

## THE '2-3 INTERACTION'

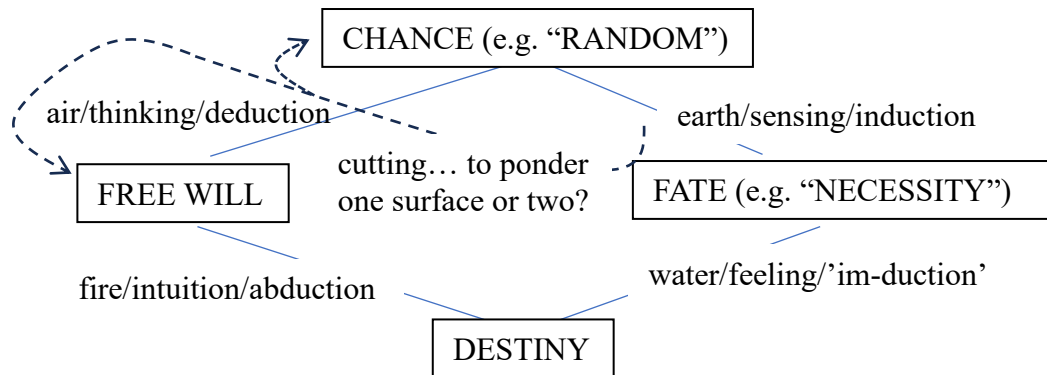
From your local 'zodiac 101' course, you may have learned that the subsequent signs have a role of enhancing 'releases' from the preceding signs. "Feminine-(even)" signs 'release' "masculine-(odd)" signs and "masculine-(odd)" signs (e.g. '3 Gemini') 'release' "feminine-(even)" signs (e.g. '2 Taurus').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

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

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

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

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

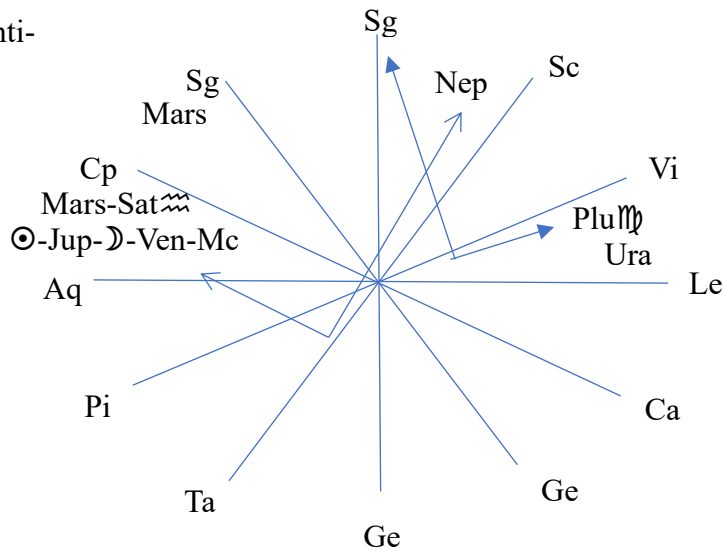


... in our view, this is the kind of diagram that the astrologer could present when scoffers ramp up their rhetoric against astrology. If the astrologer has achieved a modicum of feeling development (= holding back from ‘outer’ prediction), s/he will point out that ‘outer’ science, by contrast, is far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

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

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

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



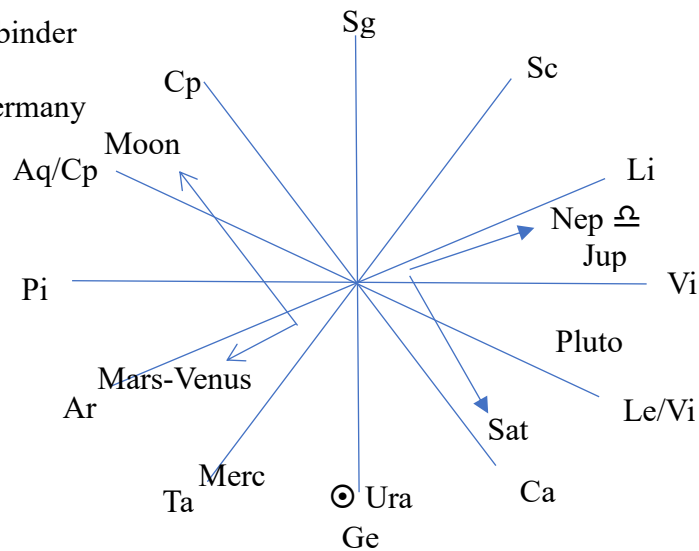
From our recent foray into the birth chart of Joan Quigley, our readers maybe expecting that we will also be not very well disposed toward the astrologer who made the 'successful' concrete prediction of JFK's death in office. In Jeane Dixon's defense, we notice that her prediction was "psychic" more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

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

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

EXAMPLE FILM 37A: VERONIKA VOSS (1982) ☹☹ (“BRD trilogy” ☹☹☹)

Rainer Werner Fassbinder  
 31/5/1945 1.55am  
 Bad Worishofen, Germany



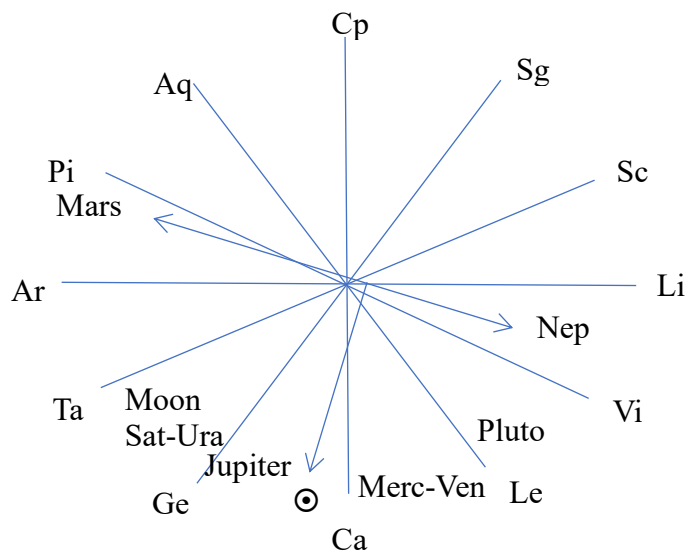
With our reference to “personification” (scroll up), we can also say that Rainer Werner Fassbinder was a “personification” of the problems that West Germany faced during the Cold War. His “BRD trilogy”, “The Marriage of Maria Braun”, “Lola” & “Veronika Voss” (before the 2<sup>nd</sup> part, you might see Joseph von Sternberg’s “The Blue Angel”), is taken to be both the high point and swansong of his voluminous cinematic expression. In the 1970s, Germany was in a divided condition and so was Rainer... he died from a drug overdose a couple of months after his titular character of “Veronika Voss” (Rosel Zech) also succumbed to the intake of too many numbing devices. In the months soon after transiting Saturn stirred up Rainer’s natal Saturn-Neptune square, transiting Pluto “intensified” its T-cross formation to the natal Moon-square-Mars.

Although Rainer’s “Sun ruler”, Mercury, was placed on the cusp of the house of siblings, communication and, when ‘2 Taurus’ is its “qualifier”, the (over)-reductive scientist (scroll further up), there is no suggestion of Rainer being an “over-reducer”. Rather, we have an impression of (what could be called) a “hemispheric split”: to the left, we note “personal planets” placed on both sides of his ascendant and with Pisces, as indicated by its symbol, having the capacity to swim both ways, Rainer would have been equally drawn to his 4<sup>th</sup> quadrant and his 1<sup>st</sup> quadrant but, of course, this won’t mean that he could swim (further back) into the 3<sup>rd</sup> quadrant or (further ahead) into the 2<sup>nd</sup> quadrant... indeed, because, to the right, Rainer had Uranus, Saturn, Pluto & Neptune, we can see that it would have taken some serious Freudian “soul searching” for him to develop through it in a fully “integrative” way. As we typed it in the opening paragraph, transiting Pluto was putting “intense” pressure on the question: might you be better off forgetting about “swimming (back) up” to your natal Moon and allow it to “swim” ‘down, across & through’ your Mars-Venus-Mercury into psychoanalysis?

Implicit in “Veronika Voss” is the need for the viewer to compare her to “Maria Braun”, a woman who exemplifies “getting a 1<sup>st</sup> quadrant life” by maximizing the use of Mars-Venus dynamia. This was a step in a good direction, yet a ‘dangerous’ one...

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

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



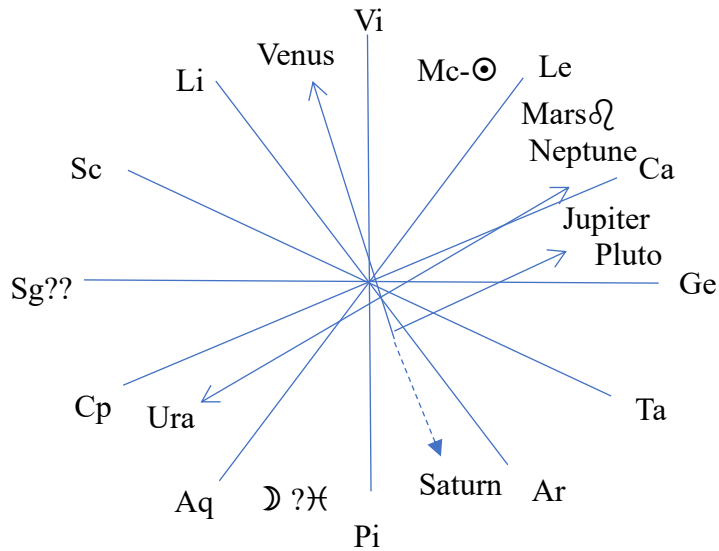
Another director who was born during WWII (although, as of this writing, still kicking), Stephen Frears, is celebrated for his character-driven (= psychological) films that have varying degrees of allusion to endogamy e.g. “The Queen” (2007: ☹☹) isn’t explicit but anyone who knows about the history of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

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

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

## HEROES OF DIRECTION 37: JOHN HUSTON

John Huston  
5/8/1906 ?2.00pm  
Nevada, U.S.A.



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

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

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

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

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

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

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

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

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

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



## **JOHN HUSTON'S (PSYCHOLOGICAL) TOP 10**

### **1: THE TREASURE OF THE SIERRA MADRE (1948) 🌟🌟🌟🌟**

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

### **2: FREUD (1962) 🌟🌟🌟**

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

### **3: THE AFRICAN QUEEN (1951) 🌟🌟🌟**

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

### **4: THE MALTESE FALCON (1941) 🌟🌟🌟**

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

### **5: THE MAN WHO WOULD BE KING (1975) 🌟🌟**

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

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

#### 6: ASPHALT JUNGLE (1950) ☹☹

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

#### 7: PRIZZI’S HONOUR (1985) ☹☹

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

#### 8: WISE BLOOD (1979) ☹☹

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

#### 9: KEY LARGO (1948) ☹☹

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

#### 10: MOBY DICK (1956) ☹☹

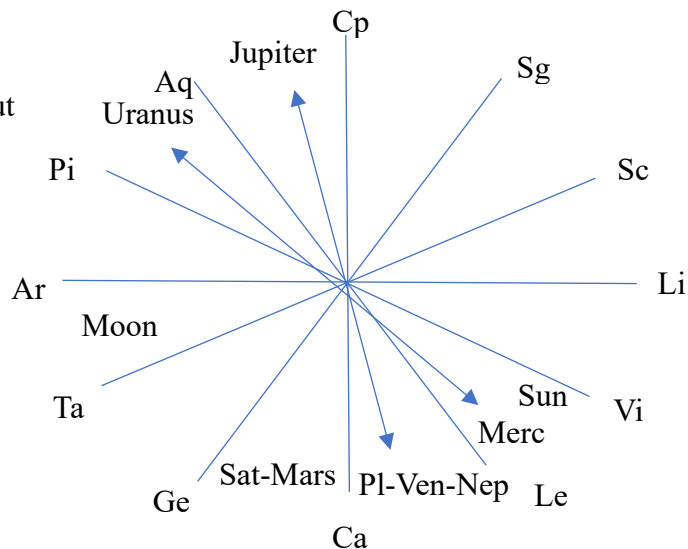
Bogart was still alive in 1956, so it is a bit of a shame that he was not available to play “Captain Ahab” (Gregory Peck; buffs agree that he was miscast). Nonetheless, the novel is so important to the monomaniacal aspect of the American psyche – Ahab’s lost leg indicates that his ‘mono-’ is a ‘standpoint’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

## P.S. THE ‘2-3 INTERACTION’

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

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

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



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

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

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

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