BASICS OF (A FREUDIAN) TYPOLOGY: PART III
THE "CENTROVERTED EGO"

CONTENTS (of part III)

a note on the "basket pattern" of July 2026 ***Jun/2026***

What a shame it is that "serious astrologers" – they are as miffed by "magazine astrology" as "psychological astrologers" are – don't take astrology seriously enough to notice that their (respective) '8-9-10-11-12 unconscious-es' "feed" grandiose claims about what a particular outer planet configuration means and, in turn, what to expect when it "applies". The abuse of astrology is rife in the online astrological community.

Basics of Typology 9: from Cancer to Leo ***Jul/2026***

The only way to "heal" abusive astrology is to develop the "centroverted ego". In the "structural" sense, this development begins in (not in '5 Leo' &/or the 5th house, but) the "extra-uterine gestational belly" of '4 Cancer' &/or the '4th house' and, in the "dynamic" sense, this development begins with the transiting &/or "progressed" cycle of the '4 Moon'. With the natal Moon being "static", interpretation requires caution.

Basics of Typology 10: from Leo to Virgo ***Aug/2026***

Nothing is ever 100% but your local "non-psychological, serious astrologer" is beholden to his/her sterile superego… s/he was attracted to astrology in the first place because astrology is full of rules & techniques that (may) help to "control" the future. If, however, your local astrologer takes psychoanalysis seriously (= s/he enters it), s/he learns that growing from '10-11-12' to '4-5-6' "heals" 'mis'-guided divinatory urges.

Basics of Typology 11: from Virgo to Libra ***Sep/2026***

To become a Freud-(Klein-Jung)-astrologer, one has to "divorce" oneself from the wider astrological '11 community' that is beholden to a "pre-Copernican", "left hemispheric", "regressive" attitude to the natal chart. At some point, one sees that all the yabber-jabber at the conferences & online is one superego saying this and another superego saying that… but, what is being (silently) said "under-neath" the superego?

Basics of Typology 12: from Libra to Scorpio ***Oct/2026***

An understanding of the 8th archetype – Pluto, Scorpio, 8th house - begins with a "good" definition of "love" e.g. "intersubjective actions that promote emotional and spiritual growth". Wherever one encounters a superego "sounding brass" or "tinkling a cymbal", there is no "love". The only thing worth working toward in this wasteland is the "inner marriage". "Outer marriage" may flow from it, but it is not necessary.

Conclusion: Toward (a Freudian) Typology ***Nov/2026***

Each November – the Moon-Sun inter-cycle is "referencing" '8 Scorpio' – the astrologer has the chance to (re)-learn that the immaterial realm is (at the very least) "dual" i.e. archetypal & transcendent. And, if s/he (i) can learn about this well & (ii) doesn't die, s/he will become (if not "loving", then) "self-responsible" when the Moon-Sun inter-cycles move along and begin to "reference" '10 Capricorn & '11 Aquarius'.

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" and, so, they have no reason to give up their respective "string theory ghosts" 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 (120º) 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 (60º). For the FA-er, 15-18/7/2026 is a time <u>not</u> to be seduced… but it is also a time <u>not</u> 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 '<u>8</u>-<u>9</u>-<u>11</u>-<u>12</u>-(<u>5</u>) seduced' (= '<u>9</u> Jupiter' transiting '<u>5</u> 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 <u>not</u> realizing that the "collectivisms" in which they are embedded are "unconscious". And, it needs to be said, astrologers are not immune from this "pre-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 '9 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 neotenous 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 (neotenous) 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 side-kick, 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 WWIII 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'.

<u>1931:</u> JUPITER IN CANCER (INTO ♌) 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. Freudastrological 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 <u>can't</u> 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 <u>not</u> 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. '<u>9</u> Jupiter"s involvement is further emphasized through his story about a '<u>9</u> 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 '<u>4</u> nostalgic' '<u>9</u> long journey' to a new '<u>4</u> home'.

<u>1943</u>: JUPITER IN CANCER (INTO ♋) 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 censorhsip…

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.

10: FROM LEO TO VIRGO

When Stephen Hawking, in his "Brief History of Time", described the lay out of the Einsteinian universe, he used the image of a "hypersphere" i.e. our 4 dimensions of spacetime are like the surface of an expanding balloon… and, so, there is nowhere on/in spacetime that can be identified as the universe's "centre". Then again, in giving us this image, Stephen indicates that the universe does indeed have a "centre" (we can, after all, point to the "centre" of a balloon), but this "centre" "transcends" the space, time, energy & matter that earthbound humans observe. That very few 21st C folk are comfortable with the idea of a "transcendent universal centre" is, in effect, an echoing of the fact that few 16th C folk were comfortable with the idea of a "Solar centre" that, in its own way, "transcends" earthbound prejudices. No-one, in "this life", can go to the universe's "centre" & no human, in "this life", can go to the "heart of the Sun".

Although Einstein's description of spacetime is interesting, spacetime becomes rather more interesting when a segment of it is filled with a clump of (energy=)-matter, especially "heavy" neutrons-protons (H, He…), because, in this case, spacetime begins to curve around it. In turn, there will be a chance for this clump to form a star. (To be sure, there is also a chance that it will form a black hole… the so-called, "DCBH"). To translate this into geometry, we could say that, when stars form, linearity is subsumed by circularity and, with this formation, circularity goes on to become more "complex" than linearity. This is what happens in the zodiac when we cycle from Aquarius-Pisces, "down-through" linear Aries & clumpy Taurean matter, "(down)-across-into" Leo…

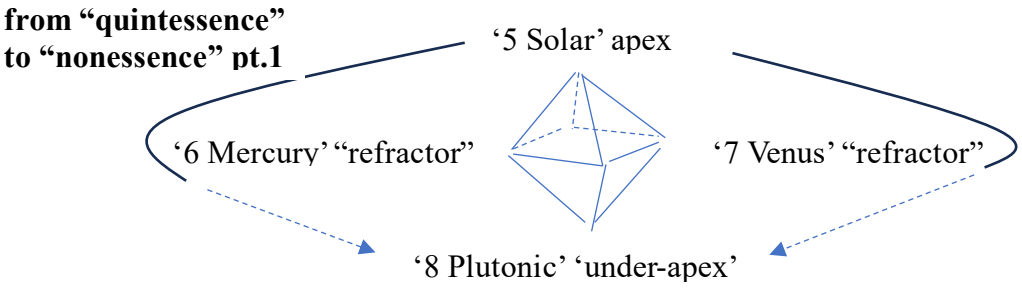
On 13/8/2026, there will be a new Moon-(Sun) in '5 Leo'. From this immaterial, "(meta-scientific) standing arc-wave combo", we can "collapse its arc-wave function" toward "science" & turn towards the energy that is "central" to the meso-spatial scale, "electro-weak". This energy sources not only to the "periphery" of atoms (= electrons shifting from a "standing wave layer" to a 2nd "standing wave layer" and, as they do so, they emit photons) but it also sources to the "periphery" of the Sun, If, thereafter, interest turns to the Sun's "rays", "teleo-scientists" do well to recall that this '5 energy' has low entropy… telling us that it is not only meso-scalar but also it has a capacity to increase order. Thus, for physical "order-less-ness" (= chaos) to be kept in abeyance, the biosphere needs the input of Solar energy. And, for "(chaotic) unconsciousness" to be balanced by "(order-ful) consciousness", a "hero" needs to access his "inner Sun".

There is a sense, then, in which the Sun has two "peripheries" (a) the explosive Solar surface & (b) the inner planets (& ☽) that are "bathed" in sunlight. And, in turn, we realize that, in that "survival-of-life-('as we know it, Jim')-sense", life would need to be located at the "periphery" of "periphery (b)". If we translate this cosmology into psychological astrology, we can begin to see why the urge to "centre oneself" upon one's Sun placement is not necessarily a good idea. Indeed, the Freudastrologer would encourage the individual to not get hung up on interpreting his/her Sun until s/he has made solid interpretative headway in respect of his/her (aa) Moon, Mercury & Venus placements & (bb) the "foundations" of his/her (1st), 2nd, 3rd & 4th houses. This doesn't mean to avoid the Sun (the ☉, after all, the principle generator of "teleos") but it does mean that a "dead centre" can be as trouble-making as a "trans-periphery"…

If, like a spaceship, the Earth could escape the gravity of the Sun and float past Neptune into the "ocean" of outer space, Earthlings would still be able to visualize the

constellations=zodiac but, of course, they would lose their sense of the flow of seasons that is the basis of making good, coherent symbolic sense of the constellations=zodiac. We 'like' the fact that, in "esoteric astrology", '2 Taurus' is "ruled by" both Venus & Earth because ("2001: a Space Odyssey" notwithstanding) this gives emphasis to the lower hemispheric journey from '2 Earth', through the '4 Moon', toward the '5 Sun', as opposed to a Sun-less, "regressive", left hemispheric trip into incoherent madness.

Nonetheless, as we have pointed out in our '*Interlude II*', gaining "Solar access" is not enough to protect "heroes" from "(spiritual) blindness". Not only is it dangerous to look straight at the Sun, most of the electro-magnetic spectrum (radio-, gamma-) is invisible. In psychological words, human "heroes" may need the mediation of a divine "Hero". For starters, this "Hero" could give an instruction to distinguish between two kinds of Venus-ian & Mercurial influence i.e. during the phase of the "soul"'s descent into matter, it might be enough to register Venusian beauty & Mercurial information with the relatively straightforward, linear "reductive" attitude of "extraversion", but, during the phase of the "soul"'s ascent, the individual will need to register Mercurial detailing & Venusian balance with the relatively curved (indeed, cyclic) "teleological" attitude of "centroversion". This sets up the journey through '6-7' to '8', as follows…



… and is a "map" that helps prevent a "Leonic man" devolving from manhood to lion-hood. The fact that lions sit at the top of the "hunting" food chain doesn't mean that the Leonic individual should be running around killing everything below it in the chain… rather, it means that there is now no worries about being eaten which, in turn, means that the lion can now focus his/her energy in mating directions up ahead. First of all, this means '6 refining' one's '5 talent' and, hopefully, this will be pre-occupying enough that the lion will be able to "sublimate" enough of his/her "libido" that s/he is able to '7 choose' a mate rather than be '8 chosen' by his/her unconscious (to become a father or mother before, in the "objective" sense, s/he is "truly" ready to be one).

Also, if "diametric refraction" happens across the zodiac, the subsequent full ☽ in either '11 Aquarius' or '12 Pisces' will morph into a time of greater understanding of the "rawer" levels of the "animus" & "anima" that reside above & below the psyche and are behind so much of the mess-making of so many "romances". Yep, these days, "romances" are often very short and, yes, to their respective extents, some sympathy does go to "triers before they buyers" who worry over the "marry in haste, repent at leisure" conundrum. Moral edicts don't work… dream interpretation, however, does.

Let's not forget that, at Leo, we only know that "a gestation" is "now birthing". Although we need to wait for Libra to "know what the gestation was", we now have…

THE JUPITER IN LEO OPPORTUNITY OF 2026-27

From 30/6/2026 to 25/7/2027, Jupiter passes through the sign of Leo. Now, when Jupiter goes anywhere, it may not manifest in the typically straightforward way that, say, Saturn manifests. This is because Jupiter is more divided than Saturn is about the "manifest world" e.g. many "Jupiterians" hope to win the lottery or some such thing during a transit of Jupiter but, more usually, the "benefic" aspect of Jupiter manifests with much greater subtlety than the proverbial lottery win because, in most cases, the winning of a lottery leads to caring more about "this" world than the next… and, this is not really what Jupiter cares most about. Jupiter cares more about what the "soul" needs to increase its chances of "transcendence" and, in many cases, the "soul" is like the "astronomer" who never realizes that s/he is (still) alive because, yet again, Jupiter has absorbed yet another comet that was heading straight for Earth. We are reminded of the gruesome joke in "Saving Private Ryan" where the marine checks his helmet to see how it saved his brain from a bullet… but, as he checks it, things don't go so well.

Because of its division between this world & the next, Jupiter tends to be seen through the symbolism of the "bridge" and, in turn, the signs up ahead of '5 Leo', '6 Virgo', '7 Libra' & '8 Scorpio' can be seen as "pylons". So, when Jupiter is transiting '5 Leo', and when we keep "gestation-into-birthing" in mind, we can also imagine an additional "pylon" in '4 Cancer'… and, in an overall right hemispheric sense, we can begin to understand that the Lunar cycle of '4 time' needs to morph back into Pluto's line of '8 time'. In more other words, '9 Jupiter' & '5 Leo' can, in their own fiery way, become auxiliaries in the process of "tangentializing" Cancer's time-cycle… meaning that a '9- 5 interaction' has a chance to re-instigate "linearity" out of '4"s (until then) "cycling" time. In '5"s case, as earlier noted, '5 linearity' is purposefully "extropic".

Now, just because FA-ers notice "increasing (linear) extropy", they don't go so far as to insist that we have an increase in "consciousness". Strictly speaking, all that '5 Solar' creativity gives us is an increase in the "possibility of consciousness" because, with '5', the "Icarus risk" is always hanging around. With 2026-2027's Jupiter in Leo, however, there may be some '9 philosophizing' about this risk e.g. is the "Icarus risk" greater than the risks that accompany Sun-less (1st person) meaninglessness? Answer: it is better to have had meaning and lost it than to have never had meaning at all (that is the case when '10-11-12' are dominating). Be careful of '11"s "mimicry of meaning".

We could go so far as to say that the "possibility of consciousness" increases at each change of sign &/or house in the lower hemisphere: at '1 Aries', there is, at least, an increase "attention" & "focus"; at '2 Taurus', we notice that, at least, there will be an increase in "awareness" of links between the 5 senses & the outer world (but, with correlation not being causation, a "full & true consciousness" is yet to be established); at '3 Gemini', we encounter the "medical" conception of "consciousness" (e.g. "patient 'x' is alert, oriented in place & time, responds appropriately to questions etc.") but, of course, this would not satisfy the depth psychologist… although, at '4 Cancer', there is a sinking away from "awareness/consciousness", there is also a sense in which this "siesta" is necessary for "consciousness"; at '5 Leo', the individual may have to wait for '7' before s/he can "reflect" well on the differences & similarities of '12-into-1' & '4-into-5' and, having done so, become "conscious" in the way that the psychoanalyst would define "consciousness". We return to this when discussing '9-7'. Meanwhile…

1920: JUPITER IN LEO (♌-INTO-♍) Pt.I

Freud has Leo on his M.C., so the transit of Jupiter across it would be expected to see some "benefit" to his structural superego. Longstanding readers are aware that Freud's "Beyond the Pleasure Principle" was a start… but it wasn't his final word.

Arvo Part: Tintinnabuli

1: THE CABINET OF DR. CALIGARI (Robert Weine) ☯☯☯

Freud saw the need to divide fantasy into (i) uncreative: fantasying leads away from achievements in the "world" (ii) creative: fantasying leads the fantasizer into the "world". A good example of '(ii)' is the director of this movie, Robert Wiene, because, to get it made, he needed to deal successfully with things of the "world" – (in this case, especially) set designers & make-up artists, cinematographers, producers etc. – and a good example of '(i)' is his lead character, "Franzis" (Friedrich Feher), who fantasizes that he has insight into a serial of crimes that he was gradually mixing himself up in. "Franzis" does not understand his (not lie, but) delusion but, to his observers, he does reveal that his '10-11-12 negative self' had hypnotized' his '1 self'… and, in order not to face this "truth", he "projected" the shebang onto "Dr. Caligari" (Werner Krauss). Had this film been made after 1933, it is fair to assume that it would have been banned.

Paco De Lucia. Al Di Meola, John McLaughlin

2: MASK OF ZORRO (prod. Douglas Fairbanks) ☯☯

One of the most valuable "feelings" is "shame" (see our notes on Fritz Lang's "Hara-kiri"). Although the individual tends to cover over this "feeling" to the public, psychological problems only begin when the "feeling" is covered over to him/herself because, in this case, s/he is much less likely to learn. Although, in the case of "Zorro" (Douglas Fairbanks), his '1 mask-persona' does not seem to be masking his shame, we note that Zorro is likely (i) ashamed of his fortunate station & (ii) in fighting for those who are less fortunate, "(semi)-conscious" of shame. Therefore, we could propose that Zorro has developed from his '1 mask' through his lower hemisphere because one can only '6 refine' a '5 talent' (here, for "swashbuckling") by "sacrificing" many ritualized hours. Whereas "true" ritual leads to psychological "reality", magic leads away from psychological "reality" to the pretense of mind-over-matter… onto "power madness".

3: WAY DOWN EAST (D.W. Griffith) ☯☯ ***Doomin Kim: Mendelssohn***

Elizabeth Taylor may have been Hollywood's most beautiful actress, but Lillian Gish was Hollywood's most adored actress. Instead of being swept away by a "Wizard of Oz" tornado, Lillian looks as if she will be swept away by a freezing river, but…

4: SPIDERS (Fritz Lang) ☯☯ ***Yo-yo Ma: Bach Unaccompanied Cello Suites***

A straightforward connection to Jupiter in Leo here: Fritz Lang had '5 Sun' in '9 Sagittarius' & makes an adventure film about a Western (Californian) hero battling Sun worshippers. He battles less for Incan gold, more for an Incan princess' freedom.

5: LAST OF THE MOHICANS (Clarence Brown) ☯☯ ***Dvorak: Tone Poems***

A remarkably stark tragedy that speaks to the need for physical exogamy to be accompanied by psychological exogamy; dominant male, "Magua" (Wallace Beery), believes that he has won an exogamous bride… his use of force reveals his endogamy.

1932: JUPITER IN LEO (INTO ♍) Part 2

1932 saw the Great Depression beginning to bite down hard. Hollywood studios were guessing that patrons would be wanting plenty of escapism into fantasies of being in another world (e.g. "Shanghai Express") or in another tax bracket (= or, if you live in the U.S.A., a non-tax bracket e.g. "Trouble in Paradise"). Then again, there might also be an audience for a revenge fantasy against the wealthy e.g. "Boudo saved…"

1: SHANGHAI EXPRESS (Joseph von Sternberg) ☯☯☯

If "The Blue Angel" is von Sternberg's most psychologically valuable film, then this one is von Sternberg's most entertaining film. It may well be the most stylish film of the decade… but it is also worth checking out for its theme of "feminine sacrifice" as a form of "hero-ine-ism". Longstanding readers might recall our quad-division of moral "quality", (i) looks bad, is bad, (ii) looks good, is bad, (iii) looks bad, is bad, (iv) looks bad, is good. The trouble for "Shanghai Lilly" (Marlene Dietrich) is that she has no way of having her sacrifice recognized but, if recognition of sacrifice constitutes its reward, we could not, in any case, count it as "sacrifice" (if, that is, you go along with the depth psychologists who define "sacrifice" as something given up knowing that it won't be rewarded, either in coin or in the after-life… this is why J.C. cries, "why hast Though forsaken m/Me?"). The '5 romance' is very '9 Jupiter' in '5 Leo' because Lilly decides that the best path forward to her '7 marriage' (or not) is "faith" that prideful "Doc" (Clive Brook) will dismount his Oedipal high-horse. Lilly does "reflect" upon her '3 communication' and notices her shortfalls, but she also has the gift of being able to self-forgive, a valuable gift for those who lack faith in (capital 'S') Self-forgiveness.

2: FREAKS ☯☯☯ (Tod Browning)

Yep, the acting is pretty creaky but, in its way, the bad acting catapults this into its almost transcendent climax of vengeance against an individual, "Cleopatra" (Olga Baclanova), whom had been "gifted" a comparative beauty from the gods, yet decided to abuse her comparative beauty for ugly gain… to find herself anti-transforming into a chicken (call it an "anti-swan"). In the midst of all that, we watch various subplots unfold, not the least of which is that of "Mother Mary-ish", "Madam Tetrallini" (Rose Dione), mothering and protecting the microcephalic children from those who would devalue them. God, of course, values His Experience of looking through their eyes no less than He values the experience of looking through everyone else's. Of all the movies of the 1930s that present '5-Leo-romance-into-6-Virgo-betrothal', this one boggles the imagination most when we watch conjoined twins with separate-different fiancés who, because of their shared circulatory system, partake in each other's oxytocin hits.

3: TROUBLE IN PARADISE ☯☯☯ (Ernst Lubitsch)

With 1932 being (so-called) "pre-code", film-makers were allowed to have their criminal protagonists "get away with it". In this case, we watch lover-thieves, "Gaston Monescu" (Herbert Marshall) & "Lily" (Miriam Hopkins), thieving the money & the purse of "Madame Colet" (Kay Francis) and, if they had not, it is likely that this film would not have worked… so, just as well that this was "pre-code". The Freudian angle works just as well… and, from this angle, we notice that the lover-thieves "resonate" the 3rd archetype's "endogamous sibling" theme. In "Paradise", of course, Adam-Eve

have sons but, in Lubitsch's "paradise", Adam-Eve have a son & daughter. Whatever their gender situation, however, siblings do well to go their separate ways because this "resonates" the pressing need for exogamy to surpass endogamy. Gaston might have made some easy money… but he really should have tried harder with Madam Colet.

4: LOVE ME TONIGHT (Rouben Mamoulian) ☯☯☯

Maurice Chevalier's face is a marvel… even when he is frowning, he is smiling. All that adds to the brew of Leonic romance between his "pauper-ish" standing in life and a "princess" (Jeanette Macdonald) who decides to "test" his romantic notions by having him ride the '9 Jupiterian' horse of "solitude". Awww… the things that blokes go through to win a mate! Psychoanalysis might be hard but there are harder "tests".

5: SCARFACE (Howard Hawks) ☯☯

The prohibition of liquor in the U.S.A. lasted from 1920 to 1933. In 1932, a year of Jupiter in Leo closing in, once again, on its transition from Leo-into-Virgo, speaks to the wisdom that an external imposition of a liquor law won't work in a civilization that can't transform liquid spirit, the "shadow" of immaterial spirit. In the sky, let's note that 1932 featured Pluto square Uranus. "Freedom Now!!" even if it is negative?

6: GRAND HOTEL (Edmund Goulding) ☯☯

The catchphrase, "people coming, people going… nothing ever happens (at the Grand Hotel)", is the giveaway that those staying at the hotel have been seduced into an "archetypal identification". Having been seduced, the only way that the psyche can grow is through "events". Do events also need correct interpretation? 'A' not always.

7: BOUDO SAVED FROM DROWING (Jean Renior) ☯☯

One of the classic "go to"s for slovenly teenagers who have had enough of their parents is, "I didn't ask to be born, you know!" This "go to" has a sequel that a twice-born might "go to", "I didn't ask to be born again (let alone ask to be born the first time), you know!" Actions that (try to) alleviate guilt deserve plenty of psychoanalysis.

8: BLOOD OF A POET (Jean Cocteau) ☯☯

Is this a document of Jean's descent/ascent into madness? Maybe, but when we notice the surrealism becoming less surreal as the film goes on, we can say that the act of making this film was "self-therapy" that led him beyond his "Thanatotic" ideation.

9: VAMPYR (Carl Th. Dreyer) ☯☯

Film historians note that the release of this foray into the un-dead was delayed so that it would not clash with "Dracula" (1931). The 2 films don't really clash because this one is more focused on "reactions" of the "unconscious" to (latent) powers within.

10: BILL OF DIVORCEMENT (George Cukor; David O. Selznick prod) ☯☯

Yes, this one is a bit creaky, but it travels into psychological territory in the way that few film-makers of this era would ever consider. Its theme, "where does physical inheritance stop and psychological inheritance begin", may never be settled.

1944: JUPITER IN LEO (INTO ♍) Part 3

After 1939's "The Wizard of Oz", memorable "musicals" became a bit thin on the ground for a couple of years. Although film historians noted that it took the talents of Vincent Minnelli & Gene Kelly (+ Stanley Donen) to "resurrect" the "musical", FA-ers would add that jovial Jupiter in shining Leo had also played its archetypal part.

1: DOUBLE INDEMNITY (Billy Wilder) ☯☯☯

Although it first appears that failed Oedipus, "I didn't get the money… I didn't get the girl", "Walter Neff" (Fred MacMurray), was "dug in/stuck" in his 1st quadrant and, therefore, he exemplifies the failed "sublimation" of 2nd quadrant sexual drive, it is more accurate to say that Walter did send a few "inner scouts" into his 2nd quadrant and, having arrived, they established an uber-vulnerable foxhole. The vulnerability of Walter's "sublimation" traces to his "splitting" of his father image… although we see that Walter "loves" his father-figure, "Barton Keyes" (Edward G. Robinson), we also see that, at a lower level, Walter intends to (if not "kill", then) "beat" his father-figure by pulling off a perfect enough crime that Barton's "inner little man" (= his intuition) won't be able to figure out if a crime was (or wasn't) committed. Psychologically, then, '3 Walter' intended to kill two father-birds with one stone – Barton & "Dietrichson" (Tom Powers) – but, of course, he only kills one. There is a hint of Jupiter "bridging" Walter's "vulnerable sublimation" from Leo into Virgo through the script's repeated nods to the "fated" train-ride that ends at the cemetery i.e. Walter is a "masculinized Virgo-Persephone" train-lined to Hades by the "black widow", "Phyllis Dietrichson" (Barbara Stanwyck). His "fiery sublimation" "splits" off from "earthy sublimation". Somehow, the penultimate "shoot-out" scene doesn't satisfy us… too long, too short?

2: LAURA (Otto Preminger) ☯☯☯

This is one of those "spoiler alert" films that is difficult to comment on because plot twists are a big part of its enjoyment. Suffice to say that it covers a big chunk of psychological ground, from "Pygmalion-ish" ambition to "psychological necrophilia". One thing that is clear prior to the big reveal is that the three male characters, "Waldo Lydecker" (Clifton Webb), "Det. McPherson" (Dana Andrews) & "Shelby Carpenter" (Vincent Price), have a l-o-o-ng way to go before they could successfully claim to Jung that they had "differentiated their (respective) animas". Despite this, we can say that all three are "triangulators" insofar as they see the other two's "anima differentiation" insufficiencies. Or, to be precise, the 3 spot the other 2's respective insufficiencies more than they spot their own insufficiencies because it brings about psychological "relief" against anxiety-making ideas "pressing up" from their respective "unconscious-es".

3: TO HAVE & HAVE NOT (Howard Hawks) ☯☯☯

Hawks was in the midst of his 4th Jupiter return in Leo when he was producing & directing this Hemingway story about two '9 long journeying' & very confident '5 romancers', "Steve" (Humphrey Bogart), a boat captain who, like "Casablanca Rick", is not interested in sticking his nose out for anybody, and, "Slim" (Lauren Bacall), an escapee from something dark (she can take a slap without flinching). Individuals who have established their respective "centres" are likely to have little problem recognizing compatibility in a potential partner. Although Steve & Slim play plenty of games with

each other – after all, '5' encompasses both "playing" & "romance" – there is a mutual understanding that they have both been promoted (or, relegated?) to the same league.

4: MEET ME IN ST. LOUIS (Vincent Minnelli) ☯☯☯

Yes, the songs & dances might not be up to the best of the Fred & Gingers, but we do get plenty of optimistic Jupiter in romantic Leo/5th house by way of daughters, "Esther" (Judy Garland) & "Tootie" (Margaret O'Brien), who are undaunted despite the fact of their heavily "defended" prospective mates. Also, for Freudians, there is a super laugh… "I must say that it is very difficult to have a private life in this family".

5: GOING MY WAY (Leo McCarey) ☯☯

As story about the "gentle, loving" aspect of the Catholic Church, this is one of those "(most definitely) of its time" editions of cinema. Indeed, it is because a film such as this could not be made today that it marks itself as a bona fide "historical snapshot" of an era of "the public" hoping that WWII was, finally, "the" "war to end all wars".

6: THE WOMAN IN THE WINDOW (Fritz Lang) ☯☯

Some movie buffs will feel cheated at this story's end to discover (spoiler alert) that it was all a dream. Movie buffs who take the view that the psyche is "real" won't feel cheated. Freud thought that criminals have unconscious wishes to give themselves up… therefore, detectives, even if they don't like Freud, are, in any event, "Freudian".

7: NATIONAL VELVET (Clarence Brown) ☯☯

Some film fans will point out that "movie feminism" started with female stars – e.g. Katherine Hepburn & Bette Davis – equaling &/or outdoing men (and, of course, plenty of "reactionary" male responses) but this is one of the first featuring a teenage girl. Horses symbolize an oxymoron… yet-to-be-"transformed" "spiritual instincts"

8: THE WAY AHEAD (Carol Reed) ☯☯

This is another one of those "(most definitely) of its time" films. We can go so far to say that it is "of its year" insofar as 1944 was a year when the warring sides had to find new recruits. In Germany, Hitler was looking at his under-agers & Britain was looking to its over-agers. We prefer the latter… after all, wars are devised by old men.

9: ARSENIC & OLD LACE (Frank Capra) ☯☯

In the land of the blind, the one-eyed man is king… and the same goes for the land of the insane. What then is "Mortimer Brewster" (Cary Grant) one-eyed about? 'A': he thinks that insanity is genetic and, therefore, his adoption means that he won't end up like his relatives… but, then, we see policemen no less insane than all & sundry.

10: THIS HAPPY BREED (David Lean) ☯☯

If you want to see a very Jupiter-in-Leo character, this film is worth a visit. The character in question is "Queenie" (Kay Walsh), the daughter of a couple of humdrum English steady-as-she-goes middle-classers. To his credit, the father, "Frank" (Robert Newton), knows that Queenie will only discover her soul in the alembic of experience.

11: FROM VIRGO TO LIBRA

Today, the "cause" of life's beginning, a/biogenesis, is a mystery and, indeed, it may be that it will never be unveiled. Despite this, we know that life ("as-we-know-it, Jim") does appear to be characterized by "order" (see prior essay) and that it couldn't begin, develop or evolve without Solar input. Because biogenesis has something '1-ish' about it, we like the now-familiar idea that '(proto)-life' '1 began' on '1 Mars' and, via "panspermia", crashed into '2 Earth'. 'Proto-life' could also have reached '2 Venus' & '3 Mercury', but life ("a-w-k-i,-Jim") didn't thrive there because neither '2 Venus' nor '3 Mercury' has a '4 Moon' (that could assist atmosphere preservation). In short, life ("a-w-k-i, J") pre-requires a '4 Moon' & a '5 Sun' to '6 work' together. Meanwhile, back at the electromagnetic ranch of (what Freud called) the "connected series"…

On 11/9/2026, there will be a new ☽-(☉) in '6 Virgo'. From this meta-scientific "(immaterial) standing wave-arc", a psyche can "collapse this arc-wave function" into "science" and, then, contemplate the 3rd "type" of "(earth)-matter", leptons-electrons. The key characteristic of these particles is that they are best envisaged as "(material) standing waves". Yes, the other particle "types" have their own "wave functions", but leptons bring the idea of "wave-particles" to life insofar as their shifts from standing wave layer to standing wave layer bring emissions of other "wave-particles", photons, that have a key role to play in biogenesis. In zodiacal words, '5 Leo' photons "ground" themselves through '6 Virgo' electrons and, as a result, life "emerges" (a/biogenesis), "expresses" (metabolism, reproduction, homeostasis) & "evolves" in '7 meso-space'.

"Chemistry 101" students also learn that the 'whole' atom is about 10,000 times the size of the atom's nucleus… thus, "electron layers" comprise most of the "space" of the atom. It is not uninteresting to Freudastrologers that an atom's volume is about half-way between nucleus volume & volumes of macro-particles that are seen through powerful (e.g. "electron") microscopes because, for FA, the role of '6 Virgo' is to build up the psyche's "middle ground". Indeed, in the same way that, for "extraversion" to be fully established, we wait until we reach '2 Taurus' ('1 Aries' is "extraverting", see "4: from Aries to Taurus"), so it is that, for "centroversion" to be fully established, we wait until we reach '6 Virgo' (i.e. '5 Leo' is "centroverting"). Although there is nothing here that is exclusive of astrology's traditional associations of '6 Virgo' to "refinement, ritual, work & health", we acknowledge that linking these inclusively to the "middle ground" of the psyche now requires a concomitant "refinement" of our discussion…

We begin our "refinement" with a comparative survey of the (3) 'fire-to-earth' transitions: all three earth signs have something to do with "maintaining" that which had been "birthed" in their respective preceding fire sign. To describe this specifically (i) '10 Capricorn' "maintains" '9 Sagittarius" verdict, "your transcendence (of your soul growth-cycle) is withheld" (e.g. eventual "re-embodiment" is symbolized by '10"s enduring skeleton), (ii) '2 Taurus' "maintains" '1 Aries" initiative by appeasing it with its '2 sensory' input (e.g. in a similar way that rams lock horns, so it is that the we see a baby's horn-nose targeting its mother's horn-nipple) & (iii) Virgo "maintains" Solar Leo's '5 vitalizing order' by "refining" low entropy energy (e.g. in "photosynthesis", low entropy energy is incorporated into energy stores). Storage is important because time cycles from "good times" to expend energy to "bad times" to expend energy. One realm of Virgoan "refinement" is the seasonal cycle e.g. there is little point planting a

9 months-to-mature seed in late winter (Aquarius-to-Pisces) because the frozen soil of late autumn (Scorpio-to-Sagittarius) would prevent it from sprouting. In other words, it is "good" that '6 Virgo' is situated after '4 Cancer' because '6 Virgo' can "feed off" '4 Cancer"s time-cycling and, in turn, "refinements" can be "ritualized"… and, when this is plays into the social group, "work" becomes more ergonomically productive.

Having now typed the word, "work", we need to "refine" what we mean by it. In its more colloquial sense, "work" covers more than "ritual". Indeed, the individual who "resonates" the zodiac could see "work" referring to (i) '10 career' (being asked to accept a responsibility), (ii) '2 financial' activity (the spectrum from "putting food on the table" to "wealth") & (iii) '6 craftmanship' (inner confidence of a skill). Thus, the psychologist spots the unhealthy psychodynamic, "conflation in the work-sphere", that leads individuals to prioritize (outer) success & wealth and forgo the development of (inner) "centroversion" that is needed for both physical & mental "health"…

Having now typed the word, "health", we need to "refine" what we mean by it. Freud would say that there are no purely psychological or physical maladies… rather, there is a "connected series" from the psyche to the soma. At one end, the psychologist notes physical maladies that are profoundly genetic and are a kind of "fate" (we need to add, however, that the psychologist is still interested in psychological reactions to "fate") and, at the other end, the psychologist sits at the coalface of "psychosomatics", wherein a "dis-order" in "ideation" is "somatized". From the word, "dis-order", we realize that psychosomatic malady is a result of "not enough (Solar) order"… this is why '5' does well to be established before we allow ourselves to worry much about '6'.

One of the key roles of '5' (& '4' "feeding up" to '5') is to resolve the proverbial "family curse", a task that, in Ancient Greek myth, fell to '5 Solar' Appollo. This curse is a kind of "immaterial" version of "(genetic) inheritance", ancestral stuff that is not laid down in D.N.A. but, nonetheless, is being transmitted through the tribe & culture. Depth astrologers spot this stuff getting "settled" in '12' (keep in mind, dear reader, the importance that FA places in "not getting stuck in '11-12'"!). If '5' has been well established, it will 'support' '6"s "diametric objective" perspective of '12' and, in turn, the '5 heroic' individual is able to see what needs to be "birthed" & "developed" out-down-across-(back)-up through his/her '1-2-3-4-5-lower hemisphere'. One of the most important phases of this development will be his/her "(re)-descent" into his/her '4 subconscious' (= not as "deep" as his/her '12 curse'), wherein s/he faces the task of differentiating the '12 a-ogamous' attitude to love & his/her (horror of) '4 endogamy'.

Also, as Jung explains, '3 Mercurius' plays its part in the task of differentiating "unconscious" spheres. This is why, at various junctures of FA's output, we nominated '3' (not '1') as the archetype where-in depth psychology commences. Yep, Freud had natal Sun in '2 Taurus' but Freud's Sun did "progress" into '3 Gemini' early-ish in his life to meet up with his natal '4 Moon'. Because Mercury, in addition to Gemini, also "rules" Virgo, we could also nominate '6' as the archetype where "depth psychology" re-commences (recall, here, our notes on Mercury as a "leading edge" of the Sun). Or, '6' is the archetype of "commencement of (depth) psychological training" because, as we have seen, it is 'at 6', that "centroversion (is seen to) exist". If the "training analyst" sticks to it until '7 Libra', s/he arrives at knowing "what centroversion is", a knowing that takes him/her to the mid-zone of his/her training. Before we go there, however,…

THE JUPITER IN VIRGO OPPORTUNITY OF 2027-2028

From 26/7/2027 to 24/8/2028, '9 Jupiter' will transit '6 Virgo'… and, as it does so, astrologers would expect opportunities to broaden horizons in respect of Virgoan phenomena, the most straightforward of which is "virginity" (and, if you 'like' the '9 spiritual' aspect of phenomenology, "Virginity"). FA's longstanding readers are aware that we assign the teenage years (and a couple either side i.e. 10-11yrs-to-21yrs) to the developmental phase that Freud called "genital", when sexuality morphs, from being a ("latent phase") curiosity, into an impinging "hormonal" problem for both teenagers and their worried parents. The worry of parents, of course, can be traced back to that point in (probably, Lamarckian) evolution when it was realized that sex creates babies and, in turn, fathers would realize that they had a stake in the procreative process e.g. did men feel "less mortal" with their knowledge that children of their particular loins would survive them? did men worry that (the gods) God be as envious of men as men had been earlier been envious of (the gods) God? did men carry a need to appease the envy that, unbeknownst, they had earlier been "projecting" onto (the gods) God? The subconscious urge to be "saved" by a God-sired "hero" – rather than "side with Dad", the "h/Hero-saviour" "sides with men" – would have built up strength through time.

Much of this would have been (as Freud would say it) "sealed on the other side" when civilizations began to notice that, if fathers-knew-who-their-children-were, they would be more invested in maintaining civilization. The separation of church & state, therefore, may not be the most straightforward of tasks. Although, in earlier epochs, only kings would have cared about the virginity of their brides, no great imagination is needed to realize that male subjects would eventually develop a similar interest and, in turn, they would (reciprocally) approve of sons-who-knew-who-their-fathers-were.

In these more psychologically sophisticated days, parents realize that the most practical approach to encourage teenage children to "suppress" their sexual urges for at least long enough to establish psychological compatibility… so, if a pregnancy does occur, the chances of an ensuing happy marriage increase (and, although parents may, at the time of the pregnancy, be less conscious of this, the chances of mentally healthy grandchildren increase). The teenage phase has been divided into two: (i) (10)-<16yrs: the state supports the parent with laws against sexual intercourse but, in any case, FA would not call this "repression" because, in that case, the individual has no knowledge of "unconscious" contents whereas, in the case of the laws of state, the individual will be aware of the contents; the "accurate" term for the early teenager with strong sexual instincts is "oppression" & (ii) >16-(21)yrs: the state does not interfere with parental encouragement to "suppress" but, now high schooling teenagers have the intellectual maturity to bring in the broader Darwinian/Lamarckian backstory of Homo sapiens' sexual instincts and, in turn, they may receive parental advice in a way that prevents much resentment (= feelings of "oppression") toward the parents or the culture/state. The last thing that the older generation needs is to see their children motivated to have sexual intercourse as a mere expression of "rebellion" (forget about "love") because, as Freud tells us, sexual instincts have a significant tendency to "alloy" (= "conflate") other instincts that, initially, are not thought to have any links with "eros". The trouble with Jupiter, of course, is that it only spends one year in a sign and the issues that we have here discussed would require decades to filter through a brave new civilization.

1921: JUPITER IN VIRGO-(♍-INTO-♎) Part 1

Freud's "Group Psychology" & Jung's "Psychological Types" were published in 1921, making it a "big year" for this current set of essays. 1921 was also a "big year" for heavy hitters of silent era cinema, Charlie Chaplin, Fritz Lang & F.W. Murnau…

1: THE KID (Charlie Chaplin) ☯☯☯☯ ***the very best of Fats Waller***

A critical distinction for psychological astrologers is between the "outer child" & the "inner child" because both are symbolized by the 5th house (& in '5-in-general'). Although, at one level, "fornication" is a simple case of an unfettered '1-(2-3-4) desire' for sexual (organ) release, depth psychology remains open to a "sealing-on-the-other-side", "compensating" & "un-(semi)-conscious" dynamic of lovers hoping to become '4 parents' of a '5 child'… & a child who will go on to have a more "divine" childhood than what the lovers (perceive to have) had. Chaplin exemplifies this via an unmarried mother, "the Woman" (Edna Purviance), who is hoping that her child, "John" (Jackie Coogan), will be raised by parents who are in a better financial position than she. This secondary dynamic is not restricted to sexual encounters… for example, "The Little Tramp" (Charlie) can be taken as a male version of the '6 virgin' because, if haltingly, he has more '6 inner ritual' than "the woman" and, so, his parenting can "contain".

2: DESTINY (Fritz Lang) ☯☯☯ ***Hans Zimmer: soundtrack for "the Bible"***

This is less a Jupiter transiting from Virgo into Libra movie and more a Jupiter transiting from Virgo straight into Scorpio & (back home to) Sagittarius movie insofar as the prospect of the "live honeymoon" is bypassed in favour of the "death marriage". The bride-to-be (Lil Dagover) asks "personified Death" (Bernhard Goetzke) to bring her spouse-to-be (Walter Janssen) back to life but "Death" does not have God's power and, so, despair looms. "Death" does have a modicum of power, however… enough to give the bride-to-be some hope. "Death"'s version of hope is the version that leads the psyche away from inconsolable grief into preoccupation. It is very likely the case that preoccupations are "life's fillers"… each of us is "filled" with something preoccupying until the time arrives for each of us to learn our lessons about '7-into-8 sacrifice'.

3: ORPHANS IN THE STORM (D.W. Griffith) ☯☯ ***Tchaikovsky: 5th Symph++***

Maybe it is over-stating the obvious but the French Revolution was an exercise in lop-sided "thinking"… "liberte" linking to '11 Aquarius', "fraternite" linking to '3 Gemini' & "equality" linking to '7 Libra'. All lop-sided things are 'mis'-taken things.

Kieth Jarrett: Sun Bears Concerts; Kyoto

4: THE HAUNTED CASTLE (F.W. Murnau) ☯☯

It is not unknown for Jupiter to symbolize "ungrounded", "inflated" states of being and, here, F.W. presents a husband with a chaste-yet-"inflated" '6 Virgoan-ness' that, in its way, leads the husband to fall "up-into" his fate, as it were, "backwards".

Renaud Capuson: Plays Bach

5: THE THREE MUSKETEERS (Douglas Fairbanks prod.) ☯☯

Dumas's story has been filmed dozens of times. It is evidence to the archetypal "fact" that the king & queen are (… errr) archetypal and, therefore, a "revolutionary" has a much harder time than s/he believes getting rid of "memoires of royalty"

1933: JUPITER IN VIRGO (INTO ♎) Part 2

Jupiter's "teleo-scientific" shift from Virgo into Libra would have some effect on the collective psyche in 1933 but, with collectivism rampant, it would have paled in comparison to Pluto's intensification, by square, of Uranus; 1933 was, arguably, the most political year of the 20thC… the individual spirit runnning a distant second place.

1: DUCK SOUP (Marx Brothers: Leo McCarey) ☯☯☯

FA's longstanding readers know very well that we take a dim view of all things "monistic". Yes, most probably, at the bottom of (the "Theory of") "everything", there is a "unity", but it is another question entirely as to whether it is OK to try to establish this "on Earth". If the collective believes that it needs to use force to establish "unity", then history has replied that it is emphatically not OK. Some argue that "sham unity" is better than "(true)-real chaos" – and, if there was one thing that the Marx Brothers were the masters of expressing, it was "chaos" – but it is worth pointing out that the instigators of "shame unities" never admit that what they are instigating can only ever be "stop-gap" in need of something "real" to supersede it. "Freedonia"'s government is too busy dealing with the threat of financial chaos to be worried about "whereto it is heading". Can the fiery "Rufus T. Firelfy" (Groucho) find the solution? 'A': yes, by reminding us that chaos & order are/is an irreducible dichotomy & that chaos is more likely to supersede order not only when the order is enforced but also when the order is overrated (e.g. as a "Final Solution"). FA's longstanding readers also know very well that the archetypes that underpin (i) enforcing & (ii) overrating are '10' & '11'… and that these form a kind of dichotomy with the archetypes of chaos '12' & (to an extent) '9'. You could say that "God" instilled "dissolution" into mankind's newborn psyche in (… errr) "order" that humanity can admit that chaos & order is/are an irreducible dichotomy… but His instillation didn't work. Is mankind "God's experiment"? Or, might it be the case that He knew all along what we would do with our weaknesses?

2: KING KONG (prod. David O. Selznick; Cooper & Schoedsack) ☯☯☯

FA's longstanding readers know that we take the Jungian, "ever-searching-for-the-3rd-thing" attitude to dichotomies. A case in point: the Darwinian & Lamarckian views of evolution… the 3rd, it is known as the Lamarckian-Darwinian synthesis, helps to point out that not only have humans descended from apes but also that it is easy for humans to ascend back to ape-dom. To do so, all we have to do is refuse the possibility that the middle zones are the optimum zones for growth (= "centroversion"). Indeed, the religious fundamentalist might take the view that God put apes in our life to point this out. King Kong rumbles up from the unconscious depths & climbs to skyscraping heights as this is what he has to do to defend himself. Nonetheless, it does appear that Kong has an idea that his life would have had more love in it if he had been a smaller.

3: THE PRIVATE LIFE OF HENRY VIII (Alexander Korda) ☯☯☯

FA's longstanding readers know well that the king's "royal" task is to remind his subjects that endogamous urges need to undergo a development that helps to bring forth the flowering of exogamous urges. The problem for the kings of Europe was that there was no "consciousness" in respect of the "physical vs. psychological" dimension of this development. Yes, they outer married princesses from distant kingdoms… but,

unless they were able to 'get' what "Hamlet" was all about – & for Henry VIII, it was not yet written – they were fated to stumble-bum into psychological endogamy. When psychological heads are lost, it won't be long before physical heads are following suit.

4: CAVALCADE (Frank Lloyd) ☯☯☯

One of those many Oscar winning films that, as the years rolled by, led to critics asking, "what were the voters thinking?" FA is more sympathetic, however, insofar as it leads to psychological reflection on loss e.g. is pessimistic "Jane" (Diana Wynyard) doing herself any favour by filtering her life through her lens of doom? is a pessimistic outlook "secretly healthy" in the way that it prepares the psyche for trauma & loss?

5: SHE DONE HIM WRONG (Lowell Sherman) ☯☯

Brassy seductress, Mae West, being an 1892 Neptune-Pluto conjunction baby, leads us to look for comparisons to analysts who were born in this year. Mae's Taurus on her ascendant leads us to compare her to Anna Freud… both fiery Suns & only the Moon a minor point of difference… Mae's in Cancer & Anna's in Gemini. Curious!

6: LITTLE WOMEN (George Cukor) ☯☯

More interesting points of horoscopic comparison appear between Louisa May Alcott, "Little Women"'s author, & Jane Austen. Both have Virgo on the ascendant & chart "ruling" Mercury near Sagittarian I.C.s. Both have Sun in Sagittarius… Louisa May's in the 3rd house – her famous novel is about siblings – & Jane's in the 4th house.

7: DINNER AT 8 (David O. Selznick prod.; George Cukor) ☯☯

An ensemble film in the vein of "Grand Hotel" – the Barrymores are there once more – bringing together a grab-bag of neurotic characters each talking at each other rather than to each other. And, so, at their various levels of "awareness", they desire things that are the very opposite what they "think" that they want and are not getting.

8: QUEEN CHRISTINA (Rouben Mamoulian) ☯☯

Jupiter in Virgo is a nice year to have a tale about a virgin-ish queen who wants to 'Q escape' her "role"… and who isn't Elizabeth I. Sweden's Queen Christina (Greta Garbo) was perfectly cast … astrologers won't be surprised when they notice Greta's Sun in Virgo in the 6th house trine Moon in Taurus in the 12th house & ♑ on the M.C.

9: THE INVISIBLE MAN (James Whale) ☯☯

H.G. Wells was born a decade before C.G. Jung, but comparisons can be made between their respective charts because they both feature Aquarius on the ascendant. There is a difference, however, H.G. was comfortable in his "persona"… he had Moon in Aquarius in the 1st house (Jung had Saturn) & comfort can bring about invisibility.

10: LADY FOR A DAY (Frank Capra) ☯☯

Frank asks his audience gulp down chunks of suspension of disbelief in what is the corniest of his "Capracornia"… but it does have its charms, not the least being the butler (Halliwell Hobbes) who is willing to fight the gangsters with "grammar".

1945: JUPITER IN VIRGO (INTO ♎) Part 3

Virgo-into-Libra is a key arc of the zodiac for psychoanalysis because '6' & '7' are "goals" toward which the analysand grows. This means that the analyst occupies the descendant as a "beacon", something that isn't happening in the first film below…

1: SPELLBOUND (Alfred Hitchcock) ☯☯☯☯

From the very first scene – patient, "Mary" (Rhonda Fleming), flirts with her male nurse, "Harry" (Donald Curtis), on the way to her psychoanalytic session with "Dr. Constance" (Ingrid Bergman) – Hitch does a good job of showing the "complex" without naming it and, thereby, avoids lumbering his audiences with theory when they have paid their money to be entertained. Although there was (and, today, there is even more) "resistance" to psychoanalysis, the movie about it was a hit… Hitch's audience stands in stark contrast to "Mary"'s "resistance" against being reminded of how badly things must have gone between her & her parents (to be precise, between Mary & her parental images). Try to "remind" your local surface psychologist that his/her "(great-grand)-parent" surface psychologists didn't care to acknowledge "the unconscious" and you might find that s/he "won't want to talk about it"… because, if his/her parents were below par, it would mean that s/he needs to deal with his/her "inner" (below-par) parents/al images prior to dealing with the parental images of future clients. Yes, Dr. Constance is not without flaws, but she is at one with the fact that everyone she meets (and will likely meet) inside & outside psychoanalytic practice, will be angry with her.

2: BRIEF ENCOUNTER (David Lean) ☯☯☯

Like all un-sought-after feelings, the feeling of shame often undergoes a period of (if not "repression", then) "suppression" and, so, the Freudian could, if s/he wished, add "the return of the suppressed" to "the return of the repressed"… the former being characterized by the analysand who, having "rationalized" his/her predicament for a stretch, can no longer do so and, so, s/he comes to analysis to "confess" and, then, s/he hopes, to (re)-gain "self-esteem"; the latter being characterized by the analysand who enters analysis to allay a symptom e.g. "indigestion" is his/her "presenting symptom" but it is an unbeknownst "somatization" of shame that s/he has not yet psychologically "digested". One of the subtler phases of analytic interpretation of adulterous feelings is that which looks behind the "awareness" of shame (that the analysand hopes to be relieved of) to the possibility of an unconscious excitement that s/he does not want to be relieved of. Then, s/he better understands why s/he is "against him/herself". All the priest can do, of course, is moralize and indicate the need for repentance & endurance. The analyst, by contrast, with the assistance of dreams, can analyze the "excitement".

3: ROME, OPEN CITY (Roberto Rossellini) ☯☯☯

The debate continues about whether Visconti's "Ossessione" is the first Italian "neo-realist" movie. If it is not, then we move along to this film that deals more directly with the ugliest part of (already ugly) war… its end. The lack of production resources – Cinecitta studios had been turned into temporary housing – led to a cinematic rough & readiness that thoroughly suited the rough & readiness of Rossellini's war ravaged characters. May commentators have complained about the Catholic Church's official "neutrality" in WWII… yet, this did have the advantage of forcing its priests to look

within and respond "personally" to their respective predicaments. This may have led to more "individuation" and, in turn, to a subtler insight into why God might not "step in" every time He is asked to. God's choice may be between "saving" a humanity that refuses to learn & "being with" a humanity that can, at least, "learn the hard way".

4: LES ENFANTS DU PARADIS (Marcel Carne) ☯☯☯

The '6 Virgoan' theme of maiden-hood is right up front here. "Garance Reine" (Arletty) is courted by 4 different men with 4 different motivations and, as your local dedicated Virgo will be keen to tell you, there will be at least 4 additional motivations hiding under the overt ones. And, so, for '6 Virgo', life is a puzzle and, just maybe, the best way to solve it is to not solve it… but, just "work" it. Virgo often 'likes' astrology.

5: THE LOST WEEKEND (Billy Wilder) ☯☯

On the surface, it may appear that this "horror" film about alcohol addiction had nothing to do with WWII, but the war had the effect of generating interest in the psychodynamic that leads to both, "denial". Billy's film shows us that we need to view "denial" in terms of (as Freud would say) a "connected series": to one end, "deluded" – hopeful "Don Birnam" (Ray Milland) is closer to it – to the other end, "deliberate".

6: SCARLET STREET (Fritz Lang) ☯☯

Let me tell you a story. My grandmother liked to paint pictures and, each year, she would enter one in the local competition. G'ma had a nice sense of colour but, poor thing, no idea about perspective… and, so, she had never won (even a) 3rd place. Then, one year, the exhibition manager 'mis'-entered her pic in the "modern art" comp and, you guessed it, she won 1st prize. G'ma being G'ma, she was furious with the manager.

7: IVAN THE TERRIBLE (Sergei Eisenstein) ☯☯

The 16thC "uniter" of Russia called himself "Ivan the Formidable"… and being "formidable" was, in Stalin's mind, the best thing that one could be. In Putin's mind, being "formidable" is also the best thing that one could be, pay no mind to fits of rage.

8: FALLEN ANGEL (Otto Preminger) ☯☯

Before there was "original sin", there was (most probably) "original thought". Sooner or later, however, there will be a "concluding thought" and, although it will be different for everyone, the theme might be the same, "I have been thinking too much".

9: THEY WERE EXPENDABLE (John Ford) ☯☯

With WWII extremely fresh in the mind, there was no room for the metaphors that populated our later war movies… in 10yrs, the jungle (= the id metaphor) would grow legs ("The Bridge on the River Quai"); in 20yrs, it grew feet, "Apocalypse, Now".

10: THE BELLS OF ST. MARY'S (Leo McCarey) ☯☯

Like "Going My Way", we have another reminder that the individual priest is not to be "soldered" to our view of his religious institution. We do wonder, however, if "Father O'Malley" (Bing Crosby) would have reacted wisely to the 21stC revelations.

12: FROM LIBRA TO SCORPIO

On 10/10/2026, there will be a new Moon-(☉) in '7 Libra'. This meta-scientific, "(immaterial) standing arc-wave combo" could be "collapsed" into "teleo-science". In turn, thoughts can turn to the meso-scalar spatial scale wherein biologists see "life", a phenomenon that, to survive & propagate, requires "homeostasis". The key '7 Libran' homeostatic mechanism is acid-base balance maintenance in bodily fluids (7.35-7.45) because '7 Libra' is said to "rule" the kidneys, the long-term balancer of "ph". When we turn to the seasons, we notice that '7 Libra' begins at the beginning of autumn, the time of the annual cycle when the temperature is "balanced" between summer heat & winter's cold. Temperature control in the body is another example of '7 homeostasis' in action. Although Libra's symbol is an inanimate object, the scales, the psychological astrologer takes '7' as an archetype that is entangled in animate goings on. Indeed, in myth, the scales of Libra are held by Astraea, the animate '6 virgin goddess' who, in the pre-Bronze age era (= the Golden Age), resided on the earth… but, with mankind's descent into lawlessness, withdrew to the constellations. In discussing "Duck Soup", we had made the point that lawfulness has its subtleties that become clearer when the "inner law" is contrasted to the "outer law" e.g. in "The Shawshank Redemption", we see "Andy Dufresne" (Tim Robbins) arriving at the insight that, even though he is not guilty in the "outer world" sense, he is guilty in the "inner world" sense and, therefore, he needs to find the correct '7 balance' between his outer & inner "s/Self-verdicts".

In terms of Jung's aphorism, we arrive at '7 Libra' and receive the opportunity to "know what centroversion 'is'". A big part of this knowing is that it is an experience that grows (up)-out of archetypes, '4-5-6', that have much to do with "individuation". Those who have yet to "get" the difference between individuality & individuation may be spared a "Shawshank-type Redemption" experience to "get" it… but they may not be spared other experiences that speak to the soma morphing into a figurative prison. If, alternatively, s/he does "get" the difference, s/he discovers that (at least, an "inner") marriage becomes possible. Now, as we know, a large majority enter "outer" marriage without establishing much in the way of "centroversion", but this is no reason to file for divorce… rather, such a "concretizing" of '7' is meant to be a "beacon" for spouses in their process of "integrating" lower hemispheric complexes. Although "fairy tales" repeat the theme of a "hero" overcoming a "dragon" to win his "bride", Jung reminds us that most "real life heroes" discover that they must overcome their respective "real life dragons" day-in-day-out, month-in month-out, year-in year-out, Jupiter cycle-in Jupiter cycle-out, Saturn cycle-in Saturn cycle-out. Because the "dragon" breathes fire, there is a sense in which the heroic dragon fight has something to do with making 'fiery 1' into a pre-beginning more than an end. Or, as we noted in our first paragraph, realizing that "extraversion" needs to develop through its '2-3-4', to a '5 middle'…

This is one of those points where FA risks its "stuck record syndrome" insofar as we are very unhappy with the "pop psychology" use of the word, "ego". To be sure, part of the problem was Freud himself… his partition of "superego-ego-id" was only a trinity. In our view, Freud and just about every "pop psychologist" who came in his wake first needed/needs to identify the distinction between the "extraverting self" & the "centroverting ego". That is to say, the organ that finds itself "struggling" between the demands of the "superego" and the "id" is the '1-(2)-(3) self'. Yes, the '(5)-(6)-7

ego' still "struggles", but this is directed towards (i) the '10-11-12-1-2-3-4 hemisphere' & (ii) noticing one's not-(yet)-thought-through attitudes to what constitutes "equality, harmony & fair judgement". If so, '7' will understand what needs to be sought in any revisiting chapters of the hero's lower hemispheric journey. For the already-married, the measure (of success) of this chapter is the degree of increase in marital harmony. For the yet-to-be-married, the measure is the increase in "inner" marital harmony.

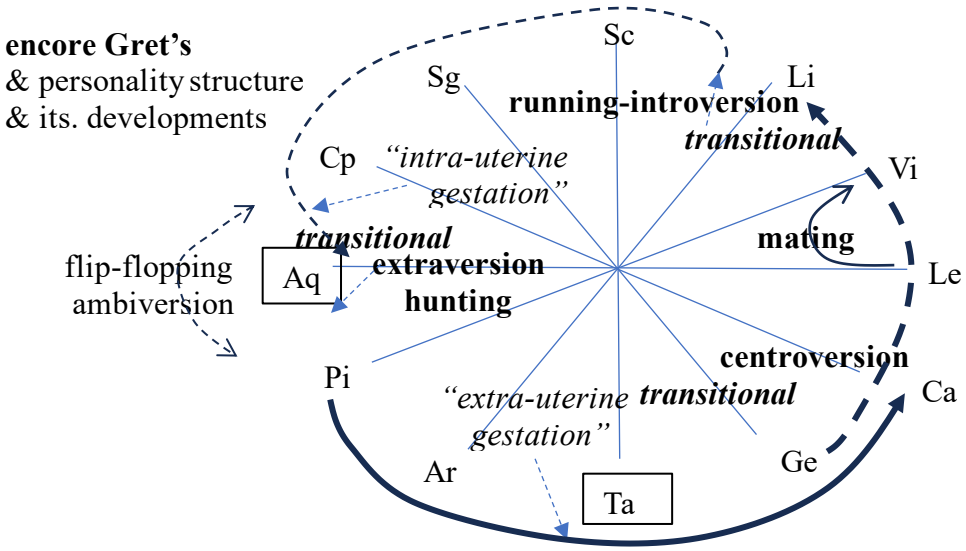
With a religion having straightforward reasons for wanting the civilization that supports it to remain stable, there is no need to be Freud (or C.G. Jung) to understand why religions like to stand in the way of couples divorcing. When, however, civilization becomes psychologically sophisticated, opportunities arise for it to '6 refine' & '7 (re)-balance' marital attitudes & its legalities. As Freud explained, the capacity for a 21yrs old "adult" to "(fully) process" what had happened to him/her as a child (of parents whom, themselves, had not "processed" what happened to them… and so on, back to Adam & Eve) is not promising. Yes, encouragements to "suppress" sexual intercourse for months &/or years have their utility but, for a significant fraction of marriages, these aren't enough. To be sure, most 21yrs olds are clued to the story, "boy gets girl but, because he only presents his romantic '5 Solar' side to her, the clock is ticking for his hidden side and, when this comes to light, boy loses girl… but, with more time, girl realizes that was hidden was not so toxic that she gives him a second chance", but your average 21yr-old boys/girls "tend" to assume that this is a problem for others rather than they. "Sealing (this) on the other side", we notice that civilizations "want" young "adults" to marry because, after all, the biological clocks are ticking & the proverbial "10 years of therapy" that might be needed to "process it all" could lead to dangerous diminishing of populations (this is the same sort of equation as we described in relation to narrow-hipped mothers with relatively premature babies having a greater capacity for survival than slow mothers with full-term babies). This is what we mean by '7 (re)-balancing' the various vectors that go into the appearance of toxicity in marriages.

"Complexity in marriage" becomes more complex still when civilizations begin to consider the "past vs. future" aspect: with civilizations wanting to survive by virtue of parental activity, civilizations will encourage their young adults to choose spouses whom they believe will be compatible as parents… and, reciprocally, civilizations have no particular desire to help their "empty nest" middle agers because this second group are just as likely to "get in the way" as be "contributors". In other words, the "young adult divorce" needs to be distinguished from the "senior adult divorce" because the compatibility question morphs from working well together as parents to working well together as both stare down the "mortality barrel". This is why Freudastrology looks to the shift from '7 Libra' to '8 Scorpio' having a significant mid-life crisis dimension.

Overall, then, the issue of divorce speaks to the issue of "individuation". It may be the case that divorce is a valid aspect of the '7-into-8 shift' because "compatibility" has brand new 'Q's. If a particular religion cements a dogma against divorce, it is also presenting its dogmatic "resistance" against "psychological developmentology" (this is a neologism that we can't avoid). And, without an understanding of "individuation", civilizations & the religions that they support are prohibited from an understanding of (and, yes again, we are unable to avoid the neologism) "collectivation". Ex-parents are now faced with the task of contributing to civilization in Scorpio's "hidden" way…

THE JUPITER IN LIBRA OPPORTUNITY OF 2028-2029

From 24/8/2028-to-24/9/2029, '9 Jupiter' will transit '7 Libra'. In our notes on "the Jupiter in Virgo opportunity", we made the point that, in spending only one year in a sign, Jupiter doesn't have the time to exert much in the way of tangible influence, even if, for the symbolically sensitive soul, Jupiter's intangible influence is significant. If, however, we return to Gret-Baumann's chart for the "Age of Aquarius", we notice that, through the upcoming 2,000yrs, '7 Libra' will be sitting on the cusp of the '9 9th house'. Perhaps, then, the once/12yrs transit of Jupiter through Libra in the "Age of Aquarius" will be more noticeable in the tangible realm. For example, Gret's "double mandala" may gain more attention from the astrologically curious. Even FA may find that its own additions to Gret's "double mandala" may also gain some attention i.e….



… well, OK, let's not get carried away. A recent example of religious astrologers getting carried away was the passage of Jupiter through Libra in September of 2017, that had been called "the Revelation 12 Sign". We should note, here, that the religious astrologers were not using the tropical zodiac, so the Bible phrase, "the woman clothed with the Sun…" refers to a woman "clothed with the Sun in sidereal Virgo (= tropical Libra) 'giving birth' to Moon-Jupiter in sidereal Virgo (= tropical Libra)". Whatever that case, many religious astrologers were expecting a momentous tangible event, such as "the Rapture", but, in accordance with Jupiter's intangibility, nothing momentous happened. Although the same configuration is not repeated the upcoming 2029 transit of Jupiter through Libra, expect a bunch of religious astrologers getting excited about a very similar configuration when Jupiter transits sidereal Libra (= tropical Scorpio) in 2030. We discussed this in "Ch. 1: from Scorpio to Sagittarius", but let's add…

There is naught that prevents not-so-religious astrologers from pondering Gret Baumann-Jung's "Age of Aquarius" chart and "resonating" the geometric fact of '7"s "lower court" now having direct contact with '9"s "higher court". In symbolic words, the "New Age" could be an age when "church" and "state" could be re-united without the obfuscations that characterized the "Age of Pisces". For this to happen, the left & lower hemispheres of the zodiac would need to be understood as Plato would have.

1922: JUPITER IN LIBRA (♎-INTO-♏) Pt.1

After a decade of cycling through the zodiac, '9 Jupiter' is now within reach of its '9 home', Sagittarius but, of course, a '9 home' is more "a suitcase" than "a home", something that '9 Jupiter' keeps in the back of its '9 mind' as it transits '8 Scorpio'.

1: NOSFERATU (F.W. Murnau) ☯☯☯ ***Albinoni: Adagio G + Concerti A Cinque***

There is a silent 1913 short, but this movie is the first of (more than a thousand) "vampire flics" and, despite notable contributions by other famous directors – Dreyer, Herzog, Coppola – this one may be the only "must see". It did not take Freud long to realize that, although hypnotism was useful as a diagnostic tool, hypnotism was mostly useless as an analytic tool… in giving away too much of his/her (if not "consciousness", then) "awareness", the analysand gives away too much of his/her "spiritual initiative" that s/he needs in order to "trigger" the development of his/her "inner parents" (e.g. his/her '4 Moon' & '5 Sun'). Further, the "hypnotee" is open to the hypnotist because s/he has been hypnotizing him/herself for most of his/her life-thus-far. You won't have to be Freud (or Jung) to see that blood is a metaphor for "spiritual initiative" so, from the Jupiter in Libra point of view, we would hope that Jupiter is looking "back-across" to '1 Aries' as much as it is looking "up ahead" to its '9 Sagittarian' "homecoming".

2: HAXAN (Benjamin Christensen) ☯☯☯ ***Miles Davis: Bitches Brew***

Over the last couple of decades, (TV)-streaming services realized that the smart inexpensive way to bulk up their respective content is docu-drama… and, so, in some ways, they each owe a debt to this breakthrough docu-drama that took on the task of explaining witchcraft through the lens of modern rationalism e.g. witches were women who, in (perhaps) all cases, were suffering from a mental illness. The cliché of witches riding about on broomsticks provides a clue that they may have been suffering from "animus possessions". No matter what era one has/is liv/ed/ing in, a full differentiation of the "animus" is always a long & difficult process. It is made longer & more difficult by virtue of the nature of the "animus", the "immaterial organ" that is ever ready to "disrupt", not in order to improve understanding… but just for the sake of it.

3: FOOLISH WIVES (Erich von Stroheim) ☯☯ ***Herbie Hancock/Headhunters***

Von Stroheim is at it again, throwing comic bombs at the marriage institution. The argument has been made that Stroheim himself was the master at acting the fine line between "debonair" & "creepy" but, when we read about him… was he acting?

4: DR. MABUSE, THE GAMBLER (Fritz Lang) ☯☯ ***Sibelius Symph.1-7***

With "Dr. Caligari", "Nosferatu" and, now, this one, we realize that "German Expressionism" has links to the 12th archetype & hypnosis, but this one also points to the '9 Jupiterian' theme of gambling. Germany was warming up to some huge bets.

Michael Hoenig: Departure from a Northern Wasteland

5: NANOOK OF THE NORTH (Robert J. Flaherty) ☯☯

Another docu-drama (see, "Haxan", above) and, if in a different way, another edition of cinematic controversy as Flaherty would be accused of staging some scenes. Later, Flaherty could have cited "quantum physics"… pure observation is a myth

1934: JUPITER IN LIBRA (INTO ♏) Part 2

Longstanding readers will, by now, be clued into FA's view that, although '7' is the "goal" of development, knowing this puts the individual at risk of "short-cutting" "leaps" from the '1 ascendant' to the '7 descendant' without, first, getting a strong 2nd quadrant "foundation". The first two films of this list go further into this key idea…

1: IT HAPPENED ONE NIGHT (Frank Capra) ☯☯☯☯

It is worth noting that the archetype that is connected to siblings, '3', precedes the archetype that is connected to nuclear families, '4'. And, when we notice that the archetype of marriage, '7', is the next "airy" location after '3', we realize that, during a pre-marital '5-(6) romance', romancers would do well to consider their love interests from the point of view of their (not only parental, but also) sibling relationships e.g. how well did the love interest deal with the "equality/inequality" issues that are always "sharp" between siblings. The one thing that most "successful marriages" (by success, we don't mean longevity) have is mutual "equal feeling-ness". The "good" thing about couples who begin their relationship in a negative frame of mind is that they are more likely to "constellate" the sibling archetype and one of the main reasons for seeing this film is that it is celebrated as one of cinema's best "sibling archetype constellators" on (or, perhaps, better than) par with "When Harry Met Sally…". One of the challenges for astrologers who "read" charts with '9 Jupiter' in the 7th house is to explain how it does not automatically mean a happy marriage… gotta' check those 3rd & 4th houses.

2: L'ATALANTE (Jean Vigo) ☯☯☯

With water being a metaphor for both the unconscious & time, there is no need to be Jung to view flowing water as the metaphor for the flowing of time that, most of the (… errr) time, we are unaware of. Although awareness of cyclic, '4-ish' time – it is symbolically linked to the daily shift in the tides – is easy to access, awareness of linear, '8-ish' time – it is symbolically linked to rivers & rapids – is not so easy e.g. the ageing process is accessed via comparisons between the "mirror of downstream now" & one's "photographs of the head of the river". Prior to this comparison the comparer might draw on memory, but s/he also checks the mirror against the photo to assess the truth of his/her memories. In order to navigate a "river of marriage", a couple need to have acquired a degree of (figurative) boating skill… but, in Jean Vigo's only feature length movie, it seems that too much of this has been given away to the "child", the shipmate, "Pere Jules" (Michel Simon). The husband, "Jean" (Jean Daste), makes mistakes that lead to the loss of his wife, "Juliette" (Dita Parlo), and, to atone, Jean, unsurprisingly, needs to jump into '8"s "linear flowing unconscious" and look at his situation anew.

3: THE SCARLET EMPRESS (Joseph von Sternberg) ☯☯☯

In our initial essay on our "basics" webpage, we made the point that Freud had a 'meta-natural' (= a tad shy of a "meta-physical") approach to psychology, that views the psyche as primarily ideational (rather than neuronal). Moreover, the primary idea that the psyche spins is "parental cathexis" that, as the years of infancy go by, brings forth the "family romance". This leads to FA's primary idea, "the only way out (of the family romance) is through". For FA, this film has a great "family romance" sequence: "Catherine (the Great)" (Marlene Deitrich) descends a secret stairway almost to land

in the endogamous arms of "Count Alexei" (John Lodge), but Catherine has the nous to see "through" the web that is being spun for her. Having continued "through" the web and, now, "out", she lands in the arms of exogamous "Dimitri" (Gerald Fielding).

4: 20th C (Howard Hawks) ☯☯☯

We like this movie that has a reputation for being the first "screwball comedy", but, if, dear reader, you can't stand histrionics, you will hate it. This is a movie about a couple who "deserve each other" – "Oscar" (John Barrymore) "would not take her ("Lily" Carole Lombard) back if they were the last couple on Earth & the human race depended on them" – and, in accordance with the first couple on Earth, Oscar devises a plan to get his wife back by enticing her to sign a contract for a "Passion Play".

5: TREASURE ISLAND (Victor Fleming) ☯☯

Jungians talk long & hard about finding the "inner treasure" but this talk best suits the 2nd-half-of-lifer. It may be the case that searching for an "outer treasure" in the 1st half of life forges a template that gives the psyche a useful point of comparison because "descent into the unconscious" is no less dangerous as hanging with pirates.

6: IT'S A GIFT (Norman Z. McLeod; featuring W.C. Fields) ☯☯

This one has the classic comeback of the drinker who is accused of being drunk, "I will be sober tomorrow & you will be crazy for the rest of your life!" It deserves its laugh because, after all, we spend a big chunk of our lives "repressing" the fact that the world, in all probability, will be crazy for the rest of time & God is laughing.

7: THE THIN MAN (W.S. Van Dyke) ☯☯

From the perspective of psychoanalysis, it is not clear whether "Nick & Nora" (William Powell & Myrna Loy) are psychological sibs or spouses. Dashiell Hammet might not have been clear himself, as evidenced by his natal horoscope revealing both a stellium in Gemini & Saturn in Libra. Dashiell was likely happy that it is not clear.

8: THE MAN WHO KNEW TOO MUCH (Alfred Hitchcock) ☯☯

Most of the pre-Hollywood Hitchcock films have many more unintentionally funny moments than funny moments… and, sometimes, it is hard to be sure what the intention is e.g. with the assassins being closed in on by the constabulary and a few of the latter getting killed in the process, the police sergeant has time for a cup of tea!

9: THE GAY DIVORCEE (Mark Sandrich) ☯☯

Although this isn't the first Fred & Ginger, it is the first where it was clear that they were headed for stardom. For astrologers, Cole Porter's songs are irresistible… "♫♫ night & day, you are the one, only you 'neath the Moon & under the Sun ♫♫"

10: VIVA VILLA (David O. Selznick prod.) ☯☯

The contrasts between North & Central-South America is a key consideration when North Americans make films about Central-South Americans. Can the contrast be reduced to "Northerners forced to flee Europe & Central-Southerners not forced"?

1946: JUPITER IN LIBRA (INTO ♏) Part 3

With WWII in the rear-view mirror but still very close, there are no prizes for guessing that "getting back to normal" was becoming a high priority. Although family is a big part of "normal", the baby-boomer kids would find something to rebel about.

1: IT'S A WONDERFUL LIFE (Frank Capra) ☯☯☯☯ 53rd

Like everything in life (& death!), there is more than one "rationalization" that can motivate suicide… the two most prominent being (i) if death is an atheistic nothing & life's pain significantly outweighs life's pleasure, suicide is "rational", or (ii) if death leads to a Higher Court and I can appeal my case to a Being that Understands, suicide is "rational" (provided that one can make the case that the banning of suicide by most religions is a "lower court-ish" 'mis'-take). It is worth noting, here, that our definition of suicide, thus far, has not included the "unconscious" aspect e.g. dangerous pursuits, mortal illness that is not "genetic" etc. Plato reckoned that motivations such as these can be sourced to memory of "the why" of "this life" being wiped at (or prior to) birth. If we could remember "this why", we would bypass '(i)' & '(ii)' above and endure our various privations. "George Bailey" (Jimmy Stewart) has the fortune of undergoing a "N.D.E.-ish" process that allows access to his deepest Platonic memory. Frank Capra made the most of this story, based on Dickens' "A Christmas Carol", perhaps because his Virgo descendant threw up the tension between remaining a '9 free' '6 male virgin (bachelor)' & a '10-12 encaged' '4-7 married family man'. George discovers that "real relationships" are often much harder to "see" than the God that he had come to doubt.

2: THE BEST YEARS OF OUR LIVES (William Wyler) ☯☯☯☯ 79th

Evolutionary biologists would put forward the view that warlike Homo sapiens would have evolved (C.N.S.) genes that allowed for the emotion, grief, to be sidelined so that he could continue to fight and, therefore, be more likely to win the battle (= the soldiers with the genes would have killed the soldiers without the genes). There would have been a point in this evolution, however, when this "sidelining" would have begun to show its detrimental side… and no stretching imagination is required to realize that this point was when battles morphed into (years++) wars and, now, the soldier would not be able to re-commence (or begin) the (heretofore "arrested) grieving process". In its way, this film is the prequel of "Apocalypse, Now", "Saigon, shit, still in Saigon; all I wanted was another mission and for my sins they gave me one". History tells us that the U.S. would be fighting again in Asia but "The Best Years…" was made before that eventuality. So, instead of taking "arrest" out on SEAsians, marriages took the brunt.

3: MY DARLING CLEMENTINE (John Ford) ☯☯☯☯ 96th

For FA, this is cinema's first great "Western". Many will want to cite Westerns of the silent era & the 30s (e.g. "Dodge City", "Stagecoach", "The Westerner") but it does appear that WWII had the effect of bringing more nuance into the "white hat vs. black hat" mythology that scaled the heights with "Once Upon a Time in the West" & "Unforgiven". In this one, Ford made the most of a character who symbolizes the path from "black hat" to "white hat" and back again, "Doc Holiday" (Victor Mature), who, like "Wyatt Earp" (Henry Fonda), is headed "west". The difference between these two central figures – each, in their own way, a "Hamlet" – is that we learn that the former

is "running from" the East & the latter is "running to" the West. No prizes needed for knowing ahead of the climax who, of the two, will survive & reach the "Western" goal.

4: BEAUTY & THE BEAST (Jean Cocteau) ☯☯☯

To achieve '7 inner marriage', a boy's "(passive) identification" with his father-(image) could be seen as a tugboat across a '4 harbour'. If a girl "(passively) identifies" with her father-(image), however, there may be a phase of dropping anchor in the '4 harbour'… and, so, a suitor on the other bank may have to find '7 inner patience'. If the girl's mother-(image) lacks something, father ties can become ferocious… "Belle" (Josette Day) confesses to her siblings/suitor that she would rather die at the hands of a beast (Jean Marais) than die of grief if she were to lose her father (Marcek Andre).

5: NOTORIOUS (Alfred Hitchcock) ☯☯

At first glance, "marriage analyzers" might claim that the marriage of "Alicia" (Ingrid Bergman) to "Alexander" (Claude Rains) is her "empty (outer) marriage" and the relationship of Alicia to "Devlin" (Cary Grant) reflects her "inner marriage" but, second analysis tells us that both Alicia's & Devlin's "inner marriages" need "work" and, so, for both to grow to a "mutual inner marriage", some "inner spying" is needed.

6: THE RAZOR'S EDGE (Edmund Goulding) ☯☯

A 'corollary Q' of Leibniz' "why is there something rather than nothing?" goes, "why am I alive and another man (and the saver of my life) is dead?" If the asker has a strong belief in Heaven (that may be barred to committers of suicide), the 'A' is easy. A 2nd 'corollary Q', that was not (but, should have been) asked by "Isabel" (Gene Tierney) goes, "do I love my fiancé because he has the patience that I don't have?"

7: THE YEARLING (Clarence Brown) ☯☯

"Ora" (Jane Wyman), mother of "Jody" (Claude Jarman Jr.) has lost children & is superstitious that her love is the reason for it. Thus, Ora's attitude to Jody is cold. Ora's fear sources to the "mother archetype"'s consumptive aspect. Events often heal.

8: A MATTER OF LIFE & DEATH (Powell & Pressburger) ☯☯

The English variation of the American fantasy, "It's a Wonderful Life", is best understood as part of the process of coming to terms with WWII's massive loss of life. As Jung noted, we need tales about "the after-life" for our mental health in "this life".

9: SHOESHINE (Vittorio de Sica) ☯☯

For those who are looking for Jupiter in Libra-Scorpio imagery, the final scene of horse on a bridge that leads to death is about as straightforward as it gets. We spot '7"s influence when a defense counsel points an accusing finger at a lack of parenting.

10: THE STRANGER (Orson Welles) ☯☯

When "Franz Kindler" (Orson) plans to kill "Mary" (Loretta Young), his wife, we could say that he is a minion of the Devil but things are a little subtler when Franz strangles God-bothering "Meinike" (Konstantin Shayne), the convert who still kills.

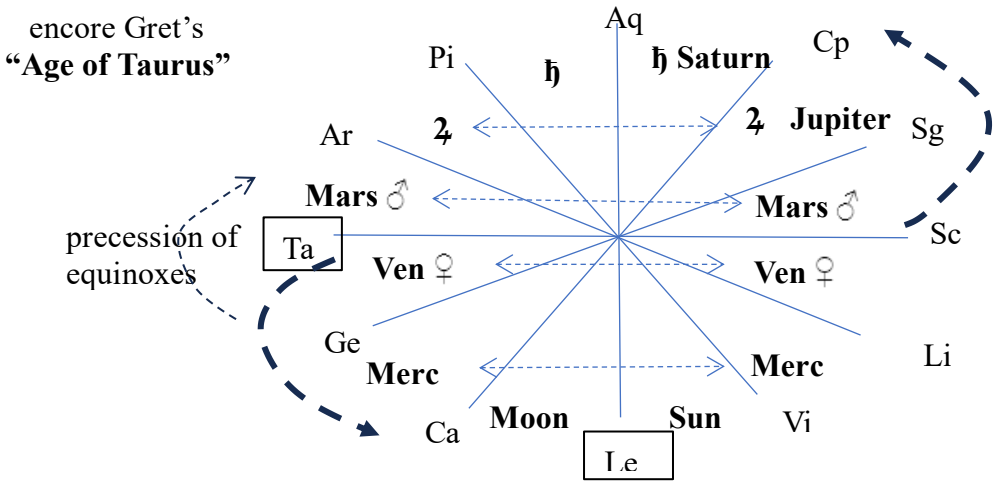
BASICS OF (A FREUDIAN) TYPOLOGY: conclusion

PART I: AGES OF MAN & "FEMININE ORIENTATIONS"

In these pages, we have often referred to (what we call) "Jung's epistemological aphorism", "sensing tells me that something exists, thinking tells me what it is, feeling tells me its value (good/bad) & intuition tells me whereto it is going". There is no need, however, to begin at sensing… one could begin at, say, "feeling tells me that something is gestating, intuition tells me that it is birthing, sensing tells me that it has birthed & thinking tells me what the birthed thing is". Taken together, the 2 aphorisms comprise the "feminine side" of the approach to the philosophers' "how do I know that I know?" challenge. Because, through its Western history, philosophy ("phobosophy", actually) has avoided "femininity", it has persistently "blocked" itself against the "royal road" that leads to the realization of the zodiac being the restorer of "gender im/balances".

"Mundane (= world-collective, not personal-individual) astrology" underwent much of its initial development during the "Age of Taurus" (approx. 4000-2,000BCE), the "Age" that preceded the emergence of Abrahamic monotheism and, for those who are fans of Bishop Ussher's calculations, the "Age" that followed on from "The Fall" that, in turn, oversaw a proliferation of (for FA, psychological) towers, floods & giants. This "feminine" "Age", that, as Gret-Baumann Jung points out, has a "feminine sign" on its "ascendant", is worth astrological study because it presents a more symmetrical pattern than the "Ages" that followed it, "Aries", "Pisces" & now (or, perhaps, soon), "Aquarius", present. If, dear reader, you are a fan of Stephen Hawking, you won't be keen to accept that the (psychological) world began 6,000 years-&-7-days ago… but, you have no chance to convince Abrahamic monotheists otherwise because, from their point of view, it was a cinch for an Omnipotent God to create a universe that, to stupid human eyes, might look 13-14 billion years old, but is not. It has always been relevant to us that many cosmologists expect that "time" will "drop out of the T.O.E. equation" when the "T.O.E." is discovered… if so, these sterile disputes will also "drop out".

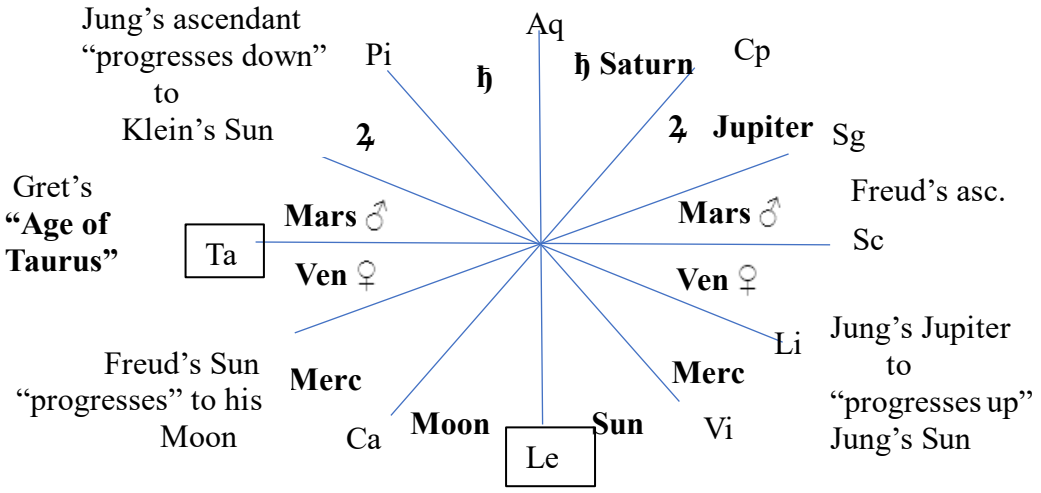
In the mean-(… errr)-time, let's study the symmetry of the "Age of Taurus"…



… that emerges from the ancient "mundane" astrologers' conclusion that the 5 observable "wanderers" & 2 "luminaries" were (to use Platonic-Jungian language)

dynamic aspects of "zodiacal archetypes"… or (to use astrological language), "rulers" of the "signs". Then, if the astrologer can accept the "pairing" of the Moon & the Sun, it will be easy for him/her to notice that the verticalization of the "Aquarius-Leo-axis" sets up a "line symmetry" for the rulers of the signs. Then (again), if s/he notices that the abovementioned "feminine" epistemological sequences run as parallels across the diameter, we (… errr) '1 begin' to get a (… errr) '2 sense' that '2 Taurus' has its claim to be the "1st sign", at least when the psychological issue of "ego development" presses for '1 attention'. We will take up this issue further in our next (2027) cycle of essays.

Before we go there, however, let's re-draw Gret's "Age of Taurus" "horoscope" with the '1 intention' of presenting Freud & Jung as "enrichers" of this symmetry…



… and, if you agree that ascendants have the quality of "the Sun that you have until you have your Sun", you can see that Freud's & Jung's "(progressed) ascendants & Suns", when taken together, "cover" this full "symmetrical zodiac". Indeed, we take the additional step of proposing that psychological astrology needs them (just as Jung needed Freud) to "redeem" not only depth astrology but also astrology-in-general.

Although, for FA, Jung's "typology" lacked the 3rd "type" (that was eventually found by Erich Neumann… by using his "transcendent function"), Jung still provided the key idea that, for "developmentology" to be given its rightful place in psychology, the "typologist" needs to understand that, when the unconscious is taken into account, <u>all</u> "typological vectors" are rolling around somewhere in our respective psyches, and, therefore, determining a particular individual's "type" can only ever be a determining of a "tendency" that, at any point, can be superseded by a "hidden vector" coming to the "surface". This is why post-Jungian approaches to "typology", such as the "Myer-Briggs", are difficult to affirm statistically… Freudastrologers 'like' this "why".

In a general "development-ological" sense, the FA-er expects that determining a particular individual's "typological tendencies" would be a cinch if, beforehand, the determiner had a <u>full</u> inventory of the particular individual's early Kleinian-Freudian life. By the time that this inventory has been filled, however, interest in the individual's "type" will have been superseded by more important considerations e.g. the ongoing development of the Lunar-Solar-(Mercurial-Venusian) "ego". In turn, the 'Q' begs…

PART II: DOES "TYPE" ALIGN THE "RISING SIGN" OR "SUN SIGN"?

So-called "belief in astrology" is not rare. Indeed, surveys have been done that show that "belief in astrology" is common (>30%). This high percentage is a big part of the reason why astrology is often attacked by the academic world e.g. "astrology is nothing but 'confirmation bias' on a gargantuan scale". The attackers, however, don't care to take notice of the depth psychological dynamisms i.e. attackers "project" their own "(unconscious) confirmation bias" onto astrology insofar as they assess astrology with (not astrology's qualifying, but) science's quantifying tools, neither realizing nor acknowledging that quality is primary, <u>especially</u> in respect of the "soul-psyche". This leads to academia's 'mis'-take that astrology is to be "typed" as a "pseudo-science"… and, so, the "surface psychologist" who "believes" this is "projecting" and, in his/her turn, s/he deserves to be "typed"… as a "pseudo-psychologist". If s/he can realize this, the "pseudo-psychologist" will repent and, just as a nuclear physicist resolves to "shut up & calculate", so the "pseudo-psychologist" will resolve to "shut up & retrieve".

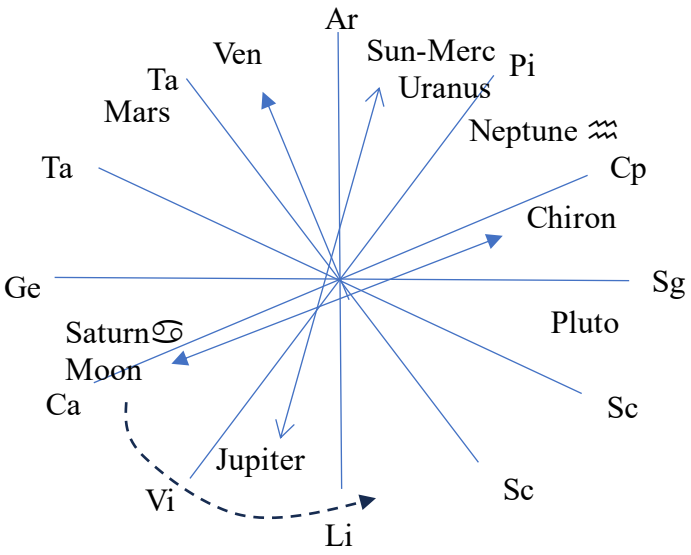
Astrology in the 20thC astrology suffered from being embedded in the Western, cultural paradigm of "physicalism". When the issue of "belief in astrology" came up, a number of psychologists thought that this issue would be decided by "testing" it with its "pseudo-psychological" tool, statistical-factor analysis (= how it had established its "O.C.E.A.N." "personality types"). The big problem with these tests, of course, is the "face" that the individual presents to a "tester" e.g. if the "testee" feels threatened by testing, s/he may present his/her "defensive" M.C.; if the "testee" feels positive about being tested, s/he may present his/her "extraverted" ascendant; if the "testee" refuses testing until s/he is feeling comfortable, s/he may, upon feeling so, present his/her I.C.; and, if the "testee" has achieved a "rounded" "ego development" and, then, wants to present this to his/her "tester", s/he will present the sign on his/her descendant. Given that it is often the case that the 4 angles present different functions (in the "whole sign house system", it is always the case that the 4 angles present the 4 different functions), the aim to usefully "test" astrological "types" (… errr) "presents" daunting hurdles.

For FA, the hurdles against achieving statistical (dis)-confirmation of astrology are a godsend. Our longstanding readers are well aware that the worst thing that could happen to psychological astrology is (any) dependence on (i) collectivistic (= statistical) psychology, not the least because the '<u>12</u> collective soul' aligns with Gustave le Bon's convincing tome on "mob psychology" (= "confusion, chaos, seduction & deception") &/or (ii) physicalistic science, not the least because of its focus on miserable surfaces. In 1955, Michel Gauquelin made the 'mis'-take of providing statistical affirmation of the horoscope's "surfaces"… and, all that he would achieve was a perpetual argument about what methodical biases were acting "under <u>his</u> surface". This perpetuity sucked the air out of the wisdom that astrology is not to be "tested" like this in the first place.

OK, so what then about "attacking" astrology? Is this also something that no-one should be "doing"? Well, dear reader, if you have read this far into this conclusion, you will already know that our answer is "no" insofar as we have already "attacked" those who would "test" astrology with tools that keep things on the "surface". We are especially "attack-minded" when astrologers put themselves forward as psychological counsellors without being interested in the Freudian, Kleinian & Jungian dimensions. When our psyche turns to the abovementioned astrology of the 20thC (its "air sucking" empiricism), we are less "attack-minded" and more "lament-minded" that the "non-

psychological" "types" of astrology (e.g. "mundane") perpetuate the wrong idea that astrology aspires to become a "science" more than it aspires to become a "philosophy", a "religion" or, not the least, a "psychology". Indeed, our "(I am more spiritual than) religious" side laments that (so called) "serious astrology" exists at all i.e. in the same way that "magazine astrology" leads open minds away from "serious astrology", so it is, for FA, that "serious astrology" leads minds away from "psychological astrology" (we discuss this further in respect of Dan Waites). OK, then, it's self-confession time…

Freudastrology
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… and given our tendency to "attack" & "lament", let's begin with "attack"…

Most astrologers begin interpreting a horoscope at the ascendant and, although we are very interested in the I.C.'s links to Freudian concepts, we go along with "most astrologers" and spend more than a moment with the ascendant and, with our present focus on '1 attacking', we will spend a little more than a moment. As, dear reader, you can see above, we have Gemini on the ascendant and, for us, this has something to say about our interest in "binarizing" astrology into its non-psychological & psychological "halves"… and, thereupon, we "attack" one half & "lament for" the other half. Going deeper into the 1st house's picture, we find that "attack" is soon followed by "lament" insofar as Saturn is known as one of the planetary urges that says, "oh dear, do I really have to worry about these things? can I put my worries off? yeah, yeah, I know that, if I do so, I will discover that I am worrying over putting worry off (= a 'worry cycle')". It may not interest you very much, dear reader, but it interests us that, at the moment, Saturn is rolling through its waning square phase (in our 10th house, heading back to the 1st house in 7yrs i.e. to our Saturn return). Let's note, in any case, that, despite our natal Saturn in Cancer, we still take our "positive self-type" to be "thinking".

Let's also point out, with FA viewing the "quadrant house system" as the best fit for the "type" of astrology that we practice, that all of our 4 angles are "masculine" and, so, we "worry" about its gender imbalance. Indeed, because Libra is on our I.C., our worry "doubles-up". With this worry, we are always looking to make the most of natal "feminine" vectors that 'feed' the I.C. (e.g. Moon in Cancer) and 'look up' to…

PART III: THE M.C. & 4TH QUADRANT… do they "cloud" the ascendant?

We can't be moving along from our "confession" with regards to our "tendency to attack" until we admit that our M.C. in Aries symbolizes a "compensatory tendency to attack". Longstanding readers will know that we disagree with "most astrologers" about the upper hemispheric houses… although we don't "deny" that the M.C. & 10th house align with "visibility", "authority" & "control" (and, as a result, they have their input into "ambition" & "career"), we do take the view that, until proven otherwise, this angle & house operates in an "unconscious" & "compensatory" way that leads to the proverbial "road to hell paved with good intentions". What is "worse", just as the ascendant & 1st quadrant "feed (down to)" the I.C. & 4th house (+ whenever possible, "across" the I.C. & 4th house), so the M.C. & 10th house "feed (down to)" the ascendant & 1st house to form what FA calls, "the (problematic) superego-self complex". For FA, this "complex" is the source of psychological "splitting" and, therefore, it is the source of the panoply of Kleinian psycho-(statics-&)-dynamics e.g. "envy without gratitude", "narcissistic emptiness", "the paranoid schizoid position", "projective identification". FA sees it as so problematic that, in 2027, we will compose a full essay cycle around it.

Thus, in keeping with one of '1 Aries" widely-agreed symbolic links, FA counts itself as "the astrologer alone" in respect of our M.C.. This, at least, is a good platform upon which we can (re)-direct our '10 M.C.-authority' toward our '1 self' and instruct it to "pave the anti-clockwise path" across our '7 Libra' on our '4 I.C.'. If the "paving" is "smooth", then "riding" the "backs" of our monthly Lunar & yearly Sun-Mercury-Venus cycles with be "smooth". This means jettisoning what "anti-non-psychological astrologers" would advise their clients, "find a career with the qualities of the signs & planets on/near your M.C." and, in its place, advise clients that, "the M.C. is the last place that anyone/thing should be aiming for… the goal of individual development is your '7 (happy-inner) marriage' that is symbolized by the sign & planets on/near your descendant". Further, "if achieving this goal spills into 'events' – a "real" partnership &/or marriage – well, then, good… an outer 'bonus expression' of '7' is nice to have".

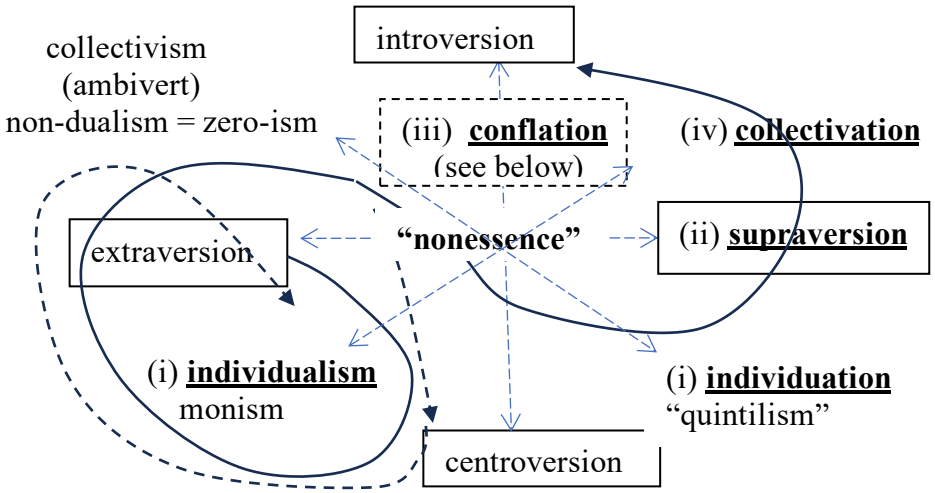
The key hurdle with FA's "attack" on "traditional astrology", of course, is that the 4th quadrant "feeds-down" to the ascendant and, therefore, our Aries on our M.C. has every chance of aggravating our Geminian impulse to "split" (our "M.C.-ruler", Mars, in our 11th house amplifies the 4th quadrant's "conduit"). This means that much depends on us not only "developing" across our Libra on the I.C. but also setting up a substantial outpost in our 2nd quadrant, a location wherefrom we can look to our 4th quadrant to spot (& healthily criticize) its shenanigans. Specifically, we look to bolster our Scorpio 5th house so that it can psychologically "ground" our Taurean 11th house. For example, we can say that we have not followed (are not following & will not follow) Freud's "un-royal road" into "atheistic psychologism" (we have noted that Freud was not "scientistic" because hypnotherapy reveals that ideas influence matter). Indeed, our '8 feeling', "ego developmental" "outpost" in our 5th house "feels" "solid enough" that we are confident that we are unlikely to become "stuck" in '2 sensing'…

Whenever one psychological function negates another psychological function (e.g. "I 'think' that 'feeling' has no value") a psychological "inflation" occurs that, like a balloon, bursts into calamitous episodes of "unnecessary suffering". So, if feeling is hidden from thinkers, it is possible that there are other functions that are hidden from astrologers. This is why it is a good idea to always keep a "Heisenberg-ian" measure

of uncertainty in "epistemology". This is the philosophers' equivalent of followers of a religion also in need of "Heisenberg-ian" uncertainty e.g. is an appearance of Christ an appearance of the Devil in J.C.-disguise? do "fruits" need to "ripen"? how long?

To a new 'Q': is a "quintessential" perspective sufficient? Jung's 'A' to this 'Q' goes something like, "for the individual in the 1st half of his/her life, 'yes', but, for the individual who has entered his/her autumnal phase, the answer becomes 'no' because, during it, the 'ego-ic perspective' needs expansion…because, however strong-flexible the 'ego' has become, it needs to become subordinate to the (capital 'S') Self". Simply put, "in life's 1st half, making a '5 Solar plan' is OK but, in life's 2nd half, making plans makes God laugh". Or, "into the 2nd half of life, the royal road becomes '8 serpentine' and predictive astrologizing now needs to stop". The best "nonessence" is a mystery.

The simplest pattern that precedes a "nonessence" is a "centred", "(2D) set of 8" (e.g. Jung's "ogdoad") that, as in a "quintessence", "(not reduces, but) orders"…



… to put this "geometry" into words, (i) the majority of "individuals", even if they have intermittent contact with their respective "centres", are uninterested &/or unwilling to grasp the distinction between "individualism" & "individuation", (ii) the more that a particular individual "consciously" "individuates" (Jung pointed out that "individuation" can occur "unconsciously"), the more s/he will become "supraverted" in way that bypasses "compensatory reactions" (e.g. proselytism) that, over our recent millennium, have become toxic, (iii) a "nonessential" (= Neumann-ian) perspective is able to spot a "centroversion-introversion conflation" e.g. Jung & (iv) if, dear reader, you can digest '(i)', '(ii)' & '(iii)' above, you are likely to 'get' why we deem it necessary to coin another neologism, "collectivation", to indicate the process whereby, instead of having "hollow" individuals seizing positions of authority, the collective resolves to appoint "full" (= "sufficiently centroverted") individuals because they are aware that "power" is to be avoided (because it is always & necessarily over-matched by a greater "powerlessness" residing in the "unconscious"). We have compiled another series of essays, "Plato's Republic & the Zodiac" (see our webpage, "Basics"), to deal with how & why post-Enlightenment democratic politicians, right up to the present day – some very knowingly and others not so knowingly – are delivering us all to perdition.

PART IV: "OLD TESTAMENT FREUD" TO "NEW TESTAMENT JUNG"

At this point, some readers might be justifiably thinking, "hey, FA! is it not the case that, by making the arguments that you are now making, you are succumbing to your own "power complex"?" The answer, of course, has to be: "to some degree". For FA, then, it is about "how" to minimize this degree, whatever it is. It is fortunate that Freudian astrology is not "popular" and won't lead to any kind of podium to "power up" a collective following for our written word. And, if, dear reader, you have read FA closely, you will already know that our philosophy (= the world is doomed because of philosophical category-'mis'-takes) is "inherently" unpopular. In any case, if there are no public recitations, web-essays will only be read by "interested" parties at their own respective paces & respective times… and this "reflects" the psychoanalytic process. Rather than view him/herself as a preacher, the analyst views him/herself as a midwife e.g. "OK, there was no psychological shift in the recent Moon-Sun inter-cycle (flanked by Mercury-Venus)… but, no worries, every month & every year, another opportunity arrives to build a more 'rounded' ego… there's no hurry". "Deo concedente", all that.

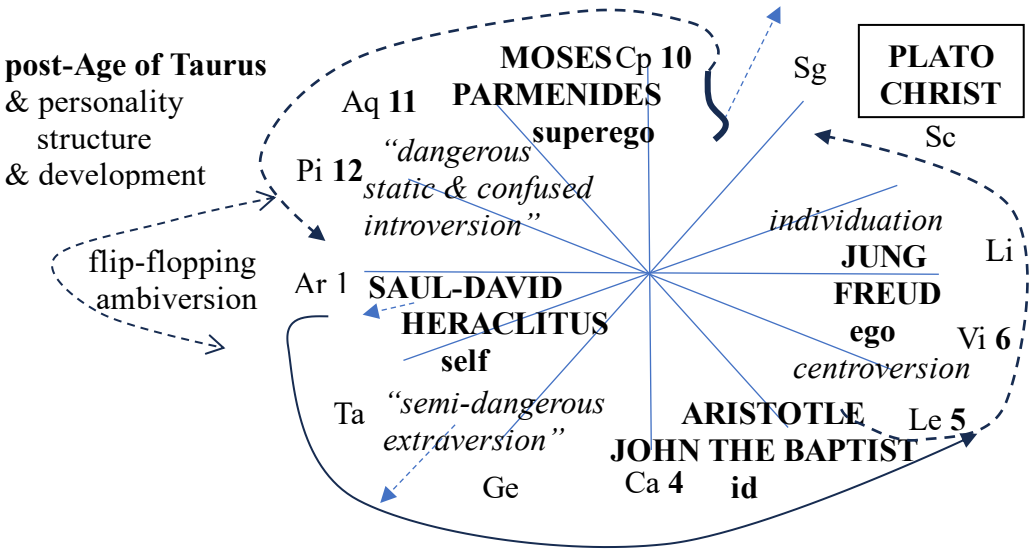
To put this more technically, the psychoanalyst is not interested in winning any kind of argument (neither 15 minutes, nor the full half hour). Rather s/he is a partaker of "relationship". For example, s/he is much less interested in having analysands agree with his/her interpretations of dreams, bodily symptoms, events, "external (i.e. to the analysis) relationships" & much more interested in how the "analytic transference" is evolving as a result of these interpretations. In "the Psychology of the Transference", Jung explains the "archetypal basis" of science, religion & philosophy… and, in doing so, he paves a road for Platonists to take their '9 long journeys', from their '11 general ideas', through '4 specifics', to '5'. Although "transference" is a synonym of the term, "projection", there is also a key Kleinian sense in which this means a bit more, because Melanie would introduce the idea of "projective identification", to make better sense of the "infant's complex opposite" i.e. simultaneously "throwing out the bad breast" & "drawing in the good breast". Thus, the analyst cares about '4"s "feeling spectrum' that, like "Plato's cave", is more "semi-conscious" than it is "(fully) un-conscious"…

Now, give that "relationship" is more valuable than "information distribution" (= books, lectures, podcasts, documentaries…), you, dear reader, may be wondering why we have bothered to post this website in the first place. Don't worry, we have had our times of wondering about this ourselves and, in light of tendencies for "reaction", our answer to this question might be too bathed in "reaction" to have much value. The "Blade Runner" question persists… can a website "dream" of non-electric sheep?

Returning, now, the "Western line vs. Eastern cycle" dichotomy, the Westerner who, in addition to depth psychology, cares about both philosophy & religion has the tools to conceive the "un-stuck spiral" by taking an "integrative" attitude toward the philosophy of Plato & the "divine drama" of Judeo-Christianity. Yes, this is the point of FA morphing into "Jungastrology"… and, of our '9 long journey', through Freud's & Klein's "smaller picture", to the Jungian "bigger picture". We do 'like' the fact that Freud & Klein were, respectively, a Jew & Jewess because, for FA, this re-emphasizes the value of the "line" that the "cycle" (e.g. Plato's Myth of Er) threatens to discount. Back at Freud's "organ trinity" (… becoming a quaternity via Jung, Erich Neumann et al.), we find ourselves looking to the human figures of the past few thousand years who have made an impact on the (at least, Western) psyche. Yes, as noted at the head

of this section, Freud was atheist but, nonetheless, he held his interest in his tribal line that, in our 21stC days, is being dunked in waves of '(11)-12 collectivist' disapproval…

As we plot a Platonic-Judaic combo of famous names over Freud's "organs"…



… we admit that some readers may be bemused by our choices and would have preferred to see others. We will, therefore, conclude with a few explanatory points…

Moses: links to '10' not only by virtue of the Commandments but also because the Commandments have that '10 negativizing', "(thou shalt) not" character; they are a good "preparation" for the navigation of the seductiveness of '(11)-12'; Parmenides noticed the importance of static "being-ness" (= '(11)-12') and, being so, he need to be a guide for Jews-(then-Gentiles) insofar as there are no 11th & 12th Commandments

Saul-David: as Israel's 1st king, Saul would be expected to have something 1st archetypal about him but, his son, conquering David, who winds up becoming a slave to his '1 desires', is the more obvious exemplar of '1' (yes, we could have placed Adam & Abraham here but we are going forward in time); Greek Heraclitus proposed that the "basis" of the world is "(fiery) becoming"; a 5th is now to be "heroically" sought

John the Baptist: as a human Jew who dunks other humans (or, if you are not Jewish, a God/man) in water – a process that is meant to washing off the frightened, desirous dust that hides the soul – is a good "reflection" of '4'; with Aristotle arriving, in history, prior to John, we have flipped the temporal order but, in theoretical terms, Aristotle's conceptions, the (i) 5th element & (ii) "final cause", converge onto John's

Freud: to maintain the historical Jewish-ness, Freud is the default choice when searches get underway for history's sequence of '6-7 teleo-scientists'; with Freud not being interested in religious syncretism, however, we don't give him much input into the '7-8-9 3rd quadrant'; on the other hand, Jung's distinctions between individuality & "individuation" are the "basis" of (FA's) "collectivation" that, if well undertaken, will be mixed up in the "(12-gated) City of God" that is described in "Revelation".

Life's "teleos" is not only to "fill out" one's inner life through the 2nd quadrant & to '7"s "inner marriage", but also to "deliver" it into the 8th house. It's a cliché, but it is a good one… "the only way out (of an endless cycle) is through (the descendant)".