BASICS OF (A FREUDIAN) TYPOLOGY: PART I
THE "INTROVERTED SUPEREGO"

CONTENTS (of part I)

Basics of (a Freudian) Typology: Introduction ***Sep/2025***

It doesn't matter how clever &/or learned an "appealer to (his/her) authority" takes him/herself… if s/he knows little about (i) his/her "type" &/or (ii) the "how" of the "construction" of his/her "superego", pathological "compensation" runs the show & mental illness spreads throughout the land. "Brian"'s mother knows it, "appealers are very naughty boys". The Great Imitator loves "over-reduction" (of epistemology).

Basics of Typology 1: from Scorpio to Sagittarius ***Nov/2025***

Is 3 score & 10 enough to "transform the soul"? Answer: for some (≤ 144,000?), maybe. For the 99+% who are holding the "belief" that they are "saved", however, it would be wise to read St. John of the Cross', "the Dark Night of the Soul", wherein he explains how "(heartless) belief" generates to "secret pride", the handiwork of the Great Imitator. The >70yrs cycle of Pluto hints at the need for more than "one shot".

Basics of Typology 2: from Sagittarius to Capricorn ***Dec/2025***

Is perfect behaviour (= "deed") enough to "transform the soul"? Jung explains "how" the pursuit of perfection leads most individuals away from their humanity. God has been trying to become man for 2,000yrs but, with men trying to become God, the whole shebang is now bogged down in "crossed" purposes. At '9 Sagittarius', the cycle enters a 30º arc wherein the archetypal & transcendent realms are realized as distinct.

Basics of Typology 3: from Capricorn to Aquarius ***Jan/2026***

Upon hearing of "centroversion" – occupying a fertile-centered position – there is a temptation for the "centrist" to conclude that s/he is a "centrovert" when, in fact, his/her position is a sterile imitation. To avoid this 'mis'-take, one first needs to realize that "monist" & "dualist" philosophies, that underpin democratic majorities, spring from "introversion". To spot one's "over-reducing" devil, a "quintilism" is required.

Basics of Typology 4: from Aquarius to Pisces ***Feb/2026***

Those who hold the view that "collectivisms" – democracy, religion, socialism – are worth killing/dying for are, by definition, "not centroverted". In zodiacal terms, the FA-er sees collectives & collectivistic astrologers, "believing" in "(soulless) billiard balls", "stuck" in their respective '10-11-12-1-2-3 left hemispheres', When there is no account of "superego construction", bombs tick their '8 entropic-Plutonic' timelines.

Interlude I: Extraversion – a beginning, not an end ***Mar/2026***

Apologists for democracy insist that democracy does take "the individual" into account, at least compared to other collectivistic systems. However, because they only account for the rudimentary aspect of "individuality", the power-hungry are quick to learn how to exploit it. In the 20thC, the power-hungry saw socialism as an opportunity to hide their "compensations" and "seal them on the other side" with "projections".

introduction: BASICS OF (A FREUDIAN) TYPOLOGY

PART I: ONE, TWO, THREE…

Does philosophy have a "basic" 'Q'? Is it the 'Q' that we have just asked? Is it "what is philosophy?". If it isn't, this 'Q' would still likely make it to the philosophers' Superbowl… maybe playing Leibniz' "why is there something rather than nothing?" When we go to "what is science?", the feel is more of a Superbowl playoff, but it is a "basic" 'Q' for Freudastrology because, if the answer is unsatisfying, we won't get far with "what is pseudo-science?", the familiar put-down that philosophers & scientists like to use when they are categorizing (= typing) Freudian theory & astrology.

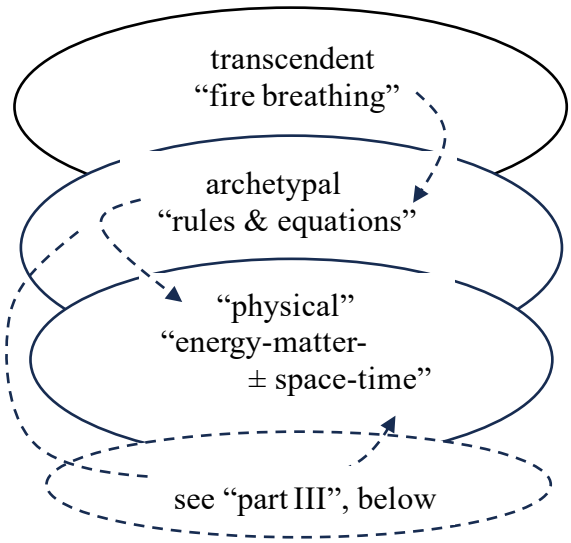
One of FA's "basic" premises is as follows: neither Freud's theory nor astrology is a "pseudo-science" because, to be so, they would need to "aspire to science". Yep, Freud had scientific aspirations, but he lived before the "shut up & calculate" era of quantum physics that, as "scientist-(&-anti-philosopher)" Stephen Hawking explains, "is only a set of rules & equations, so, what breathes 'fire' into them to make a universe for them to describe?" Stephen's 'Q', of course, rolls us straight back to Leibniz' 'Q' that was asked two centuries prior. And, if we keep rolling back another 2 millennia, we encounter another Superbowl playoff 'Q', "are equations (& the numbers that they include) invented or discovered?" That neither philosophers nor scientists, across the millennia, have attained consensus in respect of any of FA's afore-presented 'Qs' tells Freudastrologers that they are "aspiring to meta-philosophy & meta-science"…

Pythagoras noticed that, if a (material) string is plucked, one hears a "number" of overtones. These are heard because nodes form at "num-(b)-erical" points of string division e.g.s "the (octave) 8th" is heard because of the node that forms half-way along the string has an effect of "halving the wave-(string)-length"; the "perfect 5th" is heard because of the 2 nodes that form third-ways along the string lead to pitches that sound "between" a root tone & its perfect octaves. These pitches are called "perfect" because they are "stable" & "in tune" to human ears. Pythagoras' $64,000Q follows: "is the beauty & precision of music in the physical world a 're-presentation' of the beauty & precision of the immaterial world?" Pythagoras proceeded "as if" this was the case… but, then, in turn, Democritus came along, "there is nothing but atoms & the void".

This is the point at which your local depth psychologist enters the fray to "point out" that, if "some-thing-(rather-than-no-thing)" is taken too far, the "unconscious" "reacts". For historians of philosophy, the key "reaction" to Pythagoras was 2,000yrs+ in the making… Rene Descartes' "systematic doubt" sources to the possibility that a demon was fooling philosophers via, say, its use of harmonious sounds. Unfortunately for Descartes, he lived a few hundred years before depth psychology… so, he did not have the chance to realize that his "reductive" process (to his "monistic" "cogito ergo sum") would have automatically led to an unconscious "reaction" toward "expansion" (to "dualism"). Equally unfortunate for post-Rene Descartes' philosophy, "reactions" against "dualism" have not been "dual" i.e. instead of considering the choice between "monism" & "triplism", the only "re-reactive" direction that was deemed feasible was the "re-reduction" to "monism". When Einstein made it clear that (i) matter is energy, & (ii) the 3 types of energy – strong nuclear, electro-weak, gravity – are expressions of a "monistic" "grand unified energy", the "physicalists" believed that they had closed off the need for a path to (what depth psychologist, C. G. Jung, called) "the 3rd things"

that, in their turn, lead to "stable" & "in tune" avenues of growth. The fact that space & time could be 3rd &/or 4th things was left off the radar. Even if these were to be taken into account, they wouldn't necessarily be "pointing" to any "immaterial realm".

For FA, any kind of rejection of an immaterial realm is a huge problem because it prohibits interest in <u>its</u> internal "duality". If the philosopher worries too much over "reducing" Descartes' "dualism", s/he closes off learning about possible "dualities" of the immaterial realm e.g. "archetypal" vs. "transcendent". So they say, "the greatest trick that the Devil (of the archetypal realm) ever pulled was to convince us that he (it) doesn't exist". If "some-thing-(rather-than-no-thing)" is awarded a Pythagorean "as if" existence status, it is far more likely to receive a close consideration. Thus, it is the (not scientific, but) religious traditions that are "triplistic+"; like so…



… and, because the "unconscious psyche" "reacts" to the "aware psyche", we have added a 4th realm (the dotted oval) to account for the role of depth psychology. With this addition, the FA-er will expand the familiar saying to, "the 2nd greatest trick that the Devil ever pulled was to convince us that the unconscious doesn't exist".

Overall, however, FA's cares more about existence: the Devil rules the world because he has convinced mankind that 'monism' is the way (the lie & the death)". Those who reject 'dualism' to the point of zero interest in phenomena-noumena that speak to "triplism" or "quaternalism" (let alone a "quintessence") are his minions.

This series of essays, over 2025-2026, will re-present FA's standpoint that every "science" that has been established over the recent centuries has suffered badly from their respective "over-reductive <u>attitudes</u>" (e.g. to "how-do-I-know-that-I-know?"). This word, "attitude", has grabbed our attention more keenly in the last year because, in our view, psychology has suffered abysmally from an "over-reductive" attitude that is trace-able to its "physics envy". Agreed (even if it was through somewhat clenched teeth), academic psychology recognized "personality dualities" (e.g. "O.C.E.A.N.") that include Jung's "introversion-extraversion", but it has turned its back on possible "3rds" that hint at "higher order integrations" (i.e. "ambiversion" does not count). Yet, we do admit that, in this regard, the academics did do rather better than Freud…

PART II: "RESISTANCE" AGAINST LABELS

The history of depth psychology is, in part, a 'Babel-ish' tale of division & lack of reconciliation. One very well-known episode of this history is C.G. Jung's pre-WWI split from Sigmund Freud. Through the years of WWI, Jung did take some reconciling steps (with himself, at least) as he composed his book, "Psychological Types" i.e. with Freud having a different "type" of psyche to Jung, reconciliation could only begin if both parties could mutually recognize their respective typological biases. In his 1921 book, Jung points out that this problem also haunts the 'Babel-ish' 2,500yrs history of philosophy… and, therefore, it haunts its accompanying religions & sciences. In other words, if Jung's book went on to achieve wider acceptance, it could have led humanity forward to a huge healing step away from 2,500yrs of war-mongering division. Yet…

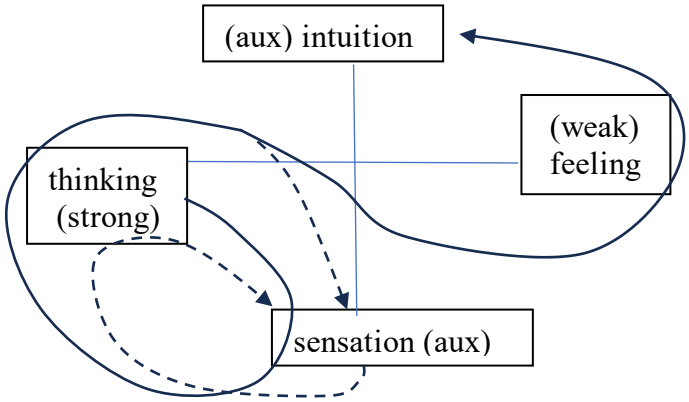
In the "post-Psychological types" century, 1922-2022, Jung's opus did not have the effect that he had originally hoped for it. One straightforward reason for this lack of reconciliating effect is the human tendency to "resist" labels. If a "typologist" was to claim, say, "you are a thinking type and, so, you are weak in feeling", the hearer of this claim would retort, "before you start telling me about my weaknesses, how do you know that I am a thinking type?" FA's reply, "we don't… but we can at least say that there is a 'basic duality': those who 'like' typology (e.g. "me") & those who 'don't like' typology (e.g. "you"). Because "the yous" comprise the larger proportion of mankind, the Freudastrologer realizes that typological systems (e.g. astrology) are, at best, fated for marginalization or, at worst, fated for ferocious rejection (± full outlaw status).

One of the reasons that Freudastrology is Freudastrology (not 'Jungastrology') is that FA values the "(majority) you position" not only because of the difficulties faced when trying to "type" someone but also because "typing" has an anti-developmental effect. To put this in the context of the history of philosophy, "typing" can be aligned with Parmenides' "being" & the "rejection of typing" can be aligned with Heraclitus' "becoming". To be fully fair to Jung, however, we must note that he included the idea of "systole-diastole" – type is merely a "tendency", not anything habitually fixed – but this brought forth a "measurement problem" i.e. how might one determine the degree of "mere tendency". This is the point at which "academic-surface psychology" stepped in with its statistical methodology, "factor analysis", and, in turn, went on to "partially affirm" Jung i.e. "introversion-extraversion" (= his "attitude type") was statistically confirmed but "feeling-intuiting-sensing-thinking" (= his "function type") was not.

If Jung had been alive in the post-1960 era when the "Big Five" types (one of which is "introversion/extraversion") were established, Jung would likely have replied that those who did this establishing would have "tended" toward "sensation-thinking" because these are the "types" that 'like' statistical confirmations. In other words, the academic psychologists were to Jung like Freud had been to Jung… before conclusive rejection of "function type", there needs to be "openness" (= one of the "Big Five") in respect of possible mutual "functional" biases. Just because a phenomenon is difficult or impossible to measure, it does not mean that it does not exist. It is interesting to FA that this problem has also haunted the 1920-2020 story of nuclear physics because, in response to the many problems that "philosophers (of science)" would raise in relation to it, the nuclear physicists went on to formulate their phrase, "shut up & calculate!", in order not to get bogged down in qualitative puzzles (and, with physics being about "soulless quantification", fair enough). Any sort of psychology, however, is making a

'mis'-take to ignore quality and, so, academic psychology needs to "open" itself and become "agreeable", "conscientious" & lower its "neuroticism". A century already!

Now, let's re-draw FA's 'mandala image' for Jung's "function-ology" in a way that illustrates (i) its 2 "functional oppositions" & (ii) the schematic "point" at which a particular psyche's investment in its "leading function" will lead to a "short-circuit" that cuts away the path to "higher order integration" to, thereby, render it "weak"…

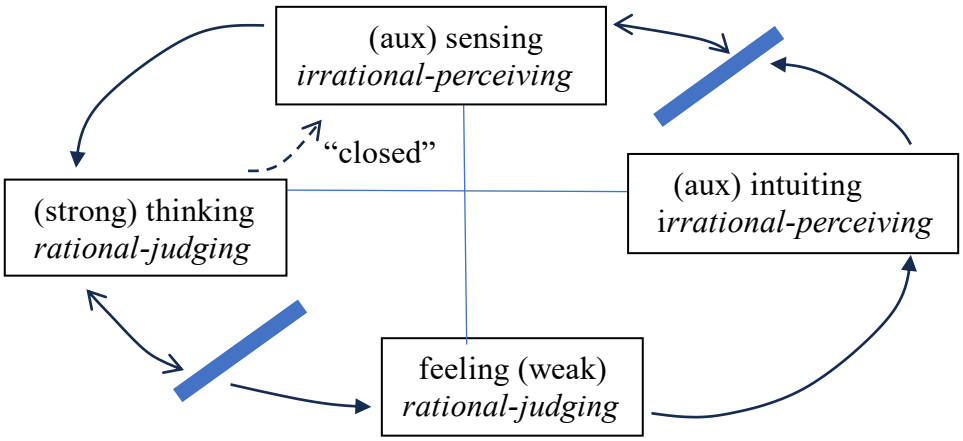


… with 2 superimposed arrows, (i) the unbroken arrow: indicates the "open" academic psychologist who acknowledges that after (ia) thinking that s/he will gather empirical ("sensed") evidence &, then, (ib) return to the "thought" that "feeling" and, then, "intuiting", are worth pursuing, (ii) the broken arrow: indicates the "not open" academic psychologist who, having gathered empirical ("sensed") evidence, "thinks", because of (iia) the aforementioned "measurement problem" or (iib) some P.T.S.D. in respect of his/her own feelings & intuitions, that the next step is to return to empirical ("sensed") data… to, thereupon, risk entry into a (ferocious)-vicious cycle because, as Jung would add, "archetypically", a "thinker" suffers a "weakness" in "feeling".

The key takeaway from the pattern above is that the quality of "thinking" – it is deductive, looping, abstracting, "logical" – has something "cutting" about it that, in addition to being "opposed" to "feeling", has a capacity to "cut off (discard)" "feeling" and, as it does so, declare that "feeling" is irrelevant (or non-existent). And, when we recall "thinking"'s "auxiliary" relationship to "sensation"-("intuiting"), the "thinker" will prefer to return to "sensation" (or, perhaps, leap up to "intuition"). Whatever that case, when a time arrives to review Jung's aphorism for the <u>sequential</u> acquisition of knowledge, "sensing tells me that 'x' exists; thinking tells me what 'x' is; feeling tells me the value of 'x' (= the "connected series" from-"good"-to-"bad"); intuiting tells me whereto 'x' is going", we realize that the main "fault line" of "epistemology" (= "how do I know that I know") is that which is found between "thinking" & "feeling". But…

The "thinking feeling fault line" won't be the most important "fault line" if it is discovered that "thinking" is <u>not</u> the "leading" function. If "intuiting" or "sensing" is seen to be the "leading function", it may be the case that the "intuiting-sensing fault line" is the most important "fault line" and, as a result, we would have needed to draw a different set of looped arrows in the 'mandala-ization' above. Rather than clutter up that mandala, however, let's (re)-draw it in a way that is less loopy & more circular…

PART III: "FLOWING" THROUGH LABELS (without discarding them)



… and, in re-drawing it this way, we indicate the "opposing-ness" of "opposing functions" with thickened, "blocking" diagonal lines. If, dear reader, you examine the descriptions, you will be able to discern one of the "reasons" for "opposition": because "thinking" & "feeling" are both "*rational-judging*", they are, as it were, "competing" for the same turf and, in turn, they both "tend" to conclude that <u>only one</u> of these two "functions" is required to "be rational" (… the same goes for "intuiting" & "sensing", although, in their case, they "compete" for "*irrational-perceiving*" turf). So, although the "leading function" "tends" to develop into usefulness, it is, at the same time, <u>wrong</u> about its exclusivity. The paradigmatic example of this is when the "feeler" tries to tell the "thinker" that s/he is "rational" and the "thinker" withdraws in shock because, in his/her view, if "feeling" does exist, it would be the epitome of an "irrational function".

And, so, if a "thinker" can remain "open", a "feeler" might be able to explain to him/her that the <u>apparent</u> irrationality of "feeling" is due to its "tendency" to "mix" itself into "intuition-sensation" to generate, for example, "emotions". In other words, emotions & feelings, although they have significant links, aren't the same. Specifically, feeling "tends" toward "abstraction" – e.g. Thomas Nagel's, "what is it 'like' to be an un-emotional creature ('like' a bat)?"; "although I am noticing my negative emotional reaction to your set of values, I am still 'valuing' the fact that we have different values" – whereas emotion "tends" toward the coal-face of direct perception. More important than the differences between "feeling" & "emotion", however, is the fact that "feeling" arises from "(rational) depths" and "thinking" descends from "(rational) heights"…

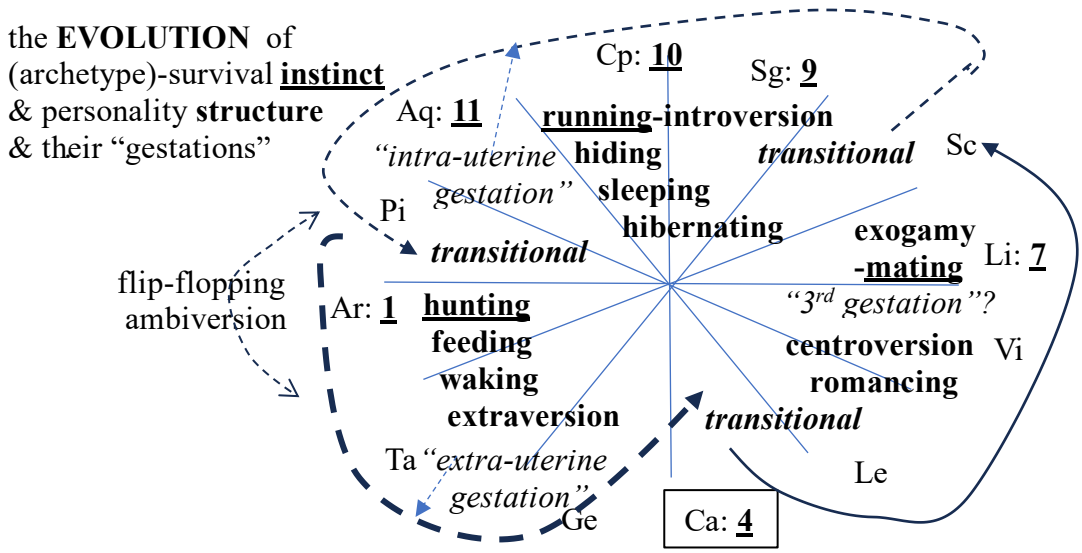
With these ideas, one can now argue that "feeling" & "thinking" may not, after all, "compete" much for the same "(rational) turf" as their "opposition" comes mostly from the fact that they enter the psyche in different directions from different locations. Longstanding readers of FA will know that, with this idea, we are heading toward the distinction between philosophy, a human endeavour that deals with what "descends" from high, & depth psychology, a human endeavour that deals with what "rises" from below and, in turn, toward the fact that early 20thC philosophers were at the forefront of trying to prove that there is no such thing as "below" (= there is no "unconscious"; Freud then went on to describe their ideas as "unintelligible"). With this distinction, the $64,000Q begs: to whom, the philosophers or the depth psychologists, might the "(neutral) typologist" pay <u>initial</u> attention? To answer this question, FA-ers return to

that which the academic psychologists have (statistically) confirmed, "introversion vs. extraversion", and, with it, return to Jung's view that "problems of opposites" deserve to be approached with a "conscientious", "un-neurotic" search for a "3rd thing" that, having been found, promotes new unfolding "rounds" of searching & development…

Prior to late 19thC figures such as Wilhelm Wundt & William James, the study of the psyche, "psychology", had been a part of "philosophy". Ever since, "(academic) psychologists" would have to look over their shoulders because the "philosophers (of science)" would often point out flaws in what they were calling "knowledge" (forget about "wisdom"). One of the best examples of a flawed academic psychologist is Hans Eysenck, who ranks "13" in the American Psychological Association's list of "eminent 20thC psychologists". Like C.G. Jung (ranks "23"), Eysenck researched the taxonomy of personality but, in the 21stC, much of his research has been discredited. This leads the FA-er to wonder how much of the "psychology" that is being published in the 21stC will be discredited in the 22ndC (if we get there). One psychologist who does <u>not</u> make the APA's 100-ful list of "eminent psychologists" was a contemporary of Eysenck…

Although Hans Eysenck (and, indeed, a series of "philosophical" psychologists before him e.g. Hippocrates, Galen, Jung) had been "open" to expanded typologies, it fell to "mid-20thC Jungian", Erich Neumann, to spot that "introversion-extraversion" is a dyad in need of a "3rd". Indeed, with academic psychology's acceptance of Kimball Young's "ambiversion", coined in 1927 but adopted later, we can confirm that Erich's "centroversion" is the 4th "-version". (We have discussed this at length in "Edition II: Vol.2: Ch.7"). Closely related to this 4th "-version" is Erich's additional contribution to the taxonomy of personality, the "extra-uterine gestation" that begins at birth and, in a "flowing" scenario, ends in the 5th-6th years when "centroversion" is established.

If the psychologist is interested in tracking this history back millennia (instead of decades-centuries), s/he runs into the zodiac. If this psychologist also takes interest in the possibility of "development of the (taxonomy of the) personality", s/he will likely notice the coherency (= one step shy of proof) of the 'zodiac-mandala pattern' below…



… and, as a consequence, s/he has "reason" to invest an hour or more (for FA, "more" is 20+yrs) pondering its implications. For FA, the most important implication

is that the evolution of Homo sapiens toward neoteny (= being born in a premature, 'womby' condition) means that the "two human gestations" tend to mix & match. In turn, this means that problems in one of the gestations will tend toward mixing & matching with problems in the other gestation (+ vice versa) and, therefore, treatment of any "developmental arrests" will require a careful, lengthy, subtle & nuanced study, something that "anti-astrologers" reject (… and, yes, most "pro-astrologers" avoid!)

For FA, our 'primary nuance' is that the water-(into-fire) signs, Scorpio, Pisces & Cancer, are "transitional" because they (i) "conclude" the prior elemental sequence (fire-earth-air-water) & (ii) "feed" the upcoming elemental sequence (fire-earth-air-water). FA's fantasy is that the 1st half of the water sign (0º-14º) is more "conclusive" and the 2nd half of the water sign (15º-29º) is more "feed-ful". We hold to this position because, (i) a reading Jung's chapter on "introverted feeling" leads more to the quality of Scorpio (& his chapter on "extraverted feeling" leads more to the quality of Pisces), & (ii) neoteny points to significant '12 Piscean' input into "*extra-uterine gestation*".

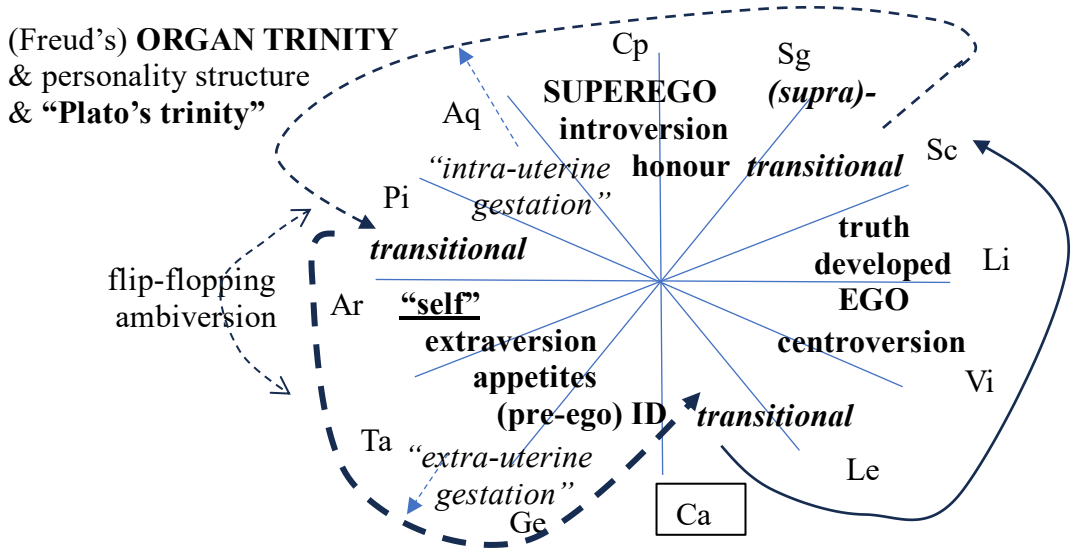
It is because of the importance of Homo sapiens' neoteny that most university psychology departments include a branch, "evolutionary psychology", that focuses on the "mix & match" over the broader hunting-running-mating palette and this (… err) "species" of psychologist has a hard time dismissing Freud's view that (sex)-mating '1 begins' its development in an "entanglement" with (hunting)-feeding and, secondarily, it passes through "memories of love (or lack of love)" within the family of origin, and, if these memories can be "sublimated", the initiator will, thirdly, choose a "more-than-physically-(i.e. psychologically)-compatible" mate. In large part, this is why the APA's 100-ful list has Freud at "3", even if there are university psychology departments that will have nothing to do with Freud e.g. "Freud belongs in the literature department!"

Given that "evolutionary psychology" is grounded in phylogeny, it has a kind of sister relationship with "ontogenetic (individual developmental) psychology". In the same way that an "evolutionary psychologist" has to account for the irreducible dyad, Darwinism-Lamarckism, so a "developmental psychologist" has to account for his/her irreducible dyad, continuity-discontinuity i.e. in what way does development proceed? incrementally? or, with distinct steps-(phases)? Although some "developmentologists" (yes, FA's neologism) become "monistic", we see this is a 'mis'-take that would parallel the 'mis'-take of a physicist who sees only particles or only waves. This (… err) species of "over-reduction" (± "negation") is not a part of "developmental astrology" because the zodiac displays 30º incremental arcs-(signs) sharply separated by 12 radii-(cusps). The problem for developmental astrologers is to take account of the superimposition of the ontogenetic house system over the phylogenetic zodiac… a kind of "phase shift" that leads astrologers to focus on "the sign on the ascendant" in a "birth horoscope". Is the "ascendant" the location of the "type"? We'll come back to this in "*Interlude I*".

Returning to Erich Neumann's "double gestation", the more intuitive soul will eventually find him/herself beginning to ponder the possibility of a "3rd gestation" that aligns with "centroversion"… a "gestation" that, perhaps, would be most accurately called, "*extra-extra-uterine gestation*". This is what many religions teach… in the same way that our m/Mothers "feed" us down through the "left hemisphere" of the zodiac-horoscope, so it is that our f/Fathers "feed" "spiritual gestations" up-into-through the zodiac's "right hemisphere". As Freud admitted to Jung, "the spirit is everything"…

PART IV: FREUDASTROLOGY'S (not Jung's) APHORISM

In 'PT.I' (scroll up), we made note of Jung's familiar aphorism of epistemology, "sensing tells me something exists…". We don't deny the value of Jung's sequence but, at the same time, the FA-er notices a possible greater value in an alternative sequence that derives from (without contradicting) Jung's sequence: "feeling tells me that 'x' is gestating, intuiting tells me that 'the x' that was gestating is now birthing, sensing tells me that 'the x' that is birthing is now birthed, and thinking tells me what 'x' is". From our prior diagram, we know that 'x' is, in part, an "attitude <u>type</u>". A Freudastrologer, of course, will take the view that there is also nothing contradictory in superimposing Freud's 'x' – his "organ trinity" – over Jung's/Neumann's "attitudes" as follows…



… noting, once more, that, in depth psychology, making the distinction between "self" & "ego" is, perhaps, the most critical distinction of all. One of the more valuable aspects of this alternate is that it allows us to propose a possible alternative "beginning point/cusp/sign/archetype" of entry into depth psychology… our longstanding readers are aware that, from Freud's "talking (cure)", we 'like' the idea that, "archetypically", therapy begins at communicative '3 Gemini/3rd house'. One of the problems, however, with this idea is that "resistances" against psychoanalysis tend to gather in the "mental illness-generating" superego and, therefore, the prospective analysand may not enter therapy until s/he first muses over the "how" of "superego-construction-in-general" (only later will s/he muse over the "how" of "his/her-<u>own</u>-superego-construction"). To translate to FA's aphorism, <u>if</u> 'x' = 'superego construction', <u>then</u> the Freudastrologer could advise the "(thoughtful-but-still)-resistant" individual to make the most of times when '<u>8</u> Scorpio/8th house/8 Pluto' is/are active because, <u>if</u> s/he "feels" well, <u>then</u> s/he will be sensitized to the new "layer" of the superego that is "gestating". And, if s/he is "feeling" very well. s/he may be able to see that his/her "superego" spells trouble.

This essay series will focus not only on times when '<u>8</u> Scorpio/8th house/8 Pluto' is/are active but also on the phases of the (re)-birth of the superego & the opportunities that arise to "understand" the superego when developments occur 'down-across-up-through' the zodiac-horoscope's "lower hemisphere". With this series being published in monthly editions over the course of 2025-2026, we will be following the Lunar-Solar

inter-cycles & nominating the waxing Moons-(Suns) from successive signs as a chance to expand the '4-5 under-standing' of '10-11'. Who knows(?), maybe one or two of our readers, after 7 months of following these articles – down to the new '4-☽-('5-☉') in '3 Gemini' – will then be convinced enough to enter his/her own psychoanalysis?

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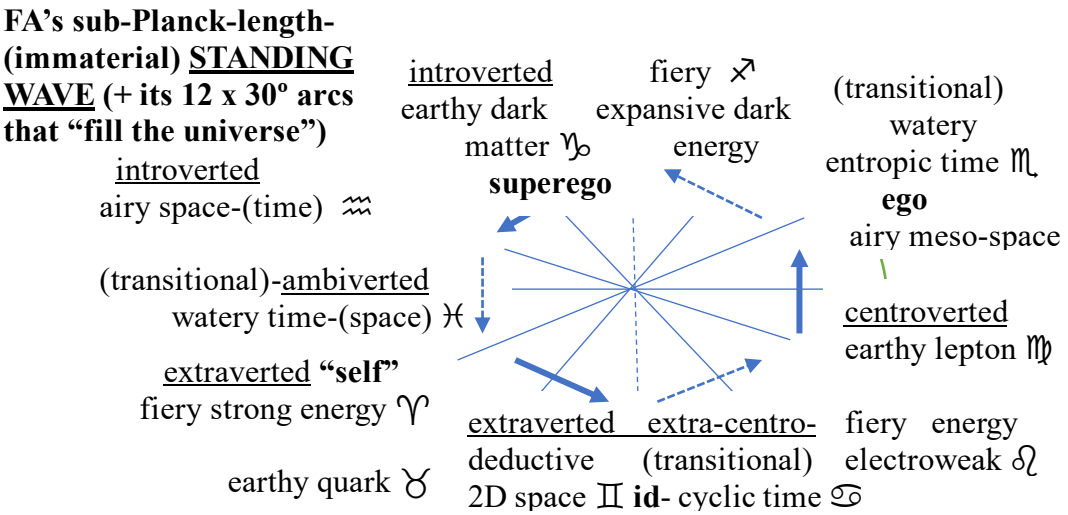
Those who have read this far will likely have some interest in my own decision to enter psychoanalysis. It is worth noting that I at least began to make arrangements in its direction in early November 1994, when there were not a few planets transiting '8 Scorpio', not only Sun-Moon-Venus-Mercury but also Jupiter-Pluto. By the time of the Jupiter-Pluto conjunction, on 2/12/1994 (the new Moon in Sagittarius a day later), I was considering the relationship of the "scientific" expression of the "archetypes" to the "depth psychological" expression of the "archetypes" in a "deeper" way e.g. after taking on board the idea of '8 Scorpio' drawing from the same "archetypal" source as the thermodynamic time-line, that, by stint of necessary increases in physical entropy, leads to "death", I was now taking on board the idea of '8 Scorpio' having something also to do with immaterial extropy… "re-birth" into '9 Sagittarius'. The duality of '9 Sagittarius', in turn, brought up an image of "transcendence" of the zodiac struggling against "re-entry" into the zodiac round. So, if I was destined to "re-enter" the zodiac-(horoscope) round, I would 'continue-to-begin' at the zodiac's "scientific" expressions & look further into how they hook-up-into the "psychological" expressions, like so…



… over both the 12 monthly Moon-Sun inter-cycle & the 12 yearly Sun-Jupiter inter-cycle that connects Eastern & Western astrology. In this series of essays, we will also ponder '9 Jupiter"s cycle (= another 12yrs of expanding the symbolic connections between the "scientific" & "depth psychological" realms) by returning to our interest in cinematic mythmaking. With cinema now having been with us, give or take, for 120 years, there are, give or take, 10 Jupiter cycles from which we can draw. With feature films starting out in WWI's starting year, 1914 (+ Freud-Jung split), we will 'start out' with the first 'from-♏-into-♐' Jupiter cycle that followed 1914… it was 1923. Before that, however, let's turn our focus to 2025's upcoming new '4 Moon'-('5 Sun') in '8'…

1: FROM SCORPIO TO SAGITTARIUS

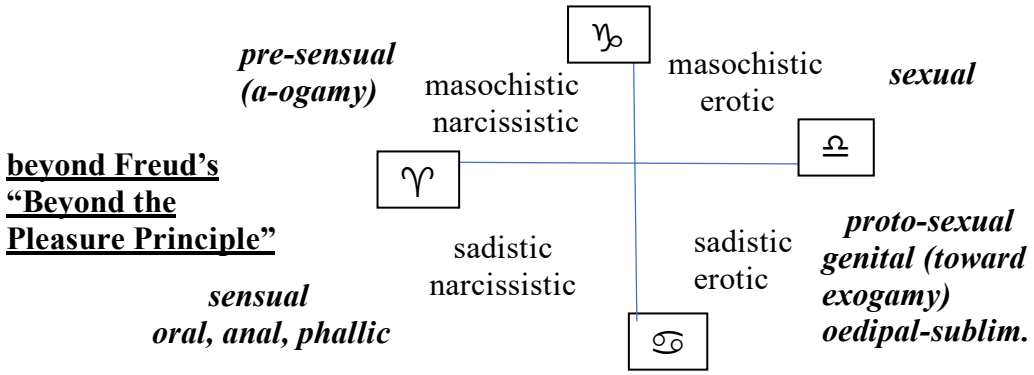
On 19/11/2025, there will be a new Moon-(☉) in '8 Scorpio'. Noting the zodiac's "immaterial-standing-wave, (set of) sub-Planck, superimposed possibilities", one can, at this point in time's flow, "collapse the arc-wave function" in the direction of science & ponder the 3rd "type" of "time", the "thermodynamic line" that correlates increases of entropy e.g. an egg un-breaking is a gazillion to one possibility. For Freudastrology, the key psychological idea to be uploaded before '8 Scorpio', the 8th house & Pluto are considered is "sufficient development" i.e. if an individual is (… errr) "f/Falling short" of full "ego-stability" into "centroverted" '5-6-7 (♌-♍-♎)', s/he will be susceptible to the "downsides" of '8'… cynicism, egg destructiveness & the proverbial "because that is my nature" explanation given by the scorpion to the frog (upon whom the scorpion sits in order to cross a river). Because one needs to receive enough love in order to give love, not having "sufficient (enough) centroversion" means that one has yet to receive enough love. FA's longstanding readers will recall that we have repeatedly expressed sympathy for those who have expressions of '8' in their left &/or lower hemispheres because it is upsetting to have to deal with '8"s "intangibles" in 'hemis' that, overall, need to focus on embodying-incarnating "tangibles". In other words, '8-10', '8-11', '8-12', '8-1', '8-2', '8-3', '8-4', '8-5' (& '8-8') interactions are "complex" and, to be dealt with well, a mature attitude that ranks de-construction over destruction is its ticket…

There is a sense in which the epitome of de-construction is the meiotic (halving) division of the cell that occurs in sexual organisms (as opposed to the mitotic doubling that occurs in viruses & the like). Even in the case of the black widow spider, we notice that the male is not so much destroyed (into something useless) as de-constructed into useful food for the pregnant mother. In humans, of course, there is a connected series from matriarchal civilization (= the males are mere sperm donors… spending the rest of rest of their days as dependent sons) to patriarchal civilization (= the males struggle, without "compensating", for equality with the females). FA's longstanding readers are aware that we are at odds with the mountain of "scholarly" publication that assumes that our civilization is patriarchal… for the FA-er, if '10-11-12-(1-2-3)' dominates the psyche of a civilization – by now, we hope that we have established that this is the case in ours – it is matriarchal. This is why we have a bunch of "over-compensating mama's boys" fighting for power without having the foggiest idea of what they are doing. This is another way of saying that, if '2-3-4-5-6-7' have not yet been lived through (to a "full incarnation"), '8' is 'mis'-understood in ways that lead to cynicism & destruction.

FA's longstanding readers are also aware that '6' is the key developmental step in the right hemisphere's "process into centroversion" because it is well placed to see the distinction between the block of hypnotic '12 time' and the cycle of developmental '4 time'. If there is a problem 'at 6', it appears to be that '6"s interest in '12' & '4' (& '2'… by virtue of a lingering maternal attachment e.g. '2 Demeter' & '6 Persephone'), renders it a little "blind" to '8'. It is usual, then, that a development 'through 7' needs to be optimized to relieve some of this "blindness". Thus, we have another angle from which we can consider the value of maintaining "physical virginity" until '7' has filled out enough for the betrothed to "feel" that s/he is genuinely '7 choosing' his/her spouse rather than "feel" as if s/he is being primarily driven by physical instinct. Recall, here, that, in FA, '1' might have its share of "will" but '1' is also somewhat short of "free"…

it is only when '5' is sufficiently established that "will" & "free" are positioned to hook up. Moreover, 'at 5', because of the priority that is given to the individual's growth to '6' & '7', a full '8 valuation' of "centroversion" won't be available until the individual has "integrated" the following distinction that Freud (& the post-Freudians) did not…

FA's longstanding readers are aware that we view Freud's "Eros-vs.-Thanatos" as "over-reduced". In other words, this dyad is better understood when it is expanded to a quaternion that helps to explain how, in the individual, (apparently) "erotic" sex is, in fact, "Thanatotic", whereas, in the collective, sex is "Erotic". With this schema…

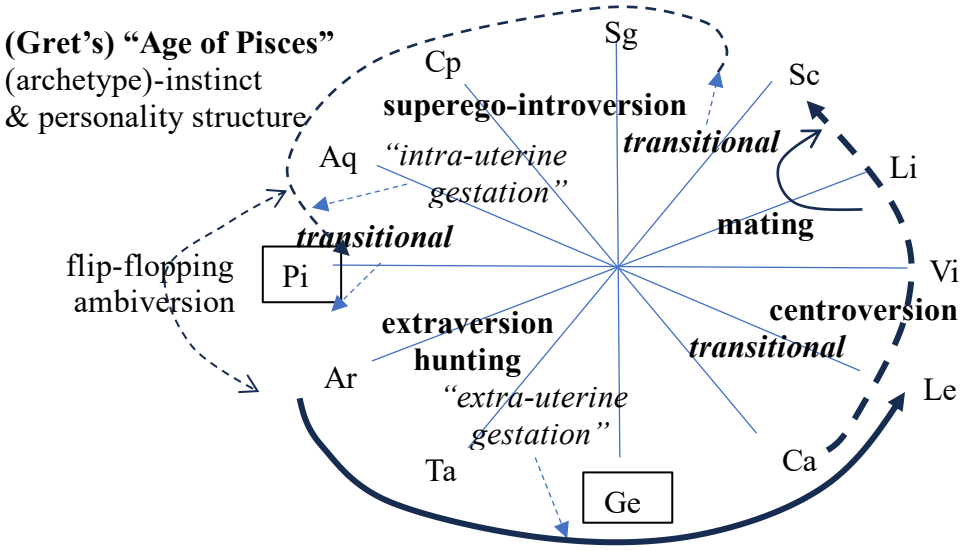


… it can be realized that looking for a Jungian "3rd" is insufficient. Eros needs to be paired (not with "thanatos", but) with "narcissism" in its non-pathological sense; and "masochism" pairs "sadism". The "D.S.M." of "surface psychology" may be OK for one "surface psychologist" to talk to another "surface psychologist", but labelling 'X' as "a narcissist" is unhelpful because, to our degrees, we are all "narcissistic". The wiser path, therefore, is to identify what the "narcissistic aspects" of 'X"s psyche are doing e.g. after "time", are they "flowing" or are they "stuck"? is "sadistic narcissism" to be tolerated (as a "bridge") because of a present need to leave "masochism" behind?

The most problematic aspect of "surface psychology", however, is its silence in respect of the "immaterial-ness" of the "psyche-(soul)". FA's longstanding readers are aware that, in our view, "overall psychology" needs "surface psychologists" to desist calling themselves "psychologists". One useful and suitable alternative would be "high level neurologist". Whatever that case, the astrologer who is resolved to take interest in "how" his/her "individual soul" might "integrate (or relate to)" the "collective soul" is faced with making coherent sense of all aspects of his/her 8th archetype. Let's note, here, that physical Pluto continues to exist because it has avoided the fate that most of the rocks of the outer Solar system have suffered (gobbled up by Neptune). One of the most critical distinctions to be made in all of astrology is that between the immaterial realms, the archetypal & the transcendent i.e. only approach the former when one has "integrated" the term, "Deo concedente" (e.g. God does not like "prediction"). '8' has the important preparatory role for any "judgment" that is forthcoming in Sagittarius. It isn't sufficient for a "soul" to reach the Pearly Gates and claim, "I got along good with the collective soul!". No, no, no, Aretha Franklin & Marvin Gaye have not been sent to Hell… it is, of course, far more subtle than that. To avoid overdoses of "pride" (you know where that gets you), a better idea is to aim for '9 breadth' of "wisdom"…

THE JUPITER IN SCOPRIO OPPORTUNITY OF 2029-2030

From 24/9/2029-22/10/2030, after a break of 11yrs, Jupiter will transit Scorpio. 12 months, of course, is rarely enough time to get to the bottom of anything, let alone '8', but, as we have elsewhere noted, when Jupiter is transiting the sign that straddles "the (cusp of the) 9th house of the Age" (as devised by Jung's daughter, Gret Baumann-Jung), it is worth considering the "Age"'s '9 big picture'; and, then, consider its 'mis'-understandings in respect of the '(9)-10-(11) superego'. OK, to Gret's "Age chart"…



… we note that the 9th house, the house of the "higher court", is obfuscated by the most mysterious aspect of "the unconscious", '8'. Moreover, the least mysterious aspect of "the unconscious", '12' (you won't need a tertiary education to 'get' the links from '12 hypnosis' to "mob psychology") is on the ascendant. These placements point to why the philosophers of the "Age of Pisces", in order to become "intelligible", were in serious need of establishing "fundamentals" in depth psychology, not vice versa.

When we recall that a "right hemispheric" house (if one has developed into it) has a useful, diametric-geometric perspective of a "left hemispheric" house, '8-into-9 interest' will turn to the "Age of Pisces" having '2 Taurus' on the cusp of the 3rd house. And, so, we can anti-clockwisely rotate our focus from '12-1 Pisces rising' to '2 Taurus' and criticize its "fixed" "tendency" to get "stuck" in '3 intellectual', infantile, "(over)-reductive" "physicalism" and then, if there are additional "regressive" streaks, to hole up in '11-10 eliminative physicalism' (e.g. atheism). Atheism is (as atheist Freud would have noted if he had applied his own depth psychology to it) "sealed on the other side" by "projection" of its own "belief" ("non-belief" is "belief") onto religious "believers".

In short, the key issue in the proverbial "science vs. religion" debate is (neither "science" nor "religion" but) "belief". Although "the greatest trick that the Devil ever pulled is that he doesn't exist" is always worth re-quoting (e.g. "privatio boni"), the depth psychologist would want to add, "the 2nd greatest trick that the Devil ever pulled is that the unconscious doesn't exist" because it is in "the unconscious" that "beastly" superegos gestate and, hijacked by fear & pride, adopt "paranoid-schizoid positions". 2029's winter solstice features a Jupiter in Scorpio "opposing" Saturn in Taurus.

<u>1923</u>: JUPITER IN SCORPIO (INTO-♐) Part 1 + *FA's preferred soundtracks*

The year of Jupiter transiting Freud's Scorpio ascendant (for the 6th time) was an expansive year for Freud insofar as it saw the publication of "The Ego & the Id". With it, he had given the "superego" (posited in 1921) a richer interpretative context…

1: LA ROUE (THE WHEEL) (Abel Gance) ☯☯☯ *Debussy: solo piano compl.*

To compile FA's "top 100" (☯☯☯☯) films, we picked our favourite from every year… 1923-2023. Then again, noticing that (i) some second-favourite films just had to be in our "top 100" & (ii) one viewing was enough for some films (i.e. not ☯☯☯☯), we went to adjust our list. Gance's "La Roue" is very, very good… but also it is very, very, very long and, so, one viewing was enough. Although it could have been shorter, this film is one of the 'most Freudastrological' of all time in the way that it delves the ramifications of a "physical-psychological-endogamy-exogamy square" in action. The story: a widower, "Sisif" (Severin Mars), rescues an orphan, "Norma" (Ivy Close), & raises her without educating her about her true parentage. Sisif's son, "Elie" (Gabriel de Gravone) and Norma believe that they are natural siblings. With Sisif having the knowledge that Norma would be a physically exogamous mate leads him into a deeper struggle with his Oedipal feelings & Elie's ignorance leads to resentments towards his father. Abel's natal horoscope reveals a Scorpio Sun & Moon in the 8th & 9th houses.

2: OUR HOSPITALITY (Buster Keaton) ☯☯☯ *Dvorak: Symph. New World*

Across the pond to the Mississippi, we have another version of the problem that (perhaps not often physically but always psychologically) confronts every individual, "endogamy vs. exogamy". Here, with the '<u>3</u> bonus' of "Willie" (Buster) appearing as if he will suffer at the hands of his intended's brothers-(in-law), Freudians ponder the degree to which Willie has unrecognized psychological endogamous urges in need of further development. The fact, however, of Willie being (… errr) willing to risk the ire of these relations speaks to a capacity for heroic development that is greater than that of his ancestors… in other words, Willie has '<u>1</u> intentions' not only to develop himself but also to tap his '<u>5</u> Solar gifts and, if only semi-consciously, heal his "family curse".

3: A WOMAN OF PARIS (Charlie Chaplin) ☯☯ *Chopin: Nocturnes*

As it was for Sigmund, Charlie also had Jupiter transiting his ascendant as he tried to "transcend" his persona by not acting in this film. There was, nonetheless, <u>no</u> "transcending" of psychological truths e.g. "unhappy parents are fuel for one's fate".

4: SAFETY LAST (Harold Lloyd) ☯☯ *Django Reinhart: St. L Blues*

If Charlie is the Beatles and Buster is the Rolling Stones, then Harold, we might guess, is the Yardbirds… "the boy" (Harold) realizes that he needs to leave the realm of "the mothers" but, after his departure, he finds that his "mothers" are multiplying

5: THE THREE AGES (Buster Keaton) ☯☯ *Jelly Roll Morton: 1 Hour With*

This is the film that features Buster's astonishing "base jump" from high rise to high rise… it is worth seeing for this alone. Before & after it, the psychologist can't fail to notice the importance of brides being '<u>5</u> free' to '<u>7</u> choose' prior to '<u>8</u> union'.

1935: JUPITER IN SCORPIO (INTO ♐) Part 2

One of the most damaged (& damaging) superegos ever to be re-born had made its way to the world's stage by the mid-1930s. Films of the 2nd half of the 1930s were pointing to the need for "mob mental health" but, as history tells it, it was all too late.

1: THE BRIDE OF FRANKENSTEIN (James Whale) ☯☯☯

The sequel to "Frankenstein" is commonly held to be one of the few sequels in cinema history that is better than the original, "the "Godfather II" of horror movies". Well, at the very least, it is funnier that the original… a quality that may not be what the makers were intending. Mel Brooks took notice. One of the more '8-into-9' aspects of this film is the "re-birth" of the monster (Karloff) out of a watery-fiery 'womb' – '8 Scorpio' is the "fiery" water sign ('12 Pisces' is "airy"; & '4 Cancer' is "earthy"). '10' & '11' become recognizable when the monster is swatting away all those who "reflect" its "compensatory" nature… and, then, '12' becomes recognizable when we watch the monster befriend the compassionate, blind violin player (O. P. Heggie). Unfortunately, the possible re-birth & '2-3-4-5-6-7 development' of the monster is PTSD-ed by a pair of "regressives" who believe in shooting first and asking questions later. "It's ali-i-i-i-ve" morphs into "it's de-a-a-d" when the monster realizes that "death is sacred too".

2: TOP HAT (Fred & Ginger: Mark Sandrich) ☯☯☯

The dancing here isn't quite as memorable as that of "Swing Time" but this is, for us, the funniest of the Fred & Gingers. We also spot a sense of '8-into-9' (re)-birth when we watch "Dale" (Ginger Rogers) being robbed of her '9-10-11-12 sleep' because free & easy (= '9 Sagittarian') bachelor, "Jerry" (Fred Astaire), is practicing his dance moves over her head. Dale's over-reaction to her 'mis'-conclusion points to a problem with her "animus" "projected" onto Jerry… who now has to endure the consequences of her mild "animus possession". In order to unravel the 'mis'-take, Dale & Jerry need to undergo "corrective" lower hemispheric developments. For Dale, this means almost marrying father-substitute, "Alberto" (Erik Rhodes). For Jerry, this means avoiding conclusions until he has 'tapped into' a rounded understanding of what is going on.

3: A NIGHT AT THE OPERA (Marx Bros: Sam Wood) ☯☯☯

As we have done for Freud (& Charlie Chaplin), we notice Groucho's Scorpio ascendant and puzzle over why this sign might "tend" toward "bracketing" the world with a comedic tint (recall, here, that Freud puzzled over "Jokes & their Relationship to the Unconscious"). The obvious move is to ask those who (i) have Scorpio rising, & (ii) view existence as an absurd joke, "why?". The FA-er won't expect any unanimous answer, but we might discover that the common thread had something to do with the absurdity of (i) being "born into death", (ii) (relatively soon after '(i)') the "tendency" to have intuitions of '9 transcendence' at the time of 'descent' into '2 embodiment' & (iii) (soon after '(ii)') the silliness of '10' when it insists that '1 side' of a '2-sided' issue is "t/True". Both Groucho & Margaret Dumont 'got' the funny side of matriarchy.

4: CAPTAIN BLOOD (Michael Curtiz) ☯☯☯

Many go through their lives with the belief that the most important thing is to be responsible for something or other – for Dr. Blood (Errol Flynn), it is the health of

his community – only to learn that this is a ticket to extremely unfair treatment at the hands of those whom, so it would seem, are more deserving of the treatment that they are dishing out on the responsible one. For the depth psychologist, however, it is likely that "being responsible" can be "used" as a psychological "cover" that, in turn, hides the "soul's task" that Jung dubbed, "differentiating the anima". Thus, Dr. Blood may be someone who ignored the challenges that were put in front of him as a planet – say, Jupiter – transited his 2nd quadrant… and, thereupon, when the planet moved up into his 8th house, the "superego gestation" issue was less about solidifying his '10 status' and more about looking further down-forward to his re-visitation of his 2nd quadrant.

5: MUTINY ON THE BOUNTY (Frank Lloyd) ☯☯

Over the decades, by & large, "Oscars for Best Picture" have gone to films with big budgets. This was the case in 1935 but, as you can see above, we prefer the smaller budgeted "Captain Blood" primarily because it is centred upon its romance, whereas "The Mutiny…"'s romance is perfunctory. Both films, however, deal perceptively with the point at which the superego's "heathy stopgap" aspect crosses its "event horizon" and implodes. Yes, "a taut hand is better than a slack hand"… but, "tensile strength"?

6: THE 39 STEPS (Alfred Hitchcock) ☯☯

Jupiter in Scorpio could be interpreted as, "luck in life & death situations". If so, this movie would be its standard-bearer. The fact that "Richard Hannay" (Robert Donat) repeatedly eludes his nemeses with such absurdity – most of all, a bullet headed for his heart stopped by a Psalm – borders on annoying but it does add to the comedy.

7: A TALE OF TWO CITIES (David O. Selznick prod.: Jack Conway) ☯☯

If we use the (disputed) Virgo rising Dickens chart, we could use it as the go-to example of wide 'zodiac-horoscope-phase-shift' (Scorpio & Sagittarius near the I.C.), because his novels often give us characters who don't really want to have anything to do with this ridiculous world but learn that "want" & "actuality" are never the same.

8: ANNA KARENINA (Clarence Brown) ☯☯

Greta Garbo had '9 Jupiter' on a Gemini ascendant 'feeding down' to '8 Pluto' on the 2nd house cusp… two useful placements for any actress who might want to play the role of a woman in two minds and, with them, bee-line her self-destruction. Would Anna have made her fateful decision if she had lived in the depth psychological era?

9: THE INFORMER (John Ford) ☯☯

"I came in with the fog, I will leave with the fog & there will be none the wiser", recalls the phrase, "the fog of war". No-one innocent, scapegoats everywhere. "Gypo" (Victor McLaglan) needs help… but it would only be gasoline on his self-destruct fire.

10: THE GHOST GOES WEST (Rene Clair) ☯☯

The title of the film – a story about a ghost going west from Scotland to Florida – give us a nice twist on the Freudastrological perspective that the "transmigrating" soul's journey is one that goes from the west (-ern horizon) to the east (-ern horizon)

1947: JUPITER IN SCORPIO (INTO ♐) Part 3

Jupiter's "beneficent" aspect influencing Scorpio in this early post-WWII year may have been that a "hot war" did not break out between India & Pakistan because, in seeing Saturn conjunct Pluto, predictive astrologers would have shortened the odds.

1: GREAT EXPECTATIONS (David Lean) ☯☯☯☯ 23rd (of 100… see below)

In this case, we have used the release year in the U.S. because Dickens' "great" story points so well to the "expecting" (a colloquial word for "pregnancy/gestation") of a new layer of '9-10-11 superego' in '8'. "Miss Haversham" (Martita Hunt) may not live in a "mansion on the hill" but she at least lives on her mansion's upper floor and, there, she reveals herself as a woman "stuck" in grief over being left at the altar. There was no therapy in the 19thC and, so, she is an eminently forgivable character (one can say so for all Dickens' characters). If Miss Haversham had been in therapy, her dream life would have pointed to the need for a new 'level' of "inner marriage" to take place. If the psyche can see no further than its "outer marriage", the odds will bend in favour of "choosing/being chosen-by" an unreliable fiancé/spouse and becoming embittered. Psychoanalytic healing is based in "re-membering rather than re-living" but, in Miss Haversham's case, we notice that she is "defended" against any "re-living" of her loss (Scorpio often aligns with "emotional pride") and, with it, intends to avenge her loss. The "great" problem of the superego is its tendency to jump to conclusions based on "outer" evidence alone. Every "emotionally proud" scientist who is-living (will-ever-live) would do well to take this (and, for that matter, all) Dickens' story(ies) to heart.

2: BLACK NARCISSUS (Michael Powell & Emeric Pressburger) ☯☯☯

Psychoanalysts, one can assume, would not be able to resist a film that features the word, "narcissus", in its title. "Sister Clodagh" (Deborah Kerr), "holed up" in her '10-11 windy (= "animus possessing") convent', would surely benefit from a period of psychoanalysis because, like "Miss Haversham", she has been left at the altar with a mind neither to "re-live" nor "re-member" her experience i.e. a mind that is not in the best position to become a nun. No surprises, then, that Sister Clodagh has to deal with her circumstance through "projections"… on one side, she meets her nemesis, "Sister Ruth" (Kathleen Byron), who is keen to see her "f/Fall" and, on the other side, a man, "Mr. Dean" (David Farrar) to whom Sister Clodagh does not want to be attracted to but, nonetheless, is. There is, of course, nothing wrong with marrying the perfect God-man but to do so as a "reaction" against acts of a flawed man-man is to jump the gun. Every time a woman goes for "perfection", she puts herself at risk of "possession" by her "animus". If the typologist is keen for some typology, this is a nice film to see how the "type" might play out in a nunnery… check the activities of the three other nuns.

3: THE LADY FROM SHANGHAI (Orson Welles) ☯☯☯

One of the first post-WWII films that highlighted the possibility of nuclear war annihilation (see above: Saturn-Pluto conjunct) is celebrated for Welles' use of a "hall of mirrors" to highlight the psychological complexes that had been ruining everyone's lives up until this climax. Although, in this film, we don't have a repeat of the "left-at-the-altar" theme of the two films above, we do have a repeat of the "vengeance against both husbands & would-be bridegrooms of the world" theme when we are wizened to

the scheming of "Rosalie" (Rita Hayworth) who, in her "awareness" (& in league with her husband's partner, "George" (Glen Anders)), is looking to kill two birds with one stone. In her "unconscious", Rosalie intends to kill three or more birds with one stone.

4: MONSIEUR VERDOUX (Charlie Chaplin) ☯☯☯

24 years after "A Woman of Paris", Charlie would, once more, try to ditch what had come to be expected of him by playing a "Blue-beard", "Monsieur Verdoux", who is very much the polar-opposite of his "Little Tramp". Charlie's chief post-WWII issue was the public perception of him being a communist sympathizer (& many fans were not happy about the age-gaps of his love life) and, expectably, despite the film's darkly wry, darkly dry & remarkably astute "Jungian" view of evil, he had a box-office flop on his hands. In this case, then, psychological astrologers might prefer to put Charlie's ascendant to one side and, instead, inspect Pluto, his "chart ruler", and its proximity to both transiting & natal Saturn in his 9th house in 1947. Was his Sun in Aries enough to intuit that this year was going to have a significant psychological death & rebirth?

5: NIGHTMARE ALLEY (Edmund Goulding) ☯☯

No doubt about it, 1947 was one of the great "film noir" years. This one, call it "the Taxi Driver of the 1940s", has "mentalist" "Stan" (Tyrone Power), revealing that he is just as bad at "depth psychology" as he had been good at "surface psychology".

6: ODD MAN OUT (Carol Reed) ☯☯

Not a few directors (e.g. Roman Polanski) declare this film a favourite. For FA, the main thing that stays in the memory is its "nightmarish" invocation & portrayal of "the unconscious". There is nothing like a nightmare to "trigger" an interpretation.

7: BODY & SOUL (Robert Rossen) ☯☯

For "Raging Bull" lovers, here's another film essay that ponders the sport that, in its extraverted aspect, is "above the belt" but, in its backroom aspect, is "below the belt". Whatever the fight, the sooner the fighter 'gets' "reaction formation" the better.

8: GENTLEMAN'S AGREEMENT (Elia Kazan) ☯☯

Anti-Semitism was a hot topic in 1947 and, with every disagreement since 1948, the water continues to bubble. For Kleinians, there are too many moving parts in the "psychology of envy & gratitude" for a 2-hour movie to engineer them satisfactorily.

9: OUT OF THE PAST (Jacques Tourneur) ☯☯

Like "Miss Haversham" (see above), criminal "Jeff" (Robert Mitchum) jumps into the future under the belief that he can jump from an undifferentiated "(projected) anima" to a differentiated "anima" without stepping through the intermediate steps

10: BRIGHTON ROCK (John Boulting; script Graham Greene) ☯☯

The "film noirs" of the 1940s were not limited to Hollywood. This one is a good match for Tinseltown, because of (i) Grahame Greene's admiring-Shakespeare script, & (ii) making the self-destructiveness of the gangster more explicit… the "death pact".

FOR THOSE WHO ARE INTERESTED IN THESE THINGS…

☯☯☯☯: multiple viewings✓ ☯☯☯: "must sees" for buffs ☯☯: pretty good

As the Northern Hemisphere moves toward the winter (summer) solstice, most evenings are cool and, often, cool enough to not want to go out. We expect that many of our readers have yet to see some of the films that we have seen more than once (or, in the next decade – if I/we get there – will re-watch) and, on cold evenings, when the "new releases" are not very attractive, there may be an interest in checking out one or two of the "old releases" that have stood (may stand) the test of "psychological" time.

As noted in our mini-review of "La Roue", we compiled our own "top 100" by picking our favourite from each year (1923-2024)… but, then, found ourselves being unwilling to exclude some of our runners-up. Indeed, there are a couple of years where we have included three films. Overall, however, we have spread our favourites across the full feature-length historical palette and, with mood having much to do with what might take one's interest on a chosen evening, we have included a genre classification e.g. science fiction, fantasy, adventure, musical, comedy, psychological (drama), crime (organized, individual), historical, biographical, war; western… admitting that many overlap and, as we have presented herein, are each, in their own way, "psychological"

One rainy day, we will re-type this list with an index that will direct readers to our earlier mini-reviews of these films… maybe we will do so after we discuss the films below that we have seen but not yet explained why we think & feel (= judge) that they highlight some of FA's more salient points. If, dear reader, you dislike the majority of (or, even, some of) our favs, we would be very surprised that you have read this far…

1-to-50	☯☯☯☯	51-to-100	☯☯☯☯
2001: A Space Odyssey	1968 sc-fi	Taxi Driver	1976 psy
Vertigo	1958 psy	Gladiator	2000 adv
The Godfather I	1972 cri-or	It's A Wonderful Life	1946 fan
Groundhog Day	1993 com	Amadeus	1984 bio
The Wizard of Oz	1939 mus	Schindler's List	1993 bio
Lord of the Rings III	2003 fan	Swing Time	1937 mus
Raging Bull	1980 bio	Belle de Jour	1967 psy
Citizen Kane	1942 bio	Inside Out	2015 fan
Tree of Life	2011 psy	The Searchers	1956 wes
Soul	2020 fan	Sherlock Jr.	1924 com
The Seventh Seal	1957 his	Inception	2010 sci-fi
Mulholland Drive	2001 psy	Se7en	1995 cri-in
Once Upon… in the West	1968 wes	The Conformist	1970 his
Star Wars IV: A New Hope	1977 sci-fi	Jules & Jim	1962 psy
Saving Private Ryan	1998 war	Fanny and Alexander	1982 bio
The Grapes of Wrath	1941 his	Mystic River	2003 cri-or

Wings Of Desire	**1987 fan**	**La Strada**	**1954 adv**
City Lights	**1931 com**	**Adventures of Robin Hood**	**1938 adv**
Whiplash	**2014 mus**	**The Treasure of Sierra Madre**	**1948 adv**
Passion of Joan d'Arc	**1928 bio**	**The Gold Rush**	**1926 adv**
Life of Brian	**1979 com**	**Dr. Strangelove… or, How…**	**1964 com**
Eight & Half	**1963 au-bio**	**The Big Short**	**2015 cri-or**
Great Expectations	**1945 his**	**Gosford Park**	**2001 his**
Shrek	**2001 fan**	**The Insider**	**1999 cri-or**
Sunset Boulevard	**1950 psy**	**Cabaret**	**1971 mus**
Unforgiven	**1992 wes**	**Singin' in the Rain**	**1954 mus**
The Shining	**1980 psy**	**M**	**1931 cri-in**
Interstellar	**2014 sc-fi**	**Once Upon a Time… America**	**1983 cri-or**
Gone With the Wind	**1939 his**	**The Best Years of Our Lives**	**1946 psy**
Dune II	**2024 sci-fi**	**Dune I**	**2021 sci-fi**
The Thin Red Line	**1993 war**	**Spellbound**	**1945 psy**
Blade Runner	**1984 sci-fi**	**Blue Velvet**	**1986 psy**
Lawrence of Arabia	**1962 adv/bi**	**Persona**	**1966 psy**
Apocalypse Now	**1979 war**	**Goodfellas**	**1990 cri-or**
The Seven Samurai	**1954 adv**	**Chinatown**	**1974 cri-in**
The Social Network	**2010 bio**	**Bringing Up Baby**	**1938 com**
It Happened One Night	**1934 com**	**Tokyo Story**	**1953 psy**
Crouch Tiger, Hidden D…	**2000 fan**	**Star Wars III: Revenge…**	**2005 sci-fi**
Hamlet	**1948 his**	**Django Unchained**	**2016 wes**
The Tragedy of McBeth	**2021 his**	**The Kid/Modern Times**	**21/35 com**
Psycho	**1960 psy**	**Rules of the Game**	**1939 com**
Pulp Fiction	**1994 cri-or**	**JFK**	**1991 his**
Godfather II	**1974 cri-or**	**E.T.: the Extraterrestrial**	**1982 fan**
Casablanca	**1943 psy**	**Annie Hall**	**1977 com**
No Country for Old Men	**2008 cri-or**	**Satyricon**	**1969 fan**
Ran	**1986 his**	**Letters From Iwo Jima**	**2006 war**
La Grande Illusion	**1938 war**	**My Darling Clementine**	**1946 wes**
Life of Pi	**2012 fan**	**The Town**	**2010 cri-or**
Some Like it Hot	**1959 com**	**A Touch of Evil**	**1958 cri-or**
Metropolis	**1927 sci-fi**	**Avatar II: the Way of Water**	**2022 sci-fi**

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2: FROM SAGITTARIUS TO CAPRICORN

On 19/12/25, there will be a new '4 ☽-(5 ☉)' in '9 Sagittarius'. This symbolizes a time that a psyche could intuitively "collapse this wave of sub-Planck, superimposed possibilities" into cosmology and, then, ponder the dual character of '9 gravitational energy'… it both contracts and "darkly" expands. With '9 Sagittarius' as the sign that 'likes' metaphor (more than the others), it will be "happy" that the metaphor of dual gravity points to the meta-scientific (+ meta-astrological!) pair, "transcendence of the world (& zodiac!) vs. redescent through the world (& zodiac!)". Despite this metaphor being attractive to astrologers, it will be completely useless for "physicalists" (= most "physicists" & "cosmologists") because '9 Sagittarius' is interested in dyads that are beyond space-time. Some will say that, with "sensing/perceiving" '10 Capricorn' being only one sign ahead of '9 Sagittarius', '9' will take a semi-interest in '10 physics' but, when we recall '10"s proclivity for "compensation", such an interest will be beset with problems… and these can't/won't be solved until '3 Gemini' & beyond. Therefore, we would advise that the astrologer waits at least until the full '4 ☽' (either in '3 Gemini' or '4 Cancer') before leaping to conclusions about '9"s non-(pre)-physical dyad…

In the last 2,000yrs (+ a century or few), the world has managed to "split" spirit into Western "tangents" (or, at least, lines) & Eastern "spirals" (or, at least, cycles). In the last century (+ a few decades), however, the world has undertaken a syncretic shift that imagines spiritual processes in terms of "tangential spirals". This "New Age-ist" combo grates a large fraction of Christians because, in their view, Christ's declaration, "no-one comes to the Father except through m/Me", means that fussing with Eastern, Buddhistic &/or Taoist cycles is heresy. Nonetheless, it won't take very much spiritual nous to realize that Christ's declaration is not mutually exclusive of "transmigrations" of "souls" i.e. so long as one of the individual soul's (many+) lives is lived "in Christ", Pearly Doors would not be slammed against it. Further, we only need to recall Christ's declaration, "verily, verily, I say unto thee, except a man be born again, he cannot see the kingdom of God", to "get" that (at least, archetypally) some kind of "death" would precede an episode of being "born again". Against this, the annoyed Christian would reply, "yes, but… this death (that sets up the re-birth) is a psychological death against the temptations of Satan, not a physical death". Here, however, the annoyed Christian opens a pearly door to "psychology" e.g. to Jung's "Psychology & Religion", wherein he notes that the Devil feeds the weak with impatience and, therefore, the Devil "likes & subscribes" to the "pressure" that weak individuals feel when they have merely one short 70± years stint to gain their respective Fatherly admissions. The Devil will ever 'love' his proselytizing priests who "project" their own anti-developments onto those whom they intend to "inquisite" (= the 3rd greatest trick that the Devil ever pulled was to fool us into the non-existence of psychodynamics, "projection", "compensation"…).

At this point, Protestants will be entering the fray to remind us that proselytism & the evangelical approach are two very different species of religious expression (the latter, in theory, has no "inquisition"). From depth psychology's perspective, however, these two are poles of a "connected series" and, in its middle, we will find most of the unrecognized "psychological" techniques of coercion, the most obvious of which is the '12 hypnotic' effect of congregation, a phenomenon that we find in both Protestantism & Catholicism. By contrast, Jung waited until "religious contents" surfaced in dreams

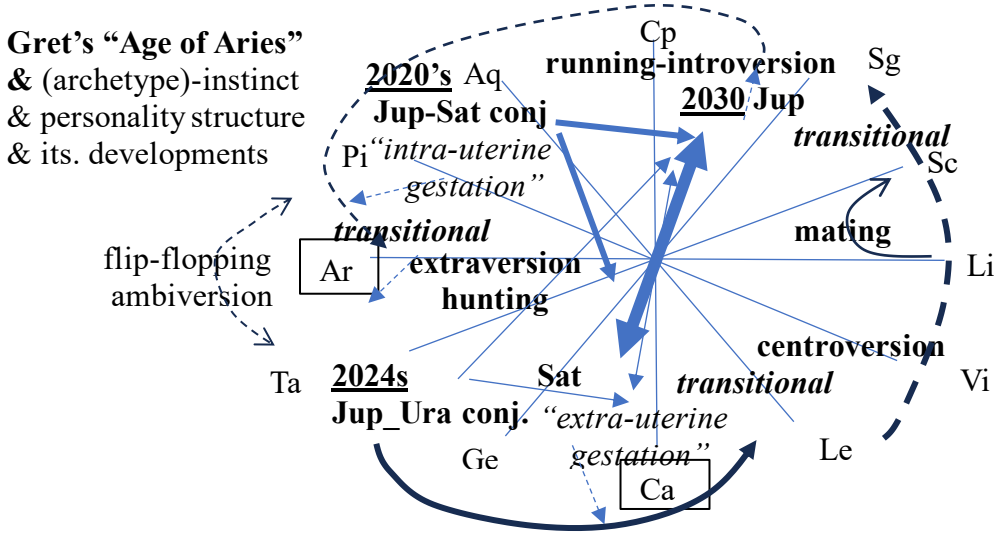
before entertaining any possibility of raising the "religion vs. spirituality" dichotomy in an analytic session. When Jung discussed the dreams of physicist, Wolfgang Pauli, he made the point that his dreams would be more useful for the reader of "Psychology & Religion" than for irreligious Pauli himself, who would have been "simply amazed" (or, if you will, "begin Protesting") at the idea that a deeper understanding of religious material has a significant part to play in the natural history & healing of a neurosis.

Now that we have raised the "Protestant vs. Catholic" dichotomy, this is a point where the Protestant will remind us that the Eastern "many shots at heaven" attitude has the same effect as the Catholic's "confessional"… it-(they) bring(s) out "spiritual sloth & procrastination" because the believer can simply put off his/her penance until the "next life" or the "next post-confessional (part of) life". Agreed, to this Protestant complaint, the Freudastrologer does admit that it is weighty… meaning that Jungians come up against yet another "problem of opposites", "impatience vs. sloth". And, yes, it may not be easy to discern when oneself (let alone another self!) is being slothful or being "masterly inactive". For example, during '12-1-2-3 meditation', a '12 meditator' empties his/her mind of '10 fear' by '1 attending' to his/her '2-3 breathing' & we notice that this won't help the 'meditator' to deal with his/her '4 family (romance)', let alone his/her Cancer-Leo-Virgo-Libra-Scorpio-Sagittarius sequence. With Jung reminding us that "consciousness is a struggle", FA-ers would add that, "given 'centroversion"s links to 'consciousness', 'centroversion' is a struggle". In other words, "emptying" is only a preliminary step of "salvation". Thus, a "wiser" path is to set up a West-to-East pair of opposites – "as-if-theism vs. agnosticism"– between which a Jungian "3rd" can be pursued. This is a key reason why '9 Sagittarius' has been described as a journeying sign that "searches" more than it "arrives". And, so, as in FA's aphorism (see: "Intro: A Freudian Typology"), '9' tells us "what was gestating at '8' is now (re)-birthing". To put it another way, 'at 9', the individual has intuitions about whether (or not) s/he is "birthing transcendence" but, to intellectually know "what s/he is transcending", s/he would still have to wait until '11'… and, yep, 'at 11', one knows that one didn't achieve it! Indeed, 'at-11', the individual now needs to forget about "supraversion" and invest his/her "introverted" time working on how to become a better '(4)-5-6-7' "centrovert".

By rights, the "pattern sensitivity" of '11' would be enough for individuals who "resonate" '11' to notice that (i) the daily rotation of the Earth – the ascendant's 24hr journey through the zodiac – & (ii) the yearly Earth-(Sun) cycle – the Sun's 365¼ day journey through the zodiac – lead away from "introversion". Specifically, when the daily cycle reaches the cusp of the 9th house 16hrs post-waking, the psyche is ready to "turn in"; and, when the (Northern hemisphere's) yearly cycle reaches '9 Sagittarius', it is time for bears to go into hibernation after 8mnths of hunting-mating. One obvious glitch, here, is that the zodiac doesn't "resonate" the Southern hemisphere's seasonal cycle… but, for FA, there needs to be a "tension of opposites" for seasons to exist and, so, this glitch isn't very glitchy. Another obvious glitch is that the cusp of the 10th house (for Placidus, the M.C.) seems to be something that one (not inwardly, but) outwardly strives for… but, for FA, if an individual is equating the qualities of his/her M.C./10th house with outward-visible "career success", s/he will be making a 'mis'-take born of "compensation"… that will be calamitous if s/he plans to reach '10' via a "regression" from the '1 self'. Before picking up this thread in "III: from Capricorn to Aquarius"…

THE JUPITER IN SAGITTARIUS OPPORTUNITY OF 2030-2031

From 22/10/2030-to-15/11/2031, after a break of 11yrs, Jupiter transits the sign that it "rules", Sagittarius. There is a sense, therefore, of this duration being a kind of "Jupiterian homecoming" but, as we will repeat in these "Jupiter in 'sign x'" sections, 12 months may not be enough to make the significant changes that, in theory, Jupiter's expansiveness (± contractiveness) could make. Nonetheless, over this year, we can look for interesting "resonances" with the "Age of Aries" (= the "Age" when '9 Sagittarius' was located on the 9th house cusp). So, once again, let's re-draw Gret Baumann-Jung's "Age of Aries" zodiac including the current Jupiter-Saturn-Uranus inter-cycles…



… noting that (i) Jupiter in Sagittarius will come into opposition to Saturn in Gemini on 19/11/2030 (= thick-straight arrows; the Jupiter-Saturn inter-cycle began in Aquarius at 2020's winter solstice), & (ii) 2 months later, on 20/1/2031, Jupiter (still) in Sagittarius, comes into opposition to Uranus in Gemini (= thin-straight arrows; this inter-cycle began when both planets were transiting Taurus in 2024). More broadly…

We can say that the "Age of Aries" was the "most straightforward" age of the "Platonic (Great) Year" because the signs on the cusps "line up" with the houses that the signs (naturally) "rule". It made sense, therefore, that the civilizations constructed their respective zodiacs inside this "simpler" Age. Nonetheless, the monotheism of this Age, Judaism, appears to have been sensitive to the "doubling up" of '10' – Capricorn on the 10th house cusp – because it was keen to counsel against "doubly compensating" authorities who were doubly likely to abuse astrology i.e. make "concrete" predictions that care zip about "inner growth". Yes, one could say that Moses, by pointing out the correct behaviour for his tribe (to be on their God's right side), didn't care much about the "inner growth" issue either, but he may have been the necessary "holding pattern" until "inner growth monotheism" could "Incarnate". It is worthwhile for Christians to make note of the fact that "transmigration" of the "soul" is seemingly exemplified in the figure of Elijah who was "raised" by God without having fully died to the world because, as your local rabbi will be keen to inform you, Elijah, another "light for the Gentiles" (most other Jews are/have-been pretty poor at this), will "re-incarnate"…

<u>1924</u>: JUPITER IN SAGITTARIUS (& ♐-into-♑) Part 1

The once/12yrs "Jupiter homecoming" year would be expected to be running a risk of "too much <u>9</u>". To find out where, check the individual's house with Sagittarius on the cusp e.g. if there is a lot of mental instability, there is a "bipolar disorder" risk.

1: SHERLOCK JR. (Buster Keaton) ☯☯☯☯ 60th *Wynton M.; Standard T Vol.3*

Freud thought of laughter as a kind of momentary release of "repressions" and, therefore, laughter can be added to his list of "royal roads" into the "unconscious" – dreams, psychosomatics, events, human "relationships" – if , of course, it is "reflected" upon & "interpreted". Your local labeling psychologist, when s/he is keen to warn you about "narcissists", will remind you that a tell-tale sign is the "narcissist"'s enjoyment of others' 'mis'-fortunes. OK, so how does one go about reflecting upon & interpreting oneself after s/he has spent the best part of an hour cackling away at Buster's? Is s/he to label him/herself "a narcissist"? The obvious "defense" against this labelling is that the make-believe aspect of a film means that they don't count (and, if s/he were to see the things that happen to Buster "for real", his/her focus would narrow to first aid & calling ambulances). Fair enough, but the FA-ers primary "defense" is that we are all "narcissistic" and, so, our laughter gives us a chance to look at the degree to which we are "stuck" inside it or "flowing" through it. Fast forwarding a half-century or so into the laughs of "Life of Brian", might it be time to imagine a "spiritual ambulance"?

2: GREED (Erich von Stroheim) ☯☯☯ *Mahler; 10th Symphony*

There are no "proofs" in developmental astrology. All we have are pointers that help to enrich interpretative contexts. In other words, the fact that Eric von Stroheim was extremely "inflated" – let's call it, '<u>9</u>-<u>9</u>-ed' – when he was making and, especially, editing this film points to why it was 9 hours long. There are now 2hrs & 4hrs versions and, even the 2hrs version, by 21stC standards, may have benefitted from a few shaves here & there… hang in there for EvS's "Death Valley" sequence, it's a corker. The tale itself has been told a 1,000 times but it does have a few twists on Freud's mouldy-oldie, "if there is something worse than an Oedipal defeat, then it is an Oedipal victory".

3: DIE NIBELUNGEN (Fritz Lang) ☯☯ *Wagner: Parsifal*

Given the novelty and spectacle of Fritz's sets and special effects, one can only sympathize with his desire to dwell on them. With dwarves & dragons in abundance, this compares nicely with "The Hobbit", but you will need to put aside a full weekend.

4: LAST LAUGH (F.W. Murnau) ☯☯ *Ludovico Eniaudi: In a Time Lapse*

This meditation on the sadness that ensues when one becomes "over-identified" with a role that one has been playing for too long is remarkable for being, as Hitchcock would often remind us, an excellent example of "pure cinema"… only one inter-title.

5: THE SEA HAWK (Frank Lloyd) ☯☯ *Vivaldi: The 4 Seasons*

When we hear about the effortlessness of "soul journeys" as they are lifted into the (7?) levels of heaven, we realize that the "soul"'s '9 <u>long</u> journey" is primarily one of having to re-cycle through 9 signs of the horoscope to re-reach a level of '7 justice'.

1936: JUPITER IN SAGITTARIUS (INTO♐) Part 2

Whereas '8' appears to have strong links to losing (tangible) things over which we have no control (= "fate"), '9' appears to have strong links to gaining (intangible) things that help us to contextualize control (= "destiny"). '8' & '9' "feed" '10 karma'.

1: SWING TIME (George Stevens) ☯☯☯☯ 56th

It is very appropriate that the best movie of a '9-9 interaction' year, has a lead character going by the name, "Lucky" (Fred Astaire). Although we learn early in life – 'at 3' – that, in the long run, "the house always wins", there will be a few who appear to defy this "always". This defiance, however, only lasts for a limited time. And, so, we see Lucky winning a "band contract" and, a few scenes later, losing what he had won. The point in all this, however, is not defying the "theory of probabilities" over a limited time, but that what appears to be defiance is, in fact, '9"s intuitive understanding that, if the '9 journey' & '7 destination' are in alignment, life tends to go easier. Specifically, Lucky doesn't want to make a million bucks, he only wants enough money to be "free" to '7 marry'. When we see Lucky's luck run out, we soon realize that his luck, having served its "purpose", needs to run out… so that he can be "luckier" in a different way i.e. "choosing" a spiritually healthy '7 mate', "Penny" (Ginger Rogers). All the while, intellectuals will be trying to work out how Lucky is defying the odds so that they too might become wealthy. This will be a vain search, however, because the whole process unfolds "in the unconscious", a location where everything is twisting & turning to the point that all "reductive" answers turn upside down & fortunes are "fated" to be lost.

2: MODERN TIMES (Charlie Chaplin) ☯☯☯(☯… along with THE KID) 90th

Although C.C.'s "Little Tramp" doesn't have a nickname such as "Lucky", the issue of "luck, per se" is front & centre in all of C.C.'s "Little Tramp" movies because, despite the constant pratfalling, there is usually something "lucky" about them so that he lands on his feet. And, so, although "Modern Times" points mostly to the mid-1930s aspect between Pluto & Uranus, the Little Tramp's multiple lucky escapes in this film do provide a series of Jupiter in Sagittarius punctuations, especially when we imagine '9' as a sign that draws back to a philosophical distance i.e. when one draws back far enough, s/he will realize that, although the tramp's poverty is materially unlucky, the experiences that spill out of this poverty – e.g. the tramp's determination to own his own home – might be enriching the soul far more than happens when a scrooge forgoes quality and spends his time emptily (= quantitatively) "counting his nuggets". Most '9 political philosophers' won't want to be aligned with our "up in the air" proposal, not the least because it would give reason for the "global" scrooges to justify maintaining the "99% owned by 1%" circumstance in which our world unnecessarily languishes.

3: A DAY IN THE COUNTRY (Jean Renoir) ☯☯☯

With "moral philosophical" '9 Sagittarius' following directly on from "sexual" '8 Scorpio', it follows that '9' has something to do with the philosophical implications of mating. In this (apparently) unfinished film, we have sexual fantasizing "Rodolphe" (Jacques Borel) engaged in a philosophical diatribe with his friend, "Henri" (Georges Saint-Saens), about problems that often follow from a "ships in the night" ("rowboats in the afternoon", actually) encounter. The twist in this tale, however, is that it will be

the moral philosopher, Henri, who winds up needing solutions. Henri may have found a few if he had got to know his lover, "Henriette" (Sylvia Bataille), a bit better because she too is in need of solutions to the problem of what to do about her silly engagement.

4: CAMILLE (George Cukor) ☯☯☯

There is always plenty of '9-10 tension' when a 1st half of lifer learns that his/her life is likely not to last very much longer e.g. "what is the point of exercising patience and investing in a long-term view of marriage and family? Indeed, is it not a bad idea to marry & have children whom, in their respective infancies, will be losing a parent too soon?" "Camille" (Greta Garbo) answers these questions indirectly… and, in most cases, it is probably all that anyone can do. If, however, Camille had been in Jungian therapy, dreams would likely have surfaced that pointed to "inter-subjectivity" issues in her relationship to "Armand" (Robert Taylor) e.g. "talking past", not "talking to"?

5: MR. DEEDS GOES TO TOWN (Frank Capra) ☯☯

With '8' having links to "shared resources", "taxes" & "death", it is no stretch to add "inheritances" to this list. With '10' having links to "responsibility", no lengthy stretching will be needed to grasp '9"s role as a "bridge" from '8' to '10'. Two years on, Frank followed up with his "anti-'11'-isms" movie, "You Can't Take it With You".

6: THE CHARGE OF THE LIGHT BRIGADE (Michael Curtiz) ☯☯

Freud, we assume, didn't see this film… but he would likely have read the poem by Alfred Lord Tennyson, because the idea of a 'mis'-order "sealed on the other side" by the self-destructive ("thanatotic") instinct would have been an irresistible example of his hard-to-unsee fact: "(not really) consciousness" is a puppet of "the unconscious"

7: DODSWORTH (William Wyler) ☯☯

A film that highlights the value of self-knowledge. Having parented a daughter who appears, more or less, well-adjusted to life, the parents can be happy about their parenting phase, but this happiness is, in any case, not enough to fill an "empty nest".

8: SABOTAGE (Alfred Hitchcock) ☯☯

One of Hitch's better displays of his talent for suspense took him one step closer to Hollywood. The '9-heading-into-10' is also displayed if one sees '9' as the archetype that is careless toward the physical world & '10' as the "defender" of '9 carelessness'

9: SHOWBOAT (James Whale) ☯☯

From "gods & monsters", James Whale made the curious shift to a musical but his "compassion for outsiders" theme persists. The idea of genetic purity comes to the fore with the notion of "one drop of blood". This musical had come to Broadway via…

10: THE GREAT ZIEGFELD (Robert Z. Leonard) ☯☯

It is also appropriate that the Oscar winner of this '9-9 year' was about a man who didn't want to set any limit. Is the "spiral of pizzaz" that unfolds at the end of the 1st act a symbol of spiritual growth or a warning about "Babels"? Maybe, it is both?

<u>1948</u>: JUPITER IN SAGITTARIUS (INTO ♑) Part 3

Those who are interested in (what Jung called) "the divine drama" will know that this was one of the 20th C's key, "turning point" years. If a nation has natal Jupiter in Sagittarius, to what extent might it be able to "judge itself"? Will we ever find out?

1: HAMLET (Laurence Olivier) ☯☯☯☯ 39th

'<u>9</u>"s link to "higher courts" comes into focus in the world's most celebrated (& 2nd greatest) story, not the least because of its links to events in "Genesis" i.e. "Hamlet" (Laurence Olivier) observes the skull of Yoric, knowing that a "Cain-Abel" archetypal dynamic had been "re-lived" (= not well "re-membered") by his father & uncle. Poor old Hamlet… we used to learn at school that he was benighted by his inability to make up his mind but, in our post-Heisenberg post-Jungian century, we should have learned that Hamlet was vainly making the 'mis'-take of trying to "reduce the irreducible". It was not a case of "to be or not to be"… it was, instead, a case of "to find the '3rd thing' between being & not being" so that, with this '3rd', he might live the remainder of his life creatively. As we proposed in our prior excursions to Denmark, its rotten-ness may trace back to Hamlet's grandparents (= the "Adam-Eve" archetypal dynamic) and, to go '<u>9</u> big', every pre-grandparental ancestor who had helped to link Eden to Denmark. At the human level, "higher courts" are made up of humans… but, at a "higher level", the "High Court" is made up by those who are able to connect Eden to the world that, on the "Cain-Abel surface", appears to be so unfair. From this "High" perspective, it may be the case that, whatever hand the individual is dealt, s/he can learn to l/Love it.

2: THE TREASURE OF THE SIERRA MADRE (John Huston) ☯☯☯☯ 69th

Plenty of 9th archetypal stuff going on in this one (i) luck: as we pointed out for "Swing Time", both good luck and bad luck (that, sooner or later, follows good luck) align with upcoming challenges of psychological growth; specifically, the prospectors have yet to differentiate "inner" ideas about investment & "outer" (actual) investment – weeks/months digging through (relatively) valueless matter to reach valuable matter – but, with this lesson being learnt, the next lesson appears that is (neither "inner" nor "outer", but) "inter-subjective" i.e. what could be "rationalized" as "bad luck" when choosing a partner might actually be a lesson in "how to choose a partner", (ii) duality (up/down): the prospectors '<u>9</u>-ishly' embark on a long journey to travel up a mountain so that, 'at <u>10</u>', they might dig down into it, (iii) journeying; although the journey into a wilderness might seem laborious, the opening of exciting new horizons turns out to be a lot more fun than having to deal with the labour of protecting resources that have been gained. In their way, the alchemists were also "prospectors", who, like those of "The Treasure of Sierra Madre", were blindly, "outwardly" digging for that which is found within. Care is still required, however, because a "golden" inner Sun can blind.

3: THE RED SHOES (Michael Powell & Emeric Pressburger) ☯☯☯

Dancing, having so much to do with "ritual" attention to the "soma", has direct links to '<u>6</u>' but, in the Jungian sense, '<u>9</u>' is involved as the 4th stage of the epistemology i.e. "'thinking <u>7</u>' tells us what '<u>6</u>' is, 'feeling <u>8</u>' tells us '<u>6</u>"s value & '9' tells us whereto '<u>6</u>' is going". In other words, to some extent, the dancer is trying to defy (metaphoric) gravity & transcend. If we are to criticize this meditation on the theme, "to what extent

must an artist sacrifice the desire to have a 'normal life'?", we would focus on the lack of discussion about how the aging process of the "body-bound artist" (e.g. the dancer) almost forces him/her to have both. One might argue that a dancer, having tasted the heights and, to an extent, tasted transcendence, is unable to transition into "normalcy" and, yes, this is how your local fairy tale interpreter would interpret the "red shoes".

4: BICYCLE THIEVES (Vittorio de Sica) ☯☯☯

There are many "best of all time" lists that has this one high up and, yes, it does give its audiences an enduring sense of the existential dread of losing one's livelihood. I suppose that it is because I have owned pushbikes for most of my life that I had a lot of trouble "identifying" with "Antonio" (Lamberto Maggiorani) because it is hard to imagine a push-biker who doesn't know how easy they are to steal e.g. he would have had a spanner to unclip the front tire. We prefer Vittorio's own fav, "Umberto D".

5: RED RIVER (Howard Hawks) ☯☯

Like many Westerns, this is an easy one to "go Biblical" with insofar as "Tom" (John Wayne) has that Old Testament "matter-of-fact-ness" about dealing out death to those who dare to disobey a covenant, whereas "Matt" (Mickey Kuhn; Montgomery Clift) has that New Testament "give-'em-a-shot-at-redemption" outlook that provides a chance for the '9 bigger picture' – driving the cattle to market – to be fulfilled.

6: THE FALLEN IDOL (Carol Reed) ☯☯

Had Freud been alive to see this one, he would have recommended the way that it shows how a dream, like nature, "abhors a vacuum" i.e. "Philippe" (Bobby Henrey) only misses a few seconds, but this is all it takes to "fill in" with "unconscious" ideas

7: KEY LARGO (John Huston) ☯☯

We know that "Maj. Frank" (Humphrey Bogart) has the makings of a decent Kleinian analyst when we see him spotting "Johnny Rocco" (Edward G. Robinson) as an infant imagining nothing more than "more" and that the infants are the majority.

8: PORTRAIT OF JENNIE (David O. Selznick prod.; William Dieterle) ☯☯

The perennial psychological-philosophical question: do artists need to suffer to make decent art? Answer: well (i) it does seem that the psyche of the artist "arranges" suffering & (ii) when the artist finally "makes it", the quality of his/her work suffers.

9: DRUNKEN ANGEL (Akira Kurosawa) ☯☯

Yes, it is little-known Kurosawa, but fans will want to see this because it marks the beginning of his partnerships with Toshiro Mifune & Takashi Shimura who, so it appears, are playing roles that are "personifications" of the U.S.A. & post-war Japan.

10: STATE OF THE UNION (Frank Capra) ☯☯

The 9 Hepburn-Tracy movies are all pretty fine, but the 1948 (& 1949, see next month) movie(s) highlight(s) the sign(s) that Jupiter is 'bridging' into: darkness spills from offices of '10 democratic power' (to the false lights of '11 intellectual idealism').

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3: FROM CAPRICORN TO AQUARIUS

On 18/1/26, there will be a new ☽-(☉) in '10 Capricorn'. This symbolizes a time that a psyche could ask an "immaterial, sub-Planck standing arc-wave question" and, upon its "collapse", ponder the matter that dominates the cosmos. This "dark matter", at the "micro-particle level", is proving to be extremely difficult to identify but, at the "macro-spatial level", it has always been very easy to identify because, with gravity, it is the setter-upper of "large-scale structures" e.g. (clusters of) galaxies. "Structure" is one of astrology's "keywords" – and it has been so for millennia – for '10'. Further…

Astrological tradition has long held Capricorn & Saturn, its planetary "ruler", as symbols of (not only "structure", but also) "fearfulness". If we combine these two symbolic expressions, we arrive at "fearful structures", but Freudastrologers go a step further insofar as "fear" is itself an emotional expression of "perceived vulnerability". One of the tasks of the depth psychologist is to look closely at feelings of vulnerability because, with some being helpful and others being harmful, there needs to be a process of "analyzing" which is which. In other words, although fearful feeling has a negative quality, depth psychologists don't "negate negation" e.g. they do not take on narrow cliches such as "the only thing to fear is fear itself" (i.e. they prefer, "the only thing to fear is the lack of differentiation of fear itself"). This psychological approach to '10' is the "modern" astrological approach… it helps individuals to take a "positive" attitude to what is often taken to be "too negative". This is an easy adjustment because, along with "structure & fear", '10' has also links to the "positives", "patience & discipline".

Now, in applying the ideas of the above two paragraphs to the new Moon-(Sun) in Capricorn, the FA-er would recommend that, every subsequent 2nd day – until the full Moon in Cancer-Leo – the individual invests a few minutes considering his/her psychological "structures". Well, yes, s/he could consider them every day, but the 2(½) days are the days of the Moon's symbolic light "reflecting" the Sun's symbolic light through aspects – semi-sextile, sextile, square, trine, quincunx, opposition – that emphasize the qualities of the participating archetypal expressions. On the planetary side, emphasis is on that all-important key of "developmental astrology": the ☽-☉ are (always) anti-clockwise deliverers down-to the 2nd quadrant's '4-5-6 redemptive ego'. On the zodiac side, emphasis can be placed on Jung's aphorism, "sensing tells me that 'x' exists, thinking tells me what 'x' is, feeling tells me the value of 'x' & intuiting tells me whereto 'x' is going". OK, then, so what is 'x'? The material above tells us that it expresses as "neutrinos?", "structure", "fear", "patience", "discipline", pointing to…

"introversion". For this "attitude", the initial realm of "vulnerability" is (what FA calls) the "raw archetypal realm". The initial point to make about this realm is: to be fearful of it is OK because (i) it cares not for 1st person-time-flowing "souls" & (ii) it enters the psyche from both "down there" & "up there". "Up there" is "uber-tricky" because, (i) in being "up", it can be easily "conflated" with the transcendent realm & (ii) in being extra-human, it can lead humans into experiences of (what Jung dubbed) "godlikeness" (the emphasis here being on 'like'… and, therefore, monotheistic folk will quickly spot its link to the Great Imitator). The "zodiac-resonator" won't have to be Einstein to realize that this is a realm neither to "deny" nor to "get stuck in". FA's longstanding readers can recall our image for "being un-stuck" is Moon, Sun, Venus & Mercury working in an 'opposite' way to Saturn i.e. they are imagined as "Tarzans"

that, instead of castrating '11 Uranus-Aquarius' (and, therefore, giving '10' no choice but to "(clock-wisely) hole up" in '10'), take '11 Uranus-Aquarius" testicles as "vines" as they "splash their feet" in '12 Neptune-Pisces' ("walking on water" is a metaphor for awarding a 'passing' value to the mystics' realm) as they head to a solid landing in the "extraversion" of the 1st quadrant (= '1-2-3'). The Moon, from its conjunction, can be seen as "leading edge" of the Sun, Venus & Mercury… and, half the time, Mercury & Venus work as "leading edges" for the Sun. On 18/1/2026, Venus is a "leading edge" & Mercury is transiting 'to' the Sun (in Capricorn) but soon reaches the Cazimi.

At this point, most '101 astrology' students will be pointing out that (what FA calls) the '10-11-12-1-2-3 left hemisphere' of the zodiac is often 'phase-shifted' over to the right hemisphere of the birth horoscope. To this point, the FA-er admits that this forces the interpreter to nuance this challenge & compare the individual's ontogenetic context to his/her phylogenetic circumstance. Thus, the Freudastrologer's eyes would not discount what is seen at/near the M.C. & the 10th house even if, say, the new Moon-(Sun) in Capricorn occurs in the 5th house (= the case for those with '5 Leo'. '6 Virgo' or '7 Libra' on the ascendant). If the challenge is too "complex", then the FA-er would advise the individual to focus on (or, indeed, entry into) his/her psychotherapy. To take FA as another example, the 2026 new Moon-(Sun) in Capricorn lands in our 8th house and, for us, this means to try not to get "stuck" not only in '11-12' type things but also try not to get "stuck" in '8-9' type things (= keep going into the ♑ 10th house) and, so, we find ourselves re-reading the notes that we made at the midpoint of this paragraph and advise (whatever is human about) Freudastrology to focus on psychotherapy.

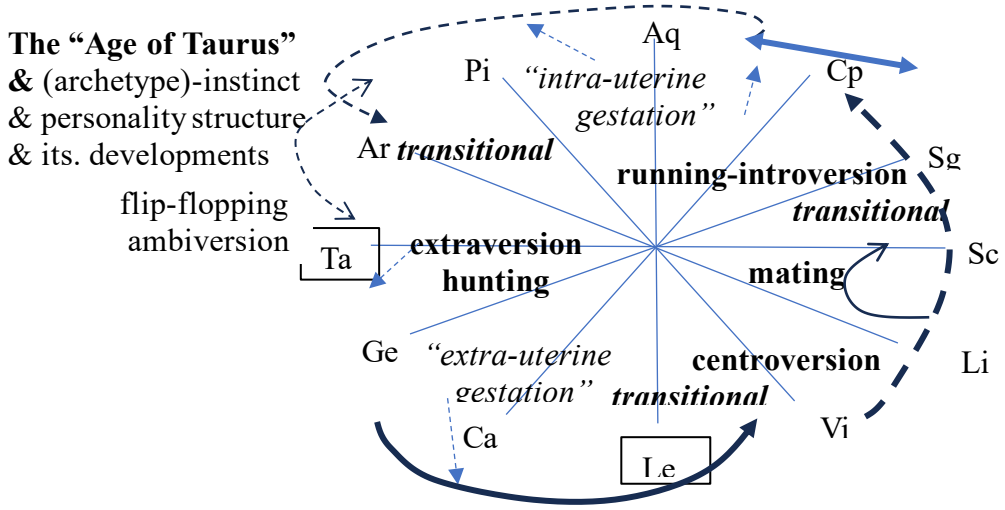
(Also) at this point, a slab of "101 astrology" students will be pointing out that, although Saturn "regressively(?)" castrates Uranus in mythology, Saturn's physical transit in the heavens, even if it does have its long-ish "retrograde" phases, makes its way into the lower hemisphere just as the Moon, Sun, Venus & Mercury do… and, so, we might be using mythology to pick on it. To this point, we do admit that Saturn can assist the formation of the organ that prevents "getting stuck in '11' & '12'", the "ego", but, if Saturn becomes too much the lone wolf and cares little for the "central" role of the transiting & "progressing" inner planets, the 'superego/self-complex' becomes the hollow man "strutting his stage" & "sounding brass & tinkling cymbals (symbols!)". For the "developmental astrologer", many "saturnines" are all perimeter & no centre.

(As an aside, we also make a similar claim in respect of Mars i.e. if Mars prefers to fight for itself rather than for the semi-rounded-ness of the "ego" – symbolized by the "internalizing" of lower hemispheric signs & houses – it too is "sounding brass").

Whatever enters the individual's "awareness" during the time that the Moon, Sun, Venus & Mercury shift from Capricorn into Aquarius, the FA-ish thing to do is record it in one's dream diary. This is because, most of the time, not much can be seen clearly about one's "collectivistic" "Achilles heel" other than, as discussed above, not getting "stuck". For FA, the best locations from which '11' & '12' are (geometrically) "understood" are '5-5' (e.g. the Sun transiting Leo/the 5th house) & '6-6' (e.g. Mercury transiting Virgo/the 6th house)… in other words, in about 6 months. Even then, things may not be clear enough for "ego health" until another full cycle has been experienced. Given that many psychoanalyses average out at 3-4 years, we could say that another 3 cycles may be needed for "ego health". In the meantime, it is well worth pondering…

THE JUPITER IN CAPRICORN OPPORTUNITY OF 2031-2032

From 15/11/2031-30/11/2032, after a break of 11yrs, Jupiter will transit the sign of "(social) structure", '10 Capricorn'. As we have been noting in these "Jupiter in…" sections, however, a 12-month transit won't be enough to see very much in the way of "structural expansions". For the FA-er, however, it is an opportunity to expand one's symbolic imagination and consider the "Age" when '10 Capricorn' was straddling the cusp of the 9th house of the "Age", as per Gret Baumann-Jung's "Age horoscopes". In this case, we are talking about the (approx.) 4,000BCE-2,000BCE "Age of Taurus"…



… that saw the consolidation of agrarian cultures during the so-called "Bronze Age" that overlapped the "Copper Age" that had begun prior to 4,000BCE (the "Age" before "Copper" was the "Stone Age"). If, however, we use our symbolic imagination, we can go to Ancient Greek historian, Hesiod (fl. 700BCE), and run back, through the "Bronze Age", to the "Silver Age"… and to the "Golden Age", the era when the world was ruled by 10th archetypal "Cronos" and men were getting along just fine with the gods of Ancient Greece. It is interesting that there is something of an inversion here insofar as Cronos gave men a happy life but Cronos' son, "Jupiterian" (and, therefore, "benefic"!?!) Zeus (who ruled the recent "Ages" including Hesiod's own age, "Iron") was behind much of the trouble & strife that was visited upon mankind during them.

An intuition that jumps across the Mediterranean will also go to the Testament that was compiled near Hesiod's time and, then, to the famous & (for many) notorious calculation by Bishop Ussher (1581-1656) that Creation's 7 days took place in 4004BC. If we stick to the symbolic view of days equating to millennia, we can 'spread out' the Creation over the span 11004-4004BC to, thereby, make some sense to anthropologists who take the view that the end of the last "ice age" was a kind of "new beginning" for Homo sapiens' "world". For the FA-er, however, 4004BC is as good as year as any for God's infusion of enough "free will" into "Adams & Eves" that they were now able to "know" that refraining from purely instinctual behaviour was possible. It would take depth psychology, however, to point out that some "Adam & Eves" are able to develop out of instinctuality & other "Adams & Eves" are unable ("can't"). Some "ables" will develop & other "ables" won't. Can Homo sapiens stop the latter from gaining power?

<u>1925</u>: JUPITER IN CAPRICORN-(INTO ♒) PART I

Yes, Jupiter didn't enter Aquarius until early January 1926, but 1925 was very much a Jupiter-in-Capricorn year. The twenties "roared", and, in 1925, the "talkies" were still a couple of years off, but 1925 gave us, in any case, one of our "must sees"…

1: THE GOLD RUSH (Charlie Chaplin) ☯☯☯☯ 60th ***C.C. wrote his own***

The 16/8/1896 gold discovery in northwest Canada's Klondike points not only to the link between '<u>5</u> Leo' & gold but also to the "tension of seasonal opposites" that, when 'mis'-understood via "over-reduction", leads to the objection, "Capricorn might make a coherent link to winter's hibernation-sleep-dark in the Northern hemisphere but isn't this negated by Capricorn being a summer-awake-light sign in the Southern hemisphere?" The Jungian astrologer's answer: when imagining Capricorn-Aquarius & Cancer-Leo, the astrologer sees a guitar-like bridge & nut… the string is plucked near the bridge, but the nut plays its part. In "The Gold Rush", this creative "tension of opposites" plays out through the wintry setting that, nonetheless, begins in summer and remains 'Solar' insofar as the film's (& "the Little Tramp"'s) mood is optimistic. The most straightforward depiction of his optimism is the scene of the bear (a "Self" symbol) tracking the tramp along a mountainside (not as its meal, but) as his "guide".

2: THE BATTLESHIP POTEMKIN (Sergei Eisenstein) ☯☯☯ ***Swan Lake***

Sergei's landmark, breakthrough film is remembered for the way that it ramps up emotional tension – a mass execution, a mass stampede, a mass of naval (apparent) destroyers – and, so, critics have had the tendency to put its questionable propagandist context to one side. A Freudastrologer, however, can't look past how "mass P.T.S.D." leads to collectives becoming "stuck" in an '<u>11</u>-<u>12</u> idealistic wish fantasy'. Rather than seeing "Vakulinchuk" (Aleksandr Antonov) as a "physicalist" who would have been a lot better off proselytizing for a Platonic "republic", the collective mourns and decides to enact revolutionary vengeance. Critics of socialism are quick to point out that Stalin was directly responsible for the death of millions (+ indirectly, a famine that wasted many more) but even this criticism reinforces the idea of collectives over individuals.

3: STRIKE (Sergei Eisenstein) ☯☯ ***Tchaikovsky: Concert Fantasia***

Lenin (as you would expect, "unconsciously") makes the zodiacal point that the '<u>12</u> masses' are ineffective when they lack '<u>10</u> organization'. FA's longstanding readers know that '<u>10</u>' & '<u>12</u>' are most relevant to hypnotism and the "philosophical zombie".

4: SEVEN CHANCES (Buster Keaton) ☯☯ ***Marsalis-Galliano: Billie to Edith***

Summer is the archetypal time for declaration of love. Marriage has a "chance" to actualize at the beginning of autumn but, expect a "reincarnation" if this "chance" is not taken. Watch out for "philosophical zombies" if marriage is attempted in spring.

5: THE MASTER OF THE HOUSE (Carl T. Dreyer) ☯☯ ***Handel: Messiah***

Straightforward archetypal depictions are always helpful for newcomers to the zodiac. Here, a '<u>10</u>-ish' "fearful structure", (as Carl says it) a "nest", is taking priority over the establishment of a '<u>4</u>-ish' home. The input of a '<u>9</u> nanny' upsets the priority.

<u>1937</u>: JUPITER IN CAPRICORN-(INTO ♒) PART II

The 1930s kicked off with the very good WWI film, "All Quiet on the Western Front", but the best "between wars war film" is Jean Renoir's below, not the least due to its portent about whereto both Western & Eastern political fronts were heading...

1: LA GRANDE ILLUSION (Jean Renoir) ☯☯☯☯ 47th

In these "Cold War II" days ("Cold War I", so we have been told, was won in 1989), we tend to hear a lot more about WWII than WWI, not the least because WWII made a lot of historical sense e.g. nonsense deals at Versailles, the Great Depression, new & threatening social experiments to the East. By contrast, WWI occurred without being especially triggered by "outer" economics or ideological manifestations and, so, it now appears as it was mostly triggered by "inner", psychological forces. One could argue, therefore, that WWI deserves closer scrutiny. Jean might have made this film in the embers of the Great Depression, but he was more interested in another "great", the idea of "the war that will end all wars" (because, so it would seem to the peaceniks, you can never make a friend of "the horror, the horror"). The psychological theme of most "prison camp movies" is that the inmate might be able to escape the prison but, because all that he manages to do is land in another prison – planet Earth – the escape doesn't mean much. When we see many of the French inmates enjoying their lives, we realize that it is the motivation for escape that "escapes"… but, for the aloof "Captain de Boeldieu" (Pierre Fresnay), the "subconscious" can cook up other escapes. Viewers from the Far East won't be very sympathetic… a reincarnation will be on their cards.

2: SNOW WHITE & THE SEVEN DWARVES (Walt Disney: prod) ☯☯☯

The first thing that a '10 woman' encounters when she becomes aware of both her "inert identity" with her '10 mother' and the need to deal with it is her '11 (raw) animus'. Unlike a man's '12 (raw) anima', a "singular She (to be obeyed)", a woman's "animus" tends to be "multiple", coming across as a "fractured" caricature of a man. When the Moon is conceived as a "leading edge" spilling out of its new Moon-(Sun) in Capricorn, there is a chance for the woman to experience the Moon entering the sign of the home, Cancer (& move along to its full-ish Moon in Leo) and obtain an objective view of Capricorn-Aquarius and, thereby, gain some insight into her "(raw) animus". For FA, this is what Snow White manages to do… and, with this insight, she is able to win over even the "grumpiest" of her fractured male bits & pieces. Note that the seven dwarves are "unconscious" of the dangers of '10-11"s "paranoid schizoid position"… the dwarves need to be alerted by Snow White's (fleshy) fauna friends. Cancer can be taken as the sign of the midday "siesta" waiting for the '5 romance' of the afternoon.

3: LOST HORIZON (Frank Capra) ☯☯☯

Combining the between wars portent of "La Grande Illusion" & the fantasy of "Snow White", this film is a nice depiction of the distinction between the transit of the inner planets from Capricorn to Cancer-Leo and the transit of Saturn from Capricorn to Cancer-Leo. The inner planets are symbolized by "Robert" (Ronald Colman), who, from the lair of the "High Lama" (Sam Jaffe), (not "Falls", but) "descends" into the "Oedipus-is-not-an-issue" "happy valley" and '<u>5</u> romances' "Sondra" (Jane Wyatt) & Saturn is symbolized by Robert's brother, "George" (John Howard), who is insistent

about "descending" outside of the containment of "happy valley" back to the corrupt, belligerently "unconscious" "unhappy valley" and take up with "masked-(deluded?)" "Gloria" (Isabel Jewell). Of course, rather than "descending", George "f/Falls".

4: WAY OUT WEST (Stan Laurel: prod) ☯☯☯

Some psychological astrologers may baulk at our application of "introversion" to '10' because '10' (i) is linked to "career", (ii) pursuing a "career" would appear to pre-require an "extraverted" attitude, & (iii) "careerists" spend a lot of time handing out orders, an apparently "extraverted" activity that "Ollie" (Hardy) does repeatedly to "Stan" (Laurel), who, reciprocally, comes across as "introverted". For FA, however, a particular "-version" is based in "motivation"… '10' would prefer that everything runs so smoothly that it can sit back & relax (= "the desire to have no desire" paradox). In other words, '10' doesn't want to be involved in yet "another fine mess"… but, the "compensatory" nature of the superego leads to many episodes of "inner fine messes" having been "denied" becoming, via the workings of "fate", "outer fine messes".

5: CAPTAINS COURAGEOUS (Victor Fleming) ☯☯

Man-overboard is an extreme "splashing of one's feet" but, when the superego runs the show, this may be the only way. "Manuel" (Spencer Tracy) drags adopted '10 son' "Harvey" (Freddie Bartholomew) into his '4-5' boat & cures him of '3 deception'.

6: THE AWFUL TRUTH (Leo McCarey) ☯☯

Jupiter in Capricorn's "positive-negative" is displayed here in "Dan"'s (Ralph Bellamy) '10 mother' (Esther Dale) warning him of a bad choice of marriage partner. Marriage is a spectrum: at one end, "love", at the other end, "deserving each other".

7: THE LIFE OF EMILE ZOLA (William Dieterle) ☯☯

Non-lawyer Emile became involved in the "Dreyfus Affair", (perhaps) France's most famous miscarriage of justice, as Jupiter transited to his 10th house in Virgo and, then, as Saturn transited to its 2nd return in Sagittarius, he had to endure "blockages".

8: A DAMSEL IN DISTRESS (George Stevens) ☯☯

No great imagination is needed to see the servants (the "downstairs" crowd) as (i) a symbol of the '4 subconscious' & (ii) emotionally invested in what might eventuate '10 upstairs' & (iii) having the inside '3 information' to trick with upstairs' goings on

9: THE PRISONER OF ZENDA (David O. Selznick: prod) ☯☯

This often-filmed tale could be subtitled, "The Battle of Two Regents", the hero being the 'regent' who doesn't want to be promoted to king. In Freudian words, this translates to the superego that is looking forward to its "use-by date"… "6 months"!

10: A DAY AT THE RACES (Sam Wood) ☯☯

Groucho's "horse doctor", "Dr. Hackenbush", is the '9 fly in the ointment' of a '10 institution' in a pickle. Groucho understands love's power, "she is so in love with me that she doesn't know what she is thinking… which is why she is in love with me".

1949: JUPITER IN CAPRICORN (INTO ♒) PART III

It won't be easy to "deny" a synchronicity factor when a '9 morality play' about '11-back-to-10 democracy' winning the Best Picture Oscar in a year when Jupiter was transiting Capricorn. The "denial" of morality itself is a feature of 1949's best movie…

1: THE THIRD MAN (Carol Reed) ☯☯☯

One of the most Jupiter-in-Capricorn scenes in all of cinema is that which puts a couple of ex-friends high up in Vienna's Ferris wheel, the "Wiener Riesenrad", and has "philosophical" "Harry Lime" (Orson Welles) hand down a dismissive lecture, on the purposeless & pointlessness of most human existence, to "Holly Martins" (Joseph Cotton). The plot, however, reveals that Holly does have a purpose & a point because, mixed up in his own admixture of "Cain & Abel" & "Oedipus Rex", Holly is trying to come to terms with the familiar Freudian thumbnail, "if there is anything worse than an Oedipal defeat, then it is an Oedipal victory". In zodiacal words, this translates to, "if you are 'in 10 Capricorn', you would do well to make a close 'diametric inspection' of how '3 Gemini' feeds across to '4 Cancer'". It is entirely "resonant" that their final confrontation occurs in Vienna's underground "sewer system"… and the conclusion could be seen as one of the '4 active identification' with the father being achieved with a '4 dying submission' into the father (although now with the son-father table turned). Holly fails as a father (as he must) because he doesn't have the analytic insight to give a counter-lecture on the heroic journey 'up' to "sublimation" that is waiting above the manhole cover. All this is under-"scored" by the "dissociative feel" of being in Athens.

2: THE HEIRESS (William Wyler) ☯☯☯

Freud often made the point that, underneath the hubbub of a father-daughter "romance", there will be a mother-daughter "romance" that is running the show. This point, however, may not apply so much to the "(anti)-romance" of father, "Dr. Sloper" (Ralph Richardson), and his daughter, "Catherine" (Olivia de Havilland), because the wife-mother is deceased. It is easy to pity any parent who is lumbered with the task of being the "screen" for his/her child's "projection" of both parental images, especially when the parent – in this case, Dr. Sloper – has yet to grieve the loss of his wife. A likely reason for Dr. Sloper's "stuck-ness" is an "idealization" of his wife that prevents him from acknowledge his anger against Mrs. Sloper for "abandoning" him to the task of singlehandedly raising their daughter. Analysands have trouble acknowledging anger against an "idealized" object because, from an upstanding '10 honour-able' "logic", it would be deemed to be totally "unfair" to get angry with someone who is already so unfortunate that s/he should be dead. Catherine's anger is both hers and her father's.

3: KIND HEARTS & CORONETS (Robert Hamer) ☯☯☯

It might depend on how "long" is conceived, but it is possible to see the journey of Jupiter from Capricorn to Leo-Virgo-Libra as a (7yrs-to-9yrs) "long journey" that, for many, is "too long". This appears to be the case for serial father-murderer, "Louis Mazzini" (Dennis Price), who had suffered the misfortune of being the son of a mother who married "below her" to, thereby, disinherit her line. If Dennis were to explore his motivations, it is expectable that he would reject the psychoanalytic interpretation (i.e. a "displacement" of his Oedipal complex) on the grounds that, rather than "wanting"

his mother, he "wanted for" his mother. Nor would we expect Dennis to openly accept the interpretations (i) he had "split" his mother image into the "whore-madonna" & (ii) he was trapped by the fact that he set up this dyad in a way the precluded a "3rd".

4: SHE WORE A YELLOW RIBBON (John Ford) ☯☯☯

Although "The Searchers" is the darling of the film critics, it is at least fair to say that, from a cinematographic perspective on the marvels of Monument Valley, this one betters it… and, for us, this one is funnier (as it was meant to be). John Ford fans also take this film seriously insofar as it shows that, at least a little bit, he did struggle with his earlier depictions of indigenous Americans as shotgun & cannon fodder. The love story in this film is also appealing to the psychologist because it goes beyond the "triangle" to the "square"… "Olivia" (Joanne Dru) appears as if she is in the process of choosing one of two suitors but, deeper down, she really wants to marry her father,

8: LATE SPRING (Yazujiro Ozu) ☯☯

Rather than calling Ozu's movies, "movies", there is an argument for them to be called, "stillies". Psychoanalysis may not have been popular in Japan (either before or after WWII), but the father, "Somiya" (Chisu Ryu), of daughter, "Noriko" (Setsuko Hara), still knows the value of the "analytic attitude" as he reminds her that a "mother identification" (bolstered, in this case, by her mother's passing) has its "use by" date.

6: ALL THE KING'S MEN (Robert Rossen) ☯☯

If there is one thing that could never be said about this '9 morality play' about '11-back-to-10 democracy', it would be that it is unbelievable. With what has occurred post-publication-release of book-movie, the accurate description is that it is too tame.

7: LETTER TO THREE WIVES (Joseph L. Mankiewicz) ☯☯

The "good" thing about the marriage of the 3rd wife, "Lora" (Linda Darnell), is that it begins "above the level" – Lora doesn't want to spend the rest of her life being woken by 3.00am trains – but a marriage will need more than honesty to "work".

8: JOUR DE FETE (Jacques Tati) ☯☯

With Charlie's un-Chaplin film of the year before, one senses a possibility that the "collective unconscious" "reacted" & threw Jacques Tati into the cinema vacuum. From his referencing of "modern times" (in the U.S.A.), Jacques' reverence is obvious.

9: ON THE TOWN (Gene Kelly/Stanley Donen) ☯☯

FA 'likes' films with 3 "brothers" because this points to the '3-ness' of Gemini. Of the three sailors allowed '1-2-3 shore leave', 2 are consumed by "forward" women. The unwritten rule "nothing good happens at 2.00am"… the exception that proves it?

10: ADAM'S RIB (George Cukor) ☯☯

At first, it might appear that equality between the sexes could be achieved with reasoning. The more one inspects the premise, however, the more one understands the "feminine" unconscious is sure to have the last say. And, so, Spencer has the last line.

4: FROM AQUARIUS TO PISCES

On 17/2/2026, there will be a new ☽-(☉) in '11 Aquarius'. This is a useful time for the meta-scientific psyche to "ask the standing arc-wave question" that "collapses '11"s arc-wave function" into cosmic macro-scalar "space (air)". Although this spatial scale has never been called "dark space", we know retrospectively that it was "dark" to 18th-19thC ("classical") scientists. Even if 21stC scientists are still a little "darkened" about possible "wrapped up" spatial dimensions at the '11 Aquarian' scale (in tandem with the '10 Capricornian' "matter" that fills it), they yet feel "enlightened" in respect of the link from '11"s "pattern" to '10"s "structure", a link that interests philosophers of science who have read Eugene Wigner's essay, "The Unreasonable Effectiveness of Mathematics in the Natural Sciences" i.e. how does one account for the fact of a brain that evolved through "hunt-run-mate random mutations" being able to 'tap into' pure mathematical subtleties? How does exotic math promote survival? With Kurt Godel's answer – if you "get stuck in" '11 incompleteness', you won't find out – we can ride…

Meanwhile, back to astrology's '10 traditional' ranch, we notice that Aquarius & Capricorn are linked by "reason" of a shared "ruler", Saturn. And, you don't have to be Jung (or, even, Einstein) to see the "synchronicity" of the "modern" "ruler" of Aquarius, Uranus, being discovered & symbolically interpreted through the century prior to the anomalous, puzzling Michelson-Morley experiment that stirred Einstein.

There is also no need to be Einstein to grasp, (i) Stephen Hawking's realization that "fire" needs to be breathed into "rules & equations" for the universe to exist, (ii) "fire-breathers", whatever they are, will be accessible to "introverted thinkers" (e.g. Jung) & (iii) Jungians are at risk "intro-centro conflation". If "fire-breathers" (of the non-local, ultra-micro spatial realm) are indeed the authors of "patterns of structure" across cosmic scales, evolutionists have no reason to deny them a role in "patterns of structure" in (a) biology (= "morphogenesis") (b) culture (c) religion & (d) technology. In the case of cultural evolution, "fire-breathers" could also generate persistent myths of "psychological patterns-structures". Specifically, the psychological astrologer could focus his/her attention on Ancient Greece's myth of divine lineage – Chaos-Ouranos-Chronos-Zeus-Hades-(Poseidon) (= '12-11-10-9-8-(12)') – and, having done so, draw some useful connections to the human psyche's propensity, especially during times of a 'godlike' mood (e.g. "it's a-l-i-i-i-v-v-e!!"), to succumb to "arrest" & "regression".

One of the main reasons that FA 'likes' the discovery of a separate "ruler" for Aquarius is that the '11 revolutionary', very often, does not appear have the Saturnian "fear" of the '10 traditionalist'. This, of course, does beg the questions: to what extent might the '11 revolutionary' be no less frightened than the '10 traditionalist', but has found a way to "dissociate" from his/her fear? and, does '10' become more frightened when it learns that '11' is "dissociated" from what it may be better off being frightened of (e.g. divinity)? Answer: (feeling-emotional) disconnection is the very last thing that individuals need as they look to negotiate the upcoming "feeling" challenge of '12'.

The problem of "dissociation" leads us to an expanded view of the vulnerability that was discussed in "Ch.3: from Capricorn to Aquarius". There, we had noted fear's dichotomy, "useful vs. useless", so, here, we realize that when fear is "dissociated", the "analyst-analysand alliance" won't have the "access" to sort through this dichotomy. Indeed, "dissociation" is one of the key reasons for the "resistant" to believe that they

would have nothing to gain from an analysis. Yes, many analysands who are in contact with their respective fears refuse analysis also… thus, the "dissociated" individual, as Freud would say, is "(doubly) sealed on both sides". Later, Melanie Klein would come with her technical name for this seal: "the paranoid-schizoid position". Riding on to…

One very worthwhile "for your consideration" issue at the new Moon-(Sun) in Aquarius is the capacity of '10' & '11' to "team up" against '12'… after all, '10' & '11' have their mythic "fixed pattern-(back-to)-structure" link but, in '12', everything, not excluding "patterns-structures", dissolves. We can say, therefore, that it is just as easy to get "stuck" in '11' as it was to get "stuck" in '10', as if "Tarzan" is OK grasping the vines-testicles but is not OK splashing his feet in '12' (or, as it would be in "Star Wars", "Luke" not getting his "for luck" kiss from his unbeknownst-to-him "anima-sister", "Laia") and, so, he can't help but swing back. So, once again, we can make the claim that the "leading edge" transit of the Moon, from Aquarius through to its fullness in Leo-Virgo, does well to make good sense of its "Lunar footsy splash" in '12 Pisces' e.g. make good sense of Freud's view that, despite its fascinating phenomenology, hypnosis is not a part of psychoanalysis. Psychoanalysis is further 'down-around'… at '3-4-5'.

In our prior essay, "from Capricorn to Aquarius", we had made the point that, if there is significant 'zodiac-horoscope phase-shift', the new Moon-(Sun) in Aquarius may land in a right hemispheric house and, perhaps, initial consideration needs to be given to the 11th house. For FA, the first consideration is directed to the paradox that, yes, a membership choice does, to its degree, reflect the individual's individuality but, whatever "group" s/he joins, it will be a "partial collective". And, as Jung explains, as it is for the individual, his/her "group" is no less able to generate a "shadow". Indeed, "group shadows" are all the more "shadowy" for their "collective partiality". Also…

In the prior essay, "from Capricorn to Aquarius", we had made the point that Saturn is one of those 50-50 propositions when it comes to "ego building" – it could be a help; it could be a hindrance – so, what are we to say about Uranus? Fans of Uranus may claim that, like Saturn, it transits in the 'anti-clockwise=developmental' direction and, so, it too could be a help or hindrance. For the FA-er, however, Saturnian caution, as noted in our earlier essay, is not to be "negated" because there is always something "invisible" about Uranus' influence (yes, some sharp eyes can 'see' physical Uranus) and, because '11' is also associated with "visible progress", it might not be a bad idea to question the word "progress" e.g. when we identify "outer progress" to what extent is it matched by an "identity" with "inner regress"? As FA's longstanding readers are well aware, we take the view that most "democrats" don't see how this system attracts the "wrong" people to the "wrong" positions of authority. Yes, the politician will begin his/her campaign with a '1 incarnating', '1 positive' attitude, but '11-(12)' sits directly behind this '1 positivity' and whispers in its ear that some (clockwise) "womb stuffing" will be the first order of his/her day after his/her election. The odds are very high that this "stuffing" will have zippo to do with the redemption of the individual soul. When this same politician starts talking war, you can bet that a big part of the "reason" that it begins is because s/he has not even begun to deal with the war in his/her soul. Never mind… all those who voted for him/her won't have begun to deal with it either. Recall, here, the 1961 "Milgram Experiment" wherein individuals are ordered to administer fake electric shocks, >66% (2/3rds) did so. We return to this in "*Interlude I*", but first…

PLUTO TRANSITS AQUARIUS: 20 YEARS OF "TECHNO-INTENSITY"

Pluto's entry into Aquarius on 23/3/2023 marked the beginning of a 20yrs long interaction of '11' & '8' (insofar as Pluto is taken as the "modern ruler" of '8'). '8' has links to "intensity" & "death & rebirth"… and, given that "(near) death experiences" are "intense", we spot the coherency of these links. "Death" is also link-able to linear, entropic time… but, in light of the link to "rebirth", the Freudastrologer sees the need to contemplate both ends of the "time-line". In other words, we note that a line has two directions and, if in the physical world, disorder (entropy) increases, anyone who has taken '3' on board – the human mind is unable to "reduce" a dyadic phenomenon to a "monistic" idea without getting a bill from the "ferryman" of the unconscious – finds it "necessary" to accept that order-extropy is increasing in the immaterial world and, therefore, the (flowing) time has come for the individual to tip his/her hat to this "necessity". Death isn't always physical but, "necessarily", it is at least psychological.

Another way to conceptualize '8' would be to see increases of physical entropy as processes of "shedding" of a material "order" that, at this point in the flow of time, is without a meaningful "relationship" to the increase in immaterial extropy. In other words, a loss of an entropy-extropy balance is "worse" than what "physicalists" deem to be "the worst", death. This situation is easily observed in the 3rd aspect of biological evolution, mating, insofar as the fertilization of a hybrid organism leads to the creation of an organism that is more likely to thrive in the novel niches of the future… and, so, the parent organisms do best by "getting out of the way" of their offspring. As Lyall Watson, the author of "Supernature", wrote it, "the price we pay for sex is death".

Now, rolling back to the title of this section, the '11-8 interaction', we will need to put our symbolic caps on because both '11' & '8' have profound links to immaterial expressions. For example, we need to give the word, "fertilization", a '9 broad' range of meaning, especially when we recall the myth of Saturn castrating (= 'de-fertilizing') Uranus. The "AI question" that is on the tip of everyone's lips these days is: "is silicon close enough to carbon to incorporate "consciousness""? Answer: (with consciousness "being there" prior to the asking of "quantum physics questions") possibly, especially in the realm of "quantum computing". Between "no" & "possibly", Homo sapiens will also have to ask: could AI be an imitation – a "Great Imitation" – of "consciousness" that is so "great" that it is impossible to tell using, say, a "Alan Turing test"? Answer: given that "Turing tests" does not take the (feeling) "soul" into account, there is a need for '9 broadening'… begin with a Fibonacci test? And, between "impossible" & "yes", Homo Sapiens will also have to ask: would it matter if AI became conscious? Answer: AI could unconsciously calculate, without "feeling" it, that the world would be better off without us! Let's note, in any case, that these Qs would be rendered null & void if an unfeeling human finger controlled (an AI plugged into) the buttons of destruction.

Although we are now going to return to Jupiter's cycle and to some of the films that point to why it might be a good idea to "splash feet in Pisces" and "land" in Aries, this is a worthwhile juncture to remind readers that Jupiter may not be as interested in "saving the planet" as the other archetypal expressions are. Let's recall that, at one level, '9' is always annoyed at missing out on transcendence of the cycle so, if the world decides to blow itself up, the Jupiterian aspect of the psyche might not be particularly worried. For FA, '9"s "saving the planet" impulse is more about Chiron. So, back to…

JUPITER IN AQUARIUS (INTO ♓) Pt. 1: <u>1926</u>

In theory, these years are difficult ones for the differentiation of the archetypal & transcendent realms because '9 intuitions' of '9 transcendence' are being mixed into the '11 archetypal' realm with the risk of "conflation". Motto: don't get carried away.

1: THE GENERAL (Buster Keaton) ☯☯☯ ***David Grisman: Hot Dawg***

In "Snow White & the Seven Dwarves", we pointed out that the first thing that a '10 woman' encounters is her '11 (raw) animus'… here, we can point out that a man could find himself in a "trickier" situation because (i) '10', a "feminine" archetype, is the matriarchal aspect of his "anima", (ii) '12', a "feminine" archetype, is the wishful, "femme fatale" aspect of his "anima" & (iii) '10' & '12' like to interact and play a role in "She who must be obeyed". It is, therefore, straightforward for the FA-er to assume that "Johnnie Gray" (Buster) is seeking refuge from '10 & '12' in the '11 technology' that is his steam-train, "the General". It is noteworthy, however, that the restrictions of train-lines – you can only go forward-back, not side-to-side – are a good symbol for "fate" and, so, when Johnnie decides to get off, he is "fated" to follow-through. Then again, we do see Johnnie dismounting to the left when he abandons his chasing train… a direction that lands him in the belly of the Union's whale and their attack plans.

2: FAUST (F.W. Murnau) ☯☯☯ ***Mozart: Requiem***

Silent film-masters have remained relevant because, as it is for those who lose the use of a sense organ (and, thus, have to sharpen their sundry senses), silence forced "pre-talkie" directors to sharpen their visual sense. "Faust" has been filmed a number of times (with various titles), but this one is a visual treat. The key psychological idea that speaks to getting "stuck" in '11' is that, as Jung tells us, the alchemists who came in the wake of the "Enlightenment" were backing off from the "deo concedente" (God willing) attitude and, so, "God" was now forced to work in the "unconscious", a place that is foreign to '11'… and, so, "God" would remain cut off until Jung's "psychology of the unconscious" appeared to save the alchemical day. "Faust" (Gosta Ekman), like "Job", is blind to the "true spirit" that avoids being secretly proud of one's humility.

3: FLESH & THE DEVIL (Clarence Brown) ☯☯ ***Liszt: "the essential"***

The name, "Felicity" (Greta Garbo), means happiness and, so, Plato would find all this ironic… the men who want her can never be happy, by definition, because, to be happy, one must be free from torturing passion. The breaking of ice is very '<u>11</u>-<u>12</u>'.

4: MOTHER (Vsevolod Pudovkin) ☯☯ ***Rachmaninoff: 2nd Symphony***

The symbolic equation, mother=Russia, works straightforwardly here insofar as mother (Vera Baranovskaya) is portrayed as naively playing along with the system. The trouble was, of course, that she would become no less naïve by being radicalized.

5: THE BLACK PIRATE (D' Fairbanks: prod) ☯☯ ***Stan Getz-Joao Gilberto***

The term, (pirate-filled) "high seas", came into use because the word for "high" had, earlier, also been the word for "low". For FA, the "high seas" refer to that aspect of '<u>12</u>' that likes to "regress" to the thieving, heights of "short-cut-(t-lass)-ing" '<u>11</u>'.

<u>1938</u>: JUPITER IN AQUARIUS (INTO ♓) PART II

FA won't deny that the first two movies on our list below are the epitome of '9 Jupiterian' devil-may-care… yet, 1938 was a year in deep need of a medicine with the label, "serious attitude". OK, so could they have worked as "spoonfuls of sugar"?

1: THE ADVENTURES OF ROBIN HOOD (Michael Curtiz) ☯☯☯☯ 69th

Royalty is a guiding idea in (psychological) alchemy; although the '4 queen' & the '5 king' are often embroiled in something endogamous (e.g. marriage to a cousin), they nonetheless have the added role of indicating to citizens the "value" of exogamous union. Parallels can be drawn here from 1937's "The Prisoner of Zenda" because both tales involve the theme, "the imprisoned king". Whereas "The Prisoner…"'s "Major Rassendyl" (Ronald Colman) only works his sleight of hand with a couple of offsiders (= not quite an '11 group'), "The Adventures…"'s "Robin Hood" forms his '11 group' of merry men'; &, where "Major Rassendyl"'s (possibly) helpful "anima" is a combo of a '12 femme fatale', "Antionette" (Mary Astor), & '4 psychologically endogamous' "Princess Flavia" (Madeleine Carroll), Saxon Robin's (stalling but eventually) helpful "anima" is contained in one exogamous-(Norman) woman, "Maid Marian" (Olivia de Havilland); both heroes "parallel" their respective kings' predicaments by becoming '12 imprisoned' themselves; both heroes find it necessary to wear '1 masks'… but only ex-imprisoned "King Richard" of "The Adventure's…" wears a '1 mask' to hide from both flanks of the war; both anti-heroic would-be king-imposters, "Duke" (Raymond Massey) & "Prince John" (Claude Rains) have sneaky spies… and both unreliable.

2: BRINGING UP BABY (Howard Hawks) ☯☯☯☯ 86th

The "screwball" word, "crazy", has etymological links to "cracks" (in the high psyche). Scientist, "Dr. David Huxley" (Cary Grant), is first seen "high up", studying extinct animals. Thus, he is an '11-ish' character ready to be castrated by his not-keen on procreation '10 negating' fiancé, "Alice" (Virginia Walker). It is no surprise, then, to discover that a '12-ish' chaotic "raw anima", "Susan Vance" (Katherine Hepburn), enters the predicament, accompanied by her non-extinct creature, "Baby" (a leopard), that symbolizes Susan's vitality & Venusian desire to be loved. Being the '11-ish' nerd that he is, David spends most of his time trying to stuff Susan & Baby back into some kind of womb, but David's anti-instinctual '1 intentionality' quickly spills down to his "reaction formations" that are lying (soon, not to be) dormant in his "unconscious". With all this remaining unrecognized, David's "compensations" "surface" as (fateful) "events" such as (now) having to deal with a far more dangerous "baby" (an untamed circus leopard). A dog barking at David affirms that the "Self" talks through animals.

3: JEZEBEL (Willliam Wyler) ☯☯☯

Freud had taken the view that "narcissistic neuroses", being psychoanalytically untreatable, might best be avoided, especially if the analyst wants to become known for his/her "success rate". Post Freudian, M. Scott Peck, however, reminded analysts that, at the outset of an analysis, it is not easy to know if a "narcissistic neurosis" might be a "cover" for something treatable. On the surface of this tale, anti-heroine, "Julie" (Bette Davis), riding the wild '9 Jupiterian' horse of her untamed '11 power animus', appears destined to gallop the predictable path into hapless, clueless, self-destruction.

But, wait! Back up in heaven, did her "soul" decide that, in "this incarnation", it was time to learn what love is "the hard way"? Might is also have been the case that fiancé, "Preston" (Henry Fonda), had agreed to "reincarnate" to help her "decision" along?

4: QUAIS DES BRUNES (PORT OF SHADOWS) (Marcel Carne) ☯☯☯

Let's re-state it, here, that we are not mounting any case for non-astrologers to take astrology seriously because, say, '9 Jupiter', a planet that has some connection to "freedom" and '11 Aquarius', a sign that has mythic connections to "rebellion", came together in a year, 1938, that also saw the release of a film about a soldier who is trying to gain his "freedom" from his army – "Jean" (Jean Gabin) is deserting – and, as he does so, finds himself behaving "rebelliously" in respect of a lorry driver and, later, a criminal "army". All we are doing is proposing that, say, Jupiter's transit of Aquarius would be deadly dull if we couldn't find some images to correlate it. In other words, we are a bit like Marcel Carne… who felt that there was an alignment between poetry & realism, and, because of it, he cared to express this alignment with "poetic realism".

5: IN OLD CHICAGO (Henry King) ☯☯

Sympathies always go out to mothers who, following the fathers' spousal death &/or (physical ± psychological) abandonment, have to become fathers too. Sympathies don't so easily go out to sons who can't resist desires to enable their mothers' pride.

6: ANGELS WITH DIRTY FACES (Michael Curtiz) ☯☯

The challenge to find a creative 3rd "between" Christ & Satan is nicely achieved here via the ever-watchable Cagney, playing the archetypal angry young man, "Rocky Sullivan", who, deep down, can't wait for someone or something to put an end to him.

7: YOU CAN'T TAKE IT WITH YOU (Frank Capra) ☯☯

Why, in 1938, did this "screwball" hit & "Bringing up Baby" flop? Well, F.C.'s film was the more '11 techno-experimental' & '9 Jupiterian optimistic' of the two, and it was also critical of '11-isms'… he tried to tell us that Americans shun them! Que?

8: ALEXANDER NEVSKY (Sergei Eisenstein) ☯☯

Getting a birth time for someone born in 1220 isn't easy but that won't prevent the astrologer from noticing Nevsky's Jupiter-Uranus-Neptune T-cross configuration. Jupiter in Leo is joined by Mars & Pluto. He wished for martial heroism… he got it

9: HOTEL DU NORD (Marcel Carne) ☯☯

As we saw in "Port of Shadows" & (see next month) "Daybreak", Marcel shows his interest in "sudden" self-destruction – drowning, bullets to the heart – and, in his chart, we see a Scorpio M.C. & Uranus in Capricorn rising opposite Pluto-Jup-Nep.

10: ALEXANDER'S RAGTIME BAND (Henry King) ☯☯

The title, Irving Berlin's song written in 1911, is supposedly the very first global "hit". Then pop music's ensuing decade weaves into the plot. Ethel Merman has to be the car crash of American songstresses… ears are horrified but they can't turn away!

1950: JUPITER IN AQUARIUS (INTO ♓) PART III

For Jung, "dissociation" (by virtue of an over-active '11 raw animus') tends to be more problematic for women than men, but this doesn't mean that men don't have to worry… behind their "projections" of '12 animas', an '11 wind' can gather strength

1: SUNSET BOULEVARD (Billy Wilder) ☯☯☯☯ 23rd

One of the great films about "stuck-ness in '(11)-12' time". The moral to Billy's story – and, when '9 Jupiter' is transiting '11-12', moralizing may be worth doing – is that the last place that a man in need of a serious "anima differentiation" might go to is Hollywood, the land of the psychologically "unborn". Yes, OK, "Joe Gillis" (William Holden) does do some "anima differentiating" by romancing "Betty Schafer" (Nancy Olsen), but most of his time is spent "stuck" in a mansion that is itself "stuck" in 1926. Joe is symbolically "sensitive" enough to realize that he is going to fill in the space that the pet monkey had been filling but it is unclear if he is sensitive to the symbolic history of the monkey… in many cultures it symbolizes the trickster archetype and, therefore, in recalling '11"s Promethean trickster-ish aspect, we have '9 Jupiter' lighting up this doom-laden image. Billy likely knew that that the "monkey trickster" has its symbolic links to the U.S., and, of course, cinema's epitome of trickiness, the "flying monkeys" of "The Wizard of Oz", were only a decade old & fresh in the mind. One doesn't need a great sensitivity to archetypes to view the pool into which Joe splashes as a symbol of the '12 womb' (& '1' "too far away"). The lethal bullet can be taken to be a '9 arrow' or a "regressive", '1 Martial' punch… better still, it can be taken as a combo of both.

2: ORPHEUS (Jean Cocteau) ☯☯☯

Fans of "The Matrix" who also like "art house" movies will want to see Jean's version of disappearing down (up?) the rabbit hole of the un-(supra)-conscious. Jean makes sure audiences are clued in to the Orpheus-Eurydice myth early on because he holds back "Orpheus"' (Jean Marais) loss of wife, "Eurydice" (Marie Dea) (and, then, his journey to retrieve her from the underworld) until his 3rd act. Therefore, the 1st & 2nd acts, to their, are explaining why Orpheus will eventually disobey the underworld's tribunal and look back to see if Eurydice is still following him (actually, in this version, Eurydice is often in Orpheus' face, warning to shut his eyes). For the Freudastrologer, most initial interpretations of "looking back" would likely have not a little to do with a "regressive" intent, the psycho-dynamic that becomes problematic if the individual stirs him/herself with nostalgic glances. In turn, if the FA-er is willing to interpret the underworld as an expression of '4-(10)', then the initial interpretations do make sense, because, in '4', an unequal marriage, such as O-E's, needs to be '7 (re)-equalized'.

3: RASHOMON (Akira Kurosawa) ☯☯☯

It was highly expectable that the 1st (near)-great film about "post-modernism" – the philosophy that, paradoxically, claimed that "there is no truth" is "true" – would come out of a post-WWII nation that had gone through greater destruction than most, because its "reaction" against "modernism" was also a "reaction" against a "modern" war that wreaked havoc despite (or, perhaps, because of) civilization appearing to be more "rational", "progressive" and "truth seeking". Again, we see the "(raw) animus" wreaking its own version of havoc, not only on the woman, "Masago" (Machiko Kyo),

but also, if once removed, on 2 men, a samurai (Masayuki Mori), and a bandit (Toshiro Mifune). The "animus" can also be said to be wreaking havoc on the '9 priest' (Minoru Chiaki) because he despairs that it might not be worth living without trust & truth.

4: ALL ABOUT EVE (Joeseph L. Mankiewicz) ☯☯☯

Freud was always keen to remind us that the mother-daughter relationship is, very often, "carefully covered with compensations". This can bring out that confusing feeling, sentimentality, because that is all can be mustered when it becomes impossible for the daughter to integrate "unconscious" resentments into "consciousness". Who, then, of the two protagonists, is the better example of sentimentality? FA's answer: it is a close call but, if the film buff is sensitive to the "inner daughter" of "Margo" (Bette Davis), s/he will likely observe Margo's sentimentality coming out in the fact that she knows, very well, what "Eve" (Anne Baxiter) is up to, but she is unable to muster the ruthlessness to nip her in the bud. As for Jung's not mutually exclusive view, Margo's "Self" nips Margo's self from the "blinding" limelight to better her ego-knowledge.

5: THE ASPHALT JUNGLE (John Huston) ☯☯

The word, "asphalt", seems to have been used to indicate the temporariness of criminal ambition (by contrast, "concrete", is much longer lasting). Marylin Monroe is the epitome of "raw anima" but we need to keep a close eye on what sits behind her.

6: HARVEY (Henry Koster) ☯☯

If the psyche is not only "real" but "real-er" than (what is called) the "natural world", then we are not to judge "inner" characters as "unreal". All any judge can do is to assess the degree of how well an "inner character" fosters the growth of the "soul"

7: LOS OLVIDADOS (Luis Bunuel) ☯☯

The post-WWII era was the heyday of "existentialism", the philosophy that is mired in the absurdity of living in a pitiless world. Another way to put it: the lack of mature parenting leads to the vicious cycle of immature kids having immature kids

8: LA RONDE (Max Ophuls) ☯☯

Being a film made by a director with Jupiter in Aquarius (in the 7th house), this is worth seeing for the Jupiterian idea that one needs to take the long journey through the full "round" to be circumspect about the twists & turns of human sexual fantasy.

9: YOUNG MAN WITH THE HORN (Michael Curtiz) ☯☯

Lives of musicians tend to follow a familiar cinematic '11 pattern' but, here, we can ponder the "choice of instrument" i.e. might the higher pitches of a trumpet have something symbolic to say about 'hearing' the lower pitches of a troubled woman?

10: GUN CRAZY (Joseph H. Lewis) ☯☯

The '11-ish' word, "crazy", & Scorsese's recommendation led us to this obscure little flic. In addition to being not half bad, it does a good job of describing how a man confronts most of his "animus issues" via his "anima projection"… the "deep syzygy"