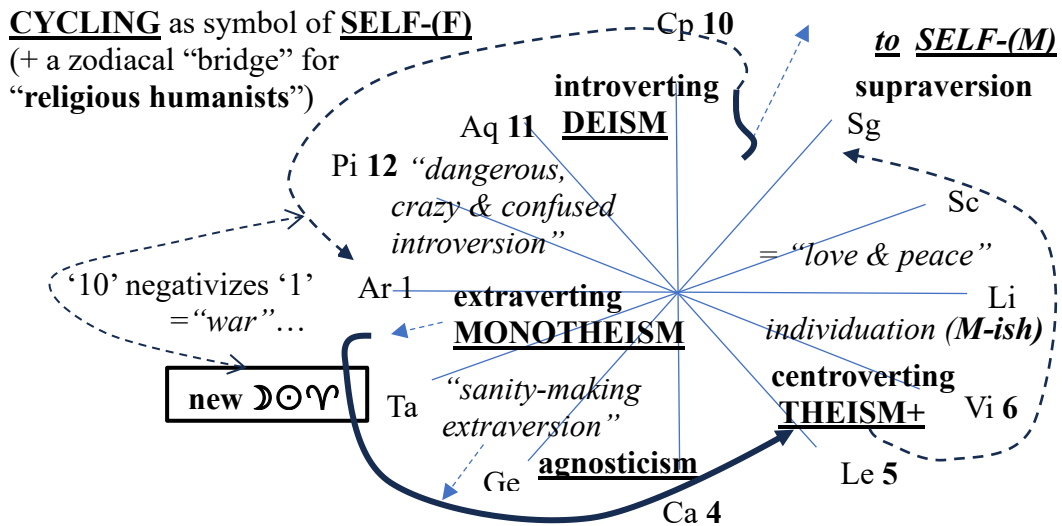


6: FROM ARIES TO TAURUS

On 17/4/2026, there will be a new '4 ♃ (5-☉)' in '1 Aries'. If a "science-attuned" psyche was to explore this "(meta-scientific) sub-Planck standing wave combination", it would go to images of the dominant energy of the small scale, "strong nuclear", the energy that not only holds atomic nuclei together but is also mixed up in nuclear fusion at the Sun's core... that, as it billows to the Sun's surface, brings about transformation of '1's energy' into '5 electro-weak energy'. In turn, this '(1)-5' radiates to Earth and, arriving in a low entropy state, '6 works' as the 1st "foodstuff" for photosynthetic life. Although all this tells us things about the beginning of life, "a/biogenesis", this doesn't quite speak to the beginning of the universe because "strong nuclear" energy is, itself, secondary to the "Grand Unified Energy" that precedes "strong nuclear" energy (NB the word, "precedes", only applies if "time" "existed" "then"). Whatever attitude to time is adopted, astrologers won't be unseated from the view that expressions of the 1st archetype – Aries, Mars, 1st house, conjunctions – speak to "beginnings". Yes, but...

Wait on! What about "reductive" processes? Is it not the case that these (don't "begin", but) "end" 'at 1' and, therefore, it can be that expressions of the 1st archetype also speak to "endings"? After all, cosmologists note the possibility that our universe will undergo a "Big Crunch"... and, let's not forget Jung's sequence, "'10 (if negating) sensing' tells me that something exists, '11' tells me what it is, '12' tells me its value & '1' (= the "end" of the sequence) tells me whereto this something is going". Despite this, we expect that the "circumspection-ist" will bypass ideas of '1' as an "ending" & will focus upon '1's "beginning-ness" i.e. the "whereto" of '1' is '(2-3-4)-5'... then, to '(6-7-8)-9-(10-11-12)'. We will discuss '4's role in bringing '1' & '5' into "relationship" later but, first, let's turn to the "scientific" & "religious" implications of '1' & '5'...



... noting that one of the long-lasting debates in "science" has been whether the Heisenbergian micro-scalar realm (was)-is "uncertain" (i) only to the human mind or (ii) irrespective of the human mind's desire for (&/or pursuit of) certainty. At this juncture, most physicists hold the view that uncertainty is mixed up in both the mind & the universe. Whatever the "truth" in "science", the "truth" for humans in respect

of a singular anything, not excluding God, is uncertainty, especially in respect of any '1 Intentionality'. The alchemists (= "underbelly Christians") acknowledged this with their phrase, "Deo concedente" e.g. "yes, the 1st archetype has its strong symbolic links to birth but, to promote growth, omnipotent-omniscient birth-feelings need to 'die'".

At this point, no doubt, devout Jewish readers (in noting Freud's atheism, it is unlikely that we have any) will be disagreeing with FA's religious view. The view itself, however, is far less important than any "identification" with the view. As Jung pointed out, the clinician needs to stand clear of his/her own metaphysical point of view so that s/he can spot his/her client's degree of "identification with his/her g/God-image/s" (= "spiritual arrest"). As we do so, we anticipate that a devout Jew will insist all that the Jungian is achieving is a Monty Python-esque "pointless swap" (= an "identification" with a Yahweh-God to an "identification" with a Christ-God is a frying pan to a fire). FA's counter-argument, however, is straightforward: an "identification" with a "God-man" is a "step" toward "full humanity" and, indeed, from there, only one extra step is needed to become a "man-man" with a "soul" that 'gets' micro-scalar uncertainty.

Another aspect of our reproduced mandala (scroll up) is that it shows "where" in the zodiac "deism" gets a foothold. The trouble with "deism" – the idea of a "lawful God/dess" Who sets the universe up but takes no further part – is that it runs against Jupiter's interest in the differences between the archetypal & the transcendent realms and, in turn, blocks insight into one of the God-awful aspects of religion i.e. intellectual pride leading to heartless belief (to crusades, inquisitions, sexual abuse). If the "divine drama" hints at something, it is that God '1 began' "deistically" but "went theistic".

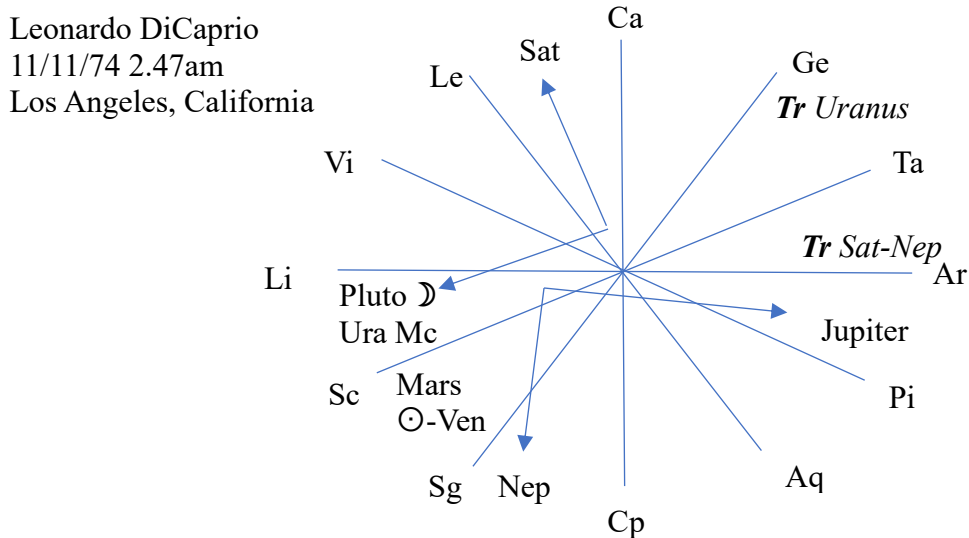
As per our prior chapters, a "101 astrology" student will point out to us that a new Moon-(Sun) in Aries is often placed in the horoscope's right hemisphere and, so, it won't be easy to identify (... errr) "how identified" the client is with some aspect of "God (or, for atheists, His not-ness)". We agree. The client who (i) has plenty of phase-shift, & (ii) is fond of "monism", would do well to enter Jungian therapy. Therein, s/he will likely dream about the degree to which s/he is "identified with his/her monism".

It is also the task of Jungians to spot "monists" who are so identified with their "monism" that Jung's therapy needs to be withheld. This is where Michael Fordham's view – Klein first, Jung later – gets its foothold. As a result, the Freudastrologer finds that s/he has to (... errr) "split" MK's "paranoid schizoid monists" into "introverted" & "extraverted" "types" because both (i) '10-11-12' (= feeding '1') & (ii) '2-3' (= fed by '10-11-12-1') can become "paranoid schizoid". Jung would likely have added "'10-11-12' is more at risk of "end stage" of MK's "position", "paranoid schizophrenia".

If '1's sundry astrological expressions are the focus (i.e. Mars, the ascendant, conjunction) we anticipate that our readers are now accepting-enough of '1's paradox – the limited human psyche needs to not get "stuck" in "unity" – to apply '1's paradox to his/her ('12-2 surrounded') '1 ascendant' & Mars' natal, transiting & "progressed" locations. The fact that '1 Aries' is a "horizontal" sign emphasizes its requirement to "balance" its extraversion between (i) the introversion from which it is departing, & (ii) the centroversion that is a "(calling) beacon". If the individual becomes destructive under the influence of '1', s/he is, by definition, unbalanced. A significant slab of '1's destructive impulse sources to '10-11-12' i.e. "compensation", "devilish haste", "static time's umbilical entitlements". For, '10' & '12', this is presently important because...

THE 4TH QUADRANT BLUES: PART A

When we add up the expressions of the '10-11-12 4th quadrant' – 3 archetypes x 4 principal expressions (sign, house, natal planet, transiting planet) = 12 – we realize that, in theory, it is possible to have each house of one's horoscope being occupied by one of the expressions of '10-11-12'. This could mean that the individual is at continual risk of "stuck-ness". OK, so who might we consider as an example? How about...



... and, there is no need to be the world's greatest psychological astrologer to note that, in having '10' doubled up – Saturn in the 10th house – that Leonardo would have a few "defenses" against bossy women. As discussed elsewhere, "inert identity" with the matriarch can lead to the "defense" of homosexuality but, the FA-er doesn't take a lot of interest in "symptomatic" expressions. The FA-er's interest leans towards the backstory and, therefore, we notice Leo's famous pursuit of the "puella aeternus" being 'his' expression of this "defense". Leonardo's Saturn in the 10th house is further emphasized by its square to his Moon in the 1st house that, of course, is the house that houses his Sun "ruling" Pluto... that, in turn, points to his attraction to "intense" self-destructive characters. He seems to have worked out that "playing a role" might have the "defense-advantage" of protecting him from "being the role" in his "real" life.

Although Leonardo's 11th house looks benign-ish, '11' does, nonetheless, rattle his 1st house cage and, across the last few years, it has been rattling another expression of Leo's '8-ness', his 8th house opposite his 2nd house Sun in Scorpio. Again, although Leo's 12th house looks benign-ish, '12 Neptune', nonetheless, rattles his 3rd house cage and, across the next few years, it will rattle his "house of marriage" (with Saturn along for the ride). Leonardo's 2nd quadrant would look OK if you are the kind of astrologer who thinks that signs aren't as impactful as planets but, it is worth taking note of the fact that the outer planets (the "rulers" of the 2nd quadrant cusps) have all made their 2nd quadrant mark. So, then, what if Leo were to consult a developmental astrologer? One possible theme would be "what psychological defenses do you use to avoid lessons for your soul?" Might take a few years to "get un-stuck enough" to answer it, Jim.

1928: JUPITER IN ARIES (INTO ♈) Pt.1

Whenever Jupiter is in Aries, it is time to ‘2 expand’ the 1st archetype... by, for example, conceptualizing ‘1’ as ‘13-setting-a-course-for-17-(18-19)’ or ‘25-heading for 29’. Numbers > 12 can be called, “secondary archetypes”... but, we like “arche-bits”.

Jan Garbarek: Officium

1: THE PASSION OF JOAN OF ARC (Carl Th. Dreyer) ♀♀♀♀ 30th

St. Joan’s horoscope points to a ‘12 passive identity’ with a religious philosophy (Pisces on the 9th house cusp) ‘feeding across’ to ‘1 active identification’ with a sense of responsibility (Aries on the M.C.). The 9th house ruler, Neptune, was located in the “impersonal” 12th house. Even if an FA-er time-machined to the 15thC to inform Joan of the potential pitfalls of her chart, her hypnagogic visions would likely have won her psyche. At the end of “Monty Python & the Holy Grail”, the police arrive to put a stop to all the medieval nonsense and, while watching this travesty of mercy & justice, one finds oneself waiting for God to arrive to put a stop to nonsense that is even sillier than Michael Palin’s “Spanish Inquisition”. Dreyer’s technique here is masterful but, after marveling at the mastery, the atheist’s justifiable ‘Qs’ press for attention: why doesn’t God “enforce” Christ’s “psychodynamic” message, ““compensating’ against doubt & ‘projecting’ evil onto ‘hooks’ (“psychodynamics” that are ever rife in the “holier than thou” clergy) is no way to go through life”? Jung’s answer went something like, “well, yes, God may be omnipotent but maybe He isn’t omniscient enough to deal with man’s free will... and, therefore, He needs to experience Impotence to gain His omniscience” What is the 21stC’s greatest mystery? A?... how do the popes keep their straight faces?

2: THE ITALIAN STRAW HAT (Rene Clair) ♀♀♀ *J Loussier: Play Bach 1-3*

Jupiter in Aries symbolism is noticeable here: “Fadinard” (Albert Prejean) is a horse-buggy rider who rides past angry adulterer, “Lt. Tavernier” (Geymond Vital), & fainting adulteress, “Anais” (Olga Checkhova), and, riffing on the Garden of Eden, the horse eats Olga’s “Italian straw hat”. As we watch behaviours unfold, it becomes clear that “Olga” exemplifies the “introverted paranoid schizoid position” & tantrum-throwing “Lt. Tavernier” exemplifies the “extraverted paranoid schizoid position”.

3: THE CIRCUS (Charlie Chaplin) ♀♀ 2 scores written; CC’s + Hans Eisler’s

Seeing Charlie being repeatedly chased by an aggro donkey has its connections to equine Jupiter in aggressive Aries. There is plenty of autobiography going on here... in his psychological sphere, Charlie’s life had become a “monkeyed” high wire act.

4: THE CROWD (King Vidor) ♀♀

Erik Satie: “Best of”

For ‘1 Aries’, the ‘(11)-12 crowd’ is “meant” to be left behind but, if ‘9 Jupiter’ is involved, there will be ideas about how to “transcend” the “crowd”. Gotta’ feel sorry for train drivers... going through their lives scared of the “would be transcendents”.

5: OCTOBER (Sergei Eisenstein) ♀♀ *Stravinsky ballets Petruschka, Firebird...*

The Russian revolutionaries did not want to forget the “10 days that shook the world”, so Eisenstein’s response is his amaze & craze movie with (many+ more than) “1,000 cuts”. A Chinese execution method morphs into a psychical execution method.

1940: JUPITER IN ARIES (INTO ♈) Pt.2

As the world descended into “the last battle of WWI” (there is also a cause to call it, “the first hot battle of the Cold War”), the best film of the year (and one of the greatest) riffs on the idea, “how the West (was not won, but) will likely destroy itself”

1: THE GRAPES OF WRATH (John Ford) 🍷🍷🍷🍷 16th

“Tom Joad” (Henry Fonda) feels the wrath of the Lord but, as he admits to his mother, “Ma” (Jane Darwell), at the point of leaving her embrace, he has a lot to learn about the details of this wrath. It is a shame that Tom didn’t live for another 70yrs or so, because he would have had the chance to see “The Corporation”, the documentary that identifies the U.S.’s constitutional “14th amendment” that awarded “personhood” to “(not-really)-persons” such as faceless corporations. The problem with these “(not-really)-persons” is that they resemble human “persons” who have lost their respective “souls” i.e. “psychotics” & “sociopaths”. With Karl Marx not caring about the “soul”, things would only get worse. It is no great 21stC stretch to spot parallels forming from the “14th amendment” to “A.I.” and, therefore, we 21stC-ers also have a Tom-Joad-ish cause to worry about what “f/Fallen men” (who refuse to believe that they are) will do next. FA-ers can take Jupiter’s transit into/through Aries (to ♈) as a time when one’s horizons might be broadened in respect of “extraverted intuition” and, with this film about the ‘9 long journey’ of capitalism, out from the fog of ‘12 umbilical fantasy’ into the harsh ‘1 competition’ for ‘2 resources’ & the distribution of deceitful ‘3 handbills’ (that have been reeled off by “paranoid-schizoid” ‘11-10 folk’), expectation is fulfilled.

2: THE THIEF OF BAGDAD (Michael Powell) 🍷🍷🍷

Instead of taking the royal usurper, “Jaffar” (Conrad Veidt), as the archetypal “bad guy” in this tale of a prince, “Ahmad” (John Justin), who is banished from his court, one could take Jaffar as an expression of the “Left Hand of the Self” insofar as his actions have the effect of pushing the prince toward maturity e.g. by being blinded, the prince is forced to “look within” (offsider, “Abu” (Sabu), with his transformation into a dog, symbolizes loyalty to this “looking within”). Jaffar also invokes the “Self” via his forcing of “the princess” (June Duprez) into servitude but, later, Jaffar doesn’t exercise his power... because he hopes that the princess might come to love him of her own “free will”. The Platonic-(Jungian) numerical conundrum of “the 3 & the 4” (“1, 2, 3... but where is the 4th?”) is given a historical expression with the genie, bottled up through the Aries-to-Pisces, King-Solomon-to-Crusades (1,000BC-1,000AD) era, only granting 3 wishes. Rather than receiving a ‘12 Piscean’ 4th wish, Aries would do better to forget about receiving more ‘12’ & switch from receptive-ness to ‘1 self-help action’.

3: HIS GIRL FRIDAY (Howard Hawks) 🍷🍷🍷

Jungian analyst, Marie-Louise von Franz, noticed that confronting an “animus possessed” woman being like standing in the way of machine-gun fire. There are times, however, when the woman still has the best lines. One of our favourites in this record breaking 240 words/minute extravaganza is “Hildy”’s (Rosalind Russell) description of her ex-husband, “Walter” (Cary Grant), “oh, you are so wonderful in a loathsome sort of way” (and, yes, he is). Astrologers who, like FA, are interested in Jupiter’s input into movie-making might have expected this (not quite black, call it) “beige comedy”

to have been filmed in a Jupiter in Gemini year (e.g. 1942), but Howard Hawks didn't really want his players to portray '3 communication'. Rather, he asked his players to portray dialogue as an act of '1 aggression'... everyone talking and no-one listening.

4: THE PHILADELPHIA STORY (George Cukor) ☹☹☹

The role of "Tracy Lord", a "high class divorcee" re-engaged, would have been seen as a challenge, because it demanded that the actress could "hold opposites" – on the one hand, being unattractive, and, on the other hand, being attractive – without one gaining the "upper (hand)". Katherine Hepburn pulled this balancing trick off... and, going to her ascendant, we see Scorpio's penchant for "looking behind" (down to her own Uranus-Mars in her 3rd house). "Animus possession" was Kate's specialty.

5: REBECCA (Alfred Hitchcock) ☹☹

Hitchcock proved, with this film, that you can have a good ghost story without any ghosts. On the surface, it is a story about an insurmountable "class gap" but, after a time, it becomes clear that (the 2nd) "Mrs. De Winter" (Joan Fontaine) is '12 unborn' in a very '12 masochistic way' and, because of it, her unconscious need to "get a life" is "projected"... her unconscious draws aggressive '1-(2-3) Max' (Olivier) into orbit.

6: PINOCCHIO (Walt Disney prod.) ☹☹

This is a good movie to see for anyone who has an expression of '12' swimming inside his/her 1st quadrant because, in order to "reach" his/her 'I.C. father', s/he finds that s/he must journey through the belly of a figurative whale. The 1st quadrant is the arc wherein s/he will learn of the "value" of bravery, unselfishness & telling the truth.

7: THE GREAT DICTATOR (Charlie Chaplin) ☹☹

The story goes that Rene Clair (Pisces on the ascendant) & Charlie (Scorpio on the ascendant) saw "Triumph of the Will" (1935) together... the former thought it was a horror movie & the latter thought it was a comedy. The twist at the end has Charlie extolling the virtue of science, progress & democracy. Strange! wasn't Hitler elected?

8: THE SEA WOLF (Michael Curtiz) ☹☹

It may seem odd that actor, Erol Flynn, had frustrating Saturn on his "acting" ascendant but the psychodynamic, '10 over-compensation', tells us why he would not (perhaps, could not) let it go, even when it was clear that his "next life" was waiting.

9: THE LETTER (William Wyler) ☹☹

The astrologer can't help but wonder if the birth chart of "Leslie" (Bette Davis) features plenty of '1' (e.g. Mars on the ascendant) as overly "martial" individuals have a propensity to '1 shoot' first & ask '2 questions' later e.g. in this case, "what is love?"

10: THE SANTA FE TRAIL (Michael Curtiz) ☹☹

Not the best of the 8 Flynn-de-Havillands, but it remains noteworthy in the way that Flynn's character, "John Stuart", behaves as if he also had Saturn in Aries on his ascendant fighting the '11 heartless haste' of "John Brown" (Raymond Massey).

1952: JUPITER IN ARIES (INTO ♈) Pt.3

With (i) ‘1’ being the source of the key psychodynamic, “projection”, & (ii) ‘10 Saturn’ being the “negativizer” of that with which it interacts (e.g. in 2026, ‘10 Saturn’ is “negativizing” “projection”), watching a few films that were made when ‘9 Jupiter’ was transiting the 1st sign might provide a more circumspect view of this difficult 2026.

1: SINGIN’ IN THE RAIN (Stanley Donen/Gene Kelly) ☹☹☹☹ 79th

With its focus on irresistible entertainment rather than on psychology, per se, we expect that a number of our readers will be surprised that this one gets a start in our “repeatable viewing” category. Still, as noted above for 1952, there is a nice match between Jupiter as a “positive” influence & Aries as a sign that will happily “tap” into “positive” influences from wherever it can find them e.g. if 2026’s Saturn & Neptune is becoming “too confused & negative”, you can give this one a spin to raise the mood, even if its expected narrative, “boy-gets-girl... boy-loses-girl... boy-gets-girl-(again)”, is an afterthought of the climax. Whenever a depth psychologist turns his/her psyche to “projection”, s/he will do well to shift ‘1 attention’ to its “+ve/-ve dyad” at an early juncture because a “-ve transference” – here, between the movie-stars, “Don” (Gene Kelly) & “Lina” (Jean Hagen) – can, if “contained”, turn out to be more “useful” than a “+ve transference” – here, between “Don” & “Kathy” (Debbie Reynolds) – for the simple reason that there is more interest in analyzing the former e.g. Lina only adopts her “+ve transference” for Don (he is now embodying Lina’s I.C.) until s/he learns of Don’s sugar-daddy potential and, so, is slow to “get the hint” that he won’t be. Lina’s humiliation in the last scene may even tip her into therapy... hmmm, OK, maybe not.

2: UMBERTO D (Vittorio De Sica) ☹☹☹

Jupiter in Aries, like all ‘9-1 interactions’, speaks to a “doubling up” of fire. In being so fiery, the key issue for ‘9-1’ is “containment”. “Umberto” (Carlo Battisti) has the paradoxical misfortune of having to ‘1 fight’ for his ‘4 home’ from without his ‘4 home’... if he had been able to live in it, there would have been some “containment”. One of the symbolic expressions of the “non-containment” is the escape of Umberto’s dog, “Flike”, who winds up in a dog pound. All the while, Umberto is losing his will to live... so, he wants to find a home for Flike. As if to give Umberto a message from his “unconscious”, Flike sticks to him and, so, Umberto formulates a suicide pact with his dog, but Flike escapes Umberto’s “permanent solution to a temporary problem”. We see then that Flike’s symbolic meaning has shifted as all symbolic meanings are meant to shift... it is through “shifts in meaning” that the psyche re-commences its growth.

3: THE QUIET MAN (John Ford) ☹☹☹

An interest in ‘2 expanding’ what is ‘2 materially owned’ – here, a property in Ireland – is straightforwardly linkable to Jupiter in Taurus. However, because “Sean” (John Wayne) wants to make a home on the property, there is a need to look ahead to ‘4 Cancer’. If, therefore, Sean has his natal Sun in the sign of the boxer, Aries, we need to look ahead to two Solar “progressions” (i) from natal Aries into Taurus & (ii) from Taurus (through Gemini) into Cancer. If Jupiter is involved, the expectation would be that Sean’s actions will be facilitated in some way but, because Aries likes competition, there are still expectations for a fight. Rather than have a facilitated fight, the audience

is treated to a comic fight... which is in the same ballpark. The difficulty for the natal Sun in Aries individual is that s/he might find it difficult to see things from the vertex of Leo's '5 pyramid' because "progression" into Leo won't occur in his/her lifetime.

4: HIGH NOON (Fred Zinneman) ☹☹☹

The question of whether "a hero" is, in fact, "a hero" is sharp when it is located in a "Western" because the need for "the hero" to defeat his enem-(y)-ies with a gun tells us that he has yet to "integrate" "heroism"'s signature... "centroversion". One is "centroverted" when, in the face of fatal violence, s/he can still imagine that "there is a better way" (than breaking Commandments). Still, we can say that the "hero" of a "Western" taps his "God-given" '5 talent' (= the faster draw)... hence, his problem is that he has no "distance" from it. Does "riding off to the West" = "gaining distance"?

5: IKURU (Akira Kurosawa) ☹☹

With Akira having a (i) Sun in Aries & (ii) great talent for "direct" storytelling, we can take a 2nd look at the Jungian view that '1-5-(9) intuition' is a "direct" perceiver of the "unconscious" and, therefore, '1-5-(9) intuition' is an "indirect" perceiver of the "outer world". We can maintain the Jungian outlook if we conceive Aries as a "direct" receiver of the '12 unconscious' and a "direct" perceiver of Taurus "directly" ahead.

6: VIVA ZAPATA (Elia Kazan) ☹☹

We don't know how many of our readers have made their way through "Plato's 'Republic' & the Zodiac" (see "Basics: Webpage") but it is fair to assume that whoever reads it will have done so after satisfying meal. "Zapata" (Marlon Brando) makes the valid point that keeping the peasants hungry is the best way to stop their education.

7: THE GREATEST SHOW ON EARTH (Cecil B. DeMille) ☹☹

Because '7 Libra' tends to hog the limelight when the issue of "balance" is front & centre, the astrologer can forget that '1 Aries' is also a "horizontal" sign. The issue for '1', as always, is the degree to which '1 actions' to 're-balance' overshoot the mark.

8: LIMELIGHT (Charlie Chaplin) ☹☹

The challenge of "containment" that was illustrated in "Umberto D" (1952; see above) is re-visited in this tale of mutual redemption. "Calvero" (Charlie) may appear to be the "container" & "Terry" (Claire Bloom) the "contained"... but each are both.

9: THE FLAVOUR OF GREEN TEA OVER RICE (Yasujiro Ozu) ☹☹

An "truly" expansive '9 Jupiterian' will be sufficiently philosophical to accept that "free will" is often in short supply but, whatever level of "freedom" one does gain, it deserves '1 attention'. If a "freely" chosen spouse is "bad", the "soul" is free to learn.

10: FIVE FINGERS (Joseph L. Mankiewicz) ☹☹

With Jupiter's links to gambling & Aries links to individualism, it is no surprise to see the tale of an individual, "Ulysses Diello" (James Mason), who gambles on being a spy for neither side but his own... to eventually learn that the "house always wins"