

## THE '4-9 INTERACTION'

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

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

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

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

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

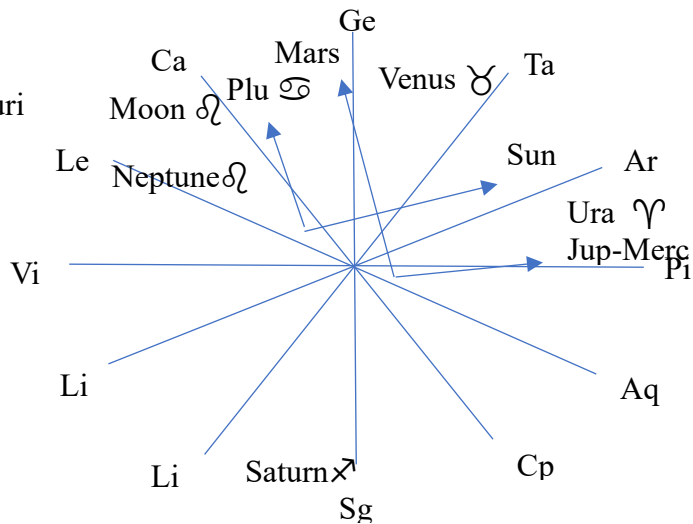
With Jupiter being the planet that makes pan-connections, this month's transit of Jupiter into Cancer, the "family/familiarity" sign, could have the effect of bringing more interest in Freud & Klein (& Fordham). With Jupiter in Cancer symbolizing the opportunity to consider the "(tidal) subconscious",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

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

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

## EXAMPLE ASTROLOGER: JOAN QUIGLEY

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



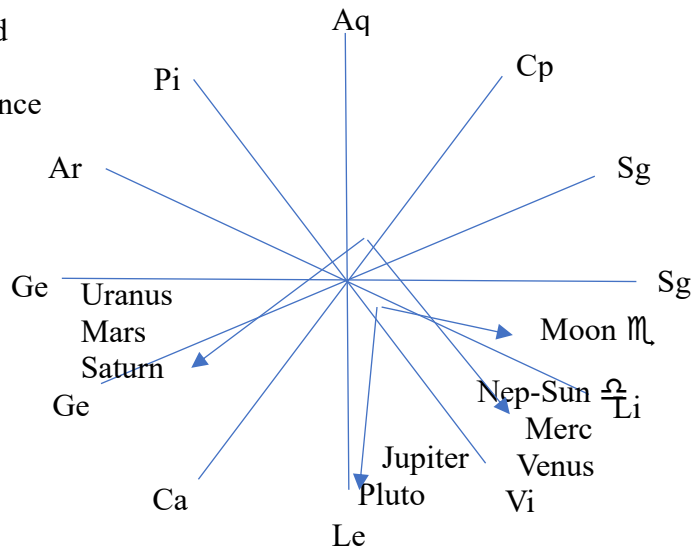
The original purpose of the employment, by Nancy Reagan, of Joan Quigley as Ronald Reagan's astrologer during the 1981-88 presidency was not to advise the policy of the U.S.... rather, the supposed purpose was to advise in respect of risky times when Ronald might, again, be a target for an assassin.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

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

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

**EXAMPLE FILM: QUEST FOR FIRE (1981) ☾☽**

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



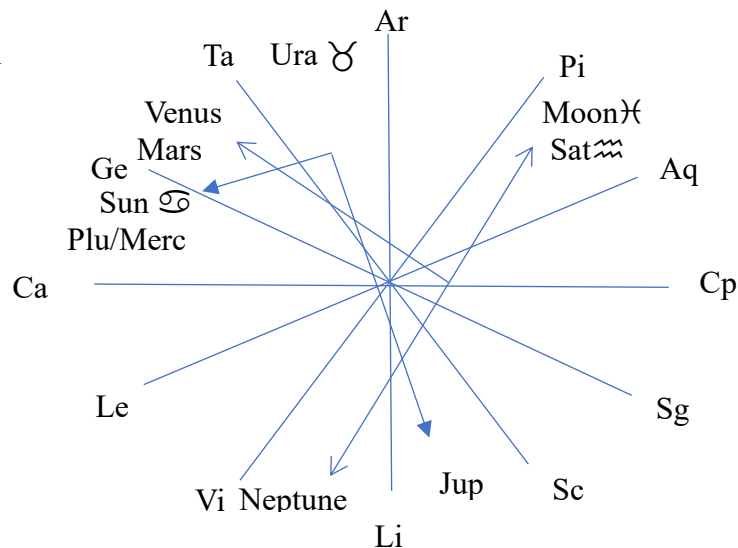
Although most astrologers would cite Jean-Jacques natal Pluto in Leo (square Moon in Scorpio) as the main protagonist of his 4<sup>th</sup> house, the additional placement of Jupiter there provides a ‘9 expansiveness’ to this otherwise intense influence. Because Jupiter has a “bridging” role, there is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

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

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

**EXAMPLE FILM: JEAN DE FLORETTE Pts. I&II (1986) ☉☿**

Claude Berri  
1/7/1934 6.45 am  
Paris  
France

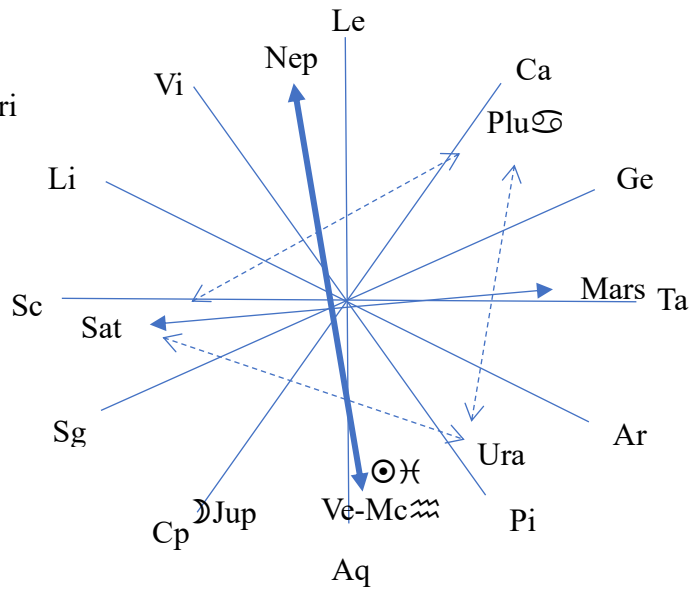


An inspection of Claude Berri's horoscope that 'begins' at his Jupiter (in Libra) in his 4<sup>th</sup> house has a significant chance of leading to an over-hasty interpretation e.g. "a fortunate home life". One way to illustrate the value of evaluating the houses that, in the developmental sense, precede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

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

## HEROES OF DIRECTION 36: ROBERT ALTMAN

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



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

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

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

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

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

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

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

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

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

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



## **ROBERT ALTMAN'S (PSYCHOLOGICAL) "TOP 10"**

### **1: GOSFORD PARK (2001) 🍷🍷🍷🍷**

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

### **2: McCABE & MRS. MILLER (1971) 🍷🍷🍷**

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

### **3: THE PLAYER (1992) 🍷🍷🍷**

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

### **4: M.A.S.H. (1970) 🍷🍷🍷**

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

### **5: KANSAS CITY (1996) 🍷🍷**

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

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

#### 6: NASHVILLE (1975) ☹☹

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

#### 7: SHORT CUTS (1993) ☹☹

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

#### 8: DR. T. & THE WOMEN (2000) ☹☹

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

#### 9: THE COMPANY (2003) ☹☹

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

#### 10: THE GINGERBREAD MAN (1998) ☹☹

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

## P.S. THE '4-9 INTERACTION'

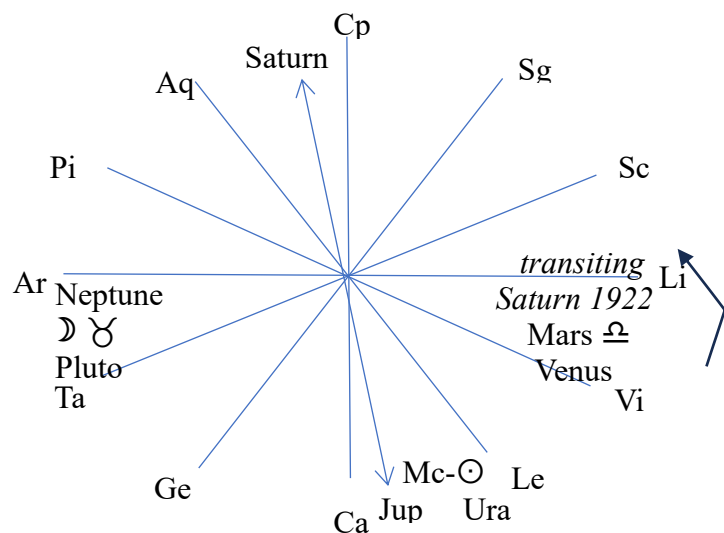
Psychoanalysts spend a good deal of their time dealing with fantasy. Given that “creatives” also spend a good deal of their time dealing with (in their cases, their own) fantasy, we could say that these two have a lot in common. This commonality, however (with the exception of exceptions e.g. Woody Allen),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

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

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

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

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



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

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

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

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

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

