

A NOTE ON THE "BASKET" PATTERN OF JULY 2026

HOW SACRED IS "SACRED GEOMETRY"?

In recent years, cosmologists have become divided about "string theory". One of Stephen Hawking's colleagues, Roger Penrose, is a prominent voice against the idea that (the physical aspect of) the universe is made up out of "uber-miniscule (vibrating, resonating) strings" wrapped up in "multiple (perhaps 11) dimensions". Penrose takes the view that the (cosm-o-etic) beauty of "pure mathematics" has a seductive effect on cosmologists (and those who fund them) and billions of dollars have been wasted. One only needs to recall Kurt Godel's theorem to find oneself in strong support of Roger. The cosmologists' counterargument often runs along the lines that the amount of dosh spent on string theory was miniscule in comparison to national "defense budgets", so there is no reason for cosmology to give up its "string theory ghost" just yet.

If there is a parallel between cosmology & astrology, it is that the (cosm-o-etic) beauty of inter-planetary aspects has its own seductive effect that leads to extravagant claims ... but, of course, in astrology's case, there is little wastage of funds. We have, in these pages, criticized some of the claims in respect of the recent (ongoing) Saturn-Neptune conjunction... for many, it symbolizes the birth of a "Great Awakening" but, for the Freudastrologer, it symbolizes the "not-so-great awakening" of a new round of "frustrated confusion". Yes, because it fell in the sign of Aries, there is an emphasis on "birth" – we call it a "double up" – but even a zombie can mimic an "awakening".

On the days after 2026's the new Moon in Cancer, 15th to 18th of July, there will be a (cosm-o-etically) beautiful "basket pattern" of multiple aspects, Uranus will trine (120°) Pluto in the air signs, Gemini & Aquarius, Jupiter will trine Neptune in the fire signs, Leo & Aries, and this pair of trines will be interconnected by sextiles (60°). For the FA-er, 15-18/7/2026 is a time not to be seduced... but it is also a time not to become uninterested. Indeed, because this pattern is (i) unique & (ii) "picks up" on the overall "depth psychological themes" that were established "over" the 1892-1893 conjunction of Pluto & Neptune (within a few degrees of 15-18/7/26's Uranus in Gemini... and the last time Uranus was in Gemini, we had "controversial discussions"), we remain alert to "depth psychological themes". If we were to be '8-9-11-12-(5) seduced' (= '9 Jupiter' transiting '5 Leo'), it would be in the direction of "Great Expansion" in respect of the word, "ego", that, after (translators of) Freud drew it forward from its Latin origins into psychoanalysis, would be widely 'mis'-used... but, no, we have no expectations of this happening. OK, let's, now, expand on why our low expectations are as they are...

The most important psychological (... errr) "aspect" of planetary "aspects" is the "degree of consciousness that meets them". In other words, instead of symbolizing "expansions of consciousness", aspects between outer planets symbolize a new (&/or old) round of trouble in the face of the "degrees of unconsciousness that meet them"... &, unfortunately, there is rather too much "unconsciousness" in respect of collectives not realizing that the "collectivisms" in which they are embedded are "unconscious". And, it needs to be said, astrologers are not immune from this "non-realization"...

The "good" thing about astrology, however, is that, unlike "string theory", it is strongly linkable to the "qualitative" experience of "consciousness" and, so, it is closer to a "theory of everything" than any "quantitative" physicist can come up with. (One of the "category mistakes" of philosophers is their idea that measurable quantities are

“primary” and unmeasurable qualities are “secondary” but, in fact, it is the other way around... quality is “primary”). The “not-so-good” thing about astrology, however (again), is that astrologers are reluctant to see that “unconsciousness” is a significant (... errr) “aspect” of not only ‘8’ & ‘12’ but also ‘11’ & ‘9’. And, if the individual “ego” is not sufficiently developed, it will greet this “basket” with (as Freud would put it) a “parapraxis” (= a ‘mis’- e.g. mis-take, mis-lead, mis-speak... “slip of the tongue”).

So, although astrology’s “qualitative geometry” has a lot more going for it than “string theory”’s “quantitative geometry”, astrologers yet face a huge problem of how to interpret aspects in the face of the human psyche’s most “characteristic” feature... “splitting” its over-valued “(mere) awareness” & under-valued “unconscious”. And, although the geometry upon which astrology is based is known as “sacred geometry”, FA baulks at the word, “sacred”, insofar as astrologers are often seduced by some of the dubious “qualities” of the archetypes that are “in play”. Indeed, with not only ‘12’ but also ‘8’ (e.g. the pomegranate) ‘9’ & ‘11’ (e.g. gift of fire) have dubious “seductive” sides, we especially baulk at the application of the adjective, “sacred”, to “outer planet geometry”. To be sure, if astrology’s geometry was studied with “love”, it may become “sacred” but, then again, the word, “love”, like “ego”, is usually ‘mis’-used (abused).

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Whatever happens in the collective through the middle of July, we will stick to our “ego development” guns and continue our examination of “something is gestating, birthing, birthed and (then) revealing what it is”. And, of course, that “something”, in the upcoming chapters, will be the “ego” as it is defined by those who understand the need for its 4-functional development. In this respect, we will be (if this is the phrase) “taking the side” of ‘9 Jupiter’ in the mid-July “basket” insofar as it is ‘9 Jupiter’ that will be transiting the 1st “fully ego-ic” sign, ‘5 Leo’. For the individual, however, it will be the 11-out-of-12 case that his/her Cancer-into-Leo sequence will be found in houses that are outside of the 2nd quadrant (4th, 5th & 6th houses). This means that our readers may need to some sign-to-house translations to fully understand the next 4 essays...

Indeed, we go so far as to say that sign-to-house translation is the basis of good interpretation e.g. if, say, you have Leo on the ascendant, your life is likely to get quite a bit easier in the next year (so much of life is “triggered” by things going on around one’s ascendant) but, from the Freudastrological point of view, we would encourage all Leo on the ascendant individuals to take Jupiter’s opportunity to pave a ‘9 benefic’ path down into his/her 5th house. Yes, we realize that this means that, to do this well, the individual needs to gain a good understanding of ‘8 Scorpio’ on/near his/her I.C. (we have already discussed this in relation to Trump) but, as psychological astrologer, Howard Sasportas, reminded us, “it is never too late to have a happy ‘5 childhood”.

These reflections have led FA to write an essay series that is devoted to the path from the ascendant to the 5th house (and beyond), “life-cycle astrology” (see webpage, “Full Moon”), wherein we discuss (not only Scorpio, but) all each of the (12) possible I.C. placements. It is worth noting that the Moon-Sun inter-cycle has a kind of “higher octave”... just as the Moon-Sun inter-cycle unfolds over 12 months, so the Sun-Jupiter inter-cycle unfolds over 12 years. From Freudastrology’s Jupiterian perspective, there is a chance for “centroversion” to get a boost over the next 4 years. Oh well, if there is no boost, our hopeful side would shrug & intuit, “there’s always 2038”. Off we go...

9: FROM CANCER TO LEO

On 14/7/26, there will be a new Moon-(☉) in '4 Cancer'. With this immaterial "(meta-scientific) standing arc-wave" combo, one can "collapse its arc-wave function" into "science" & focus on the micro-scalar "time-cycle" that, for some physicists, will "fall out of the equations" when they discover (invent?) their "T.O.E.". If this "falling out" was to occur, FA-ers would worry because "reductionist science" would use it as evidence against the existence of (i) Erich Neumann's 4th "-version", "centroversion", & (ii) the human "soul". '4 (+ '8) flow' is-(are) vital for the bringing of "inner-centred life" "to life"... and, thereafter, for the purposive developmental shift from the "outer parents" to the "inner parents". In other words, the flowing cycle of time brings about the experience of the "familiarity" that the human "soul" requires to develop through its "embodiment-containment-incarnation". The '(1)-2-body-into-4-soul' is "healthy" when it can step through '2-3', loop around the '5 Sun', and see '6-7' in a new light.

At this point, the '101 astrology' student will likely point out that "time, per se" has well-established links to '10' by virtue of Saturn(= Chronos) being the "ruler" of '10 Capricorn'. For FA, however, '10's "claim on time" is based on the artificial input of human chronometers rather than on the input of "nature, per se". Nonetheless, FA does recognize '10's relevance to "time, per se" by virtue of the "input" of "geometric opposite" signs of the zodiac that are paired by virtue of (i) gender – here, feminine – & (ii) modality – here, cardinal (Capricorn-Cancer 'is' the feminine-cardinal pairing). In fact, we FA-ers go a step further... Cancer "under-stands" Capricorn. The famous "understander" of mothers, Dr. Benjamin Spock – via his famous encouraging phrase, "trust yourselves" (e.g. "no regimentation") had natal '4 Moon' in '4 Cancer'. Still...

The trouble with "trusting yourself" for many mothers is that "self-trust" is a lot easier to say than do. And, some mothers may be of the view that they are "trusting themselves" when, in fact, they are "following more (inner) orders" than they realize. This is the point at which Dr. Spock (and most definitely "logical Mr. Spock") becomes a point of departure... the psychoanalyst now needs to step in. And, if Freud's term, "connected series", is taken to heart, it becomes clear that, to her extent, every mother "unconsciously" takes orders... and, whatever fraction of her psyche might be doing so, every mother would benefit, to some degree, from, as Freud coined it, "making the unconscious conscious". At '4', "mother" – not only the "outer mother (that one had)" but also the "mother within" – learns that the giver and taker of orders, the superego, has a penchant for "blocking" infant-into-child-into-youth phases of "erotic" growth. At this point, "reductive scientists" might interject, "OK, so what about evolution?"...

For physicists (± physicalists), past, present & future are "equal". By contrast, the "psychological time" that a human "feels" tends to be weighted towards the past. To translate this into evolutionary terms: the creature that prioritizes its habits would be more likely to live both well enough & for long enough to parent thriving offspring. Thus, we can "evolution-ize" the traditional symbolic link from '4 Cancer' to "family (of origin) ties". Although FA agrees with this, we don't stop there... the adjacent signs have their say: '3 Gemini' has links to siblings & '5 Leo' has links to Solar paternity via the "inner child". In between '3' & '5', we see that '4' "tends" to the maternal (as opposed to the matriarchal) mother. The 4th house links to father because he expresses the maternal "anima" when he is (paternally) at home. The '10 Capricorn' matriarch

worries about her offspring being hunted but, eventually, she sees the need to balance this against the need for her offspring to (learn to) become hunters... therefore, there will also be evolutionary “pressure” towards her “morphing” her winter-constructed “defensive nest” into a summery “embracing home” that will be the location wherein the successfully hunted food can be cooked & consumed. OK, then, with all this hub-ub about running & hunting, why do Freudastrologers take the extra step of linking ‘4’ to “endogamous” mating (and, in turn, to Freud’s “family romance”)?

To answer this question, “evolutionary psychologists” could go all the way back to the very early biosphere when asexual reproduction (= viral doubling) was the ruler of the reproductive roost and, irrespective of whether it was “random” or “designed”, a point in (... errr) time arrived when a “hunter”, instead of hunting an organism for “sustenance (purposes)”, hunted an organism for the “purpose” of incorporating (at least, part of) its genome. If the hunted’s genome turned out to be radically different (= different species), the “combo-genome” would likely be too mixed up to thrive &/or reproduce. If, however, the hunted’s genome was similar &/or same (species), the new combo-genome may be well placed to compete with established asexually reproducing lines. In turn, we have a coherent basis for understanding how ‘4 mating’ might have evolved ‘out of’ ‘1-2-3 hunting’... with hints of how/why cannibalism evolved to boot.

The next significant evolutionary step would be the establishment of the most thrive-ful balance between similarity in hunting-hunted combo-genomes & difference in hunting-hunted combo-genomes. As all “biology 101” classes will tell you, too much similarity, “endogamy”, leads to a decrease in the thrive-fulness of the line. Therefore, eventually, evolution would select for offspring that would “recognize” “exogamous” mates. These organisms would likely have also evolved genes that led them away from “endogamy”. In “conscious” creatures such as Homo sapiens, “anti-endogamy genes” would be behind the psychological experience of “horror of incest” yet, as we pointed out in our introduction, Homo sapiens’ neoteny leads to a need for Neumann’s “extra-uterine gestation” (= emotional closeness). So, over & above (better, under & beneath) the establishment of a balanced exogamy, another balance is required... that between “emotional closeness” & “physical incest”. This balance, “psychological incest”, is the basis of psychoanalysis... “against” mutual “transferences” in the analyst-analysand “relationship”, there will be a mutual agreement that the “family romance” now needs to be “re-membered” & not “re-lived”. Psychoanalysis is about ‘(4)-5-6 sublimation’.

Motherhood is complex in neotenus species. We have already noted that there seems to have been “evolutionary selective pressure” in the direction of narrow hipped mothers having a greater capacity to run from predators with their (neotenus) babies than wide-hipped mothers. Here, however, we should add that, once secure tribes were (to their degree, Lamarckian-ly) established, “evolutionary pressure” may have begun to “swing back” to them. And, as astrologers are aware, “family, tribe & nations” have long been linked to ‘4’... although, here, we will add that ‘4’ is a few signs ‘down’ from both ‘10’ & ‘1’, so we have no reason to believe that a “swing back” will cancel out the prior 10s of thousands years of evolutionary, phylogenetic “extra-uterine gestations”. In our next essay, we muse on the value of a ‘5 hero’ who can re-member ‘beyond’ the “family” to the “tribe”... or, better, a ‘5 h/Hero’ w/Who can re-member ‘beyond’ the “nation” to the “species”. Meanwhile, back at the ‘9 ranch’, let’s invest “time” in...

2025 (& 1919-1931): JUPITER, PHOTOGRAPHY & 1891-1892

“Mundane (= world-focused) astrologers” take a lot of interest in outer planet inter-cycles e.g. they will point out that the (once/500±yrs) Neptune-Pluto conjunction is a significant historical ‘marker’, a case in which most psychological astrologers can only agree insofar as the most recent Neptune-Pluto conjunction (1891-1892 “dreams & intensity”) has “synchronistic” links to the intensification of the ongoing discoveries in depth psychology (that had long been brewing in the wake of Franz Anton Mesmer). It is also worth noting that this rare ‘12-8 interaction’ would also pick up ‘9 Jupiter’s “(re)-birth” from ‘12 Pisces to ‘1 Aries’ (i.e. by square to Neptune-Pluto in ‘3 Gemini’) because, in the sphere of creative “qualia”, the early 1890s saw another “(re)-birth”...

It could be said that 1891-1892 was a “(re)-birth era” for photography. Up until the mid-1880s photographs were “still”... but along came Thomas Edison & his sidekick, William K.L. Dixon, and the “kinetoscope” was invented in the early 1890s. By the early 20thC, “moving pictures” were all the rage all around the world and, through the 1900s – Jupiter now rolling through Pisces-Aries for the 2nd post-kinetoscope time – Hollywood was “born”. In 1912-13, the years running up to that most infamous year of the 20thC, the studios were enjoying Jupiter-in-Sagittarian-Capricornian financial success & control. Although it wasn’t a “world war”, tension arose between the studio, “Biograph”, & director, D.W. Griffith (who had natal Sun in Aquarius), insofar as the studio cared about budgets & Griffith cared about “feature films” (the studio was also worried over damaging the eyes of audiences with long films!). As it turned out, D. W. got his way... 1914-1915-1916 (Jupiter in Aquarius-Pisces-Aries) were the years of the “feature film” being “born”. We can notice a certain “synchronicity” in the fact that the 1st hugely successful “feature”, “The Birth of a Nation” (1915), presented the issue of ‘1 (Aries) birth’... an event that, although often (arche)-typically celebrated, does have something “dark” & “violent” about it. If a newborn could talk, s/he would very likely wail to mother within earshot, “I just nearly had my life squeezed out of me!”

If there is something about “The Birth of a Nation” that, astrologically, doesn’t “fit”, it is the word, “Nation”, that is taken to have more to do with Cancer (than with Pisces-Aries). Never mind, by 1915, Pluto, Saturn & Neptune had made their way into the 4th sign. And, with ‘9 Jupiter’ making its way ‘down’ to ‘4 Cancer’ by 1919, D.W.’s interest “narrowed” to the “family romance”. At the level of production, 1919 was the year of D.W. teaming with Charlie Chaplin, Mary Pickford & Douglas Fairbanks to form the independent, “family-ish” film-production company, “United Artists”. Being both producer & director, D.W. made a “family-romance-ish” melodrama, “Broken Blossoms” (1919), a film that many critics have taken to be his finest achievement.

At this point, some ‘101 astrology’ students might want to link “nations” to the 4th quadrant because they are “collectives”. For FA, however, Pluto’s transit through ‘4 Cancer’ in the midst of the 1st half of the 20thC was an era when individual “souls” were asked (forced!) to withdraw their respective “projections” of their “inner homes” onto their respective “nations”. That they could (would?) not do so led to WWI and, as history tells us, to WWII (= “WWI’s last battle”). D.W. never made a sequel to “The Birth of a Nation” but, if he did, it could have called it, “The Death of a Nation”. These WWII days, “nationalists” are keen to stop “globalists” and, if they try to do so, one would hope that will “re-member” (the alternative to “re-living”) the 1912-1939 era...

1919: JUPITER IN CANCER (♄-INTO-♋) Pt.1

In the list below, we see that, as devastating as WWI was, it was not devastating enough to stop features films being made in its wake, even in devastated Europe. Abel Gance's "J'Accuse" uses WWI to explain war's effect on '4 Cancerian' homelives...

1: BROKEN BLOSSOMS (D.W. Griffith) ☹☹☹ *Khatia Buniatishvili: Schubert*

D.W. Griffith is a good example of '9 Jupiter's transit of '4 Cancer' because his I.C. was straddled by the sign of the Crab (+ D.W.'s 4th house was "empty", a fact that leads astrologers to inspect his natal Moon... it is in Leo conjunct Uranus & opposite Saturn). The tale: an immigrant Chinese man, "Cheng Huan" (Richard Barthelmess), in classic Oedipal fashion, battles the father of "imprisoned maiden", "Lucy" (Lillian Gish: it has been said that Lillian invented screen acting... here, it is easy to see why), and, with Cheng's '4 home' deemed by the father, "Battling Burrows" (Donald Crisp), to be un-English, the "sealed on the other side" national prejudices "over-determine" the fate of all three. The scene of the father hacking through a door with a hatchet is an obvious forerunner to that in Stanley Kubrick's "The Shining", a film that, 60yrs on, does not seem Oedipal on the "surface" but, at its "depth", it is just as Oedipal.

2: HARA-KIRI (Fritz Lang) ☹☹ *Pat Metheny, Anna Maria Jopek: Upojenie*

From D. W. Griffith's China-(London), we go to Japan and to another example of Eastern suicidal resolution. Although Plato would absorb many ideas from the East, he would have been saddened to watch "O-Take-San/Madam Butterfly" (Lil Dagover) commit hara-kiri because, for her, "dying for honour was better than living in shame". For Plato, living for honour is a 'mis'-take... although, to some extent, living for one's appetites does make some (... errr) "sense", the key quality that the Platonist lives for is truth (hoping for bonus "Truth"). For just about everyone, "parapraxes" (= Freud's term for 'mis'-takes, 'mis'-speaking, 'mis'-understanding etc.) are stones over which we stumble & learn. If a 'mis'-(let's call O-Take-San's 'mis'-, 'mis-culture') happens to be followed by "shame", all the better because this feeling would go on to sharpen intentions to learn. Shameless people are insufferable because learning annoys them.

3: MALE & FEMALE (Cecil B. de Mille) ☹☹ *Diana Krall: Love Scenes*

At first glance, it might appear that, if the shackles of civilization were thrown off, people would charge about, guided only by their (respective) ids. At second glance, however, we might expect (respective) superegos undergoing "periods of adjustment".

4: J'ACCUSE (Abel Gance) ☹☹ *Ravel: Bolero + Solo Piano Complete*

Yep, Abel loved l-o-o-o-n-g films, but this reflection on WWI stands the test of time because it reminds us of Erich Neumann's view that a "hero" needs to overcome both "the mothers" & "the fathers" and, if he can't do so alone, he needs a "brother".

5: BLIND HUSBANDS (Erich von Stroheim) ☹☹ *Mozart: Symphonies 39-41*

Jupiter in Cancer is a time for broadening ideas around Oedipal dynamics and Erich von Stroheim doesn't disappoint... he reminds us that (i) it takes 3 to tango & (ii) the 4th, a pre-'7-marital' '6 waitress', will only attract men who 'grow past' '4-5'.

1931: JUPITER IN CANCER (INTO δ) Part 2

The “Great Depression” beginning to bite would, in theory, have the effect of making cinema more escapist... into comedy, crime and monsters. This cinema-year’s noteworthiness is that it saw the studio, “Universal”, investing in monster movies, one-year post-Pluto’s discovery. ‘8’ is not the “id, per se”, but it symbolizes interest in it.

1: CITY LIGHTS (Charles Chaplin) ☹☹☹☹ 18th

Charlie’s difficult & impoverished childhood did leave its scars, but they would not be so deep that “sublimation” was out of reach. The opening scene reminds us that what people do “says” much more than what people say. Freudastrophological audiences should not have much trouble spotting something ‘I.C.-ish’ as the “little tramp” gazes semi-lustfully at a motherly mannequin through a shop window only to have a fatherly worker surprise him “from beneath” his feet. The tramp’s “problem of father” ramps up when he finds himself trying to save an “eccentric millionaire” (Harry Myers) who is attempting suicide by throwing himself into a river, a very consistent choice for one who, up until that point, was drowning himself in alcohol. The tramp finding himself being thrown in the river speaks to the “passive identification” that, for FA, is the key developmental step of the 4th house. This turns out to be a “good” thing for the tramp because it helps him to ‘5 romance’ the blind “flower girl” (Virginia Cherrill). Success in romance, however, requires a “de-identification” from the father and, although the tramp doesn’t do this “consciously”, “fate” does bring it to fruition “unconsciously”.

2: M (Fritz Lang) ☹☹☹☹ 77th

Freud was/is widely criticized for his over-focus on sexual development. Freud himself admitted that psychoanalysis was only effective in the “transference neuroses” because analysts need erotic “transferences” to proceed successfully. This would lead to analysts both attracting “erotic” analysands & repelling “narcissistic” analysands and, so, the criticism was/is valid. It would fall to Melanie Klien to make therapeutic sense of “narcissists” but, in light of the fact that “mating” had, early on, evolved ‘out of’ hunting, “evolutionary psychologists” could ponder the degree to which hunting evolved ‘out of’ running. This degree is illustrated in “M” insofar as the hunter, “Hans Beckert” (Peter Lorre), runs-hides from those who are hunting him, yet he continues to hunt both children and, via his provocative letters, authorities. For FA-ers, this film points to Jupiter in Cancer’s capacity to ‘bridge’ Gemini’s Cain-Abel dynamic to what Leo becomes when it has not been developed (= a lion). Hans may or may not have been sexually abused as an infant, but his running-fear & hunting-anger are deeply “entangled”. Hans says, “I can’t help it!” & we can’t know. This is for God to sort out.

3: A NOUS A LIBERTE (Rene Clair) ☹☹☹

This one encourages Rene Clair fans to invert the idea of Rene as “the Chaplin of French cinema” into Charlie being “the Clair of Hollywood” because, so it seemed, Charlie had plagiarized Rene’s scenes of factory production lines to spice up his own “Modern Times”... and, yes, there was a lawsuit. Astrologers, however, would remind the astrologically literate that the early 30s was a time of Uranus-Pluto and, therefore, ideas around industry & technology would have been “in the air”. Whatever that case, Rene’s film looks at the fact that “Liberte!” is a lot easier to say (indeed, sing) than it

is to experience... for FA, it is as much a Jupiterian issue as it is a Uranus-Pluto issue. One might think that becoming a C.E.O. will bring about freedom but this becoming is met by a “prison of advisers”. Falling in love with a mother image is also a prison.

4: FRANKENSTEIN (James Whale) 🧐🧐🧐

“Successful” religious stories have common themes. Perhaps, the most upfront theme is the separation between immortal, omnipotent d/Divinity & mortal, impotent humans. Many “spiritual” folk adopt the view that the human “spiritual quest” is to bridge this separation & become (like) d/Divinity... depth psychology, however, takes the view that humans are born with an “internal” assumption of omnipotence and, so, the “true” task is to “integrate” the “external” impotent human reality of dependency. We have a very well-known religion that lays out this developmental process – in order not to remain a God-God, take the “narrow way” of being (like) a God-man, with the hope that one will arrive at being a man-man – but potent science & technology have allowed men to yawn in the face of developmental spiritual questions & challenges.

5: THE PUBLIC ENEMY (William A. Wellman) 🧐🧐

Actors, so we hear, love playing the “bad guys”. Where else in life can the “id” be allowed to rip without consequence? Awww... you can even win an Oscar for being “good” at being “bad”! Got to give it to Cagney, however... no moustache twirling!

6: MONKEY BUSINESS (Norman Z. McLeod) 🧐🧐

The challenge of “passive identification” with the father is made difficult when he is a target of ridicule e.g. “if there is anything worse than an Oedipal defeat it is an Oedipal victory”. At least, Groucho’s “gangster father” ‘gets’ what Groucho is doing.

7: DR. JECKYL & MR. HYDE (Rouben Mamoulian) 🧐🧐

The subjective viewpoint – Mamoulian’s shadowed perimeter - of “Dr. Jeckyl” (Frederick March) is emphasized from the outset so the psychologist is left to sort out if it is the view of the superego, self, id or ego. The “split” tells us that it is not the ego.

8: LE MILLION (Rene Clair) 🧐🧐

Yes, 1931 was one of Rene’s most productive years. Jupiter would have played its role insofar as it was rising through his creative 5th house. ‘9 Jupiter’'s involvement is further emphasized through his story about a ‘9 search’ for a winning lottery ticket.

9: DRACULA (Tod Browning) 🧐🧐

The emotion that Bela Lugosi had, with some mastery, “manifested” through his “Count Dracula” was torment (of being “un-dead”). In philosophy, “what it is like to be a bat” translates, in astrology, to “what it is like to be ‘stuck’ in the 4th quadrant”.

10: CIMARRON (Wesley Ruggles) 🧐🧐

With the “Oscar for Best Picture” speaking to that year’s collective mood, FA intuits that they are all worth a look. That this had a 29yrs re-make points to Saturn but ‘9’ & ‘4’ do have their input i.e. a ‘4 nostalgic’ ‘9 long journey’ to a new ‘4 home’.

1943: JUPITER IN CANCER (INTO δ) Part 3

With WWII raging and the Allies drawing up plans to launch a counter-attack, it would be no surprise to notice a few war-time films on our list for this year. The best film of the year, in our view, was made despite the right-wing rush to censorship...

1: OSSESSIONE (OBSESSION) (Luchino Visconti) ☹☹☹

Almost as straightforward in its depiction of the Oedipus complex as the better-known, “Double Indemnity”, this film surpasses the better-known one in some ways e.g. the “chemistry” of the adulterous couple, “Giovanna” (Clara Calama) & “Gino” (Massimo Girotti), the lyrical approach (“Double Indemnity”, by contrast, has many scenes that focus on plot exposition) & a subtler “father figure”, “The Spaniard” (Elio Marcusso). Inspection of Luchino’s horoscope reveals Jupiter transiting his Neptune in Cancer in the 2nd house (opposite Uranus) and Leo on the I.C.. Gino does have an idea that he needs to leave the scene of the Oedipal crime, but his “obsession” prevents it. If Gino had been in psychoanalysis, he may have learned that he was “projecting” his “family romance” onto this “crime scene” and, if he were to remember his childhood well, he would have been able to live in the house without being “haunted” by where he was living. In other words, if Gino had convinced Giovanna to sell their inherited house, he would have discovered that his new domicile was no less “haunted” as the “crime scene house”. As it turns out, Gino’s “new domicile”, prison, is fated to “haunt” him in more ways than one... not only drowning in shame but also in despair.

2: THE OXBOW INCIDENT (William Wellman) ☹☹☹

This one might have the accolade of being Clint Eastwood’s favourite western, but don’t let that fool you into thinking that it will be (as Clint says it) “shoot ‘em up”. You can see traces of “High Plains Drifter” as the “men in the middle”, “Gil” (Henry Fonda) & “Art” (Harry Morgan) “descend” into a mob of fools, but it is more accurate to view it as a “film noir” instead of a “western”. It is ironic that, with a world fighting for democracy, we have a story about a “democratic vote” that is “wrong”. The Devil, so they say, “loves haste” and, so, we see an “incident” that the “democratic majority” enforces to their eternal (spoiler alert!!) regret. Freud told us that each of us have our share of destructive instinct but, it may be less of a case that we refuse to recognize it & more of a case that we can’t recognize that, in our respective infancies, we had been directing it to those that we love. Thus, we fail to recognize that we are unconsciously trying to rid ourselves of this direction by “choosing” to destroy those we don’t know.

HEAVEN CAN WAIT (Ernst Lubitsch) ☹☹☹

Those of us who are not psychoanalysts often have a hard time forgiving others this side of the grave. Psychoanalysts know, however, that (i) what is a cinch for one is often impossible for another and, even if some psychoanalysts (e.g. Freud himself) are-(were) atheists, they will admit that “God” only knows the “truth” of where, along the condemnation-to-forgiveness spectrum, the “truth” lies, (ii) any impossibility is often a result of “fate” working its way through a family tree... meaning that any “identified patient” will be less worthy of “the other place” than are the tree’s enablers. Although Socrates cautioned that “an unexamined life is not worth living”, N.D.E. reports seem to suggest that the unexamined lives become examined on the “other side” in any case.

This situation “resonates” what are now being called “Boltzmann brains” i.e. the kind of nervous system that we recognize on “this side” does nothing more than “simulate” “reality” – whatever “reality” might be – and those who reject universal “fine tuning” (e.g. atheist fans of the multiverse) are “truly” no closer to “reality” than are theists.

4: THE MORE, THE MERRIER (George Stevens) 🍷🍷🍷

If you want a movie that speaks to Jupiter’s transit through Cancer, you don’t have to go far... this screwball has 2 ‘9 smartasses’, “Mr. Pringle” (Charles Coburn) and “Joe” (Joel McRea) mucking up the happy home of “Constance” (Jean Arthur). Yes, we all know where it is going but the journey getting there is so watchable because of the “vector” that is known to be the most vital when making a comedy... casting.

5: THE LIFE & DEATH OF COL. BLIMP (Powell & Pressburger) 🍷🍷

The high reputation of this film has much to do with its timing... making a film in the middle of WWII that would make fun of a British “stiff upper lip” and that this lip has rather more in common with German “honour” than is admissible was always going to have a hard time getting a go ahead. The directors forfeited their knighthood.

6: DAY OF WRATH (Carl Theodor Dreyer) 🍷🍷

“Anne” (Lisbeth Movin), “gaslighted” to the belief that she works for the devil, may have had done better with deaf ears & cold hearts if, rather than quote from the “Song of Songs”, she had quoted “Romans”... “vengeance is mine, sayeth the Lord”. But, of course, with ears deaf and hearts cold, Bible quoting won’t get you anywhere.

7: THE SONG OF BERNADETTE (Henry King) 🍷🍷

The skeptical view that Lourdes is a place where “hypnotic (self)-suggestions” are rife doesn’t alter the fact that symptomatic relief is a part of all “hypnotherapy”, whether the therapy comes from the “self” or from a “hypnotist”. Symptomatic relief can, in turn, increase the “will to live”. Hypnosis isn’t curative... but, “will” often is.

8: CABIN IN THE SKY (Vincente Minelli) 🍷🍷

The philosophical distinction that sits over the top of Minelli’s first musical is that a “fever dream” is a fantasy. The psychological distinction that sits underneath, however, is the Freudian idea that fantasy is just as powerful as reality and, therefore, there is little point in distinguishing between them when it comes to the reality of life.

9: FOR WHOM THE BELL TOLLS (Sam Wood) 🍷🍷

When thinking about his style & subject matter, astrologers of literature pay a lot of attention to Hemingway’s Mars in the 1st house. Yes, this film is set in the Spanish Civil War, but we also notice ‘9 Jupiter’'s expansion of E.H.’s Sun & Venus in Cancer.

10: FIVE GRAVES TO CAIRO (Billy Wilder) 🍷🍷

Billy Wilder’s most celebrated WWII film, “Stalag 13”, could be double-billed with this film because both deal with impersonation. Here, however, the impersonator, “Cp. John Bramble” (Franchot Tone), has been prepared by “40 days” in the desert.