin to) 'get' what '10', '11' & '12' might be up to. This leads us straight to another begging question, not dissimilar to the question with which we had commenced our conclusion: which of the ego's two-systems – structural house, dynamic planet – might be 'primary'? And, if one is so, does it too have exceptions?

Given that we had essayed the 'structural' house system prior to (this) essaying of the 'dynamic' planetary system, our readers will likely assume that first look to the 'housal structure' and, to a significant degree, they are correct to do so. If, dear reader, you have been 'resonating' with our reasoning, you may have already guessed that we open our minds to exceptions when there is a large chunk of (what FA-ers call) 'zodiac-horoscope-phase-shift' e.g. a centroverted sign is placed on the (intro-to) extraverted ascendant. A good example is Freud himself… centroverted Scorpio on the (intro-to) extraverted ascendant; Venus, Sun, Mercury & Moon in extraverted Aries, Taurus & Gemini in the controverted 6th, 7th & 8th houses. In this series, we have considered both his 'structural' and 'dynamic' ego without overstating which of the two is primary.

Overall, then, the "developmental astrologer" interprets with caution and only dares conclude anything until deep into life's afternoon-evening. As we have indicated in our opening paragraph to this 'Conclusion', we take the view that, if one questions, one is developing. The hardest question that we could ask might be: is all of this stuff about ego building worth worrying about? We will conclude with our non-conclusive answer: so far as I can tell, the more 'centred', more 'flexible', more 'enduring' one's "ego" is, the more one learns the "truth" about oneself… even a morsel of "Truth".