

FREUDASTROLOGY 'BASICS IV': EGO DYNAMICS I

the Sun, the Moon, Venus & Mercury anti-clockwising the zodiac-(horoscope)

Ego-Dynamics Pt.I: From Aquarius to Pisces

Mar/2023

Freud saw the psyche has having both 'nounal' structure and 'verbal' dynamic. In 'Psycho-Structures', we focused on links between Freud's psychical 'structure' and astrology's (i) 'nounal' house system and (ii) 'adjectival' zodiac. Having acknowledged the ego's '(4)-5-6-7-(8) structure', the FA-er will soon want to examine the interaction of the ego's structure with the ego's 'verbal' dynamisms, Moon, Sun, Mercury, Venus.

Ego-Dynamics Pt.II: From Pisces to Aries

Apr/2023

Although Freud laid a lot of emphasis on the loss (or threat of loss) of phallus, analysts who followed him would begin to see that loss of womb deserves equal billing. The individual who has Moon, Sun, Mercury &/or Venus in Pisces has the advantage of Pisces to Aries "progressions" that will help him/her to "reflect" on his/her ejection from the womb, especially when the "progressed" Moon becomes full in Virgo-Libra.

Ego-Dynamics Pt.III: From Aries to Taurus

May/2023

The similarity of loss phallus & loss of nipple (weaning) lends itself to confusion about the psycho-sexual-(sensual) phases. Freud had thought that weaning might be the 'trigger' for subsequent castrative phantasies. A 'gestational astrologer', however, might see (the threat of) castration as the 'trigger' for weaning anxiety. The individual with Moon-Sun-Mercury-Venus in Aries can "progress" to their mutual inclusion.

Ego-Dynamics Pt.IV: From Taurus to Gemini

Jun/2023

For many depth psychologists, the ejection from Eden is a symbolic depiction of the 'step up' into "consciousness". The trouble with this view is that definitions of "consciousness" persist in their elusiveness. Perhaps, in any case, the "original sin" of knowledge isn't as sinful as the "second sin" i.e. "denial" of "original sin". Whenever things shift from '2' to '3', one does well to get a full Kleinian '10-11-12-1 backstory'.

Ego-Dynamics Pt.V: From Gemini to Cancer

Jul/2023

FA's longstanding readers are "aware" that FA sees the shift from '3' to '4' as the 'archetypal' location for the beginning of a psychoanalysis because the analysand will need not only to be able to '3 think' about his/her ambivalences, s/he is also faced with the task, if s/he is to 'process' them, of '4 emoting'. The individual who has Moon, Sun, Mercury &/or Venus in Gemini has the advantage of easy access to ambivalence.

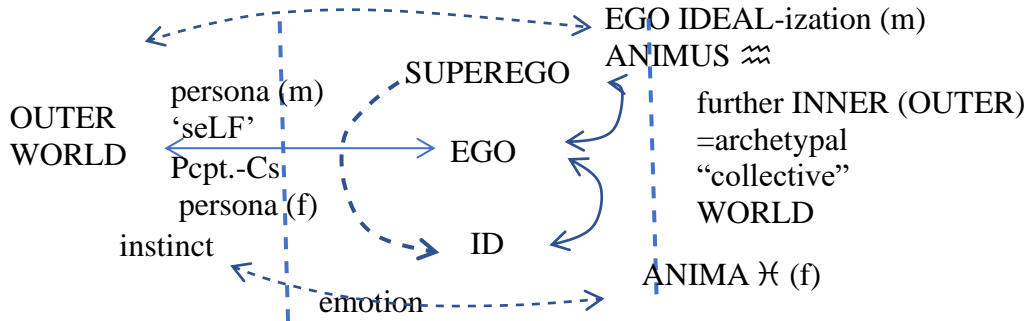
Ego-Dynamics Pt.VI: From Cancer to Leo

Aug/2023

In theory, Freud's natal Venus in Aries & Sun-Mercury in Taurus would have put him at some distance from understanding the ego-building character of the shift from '4' to '5'. This distance was reduced by the fact that Freud's life was long enough to see the "progressions" of his Sun & Venus through Gemini-Cancer into Leo. Links from Aries through to Leo were picked up by Kleinian-Jungian, Michael Fordham.

PREFACE: 'ego-dynamics'

It is the aim of Freudastrology is to develop in such a way that it brings Jung's psychology into view with minimum 'mis'-translation. In doing so, we take account of the Babel story insofar as the Freud-Jung rift was, in part, a result of their respective 'psychological structures' appearing to be on a permanently divergent course. Yet, for the FA-er, mutual inclusion of Freud's & Jung's 'structures' is straightforwardly and simply achieved via the following 'vertical Freud + horizontal Jung' schema...



... if, in addition, the psychologist accepts that "ego", a term that has been chronically abused by non-depth-psychologists & non-dualists, is distinct from "self", a term that, for the sake of clarity, we have indicated above as 'seLF' (in order not to confuse it with Self... Jung's term for God). The seLF is our term for 1st personal self-awareness, the 'structure' that can point the individual in 'ego dynamical' directions (e.g. towards quintistic "sublimation"), yet, in being lop-sided towards its extraverted attitude, it easily falls into a 'mis'-taken (or ignorant) view of the centroverted ego.

At this point, however, the psychological astrologer will enter with a "yes, but?" e.g. "what about the individual who has, say, an 'ego-constructing' dynamic – such as the Sun – placed in the structural realm of the superego-seLF-id?"... the archetypal example being the natal Sun placed near the ascendant. To this kind of question, we are forced to admit to the complexity... yet, insofar as complexity is the characteristic quality of being human, we also rejoice in it. Hereupon, the FA-er replies, "agreed, the Sun on the ascendant is a boon for the individual's confidence yet, for this confidence to pay developmental dividends, it would still need to "integrate" the "reflecting" (& "refracting") Moon from the 'ego-structural' right hemisphere, through each month & each "progressed" 30yr lunation cycle. In other words, in the same way that 'id-ic' '4 Cancer' 'feeds up' to 'egoic' '5 Leo', so does the transiting/"progressing" '4 Moon' feed '5 Solar' developments. Experienced depth astrologers would likely agree to call this, "the ego's developmental tapestry". Without it, the Sun is more likely to express in terms of its "heroic flaw"... an expression that is likely to carry the depth astrologer to Greco-Roman mythology and to specific images such as Icarus' melting wings.

The notion of a 'Solar flaw' is obvious in Greek mythology but it may go further back... after all, the astrologers of Babylon & Egypt would not likely have missed the fact that the Sun blocks the zodiac's visibility, whereas the (full) Moon does not. It was the Moon's 12 cycles-per-year, in concert with '12's many factors (1, 2, 3, 4, 6 & 12), that led the Egyptians to their duodecimal system, inherited by the modern world as

the clock and the 12-signed zodiac. The Sun may also have been behind the coining of the term, “rising sign”, because, once the Sun has risen, the ‘falling’ of the point where the zodiac (appears to) contact(s) the earth becomes invisible. At one level, the daytime invisibility of the sign on the eastern horizon is ‘good’ insofar as it reminds astrologers that the appearance-(i.e.-not-reality)-of contacting-the-earth aligns to the ascendant’s meaning – the world’s appearance (not the world’s reality) – and, if ‘reality matters’, it is a ‘1 image’ in need of ‘correction’ by a full ‘inner (zodiac-house) experience’. Then again, when we notice that the daytime Sun also renders the ‘correctional’ full zodiac-horoscope invisible, we find ourselves returning to the notion of the ‘5 Solar flaw’ and, indeed, to why the hero’s journey not complete until (‘4’) ‘6’ & ‘7’ are “integrated”.

At this (second) point, the psychological astrologer will re-enter with, “yes, but the Moon isn’t the only year-for-a-day “progressor”... the Sun, Mercury & Venus also “progress” through the chart”. And, yes, once again, we can only rejoice in the human complexity that this symbolizes. Longstanding readers will already be aware that FA takes Sigmund Freud’s Solar “progression” seriously insofar as his natal Taurean Sun makes more sense when seen as “progressed” into family-romantic Cancer. While this was proceeding, Sigmund’s Venus & Mercury were “progressing” from, respectively, Aries & Taurus also into Cancer... yet, at this (third) point, an anti-astrologer might ask: “why, in the 1st place, do astrologers take a year-to-day connection seriously?”...

In our ‘Introduction: Meta-science’, we noted that the first astrologers intuited a connection between the day & the year because they are both characterized by rising & setting Suns. Although the ancient world was without a sophisticated developmental psychology, there would still have been ideas around the fact that growth can go off in sterile directions or, even, cease. Freud knew that he was not the first to recognize the “nappy-headed-ness” of neurosis... he was certain that there would have been many Greco-Roman wetnurses who had never attended a performance of Sophocles’ plays but, in any case, knew what Freud knew. In such a way, it is highly likely that the early astrologers would have had discussions with wetnurses, and, in turn, they would have considered developments that occur over years rather than over days (\pm months). They would then have turned their attention to the year-day connection and noticed that, although it might not have had much to tell of the fate of nations, it did have something to tell of the individual. Jung’s all-important “individuation” now but one step away.

In our essays on ‘Psycho-dynamics’, the emphasis was on dynamics that have a ‘use-by’ date i.e. if they persist into the ego-developmental years of 5 to 25, they will interfere with ‘ego-construction’. Our Kleinastrological additions led us to (what we call) our ‘gestational \$64000 question’: to what extent will the placement of an ‘ego-constructor’ in the 4th quadrant render it sterile? (alternatively, to what extent will an ‘ego-constructor’ fertilize the 4th quadrant?). For example, to what extent is Sun in Aquarius a fertile placement? FA’s answer: be Heisenberg-ian... assess case-by-case.

In our earlier, ‘Vol.1:Section.3’, with the 4 tarot suits aligning so well with the 4 functions, we imagined the ‘building’ of the ‘structural ego’ down-into-up-out-of the horoscope’s lower hemisphere through the prism of its “minor arcana”. The upcoming series of essays, a series wherein our attention turns to the ‘dynamic’ ego & to the fact that we are all alive in a new Aquarian millennium, we revisit the recent millennium’s mythology, the tarot. This time, however, we will look closer at its “major arcana”...

CHAPTER 1: FROM AQUARIUS TO PISCES

PART I: CROSSING PISCES' CUSP & "THE FOOL"

FA's longstanding readers won't need to be reminded but, for the sake of our newer readers, we re-state the importance of the symbolic alignment of psychological development & anti-clockwise motion. Specifically, entry into Pisces from Aquarius is to be considered more developmental than entry into Pisces from Aries. With both the Moon & Sun being (i) perpetual anti-clockwisers, and (ii) carriers of 'forethoughts' in respect of their respective 'homes', Cancer & Leo, there is a sense in which the Moon &/or Sun in Aquarius is a placement that is 'good' in respect of the challenge of dealing with the 'upcoming dangers' of Pisces (yet, as noted in our 'Preface: ego-dynamics', a 'not so good' placement if the 'Solar flaw' is unhealed). For contrast, we can nominate Jupiter's recent retrograde transit from Aries into Pisces... a transit could bring out Jupiter's "gassy", "inflationary" aspect in not so good (not-so-"benefic") ways.

Now, if one contemplates the image of "the Fool" in the Rider-Waite-(Pamela-Colman-Smith) tarot deck, there is a good chance that s/he will agree with us that this card features a number of symbolic illustrations of FA's developmental approach to a successful traversal of Pisces, from Aquarius 'down' to Aries, even if, at first, it seems to point to impending disaster. Then again, with (i) '12 Pisces' being the oceanic water sign, and (ii) "the Fool" image being water-less, we expect some readers not to buy our connection. In response, we could say that a stretch of water – perhaps a bay or a fiord – might be located beyond (below) the precipice on which "the Fool" stands. The logic behind our connection is that Pisces is as much the '0th archetype' as it is the '12th archetype' and the designers of the tarot had seen fit to assign the number, '0', to their 'first' image. Bringing these ideas together, we like to imagine "the Fool" as a symbol for a '5 Solar hero' now finding himself in the midst of (what we call) the 'raw', further inner (outer!), extra-human realm, the cusp that separates-yet-connects '11 Aquarius' from/to '12 Pisces'... with his 'flaw' symbolized by the direction in which he looks. It is never very difficult to find natal Sun-in-Aquarius individuals who are so focused on idealism's abstract 'masculine heights' they are blinded to idealism's 'feminine lows'. Unlike the natal Uranus-in-Aquarius individual, however, it won't be difficult to find a natal Sun-in-Aquarius individual with a talent, having fallen from the precipice, for landing on his/her feet... after all, "the Fool's" boots and his background sky is golden (gold colouring points to "benefic" "integrative")... and, although the Sun itself does not crop up in many images of the "major arcana" series, we do notice the colour that links to the Sun, gold, cropping up regularly through the series (even "Death"!). Let's not forget that the designers of the tarot were not aware that gold and the other heavy elements are remnants of 'fully-cooked' suns/stars that exploded billions of years ago. We can only say that the tarot designers, drawing on alchemical ideas, had either (i) lucked upon the "integrative" cooking of $H^2 + He$ into Au-gold (the skeptic's position), or (ii) developed their (respective) psyches to 'resonate' with gold's archetypal source.

For FA, the precipice in "the Fool" image points to the fact that '11 Aquarius' & '12 Pisces', although usually imagined as a pair, express 'opposing' epistemological functions, thinking & feeling... and, often (although not always), the natal Sun/Moon in Aquarius individual, having promoted thinking to his/her "lead function", will have demoted feeling to his/her clumsy "trailing function". There is, then, a sense in which

the “integrative” potential of Solar ‘11-down-to-12 transitions’ may be ‘cancelled out’ by ‘11-12’s ‘epistemological gap’, the straightforward Promethean example being the cosmologist who aims to explain everything with a “Grand Unified Equation”.

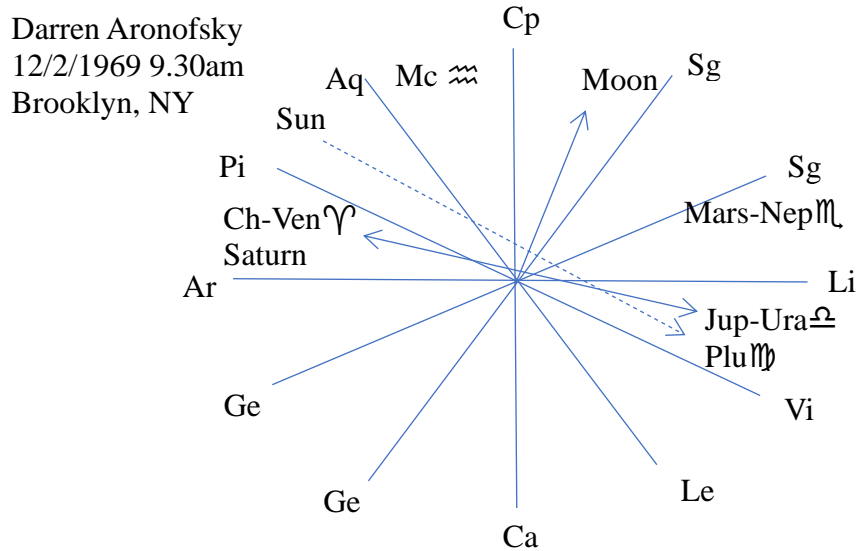
Readers who recall our ‘meta-scientific’ proposals may already be casting their thoughts to the epitome of the ‘5 integrator’ of ‘11-into-12’, Einstein. Although Albert didn’t have natal Sun in Aquarius, he did have the next best thing of natal Jupiter in Aquarius ‘feeding down’ to Sun in Pisces (+ ‘feeding across’ his M.C.). Readers who ‘resonate’ with the notion of a ‘Solar flaw’ will likely cast their thoughts to the flaw in Albert’s theory: his “cosmological constant” was an arbitrary inclusion meant to keep the universe in its “steady state” and his self-confessed biggest mistake. These readers won’t have to extend their thoughts very far to find Albert’s Saturn in “Big Bang”-ish Aries to find a reason why he tended to get “stuck” in ‘pre-Aries’, large-scale universal thinking. The feeling of eternity that is strong in those who have natal horoscopes with a 12th archetypal emphasis (e.g. not Freud) has an attraction that is characterizable as “addictive”. The question of whether Albert’s ‘addiction to eternity’ was fuelled more by his Jupiter-to-Sun or by his Saturn in Aries (+ Chiron in Taurus) remains open.

In respect of the (not gold, but) white colouring of the Sun in the image of “the Fool”, we wouldn’t go so far as to insist that it indicates a ‘flawed’ Sun... but it isn’t unreasonable to describe it alchemically as an ‘albedo Sun’ i.e. a Sun that is still in the midst of its transformation and, therefore, has a way to go before it is functioning in a fully ‘summery’ way. We support this indication with the other white-coloured items in the image, (i) the mountain tops are white as a result of ‘winter water’ (glaciers are often linked to the slowing and stopping of time), (ii) the white dog, the representative of domesticable instinct and a typical “helpful animal” encountered in fairy tales, has much to offer to species, such as Homo sapiens, that “suffer” womby neoteny, and (iii) the fool’s white undergarment points to Parsifal, the “Holy Fool”, who clumsily overclothes his untransformed ‘whiteness’ with a knight’s armour (because flowers appear more prominently in later images, we will consider the white rose in future chapters). In other words, the whiteness is a reminder that a ‘red’ Pisces-into-Aries transition is coming up... even if, for a “Solar progression”, ‘coming up’ means “in 30yrs time”.

Although most of the interest of “the Fool” image will centre around the danger that lies ahead of the protagonist, a chunk of the sundry interest needs to be reserved for what he has left behind. In our view, this interest is best served by comparing “the Fool” to the (6th) image, “the Hierophant”. If one does so, one is struck by the paucity of gold colour in the latter image... whereas, in the former image, gold dominates the background, the latter limits its gold colouring to the priests’ adornments. Before the era of the tarot card designers, the laity weren’t educated enough to think about the potential flaws in authority, let alone to think about how to deal with the flaws if they were to appear. The trouble with Luther and his ilk, of course, is that he/they weren’t psychologically educated enough to think about the potential flaws of inner authority, and this is why Jung was more interested in the psychological approach – alchemy – that resides on the ‘other side’ of the Protestantism.

Overall, we who are living in the 21stC are all “Fools” insofar as our collective is dealing with “regression” from the “Age of Pisces” to the “Age of Aquarius”. Might we be better to think of ourselves as anti-clockwisely entering the “Age of Gemini”?...

EXAMPLE EGO-DYNAMICS I: DARREN ARONOFSKY



Born slap-bang in the middle of the hippie era, it wouldn't surprise to discover that, as he entered his early twenty-somethings, the director of "Black Swan" (2010), Darren Aronofsky, would have a bit of the hippie about him. Although 1969 was a full three years after the Pluto-Uranus conjunction and Uranus had run almost 10 degrees ahead of Pluto and into the subsequent sign (Libra), it was, nonetheless, the year that transiting Jupiter (re)-connected separating Pluto-Uranus in '9's characteristically "exploratory" way (Saturn's 1966 connection to Pluto-Uranus may have been "tight", but it was also limiting). Further, when we inspect Darren's horoscope, we notice that one of his luminaries, his Moon in Sagittarius in the 9th house, generates a T-cross out of 1969's astrological 'feature', a Pluto-Jupiter-Uranus opposing Chiron-(Venus).

Although we are never one to get carried away with minor aspects, we take the view that, if they are close, they deserve notice in (if not the first, then) the second take of a horoscope reading... and, in Darren's case, we see a close quincunx (= 150°) aspect between his Sun in Aquarius in his 11th house to his Pluto in Virgo in his 6th house. No need to stretch our imagination here to throw this '5-8' into his 'hippie soup'... also, no need to be surprised when we learn that Darren has an '8 intense' '11 social activist' streak in his character, expressed via his university studies in social anthropology.

Darren's (1st) "progressed" new Moon, in the second to last degree of Aquarius, occurred at age 4yrs; a month or so later, therefore, Darren's "progressed" Moon had made its way into Pisces and, a year or so later again, his Sun would have "progressed" into Pisces... but, from our discussion at the head of this chapter, we wouldn't expect him to have suffered very much in the way of "disintegrative" childhood experiences at these junctures. It may have been, however, that he had one or more 'hallucinatory' experiences at these junctures that, in his twenties, subconsciously influenced his shift from the sciences toward the arts, the Moon in Sagittarius in the 9th house encouraging him to 'bridge' the two and Saturn in Aries in his 12th house seeing fault in any 'bridge' having been built. As frustrated as he must have felt with his 1st Saturn return looming in 1998, Darren kept pushing through to make his debut feature, "Pi", on a shoestring

budget. Saturn wasn't the only player, however... his "progressed" Moon was, for the second time, making its way through Aquarius and was waning its way back to his 2nd "progressed" new Moon; also by "progression" the Sun into Pisces was re-visiting his natal Pluto-Sun quincunx (now, by opposition); and, no less noteworthy, 1997-98 was the span of Jupiter transiting the 'raw' archetypal pair, Aquarius-Pisces. No wonder, then, that "Pi" focuses on the mysticism that hides behind this irrational number and how "accessing" a mystical noumenon is always very different from "integrating" it.

This 'access vs. integration' (to the 'raw' archetypal realm) theme was retained for Darren's first big budget film, "Requiem for a Dream" (2000), but, in accordance with his "progressed" Moon in Aquarius waning to his 2nd "progressed" new Moon in Pisces, philosophical musings on '11 numbers' are replaced by psychological musings on '12 drug addiction'. The heroin-addicted lovers, "Harry" (Jared Leto) & "Marion" (Jennifer Connelly), have a '3 idea' of the 5th & 6th houses – '6 work' coming out of fashion designing '5 creativity' – but the '4 emotional process' is seemingly too difficult to 'process'. With (i) Gemini's duality symbolized by dual upper limbs, & (ii) Harry's rejection of '3's' 'proto-choice', it makes sense that he would live this out with the loss of a limb. Marion fills out the '3-2-1-12 regression' by succumbing to other men's oral and anal sensual (for FA, not really 'sexual') arrest. It isn't fair to lay all the blame on the too-forgiving mother, "Sara" (Ellen Burstyn), because the father is key to passage through the 4th house, an issue that led Darren to shift from psychology to religion...

Through the early 2000s, the years of Darren's Lunar "progression" through the sign in which his (Einstein-ish) Saturn is placed, he was faced with a slow-down of his career. His 3rd film, "The Fountain", another surrealist foray into life and death, suffering from budgetary frustrations, didn't appear until 2007, but the successes of "The Wrestler" & "Black Swan", along with his Lunar "progression" now waxing to fullness in Libra, flowered into controversial '7 reflections' on (what Jung called) the "divine drama" with "Noah" & "mother!" (2017). The latter, a rumination on the link between the environmental crisis and monotheism's lack of feminine deity, can be seen as a groundbreaker in religious cinema. No room for Charlton Heston in this one.

If there is a group who might disagree with our view of "mother!", it would be the Jews who venerate Yahweh's "consort", Asherah, who gets a mention in "Kings". By contrast, Christians who venerate non-deity Mary will be scandalized by the idea that Christ was born of a Goddess. Nonetheless, Darren's speculation that, if the West had found a way to include the feminine in its "divine drama", mankind might not be in the Gaia-raping pickle it currently finds itself. It is possible that the most significant reason for the slow response to climate change is the religious backstory of incarnation being a temporary dream from which we will all eternally wake at death. The fact that science has come along with (i) its discovery that the Earth is an insignificant point in endless space and timeless time (and, later, in an endless multiverse), (ii) technologies without which the fossil fuels and sub-atomic reactions could not be mined ('armchair' religious dogma's very uselessness 'saves' it from technology's rape of the Earth), & (iii) Darwin's "savage (rather than Edenic) garden" that gives no privileged place to Homo sapiens against organisms that will survive us, tells us that science, rather than being a solution, is just another part of the problem. As Darren's Sun "progresses" to Venus in 2023, he might find a muse to bring forth another impressive religious vision.

DARREN ARONOFSKY'S (PSYCHOLOGICAL) "TOP 5"

Like Christopher Nolan, Darren is in the 'morning' of his career (only 7 films at our time of writing); there will be a "top 10" in a decade or two; the story thus far...

MOTHER (2017) ☹☹☹

For C.G. Jung, the "Assumption of Mary" (1950) is one of the most important events in monotheism's history. To be sure, Mary-in-Heaven isn't a deification, but it does point to a possible "integration" of the elements that 'fall' under gravity – earth + water – with the elements that 'rise' despite gravity – fire + air. In turn, feeling could find itself on equal footing with thinking. The idea that creation needs more than fire & air is indicated by "His" (Javier Bardem) writer's block. It is noteworthy, therefore, that "mother" (Jennifer Lawrence) is the more active character... she is the one who runs to the "unconscious" (basement) to set the world on fire, even if she has to destroy 'h/Her earth' to get a better one. "He is what He is" fires into "We are what We are".

BLACK SWAN (2010) ☹☹

Fairy tales are littered with the theme of a curse that turns a human being into an animal. It is common for the young woman to be cursed into bird-dom because air-thinking, being masculine, is more likely to "possess" a woman who is developing her legs & feet than sensing or feeling can. "Nina" (Natalie Portman) becomes "possessed" by her thoughts not so much because she envies "Lily" (Mila Kunis) but more because of her inability to retrieve her "animus projection" onto "Thomas" (Vincent Cassel).

REQUIEM FOR A DREAM (2000) ☹☹

This film's gloom-doom gives the impression of Darren seeing "Trainspotting" (1996) and worrying about the glamour of comedy and the one-sided focus on illegal drugs. One could be forgiven for thinking that Darren was a psychological astrologer when we count the number of grannies dominating the apartment block in his opening scene i.e. 10, 9 on the pavement & 1, "Sara" (Ellen Burstyn), not only holed (back) up in her tower but also not yet umbilically severed from her son, "Harry" (Jared Leto).

THE WRESTLER (2008) ☹☹

Part of the success of this mid-life crisis melodrama may be due to the fact that Darren was 39yrs old when he made it. By contrast, Mickey Rourke was looking back from his 57th year as he portrayed "The Ram" (then again, Mickey's biography could be characterized as one very stretched out midlife crisis). This character's name could also be taken as a clue to Darren's inspiration insofar as his own chart reveals Saturn placed in Aries just behind his Aries ascendant and its ruler, Mars, conjunct Neptune.

PI/THE FOUNTAIN/NOAH (1998/2007/2014) ☹ (= leaving a bit to be desired)

Time will tell if these films will be remembered among Darren's best but, going on how quickly he outstripped his musings on the theme of punishment of humanity by God – "Noah" – with his very next film – "mother!" – we are assuming that he will return to the Platonic, "dualist", ruminations of the earlier films in outstripping ways. The more a philosopher rattles Plato's cage/(cave), the more coherent one needs to be.

CH.1 (cont.) FROM AQUARIUS TO PISCES

PART II: REFLECTING ON PISCES' CUSP & "THE MAGICIAN"

With an example behind us, let's now return to the ego-dynamic interpretative problem of 'right-left overlap' e.g. '5 Sun' in '12 Pisces'. With "confusion" being '12's most cited "keyword", it is fair to say that the Sun's "progression" from Aquarius to Pisces is a sifter for confused interpretations. To address this, as noted in our preface, astrologers view the "physical reflectors" of the Sun's light – Moon, Mercury & Venus – as the helpful "psychological reflectors" of the Sun's symbolic light. Mercury & the Moon are the first to gain our attention because (i) the waxing Moon will run through the signs that Mercury rules, Gemini & Virgo, on the way to full "reflection", and (ii) although Mercury is not as 'fast' as the Moon, it is 'faster' than Venus. It makes sense, then, that the first character that "the Fool" meets, from his '11 Aquarius-12-Pisces' stepping off point, is the Mercurial figure that the tarot designers call, "the Magician".

It might be difficult find an astrologer who would want to link "the Magician" to anything but (what we call) the 3rd archetype, for it is at Gemini that the "problem of opposites" is introduced, at least at its "thinking" level, (re-introductions will occur at '6 sensing' & '8 feeling')... and, "the Magician" is using his 3rd archetypal arms to point to the basic set of opposites, high-low. Because the ruler of '3 Gemini', Mercury, is never more than 28° from the Sun, it follows that, as the Sun steps down into Pisces, Mercury will be in either Aquarius or Pisces. Thus, Mercury further 'informs' the Sun about that which is being left behind & that which is coming e.g. the 'high' archetypal realm & the 'low' archetypal realm; "as above, so below". And, as Plato pointed out, we are each faced with the "problem of (archetypal realm) opposites" in the womb.

Before we worry about the "problem of opposites", therefore, we need to worry about the "problems of gestationalism" e.g. C.G. Jung counselled against introducing the "problem of opposites" until '4's family romance is successfully analyzed... and, for FA, Jung's counsel is indicated in the image of "the Magician" by (i) its absence of 'ground' (noting that the upcoming images, "the High Priestess", "the Empress" and "the Emperor", depict a 'grounding process'; we will pick up this thread in upcoming chapters), (ii) "the Magician"'s apparent instruction to "the Fool" not to continue on until he has all his functional (epistemological) tools... his sensing (inducing), thinking (deducting), intuiting (abducting), feeling ('xx-ducting') – 'ready for use' on the table of "consciousness" (i.e. it is impossible to 'ground' one's family romance with only one or two functions), & (iii) the golden background (that we had also seen in "the Fool") is a reminder to consider the 'correct' motive for practicing magic i.e. (not non-golden power, but) golden spiritual inner growth... for example, pulling a rabbit out of a hat in order to impress and/or 'fool' others would need to be seen, until proven otherwise, as motivated by power, an act that resides in the same ball-park as trying to convince someone of a nuance or subtlety by yelling... the superego's gold is vulgar gold.

Now, applying these ideas to our recent example, Darren Aronofsky (scroll up), we could say that "the Magician" would not have been a helpful image at the time of his Solar "progression" into Pisces, because (i) life's 6th year is too early to have dealt with trailing ego functions (for many, even the 60th year is too early), (ii) Darren would have to wait for his 12th year for his "progressed" Moon to "reflect" Solar light from Gemini, and (iii) his "progressed" Mercury had not yet entered Pisces. By contrast, if

we go ahead to Darren's 19th year, when the "progressed" Moon was full in Virgo, "the Magician" could now be intuited as helpful insofar as his "progressed" Moon had fully traversed 'golden' Solar Leo, entered 'earthy-grounding' Mercurial Virgo and, having done so, the Moon "reflection" would have shed light on Darren's 'golden' heliocentric 'ground'... his "progressed" Earth is in Virgo, the sign of body-mind "integration".

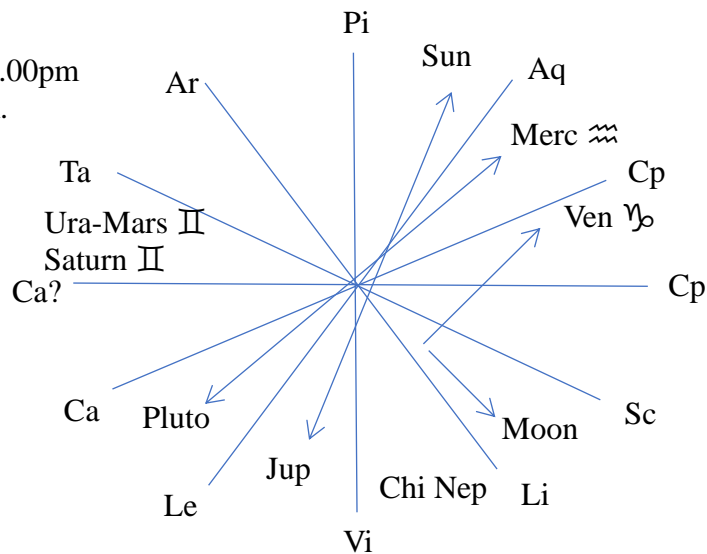
At this point, the 3/4^{ths} of readers who don't have natal Sun in the 4th quadrant might be asking, "what has this got to do with me?" The answer is that, although only 1/4th of us get to experience the 'diametric' helpfulness of a "progressed" full Moon in Virgo, the annual (transiting) full Moon in Virgo potentially helps everyone. In 2023, this helpfulness is highlighted by the fact of the 7/3/2023 full Moon occurring in hours of transiting Saturn 'falling' from the 'high' of Aquarius into the 'low' of Pisces (first time in 29½years). This shift from '10-11' to '10-12' will be fraught with every kind of not-so-helpful psychodynamic (see prior articles, scroll up). Further, from 2/3/2023 to 19/3/2023, Mercury transits from its conjunction with Saturn (still) in Aquarius to its conjunction with the Sun (already) in Pisces... indicating the chance to 'surround' this difficult '10-12' with '3's' easy communications & differentiations e.g. "the Magician" not only distinguishes high from low, he also distinguishes left from right.

In this spirit of differentiation, we look at "The Magician" and notice that there are two wands on display (i) the wand on the table, symbolizing the intuitive function, and (ii) the magician's wand placed in his right hand, symbolizing 'empowerment' of the thinking function. Magicians don't need to have a wand to perform tricks, but this dyad points to why he might use one i.e. the right hand is the grasping hand (controlled from the 'hunting' left hemisphere of the brain) and, therefore, the right hand can be linked to, power, the 'incorrect' motive for practicing magic. The left hand, however, is the exploring hand (controlled from the 'imaginative' right hemisphere of the brain) and, therefore, it is more engaged when it is pointing. In "the Magician" image, we see his right hand grasping a white wand and his left hand is pointing to white lilies. If, in turn, we look to the symbolic meaning of the lily – "resurrection" – we can make the case that the image speaks to the need for the death of magical p/Power so that it can be re-born as l/Love. As C.G. Jung tells us, wherever p/Power 'is', l/Love 'is not'.

Because the tarot images are 2D, there is less to say about the 3rd dimension of "the Magician" image (after high-low & left-right), front-rear. It is clear, nonetheless, that "the Magician" is more 'open' about his white undergarment than "the Fool" is about his. This brings back Freud's solitary analytic rule, "say everything that comes to your mind, no matter how irrelevant, trivial, embarrassing or nonsensical it seems", that is always being broken. The "conscious" (aware, actually) mind hides behind the mask just as the unconscious mind hides behind the aware mind. The most important 'fact' that hides/resides behind the 'conscious/aware' mind is that there is always more "individuality-individuation-incarnation" to be realized & the most 'blocking' factor against this realization is collective (± peer) pressure. Jung realized that peer pressure is extremely tricky (e.g. resisting peer pressure can be fuelled by peer pressure 'coming from the other side') and, for this reason, he often invoked "the Trickster" archetype (similar to "the Magician") as the "messenger of the Self". Usually, the Self's messages are not welcome... for Jung, "parapraxes" ("slipping" actions, prefixed with 'mis-') are the Self's preferred 'message format'. "You deflated me... good Idea, Oh Lord!".

EXAMPLE EGO-DYNAMICS II: ALAN PARKER

Alan Parker
14/2/1944 ?2.00pm
London, U.K.



Alan will likely be remembered as a director with a gift for bringing celluloid & music together... Pink Floyd's "The Wall", Rice-Webber's "Evita", Paul William's "Bugsy Malone", "Fame" & (our favourite) "The Commitments". Scattered amongst these crowd-pleasers, the film buff can find Alan's excursions into noir-ish drama, the most Freudianly noir-ish being "Angel Heart", widely criticized at the time but, later, would gain attention for bringing the "family romance" & the supernatural together and, while doing so, revealing an anti-hero, "Harold Angel/Johnny Favorite" (Mickey Rourke), who is clueless about the depth psychology of paranoid-schizoid "splitting". Before expounding in (Freud)-astrological directions, we note that...

As we like to do in the case of "unknown birthtimes", we have a stab at possible ascendants. In Alan's case, we begin with Cancer because it would mean (i) a Moon in Libra at 22° tightly square Venus in Capricorn at 21°, & (ii) the Jupiter-Saturn-Pluto conjunction of 2020 running across both this square and the 8th house cusp at the time of his passing in July of that year (that, however, was not deemed to have been caused by Covid 19). More relevant to his ability to combine music & film, this birth time fits a "progressed" new Moon in Pisces (quincunx to Neptune in Libra) at that tender age of 9yrs when, even for those without a lot of 12th archetypal activity, pop music takes on a lot of meaning. Linking all this to the themes that we are exploring in this chapter, we would want to know the degree to which this "progressed" new Moon symbolized the birth of a "reflective space". An examination of Alan's "progressed" chart reveals that his "progressed" Mercury was still in mid-Aquarius and, so, it was 'on the other side' of the natal Sun. Upon noticing that Alan's "progressed" Venus had just entered Aquarius, we get a sense of his "progressed" Sun being supported on 'both sides', by the waxing Moon ahead of it and Venus-Mercury behind it. Alan's first "progressed" full Moon in Virgo occurred in the midst of the pop music revolutions of the late 60s.

Overall, we would source a (natal) Sun in Aquarius individual's attraction to rock-'n'-roll to both the rebelliousness of '11' & the collective feeling of '12'. Fans of Elvis would want to point out, however, that '11' & '12' are not particularly "sexual"

(“sensual”) and, so, they would likely want us to include the Mars & Venus archetypal dyad, ‘1’ & ‘2’, in our list of rock-‘n’-roll’s sources. Then again, given our own ‘note-within-melody’ = hermeneutic view of the zodiac, the full list of sources may ultimately prove to be all 12 archetypes... and rock-‘n’-roll specifically links to ‘11’, ‘12’, ‘1’ & ‘2’ in terms of its character i.e. the raw archetypal ‘11-12 realm’ & the raw instinctual ‘1-2’ realm onto which a ‘nostalgic 4’ often forms attachments to. Thus, we recurse to our view of Alan having Cancer rising, the sign interested in the trials of the “soul”...

From Jung’s notes on astrology, we note his view that, over the 1st Millennium, Christ and the Devil were fighting for the souls of Christendom and, so far as he could tell (we can’t know much of the inner lives of 1st Millennials), their fight mostly wound up as a draw. With the Crusades of the early 2nd Millennium, however, it had become clear that the Devil was pinning Christ to the ropes... and, by the mid-2nd Millennium, the time of the life of Johann Georg Faust (1480-1540), the Referee had begun a count. A little bit like Christ, Faust’s inner life was not written about with any consequence until after he had died and, as a result, he would become an ideal “projection screen” for creative writers interested in “magicians”. As retold in Alan’s “Angel Heart”, the pact with the Devil is entered in order to – as if “magically” – expedite tangible success. Given that the music business is the most likely to produce “overnight sensations”, we aren’t surprised that Alan’s Faustian character, “Johnny Favorite” (Mickey Rourke), is a wannabe pop star. Yet, given the scientific-industrial-military-complex revolution of the post-mid-2nd Millennium having its effect– as if “magically” – of expediting just about every part of life (the 3rd Millennium bringing the internet... oops), Alan could just as easily have a scientific context for his Faustian protagonist... perhaps a “rising star” in a drug corporation whom has tailored a new psychotropic “wonder drug”...

Some commentators of “Angel Heart” have complained that it unfairly paints Voodoo in unsavoury colours, but the idea of the Voodoo doll having “magical” power to eliminate those who might be standing in one’s way is a useful “projection screen” for the shadow of Christianity i.e. righteous Christians “project” their own “wish” for expedition of the primitive religions to Hell. During the “retrieval of shadow” phase of a Jungian analysis, the analysand comes to realize that “pulling a rabbit out of hat” – solving one’s “depression”, “anxiety”, “somatic conversion”, broken “relationships” – with a “fast analysis” or “pill” is a contradiction in terms. For Jung, such problems are themselves “projection screens” for the unconscious statement, “I don’t know who I am” and, to that extent, the rabbit needs to stay in the hat until the analysand “knows whom s/he is”. “Righteous Christianity” is the tried & true way to block one’s search for ego-Self-knowledge. The analysand’s symptom are best taken as reminders to keep trying to find out whom one is... therefore, there is little to be gained by trying to rid oneself of one’s “screens”. The problem for Johnny Favorite, however, is considerably worse than not knowing whom one is... he “believes” that he knows whom he is (recall our notes on ‘singly ignorant’ “Jason Bourne”... Johnny is “doubly ignorant” because he doesn’t know that he is using ‘ig-knowledge’ to block his ‘ego-Self-knowledge’).

Longstanding readers will recall that we see Sun-in-Aquarius Charles Darwin as an incomplete hero. We have no clue as to how complete Alan’s heroism was... yet, we can say that, as the “Holy Fool”, he did negotiate “the Magician” well enough (i.e. self-knowledge is more valuable than outer success) to move onto the “High Priestess”.

ALAN PARKER'S PSYCHOLOGICAL "TOP 5"

Alan wasn't prolific; not unlike David Lean, Alan dropped out of film-making after a decade or so of directing success. Therefore, we have compiled a semi-size list...

ANGEL HEART (1987) 🍷🍷🍷

One of our (Johnny) favourite scenes in this deep-South gumbo is that in which "Johnny" (Mickey Rourke) reports his tardy progress to "Louis Cyphre" (Robert De Niro) in a church aisle... as Freud tells us, churches may be the best locations to hide from one's "unconscious". Although reliable statistics aren't gainable, history tells us that the fraction of 2nd-3rd Millennial churchgoers wishing for expedited deliverances from whatever might be ailing them is a good deal greater than the reciprocal fraction praying for a better understanding of what, over the months, years, decades, centuries and/or millennia, had delivered them to their ailments. All hasty healing is suspicious.

THE COMMITMENTS (1991) 🍷🍷

As we had noted in respect of the Coen's "Inside Llewellyn Davis", the fringe of success is the richer vein for the psychologically orientated. One of Alan's Aquarian gifts was making the most of ensembles. Go through his films, it is often the supporting players who are the most memorable... and, in this one, all the cast are all 'supporters' of the grand problem of keeping one's soul in the face of it getting lost in the "physis" of the "soul music" industry. Redemptions come in the wake of broken commitments.

BIRDY (1984) 🍷🍷

The idea that mental illness is suffered more by mental health workers than by those who are (deemed to be) in need of their work is the foremost consideration for those who resonate with the "wounded healer" archetype. In line with the (at the time) recent discovery of Chiron and its transit into Gemini in the early-mid 1980's, this '3 Geminian', Castor-Pollux-ish tale of soldier-friends, "Al" (Nicholas Cage) & "Birdy" (Matthew Modine), dealing with "shell shock" is, if nothing else, exquisitely timed.

MISSISSIPPI BURNING (1988) 🍷🍷

The perennial no-win subject for movie-makers is racism. If a particular point of view is determined to be offended, then there is nothing to prevent it... and there is no shortage of points of view. Directors like Spike Lee and & the Coens dealt with this no-win by taking things in over-the-top, surrealistic places, likely in response to Alan's 'Hollywood-rewrites-history' outing. What approach, however, is best for highlighting and, then, inspiring interest in the psychology of the "paranoid-schizoid position"?

MIDNIGHT EXPRESS (1978) 🍷🍷

The old Hitchcockian challenge of inducing a movie audience into an emotional "identification" with a less-than-admirable protagonist – in this case, drug trafficking "Billy Hayes" (Brad Davis) – is a kind of proving ground for aspiring directors. Some might insist that Alan only met it because of Giorgio Moroder's pulsing, synth-sodden, (at the time) novel score, but that is a tad unfair. Old-world-ers will never warm to a new-world upstart oblivious to the fact that he is personifying the new world for them.

CHAPTER 2: FROM PISCES TO ARIES

PART I: CROSSING ARIES' CUSP & "THE HIGH PRIESTESS"

"The Fool", having "reflected" on the Sun in Pisces via its full Moon in Virgo, doesn't have to cease "reflecting"... after a day or so, the full-ish Moon, from (Virgo)-Libra's cusp, can "reflect" on (Pisces)-Aries' cusp; then, through the next two weeks, "the Fool" can ride the "night sea journeying" Moon, through '8-9-10-11-(12)', all the way to the subsequent new Moon. If "the Fool" is imaginative, he might benefit from an image that resonantly symbolizes a "night sea journey" e.g. "the High Priestess".

Within two weeks of the Sun's '(re)-birth' into Aries, there will be a new Moon in either Pisces or Aries. This means that there is a 'doubling up' of '(re)-birth' at this time. To take our current example, 2023 had its new Moon in Aries with the Sun-Moon only 1° beyond spring equinoctial 0° Aries. Indeed, not only did we have a 'doubling up of birth', we also had a 'doubling up of mother' insofar as the "night sea journey" from Scorpio to Pisces (i) (at least, from FA's perspective) is 'gestational-until-proven-otherwise', & (ii) the Moon has symbolic associations with mothering. A symbol-phile, therefore, would consider if "the High Priestess" speaks to this 'double-doubling'...

As noted in 'Ego-Dynamics: Ch.1', "the Fool"'s journey is, at first, a journey of him finding his 'ground' (= incarnation) in a step-wise fashion. Hence, whereas "the Magician", somewhat hypocritically, can only point to the 'ground', we observe that "the High Priestess" image not only depicts 'ground' but also implies that her feet are placed upon it (it is only in upcoming images that we observe explicitly grounded feet). Most observers of this image, however, will probably first note the explicit differences between these two '3 Mercurial' figures, (i) gender & (ii) the introduction of the Judeo-(Christian) "divine drama", not the least because the history of Western monotheism has been wholly consistent in its disinterest (and rejection) of the "spiritual feminine". In Jung's view, this disinterest (& rejection) was wrongheaded insofar as the first task of authentic spirit is to differentiate "m/Mother(s)". In terms of the zodiac cycle, s/he would describe the sequence of mothers as '10 negating', '12 engulfing', '1 phallic', '2 nourishing' and '4 romantic'... and the perspective from which this differentiation is best assessed is from the 'opposing' (&/or square) feminine signs, '6-(7-8)' (astrologers agree that '7's "ruler" is 'feminine' Venus). In theory, '5' & '9' are also well placed to spot any "conflation" of the multiple aspects of the "Great Mother" archetype but, as FA's longstanding readers are aware+++ , our view is that, without sufficient input of the archetypes that are placed between '5' & '9', focus too easily switches its attention to the masculine. There was a reason that, in his "Origin & History of Consciousness", Erich Neumann placed heroic overcoming of "the mothers" prior to the overcoming of "the fathers". And, this is why we must disagree with the popular culture view that civilization is a crumbling "patriarchy"... rather, civilization is a crumbling 'pseudo-patriarchy' delivering itself to slaughter by stint of its "compensations" against its own "matriarchal" unconscious actuality. It is in the throes of a fully ironic, trying-to-pull-oneself-up-by-pulling-one's-shoestrings attack on itself (our reasoning, here, is why FA self-conceives as little more than a maverick sociologist fated for obscurity).

Now, can we claim that "the High Priestess" image supports our view that "the Fool" is too early in his journey – merely at the 2nd image (of 21) – to have adequately differentiated Plato's gestational realm and, therefore, he would do better to focus on

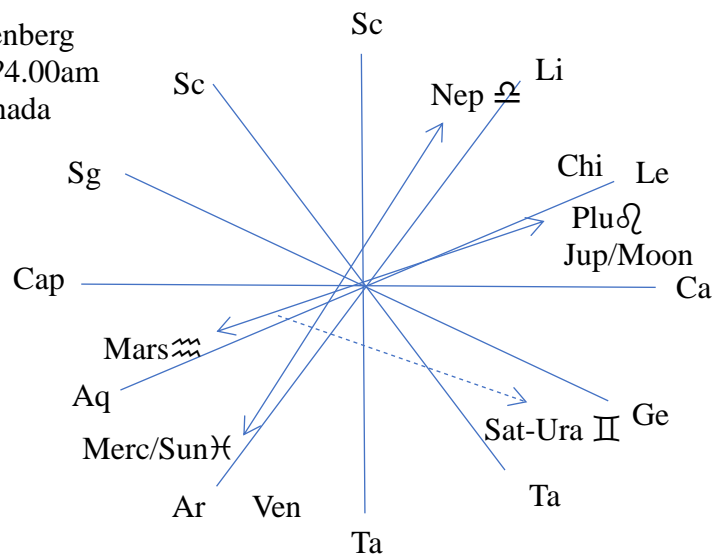
(re)-births into Aries? The answer, yes, traces to the following, (i) the abovementioned hidden feet of “the High Priestess” directs one to that good ‘ol (matriarchal) warning, “assumption is the mother of all f...” i.e. don’t assume that because one understands differentiation in principle one ‘is’, in actuality, differentiated, (ii) the veil behind “the High Priestess” can be taken as an instruction to keep one’s focus on being ‘grounded’ (rather than focus on the ‘ungrounded’ Scorpio-Pisces water behind the veil), (iii) in any case, the image’s ‘(fore)-ground’ is golden, as is the new Moon that rests on it, and (iv) “the High Priestess” holds a scroll labelled “Tora(h)” that refers to both “divine law” and the first five books of the Bible that discuss the “divine drama” from Adam & Eve down through to Moses & Sinai... pointing to the idea that, when one is still in the early stages of his/her spiritual journey, s/he does best to hold to the laws that have been handed down by the fathers, even if, at the time, this might feel ‘superego-ically’ “re/sup/pressive”. Plenty of time for the creative “play of opposites” later.

Let’s return, now, to the ‘double birth’ aspect of the new Moon in Pisces-Aries. For the psychological astrologer (or, at least, for the Freudastrologer), it points to the most important distinction in all of psychological astrology. It is a distinction that was not made by “traditional astrologers” but, courtesy of C.G. Jung, the distinction that was made by Liz Greene between “persona(lity)/mask” & “ego”. It also points to the ‘right-left’ overlap question: to what extent can we expect the individual with a natal new Moon in Aries (or, on the Aries side of Pisces, very soon to “progress” into Aries) to make this distinction and eventually “integrate” it? FA’s answer: to the extent that the individual is developing his/her psyche with a sense of the Earth-Sun axis i.e. with the post-Copernican sensitivity that his/her new Moon in Aries can also be viewed as an ‘Earth-Moon conjunction in Libra’. Perhaps it is not insignificant that Copernicus’ discovery occurred in the same era that Northern Hemispherics were beginning to sail into (and, soon, colonize) the Southern Hemisphere... an era, by the way, that saw the creation of the tarot. And an era, by the way, that saw in the inauguration of the...

Freemasons have the spiritual ‘advantage’ of religious non-denomination. It is no wonder, therefore, that the tarot designers saw fit to tent the veil that is seen behind “the High Priestess” between “B” and “J”, the pillars of the first Temple of Solomon, wherein one would have seen the Ark that (i) contains the 10 Commandments, and (ii) has zippo to say about the finer details of religious hierarchy. Because the Freemasons had drawn on this Temple symbolism, there is a sense in which they were thinking, “it is enough to obey the Commandments; worry less that Judaism is the messenger”. If there is something odd about the link between “the High Priestess” and Freemasonry, then, it would be that the Masons are just as keen to “compensate” against matriarchy as are the sundry Western monotheisms... no women allowed into its inner sanctum. It seems that the Freemasons, like all and sundry, don’t go along with Jung’s view that “woman” is not necessarily synonymous with “feminine” e.g. an “animus possessed” Mother Superior is no better than a corrupt Pope. Whatever the gender shortcomings, however, the Freemasons have the wisdom to exclude discussion of religion & politics (i.e. exclude the ‘collectivistic’ upper hemisphere of the zodiac-horoscope) and, rather, focus on the ‘6 ritual’ of day-in-day-out stonemason... compasses & trowels have more to offer “initiates” in respect of building an ego and eventual “individuation” because of the value it gives to ‘6’. Proceeding, now, to a Sun-in-Pisces (+ ‘4 Moon’) example...

EXAMPLE EGO-DYNAMICS III: DAVID CRONENBERG

David Cronenberg
15/3/1943 ??4.00am
Toronto, Canada



With the Sun's straightforward links to spirituality and Pisces reputation for "being spiritual", it would appear that a Sun in Pisces is a "spiritual placement". For the FA-er, however, Pisces' link to collective feeling does not necessarily speak "spirit". Indeed, when we notice a Sun in Pisces individual showing a lot of "spirit", our minds' eyes turn to their Solar "progressions" into the sign of 'extraverted spirit', Aries. And, in noticing the extraversion, we notice that a significant percentage of individuals with natal Sun in Pisces may have an aversion to religions that have established themselves on the shoulders of (spirited) introverts. One good specific example of this is the grand pooh-bah of "body horror" films and atheist, David Cronenberg. It is worthwhile, at this early juncture, to quote from Wikipedia, "I'm a very hardcore atheist believe me, but you become like an actor really (when) writing and directing... you must take on the character as that character is and believe in it as you are playing it... to allow that character to exist as he would exist... that is what it is all about, so I have no problem with characters who are religious and believe in God. I would have a problem if that was the point of the story because that bores me and I just don't have any emotional or intellectual respect for it, frankly"; and to link it to another quote, "for me, to turn away from any aspect of the human body to me is a philosophical betrayal". To this, FA would prefix these comments with, "speaking as a Sun-'progressed'-into-Aries...", and, then, if given the chance, we would (re)-introduce the idea of 'psycho-quadratics' to him and suggest that putting one's views dyadically – say, 'theistic spirit vs. atheistic flesh' – is to be over-reductive e.g. Freud's "id" invokes "theistic flesh". If David were able to entertain this, then he would be able to entertain that "the flesh" itself is an over-reduction. Not only is there a '2 version' (his "progressed Sun" has already made its way through Taurus), there is also a '6 version' (at the "progressed full Moon", he might notice his 'Earth in Virgo'). This idea would also have helped Freud...

Although David didn't write the screenplay for his adaptation of the stage play that seeks to expose the differences between Freud & Jung through the prism of their mutual patient/acolyte, Sabina Spielrein, "A Dangerous Method" (2011), it is still easy

to apply our re-quoted Wikipedia quotation to David's sympathy for religion-minded Jung. At the same time, however, it is easy to imagine many Jungians not being happy with the film's portrayal of Jung-as-a-young-irresponsible-man (he had an affair with patient-Sabina) because it might put off many whom would otherwise have benefitted from what Jung-as-a-old-wizened-man had to tell us about "psychology and religion". Then again, it is perhaps easier to imagine many Freudians being happy that the film's portrayal of cautious-Freud would direct those who are put off by Jung's behaviour into Freudian therapy (it goes without saying that this movie's potential audience will already be sympathetic toward "therapies" for "the unconscious"). After all, Freud's therapy would be more beneficial for those who are horrified by adultery, not only the actuality-of but also the temptation-for. The fact that the film went into production as Saturn made its way from pre-marital Virgo to marital Libra – note that David has Sun ruling Neptune at the cusp of (Virgo)-Libra – leads us to guess his chart ruler...

In David's unknown birth-time case, we have drawn on his (i) "compensatory" emphasis on the flesh, & (ii) dry Capricornian, 'Coen-Brothers-ish' sense of humour, to propose Capricorn rising as a reasonable first guess. As you can see, dear reader, if David had anything from Sagittarius to Pisces on his ascendant, it would push his Sun placement into his bodily 1st quadrant but we have chosen a degree of Capricorn that would place both Taurus on his 'father-atoning' I.C. and his chart ruler, Saturn, in his creative 5th house. Few would deny that the conjunction of Saturn & Uranus in Gemini in his 5th house is a good fit for (i) Jeremy Irons' acting masterclass, "Dead Ringers" & (ii) for David's overall creativity in the face of science's Luciferian aims to empower Homo sapiens irrespective of the risk to its "soul"... most memorably realized in his midlife Saturn-opposite-Saturn one way ticket to insect Palookaville, "The Fly". The scientist, "Seth Brundle" (Jeff Goldblum), has an Achilles'-like desire for short-cuts...

Psychologically, Achilles speaks to the "blind spot" that seems to be the lot of every mortal: Achilles' mother, sea nymph Thetis, wishing for her son to be immortal, dipped him in the river Styx not realizing that, by holding him by his heel, she had left him open to a mortal fate. Seth would have known about the telomeres residing at the end of his chromosomes that ensure his physical mortality but, psychologically, he saw himself achieving immortality in the scientific world on the heels of his invention, his "beam me up, Scotty" transporter. Seth's belief that he had one divine quality swells his head enough that he believes he can get the second i.e. power. As it was with Adam & Eve, God-(Zeus) reminds Seth, through his "blind spot", that immortality can only be achieved when eliminative power finds a way to submit to synthetic love... yet, his "power complex" made him deaf to the pleas of lover, "Ronnie" (Geena Davis).

Whatever sign does straddle David's ascendant, the fact remains that his natal Mercury is placed in the early degrees of Pisces (i.e. 'prior to' his Sun in Pisces)... and this Mercury forms a square aspect to his Saturn-Uranus in Gemini. In 1988, David's "progressed Moon" had entered Pisces and, in doing so, provided a "reflective space" to his "progressed Sun" (now in Taurus). Many fans of "body horror" will wax lyrical about the scene in "Dead Ringers" where "Claire" (Genevieve Bujold), with her teeth, bites into the umbilical cord that (at least, psychologically) still ties the gynecologists, "Beverley" & "Elliott" (Jeremy Irons) together. If David lives to a ripe old age, he will be able to "reflect" on all this from his "progressed" full Moon in Sagittarius.

DAVID CRONENBERG'S (PSYCHOLOGICAL) "TOP 5"

If, dear reader, you can get through the 2nd film on our semi-list without being repulsed, you might not stop at 5; either way, depth astrologers will want to see...

1: A DANGEROUS METHOD (2011) 🍷🍷

"I don't think you have any notion of the true strengths & depths of opposition to our work; there is a whole medical establishment, of course, baying to send Freud to the auto-da-fe, but that is as nothing when our ideas begin to trickle through (to the public)... I can assure you that in 100 years' time our work will still be rejected". This warning, made over morning coffee, from Freud (Viggo Mortensen) to Jung (Michael Fassbender), although it is a joke on the fact that this film was made a century after Freud's friendship with Jung, can also be taken as Freud's view of the rites of passage for a trainee psychoanalyst: can you handle a lifetime of dealing with "resistance"?

2: THE FLY (1986) 🍷🍷

When we are reminded that cinema itself is dependent on science's inventions – photography, mechanisms, electricity – there will always be a touch of hypocrisy in movies that criticize technological advances. Even when things are going south, "Seth Brundle" (Jeff Goldblum), believes that he could rescue the situation by becoming the "first insect politician" only to eventually accept that insects don't have politics. Bugs are Darwinianly fitter than men insofar as they are free of delusion-making epi-genes.

3: DEAD RINGERS (1988) 🍷🍷

With the average couple having 2.4 children, and with research suggesting that the first child tries to keep the number at 1.0, one wouldn't need to invoke archetypes to propose that children have an "inner sibling" with whom they practice competition. Nor would one need to invoke archetypes to realize that the only child might feel lonely but, in a more secret recess of his/her psyche, s/he might also find reason to rejoice in his/her loneliness. The non-reducible "problem of opposites" begins very early in life.

4: A HISTORY OF VIOLENCE (2005) 🍷🍷

With ex-mobster, "Tom Stall/Joey Cusak" (Viggo Mortenson), withholding his violent past from his new family (not from himself), this film has a neologizing effect: is it worth coining a term to define the space between confession and dishonesty? One possible term is "inter-repression". If Tom's wife, "Edie" (Maria Bello), had taken her "individuating" road, she would have felt odd about her spouse... odd enough for her to do a background check. In turn, she might uncover something odd about herself.

5: THE DEAD ZONE (1983) 🍷🍷

Stephen King famously didn't like the film version of his, "The Shining". Three years on, however, he would give this adaptation two thumbs up. Perhaps the approval came about because David had named his real-life daughter (= his "soul"), Cassandra, the seer who could predict the future but, in any case, was unable to convince anyone that she was/is/will-be able to do so. "Johnny Smith" (Christopher Walken), however, because of his "dead zone", opens up the possibility that futures are only possibilities.

CH.2 (cont.) FROM PISCES TO ARIES

PART II: REFLECTING ON ARIES' CUSP & "THE EMPRESS"

When we intuit about, feel about and/or think about "birth" in a symbolic way, we often go to images & ideas about opening to new horizons & being refreshed. There is a counter-intuition, however; viz-a-viz, the "birth" from Pisces to Aries points to a radical narrowing from Pisces' "everything-is-everything" to Aries' "the-one-thing". This is easy for the meta-scientific FA-er to take on board because the shift from large-scale spacetime to micro-scalar atomic nuclei has a strong connotation of 'narrowing' and Homo sapiens' (Darwinian) birth canal is 'narrowed'. This is why, in these essays on 'ego-dynamics', we place emphasis on the value of "reflection" (on the cusp of Aries &/or the zone near the ascendant) not only from right hemispheric '4-5-6-7 structure' but also from the waxing Moon's, Mercury's & Venus' (wherever they may be placed) '4-5-6-7 dynamisms'... from these, we can better freshen up '1's new horizons.

We have seen that, although Mercury is never more than 28° from the Sun, this is enough 'angularity' to open up a "reflective space". Although it transits more slowly than Mercury, Venus has the 'advantage' of being able to open up a wider "reflective space" than Mercury. Indeed, Venus can form a semi-square (= 45°) aspect to the Sun, meaning that, through Venus, the Sun can spread its perspective across two signs. For example, from their conjunction of 23/10/2022, Venus began its winter-long separation from the Sun and, by the 20/3/2023's new Moon in Aries, Venus was already >30° from the Sun, meaning that it has set up the "reflective space" for the Sun to 'incorporate' something Taurean. And, given that a Sun in Aries has a touch of 'double masculinity' about it, 'doubly feminine' Venus in Taurus (noting that Venus, the ruler of Taurus, is also the "esoteric ruler" of Pisces) is providing some valuable 'gender balance', even before the Moon semi-cycles its way to fullness in Venusian Libra (Easter).

We can go a step further, here, to propose a subtler version of 'gender balance' for Venus in Aries. Although a "traditional astrologer" might be doomy-gloomy about Venus' "detriment", the Freudastrologer prefers to focus on its upside by going to the birth charts of the great depth psychologists, Melanie Klein and Sigmund Freud i.e. it is our view that they saw the '2 value' of '1 aggression' being properly expressed by a healthy '4-5-6-7 ego'. The problem of aggression is not that aggression exists. Rather, the problem of aggression is that it is often either (i) "repressed", or (ii) "suppressed" without coincident development of a channel through which "suppressed aggression" can be released... to, thereby, promote its chances of devolving into 'hot' "repression" or 'cool' "dissociation". If, however, the nursing mother has a Venusian 'relationship' with her own '1 aggressive' instincts, she will be more likely to provide the coincident development that her baby needs during his/her first year. Not only did Melanie carry Sigmund's insights forward into pioneering theoretical areas but she also understood how a psychoanalyst might round out his/her capacity to 'absorb' his/her analysands' undeveloped aggression in safe ways that play down their "shame on you!" aspect.

That we don't know Melanie's birth time is no hindrance when examining her theory, but it is a hindrance when examining her biography. Nonetheless, if we inspect her "progressed" Venus, we do get a sense of this as a generator of "reflective space" for her "(natal-into)-progressed" Sun in Aries. Going to her biography, we learn that Melanie married (probably, too soon and, probably, she knew it) at 21yrs of age... her

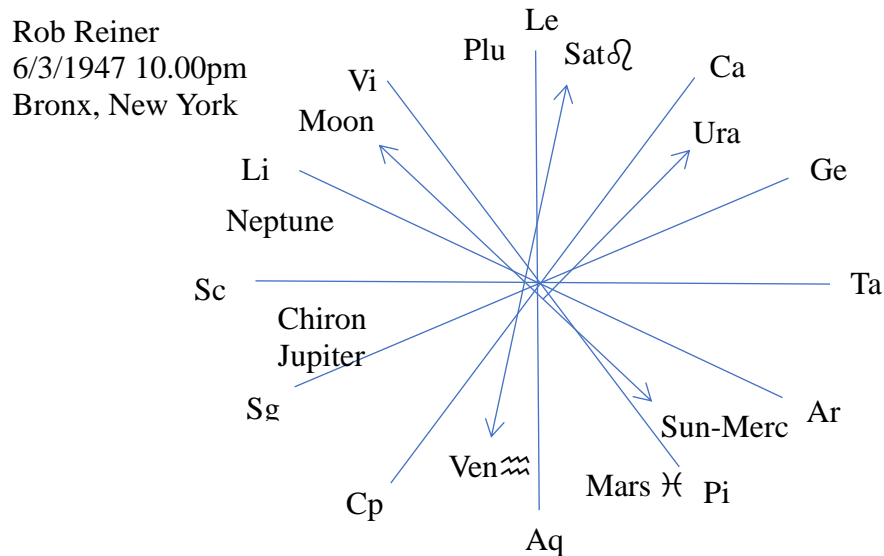
first child came along in that same year of “progressed” Venus & waxing Moon rolling through her difficult Saturn-Neptune conjunction in Taurus but her “progressed” Sun was still in Aries and, so, there was some “space” for her intuitions to grow. Over the subsequent decade, in which she would become a mother for the second and third time with episodes of post-natal depression, her “progressed” Sun would follow her Venus to the Saturn-Neptune conjunction and, over this stretch, her “progressed” Venus was now picking up her Chiron & Pluto (also in Taurus). This is what the Freudastrologer would call, “learning about human neoteny & the infant’s life the hard way”. But, of course, rather than collapse in a heap and refuse to learn anything, the “progression” of her Moon to fullness and the “progression” of her Venus to (“progressed”) Jupiter now in Gemini set her on course to expansive thinking about the infant’s life and, then, set her on course to Berlin and membership of the Berlin psychoanalytic society.

For FA, then, it is no stretch to view Melanie Klein as a personification of “the Empress” tarot card. (We will deal with the degree to which Freud is a personification of “the Emperor” in our next chapter). We expect that readers who recall our previous essay will have already noticed that ‘implicit grounding’ of “the High Priestess” feet has now become an ‘explicit grounding’ of “the Empress” feet – or, at least, her right foot – meaning that she is in touch with the ‘2 value’ of the extraversion that is critical for an infant’s “projective identifications” that, although not to be confused with “real Venusian relationship”, are important stepping stones *for* future “relationships”. (We go further into this in our essays on ‘Psycho-quadratics’). The symbol for Venus, that also happens to be a symbol for femininity-in-general, like “the Empress” feet, is also ‘grounded’ insofar as it has been chiselled onto the side of (the seat of) her throne. We also ‘like’ that (i) the Venus symbol is green coloured, and (ii) that it is surrounded by grey because this colouring seems nature-fully natural. To be sure, we do notice flecks of gold in the grain that is growing in the foreground but, for FA, this would symbolize Homo sapiens’ understanding of the connection of crops to the photosynthetic Sun...

One of the main reasons for our use of the major arcana is its inherent sense of bilateral connection e.g. “the Magician” & “the High Priestess” can be taken as a pair of mercurial figures and, at the same time, “the High Priestess” & “the Empress” can be taken as a daughter-mother pairing along the lines of Persephone & Demeter; the fact that “the High Priestess” is the former of the sequence points to Demeter having come to terms with Persephone’s marriage to the night-winter... in other words, those who have faith in (and/or worship) Demeter are holding to that “make-hay-while-the-Sun-shines” understanding that life is better viewed in sewing-to-reaping/year-to-year terms than as hand-to-mouth/day-to-day. Astrologers who are sensitive to Persephone & Demeter will be sensitive to the ‘2 value’ of Venus’ (& the Moon’s) “progression(s)”.

With this idea, many readers will be thinking forward to the other side of “the Empress”, “the Emperor”... and, many of this many will be wondering why a clearly ‘2 Taurean’ image precedes a clearly ‘1 Arien’ image (the throne of “the Emperor” is adorned with rams). Although we acknowledge the possibility that this is symbolizing a “regressive” tendency in the imagination, FA prefers to see “the Empress” as holding her sovereignty out of spring through to the beginning of autumn so that, by doing so, she brings extra balance to the full annual cycle. In turn, we see “the Emperor” as an image of Aries being entered from FA’s ‘anti-clockwise = development’ direction.

EXAMPLE EGO-DYNAMICS IV: ROB REINER

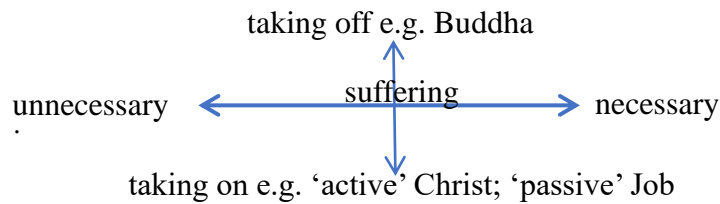


Like David Cronenberg, Rob Reiner is a director who came to directorial fame in the 1980s (he was already known as an “All in the Family” actor in the 70s) and has been willing to declare his atheism. Both David & Rob have directed movies based on Stephen King books – movies that Stephen King likes – and both have a natal Sun in Pisces. The closest that Rob has come to “body horror”, however, is his black comedy, Stephen King’s “Misery”, in which we find “Annie” (Kathy Bates) smashing “Paul”’s (James Caan) ankles with a sledgehammer in order to keep him as her lame prisoner. Most of Rob’s directorial focus has been (... errr) directed to comedy and, consistent with a Sun in 5th house of “romance”, the rom.com has been the staple. Upon this, we find ourselves comparing Rob to another director-atheist, Woody Allen, a pretty easy comparison to make insofar as Woody cast Rob in his “Bullets over Broadway”.

The connection of atheism to rom.com might seem tenuous but Jung was keen to remind us that, in these secular times, the “projective” impulse that had once been directed toward deity is a part of nature and, as Einstein said it, nature is not keen on vacuums... and, so, in rom.coms, we often find that lovers and marriage partners find themselves receiving divine “projections” from their other-halves yet, in being human, are ever falling short of divine expectations. All this is very funnily presented in Rob’s “When Harry met Sally...” (1989) when “Marie” (Carrie Fisher) and “Jess” (Bruno Kirby) run off together at a blind date that “Harry” (Billy Crystal) has set up for his (at this stage) Platonic friend, “Sally” (Meg Ryan) and Jess. The scenes of them talking divorce a couple of years later are also funny... but Jung would have likely preferred Harry to have something ‘Jungian’ to say about the gods that had been hiding under the mandala-like, wagon wheel coffee table. And, with this, we arrive at the question: to what degree can an atheist take on the Jungian idea of “individuation” developing around an “ego-Self” axis? Rob’s answer might be “Buddha sympathy; no problem”.

It isn’t going overboard to say that Rob has a bit of a Buddha-look about him and, therefore, it is no surprise to find that he has sympathies for the (not atheist, but) non-theistic figure. One of the reasons that Jung was keen to draw a line from Christ

to the Buddha was that they complement each other in respect of the issue of suffering, the former being willing to take on suffering and the latter, while accepting suffering as the basis of existence, was looking at how to take it off. Jung also noted that we can cross this opposition with the “unnecessary vs. necessary suffering” dyad as follows...



... and, as always with quadratics, a displaying of them helps the individual to understand that reductions such as “accept Buddha; reject Christ” (and/or vice versa) prohibit synthetic creativity. Specifically, Christ may be worth taking seriously when suffering tilts toward the necessary – e.g. the lower hemispheric phases of completing one’s psychological (and physical) incarnation – and the Buddha may be worth taking seriously when suffering tilts toward unnecessary – e.g. the upper hemispheric phases of shedding Scorpio’s skin and seeing the biggest picture. So, what has this digression to do with Rob? Answer: it has something to do with Rob’s biggest hit...

“The Bucket List” (2007) came in the wake of a string of box office and critical disappointments. On the surface, it appeared that the re-teaming of Rob & Jack 15yrs after “A Few Good Men” was the reason for this late-career rejuvenation and perhaps this reason has weight. Another weightier reason was its implicit distinction between death, the epitome of necessary suffering, and disease, one of the better candidates for unnecessary suffering... the protagonists of the film, “Carter” (Morgan Freeman), & “Edward” (Jack Nicholson), befriend each other in a hospital cancer ward and, at this point of meeting, both are looking at the end and whether or not it is worth bothering about a “(kick-the)-bucket list”. The potential audience for this film would have been the post-2nd Saturn returners – notice that Rob was not only at his 2nd Saturn return, but he was also at his 2nd Saturn culmination – but your local psychological astrologer would add that the post-1st Saturn returners would also be expected to be interested in the distinction (i.e. only pre-Saturn returners would give it a pass). Now, of course, what is on the list is the “McGuffin”... the point was that struggles with relationships are the “soul’s contract” and, thus, they are necessary suffering, more important than even death & more necessary than disease. That Carter needs to suffer through some physically painful episodes before he dies will give him a gauge against the emotional-spiritual pain that he has been experiencing as a result of (as Woody Allen would say it) a “dead shark” marriage and whether or not this might have been “un/necessary”.

If an FA-er had a chance to interpret Rob’s chart for him, s/he wouldn’t ignore the fact that his T-square that picks up his natal Sun-Mercury, (full) Moon in Virgo & Uranus in Gemini will generate a grand-cross every time any planet transits the mid-degrees of Sagittarius. This is a good time to contemplate the degree to which he might be ‘over-reducing’ into premature conclusions. Grand crosses are often interpreted as symbols of “suffering” because the planets don’t see eye-to-eye (even if the planets are otherwise disposed to doing so). A “reflection” on this might lead him to another hit.

ROB REINER'S (PSYCHOLOGICAL) "TOP 5"

Rob has directed 20 films but, after his 7th film that saw him break with comedy (and his father, Carl), "A Few Good Men", he began to fall short of his own standard...

1: THIS IS SPINAL TAP (1984) 🤪🤪🤪

The subsequent careers of the "writers" of this improvised rockumentary tells us that this film was more Christopher Guest's – he directed a slew of mockumentaries after his "this amplifier goes up to 11" take on heavy metal seriousness – than Rob's. Heavy metal music may have been gestating in the collective unconscious for a couple of centuries prior to its birth... ever since James Watt pulled the steam engine out of the collective supraconscious and, in turn, teenage Cains & Abels would have to deal with the fact of their upcoming cast-out-of-Eden working lives being soundtracked by machine noise. 'Metal existentialism' is the use machines to rage against the machines.

2: WHEN HARRY MET SALLY... (1989) 🤪🤪🤪

Freud, no doubt, would have nodded upon hearing that the post fake-orgasm joke, "I'll have what she's having", has been recorded by decibel-meters as the loudest laugh in the history of cinema. As "Sally" (Meg Ryan) goes through her routine, Freud would have expected the audience's consciousness to draw back in embarrassment in a similar measure to its unconscious drawing forward to an excited "identity". There is, therefore, a rise in psychological tension on "both sides" ready to snap back.

3: A FEW GOOD MEN (1992) 🤪🤪🤪

"Col. Jessup"'s (Jack Nicholson) line, "you can't handle the truth!!" has been put forward as the most quotable movie quote of the 90s and, if Freud were alive, he would still be nodding... the conscious can't handle the unconscious. A century ago, a time of nation-states bulking up their defenses to the max, this "can't handling" would go so far as the intelligentsia trying (and believing that it had) prove(d) that there was no such thing as the unconscious... another joke with tension rising on "both sides".

4: STAND BY ME (1986) 🤪🤪

To complete this 'top 5', we have gone for a couple of Rob's 'bereavement films' because atheists – especially atheists who don't view thermodynamic time as a mental construct – have a tendency to view death as a kind of insult... but, in these films, Rob infused the gloom with a comic vision that was more, say, beige. The astrologer, when s/he considers the 'benefic' aspect of death, often begins with an inspection of Jupiter and, in 1986, the big red giant would run through the sign of Rob's natal Sun, Pisces.

5: THE BUCKET LIST (2006) 🤪🤪

Arguing against or in favour of God is the same as arguing against or in favour of reincarnation. It is a sterile reductive waste of time. Arguing against or in favour of the D.C.E. (death is coming experience) and the N.D.E. (death is departing experience) as two sides of the same coin is also a time-waste. Plato thought that we need to forget our inter-incarnation experiences because if we were to remember them, no-one would be bothered to endure the suffering of learning how to successfully relate to others.

CHAPTER 3: FROM ARIES TO TAURUS

PART I: CROSSING TAURUS' CUSP & "THE EMPEROR"

It is never difficult to take a gloomy view of '10 Capricorn's defensiveness and '1 Aries' aggression. Nonetheless, a gloomy view is only fully justified when "difficult" archetypes interact e.g. (what FA calls) '1-10 interaction'. In other words, if '10' &/or '1' were examinable in isolation (not really possible in the psyche!), they would appear neutral. The closest that psychology can come to neutrality is to gain as much distance 'from' '1' & '10' as possible. There is a sense in which the observer of "the Emperor" tarot image gains his/her distance courtesy of his/her symbolic-hermeneutic attitude to it. In turn, s/he avoids any unmediated (and, by this, gloom-laden) expression.

If she were to also use the symbolic zodiac, the interpreter 'gains distance' with his/her semi-circular growth to geometric opposition. In addition to the establishment of polar-180° separation, s/he finds assistance from functional auxiliation of opposing signs e.g. (i) '7 Libra' is geometrically opposite '1 Aries', & (ii) '7 thinking' 'auxiliates' '1 intuiting'. Similarly, '8 Scorpio' is not only 150° 'clear' of '2 Taurus' but also '8 feeling' 'auxiliates' '2 sensing'. By contrast, not only is there 0° of 'clearance' between '1 Aries' & '2 Taurus' these two signs also exemplify the 'anti-auxiliation' of opposing functions, '1 intuition' & '2 sensing'. We can take these distinctions a step further if we point out that '7 Libra's' 'airy-ness' means that it tends to abstraction irrespective of the geometry of the zodiac i.e. it may even have some objectivity when it is thinking about '4-8-12 feeling' e.g. at Easter's annual full '4 Moon' in '7 Libra', feeling-thought can be put into the astronomical geometry of the 'heliocentric Earth' and, thereafter, '7 thinking' can 'auxiliate' '1-5-9 intuiting' to, thereby, broaden Easter's meaning.

As we had noted in 'Ch.2: From Pisces to Aries', we are attracted to the tarot's major arcana because of its inherent sense of bilateral connection. The connection of "the Empress" to "the Emperor" is straightforward... and, on the other side, provided one is sensitive to the reasons for 'dis-connection' of church from state, the connection of "the Emperor" to "the Hierophant" is also straightforward. Applying this to Freud, however, one could do well to see his sensitivity in a different light e.g. was Freud over-sensitive? To answer this question in the affirmative is also straightforward insofar as Freud had claimed that, as science progresses, the church will eventually 'dis-connect' from the state because the church won't (have a reason to) exist. It was left to Jung to point out to the psychological world that Freud's over-sensitivity was an outgrowth of his extraversion. Instead of seeing Freud as a sensation type who had 'anti-auxiliated' extraverted intuition, a better diagnosis would be one of extraverted sensing 'anti-auxiliating' introverted intuition. If so, we can begin to see the challenge inherent in the shift from Aries to Taurus i.e. with '1-to-2' focused on the difficulty of shifting from intuiting to sensing, the '1-to-2-ed individual' risks throwing his/her introverted baby out with his/her introverted bathwater. Agreed, Freud did have "benefic" Venus in Aries and, as a result, his extraverted intuition could have accepted Jung's depiction of introverted intuition, but it seems that this was outweighed by, his (i) lack of planets in Sagittarius, (ii) Sagittarius his pre-mental 2nd house & (iii) '12 confused' Jupiter.

Indeed, we can take Freud's 'introversion antipathy' further because, 'against' Melanie Klein, he theorized that the superego, the 'organ' of introverted thinking and sensing, emerged 'de novo' during the extraverted (4th) Oedipal phase... the evidence

of the Kleinians, however, has pointed strongly to the superego being “already there” at birth and, with this having been taken on board, it is no stretch to view the superego as an ‘epigenetic emergence’ of the 1st trimester. In terms of image of “the Emperor”, then, we can guess that Freud would have tossed the golden ankh that “the Emperor” is grasping in his right hand away so that he could grasp the golden orb that, up until that time was being cupped in his left hand, in his right grasping hand. As a result, he would never build the ‘psychoanalytic empire’ that he had been envisioning.

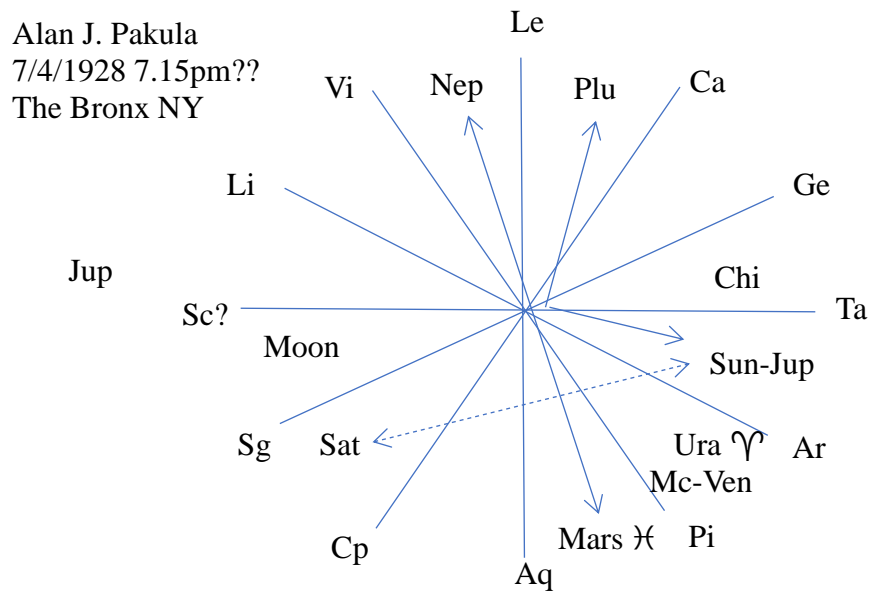
In our essay series on ‘Psycho-dynamics’, we had noted the unfortunate-ness of Jung & Freud parting ways in 1913. Then again, we notice that this rift was behind Jung’s aims to get to the bottom of the “Psychological Types” and, therefore, there is a level at which the parting of ways was beneficial to depth psychology. Perhaps, then, the most unfortunate aspect of their parting was Freud’s disinterest in what Jung had created in 1920. The historical trouble was that “science” didn’t acknowledge Jung’s dyad of extraversion/introversion until long after Freud’s passing. If, during his life, Freud had understood that he was not only extraverted but also that his extraversion was a “cause” of his diminished capacity to understand introversion, he might have realized that (i) identifying the superego, and (thereafter) (ii) naming it, “superego”, won’t necessarily mean that one has ‘gained objective distance’ of one’s own superego. In turn, the ‘superego wars’ between Freudians and Kleinians may not have occurred and much of the depth psychology’s subsequent Babel may have been averted.

In our essay series on ‘Psycho-structures’, we had noted the unfortunate-ness of depth psychology’s Babel problem but, of course, we can say exactly the same thing here as we have said in respect of Jung’s opus, “Psychological Types” i.e. this problem is not really a problem if it motivates depth psychologists to undergo further “dissolve & coagulate” cycles. Therefore, the warning of “the Emperor” is not to get too carried away with unifying a Babel because, as noted in our prior essay, the inherent risk of ‘imperial’ desire for unification, ‘pseudo-patriarchy’, is hinted at in the features of the image... agreed, the feet of “the Emperor” are more explicitly ‘grounded’ than are the feet of “the Empress”, but the former’s ground, not unlike the superego, has been constructed... “regressive” ‘(1-12)-11-10 institutions’ are psychopathogenic.

In a way, then, “the Emperor” provides clues for the “night sea journey” of the waxing Moon as it makes its way through Capricorn and looks forward to its newness in Aries or Taurus and, thereafter, waxes to Gemini, the location wherein the urge to ‘1 unify’ is ‘defeated’ by the urge to ‘3 clarify’ e.g. ‘10/11 eliminative science’ is at risk of “conflation (= ‘mis’-unity) with ‘2/3 reductive science’ and, when ‘10/11’ is yet to be differentiated from ‘2/3’, reductive science loses its ‘value’. In other words, the unborn psyche fails to realize that “conflation” is behind its disinterest in the connections that lead from reductive science to teleological science. (Paradoxically, the connections are a function of the archetype that, in the ‘static’ zodiac, has yet to be ‘reached’, ‘5’).

Overall, at this early stage of his journey, “the Fool” faces up to the challenge of seeing ‘monisms’ – e.g. monotheism, mono-materialism – as something that might be O.K. for g/Gods but not-O.K. for men. If he has absorbed the lesson of “the High Priestess” & “the Empress”, he will likely make good sense of “the Emperor”. As Jung was “conscious”, “conflation” has been a huge problem through 4000yrs+ of ‘pseudo-patriarchal’ monotheism 400+yrs of scientism. We will come back to this, but first...

EXMAPLE EGO-DYNAMICS V: ALAN J. PAKULA



When we think of films of the 1970s, our minds usually go to the wave of young American directors that arrived in the wake of the struggling studio system – Coppola, Spielberg, Lucas, Scorsese. A decade or two older than the directors just named (and a year older than Kubrick), film buff minds will want to add Alan J. Pakula to the list without much delay because his “paranoid trilogy”, “Klute”, “The Parallax View” & “All The President’s Men”, speaks directly to the 1970s’ at-the-time (= synchronistic) political corruption and paranoia in ways that the bigger-name directors did not (e.g. Steven Spielberg hid his subplot of political corruption behind a fish). Could it be that Alan’s sensitivity to political paranoia was a result of the many years that he had spent working inside Hollywood’s troubled studios – Warner Brothers, Paramount – before deciding “I don’t want to produce... I want to direct”? Answer: yes, in part...

The other part to Alan’s directorial focus is his birth chart. Although we guess for Kubrick’s Scorpio ascendant (in part, because that would have Uranus transiting an Aquarius I.C. at the time of the car accident that saw him suddenly transfer to the pleroma), Alan’s pre-housed chart, in any case, reveals the strong ‘8 find-out-what-is-going-on-behind-things’ theme in his Sun-conjunct-Jupiter square Pluto. The ‘things’ that are ‘behind’ tend toward the political when we notice the involvement of Saturn and Uranus... therefore, we have drawn a dotted line to indicate the trine from Alan’s Saturn in Sagittarius to his Sun-Jupiter-(not-quite-picking-up Uranus) in Aries.

When we look to the Sun’s “reflective space” – the Moon in Scorpio (waning), Mars-(Sun ruler)-Mercury-Venus in Pisces – we notice a strong sense of feeling values feeding down-into his (Uranus)-Sun-conjunct-Jupiter. The ‘widest’ of these “spaces”, the Moon in Scorpio, is likely to be the most valuable when it comes to being creative with the corrupt superego because Scorpio precedes the political ‘(9)-10-11 sequence’. Although, like ‘8 Scorpio, ‘12 Pisces’ is a water sign, it (i) sympathizes too much with ‘10 Capricorn’ in respect of static time (recall that the superego tends toward “denial” of its ‘use-by’ date), and (ii) has too strong a tendency to “confuse” ‘(9)-10-11 memory’

to give us the caustic-yet-accurate view of political corruption that we see in his, “The Parallax View”. In other words, although Alan’s Mars-Mercury-Venus in Pisces does ‘widen’ the Sun’s outlook, it might not have been ‘wide enough’ without the input of the Moon. If Alan’s rising sign was Scorpio, his Moon would have been amplified.

Let’s go to some of the “progressions”. By the time that Alan was making “All the President’s Men”, “progressed” Mars had ‘caught up’ to Uranus, Venus in Taurus was ‘catching up’ to the “progressed” Sun (now in Gemini) and “progressed” Mercury had reached the latter degrees of Gemini giving the Sun a stronger sense of whereto it was going. It is no great surprise, therefore, to find that he would an excellent job of telling Carl Bernstein’s (Dustin Hoffman) & Bob Woodward’s (Robert Redford) story about how they got to the bottom of the Watergate Hotel break-in that was fuelled by the “regressive” left-hemispheric shenanigans of Washington’s hollow men. If we can call it a “sequel”, buffs would not get a cinematic telling of the tale from Nixon’s side until “Nixon” 1995, when Oliver Stone would ask the questions: what makes a hollow man? is it always a “paranoid-schizoid”, Kleinian-Freudian-Jungian case of being brought into the world by a malignant mother & an ineffective father who hasn’t got it in him to instill urges in his son for “individuation” & quintessential syntheses?

From FA’s perspective, a useful answer to these questions requires the addition of the word “archetype” insofar as it is easy to find a politician with a benign mother but, if one is able determine what her son is seeing in her, any benignity in the mother won’t count for much because the “mother archetype” has placed an opaque “screen” between the wannabe politician & his actual mother. This answer immediately throws up new questions: is there a movie trilogy? is there a way within democracy to prevent “regressive” psyches from holding office? how are we to determine the degree to which the “preventers” are (or aren’t) suffering from their own (respective) mother ties?

Answering the who-watches-the-watcher? question is, of course, an exercise in *reductio ab absurdum*. As a result, the FA-er realizes that civilization could only move in an authentic patriarchal direction with a different political system... and, we admit that novel political systems (e.g. “individuational aristocracy”) don’t lend themselves to easy scriptwriting, so Alan’s (+ Oliver’s) trilogy is yet to be completed. One director who might have had the philosophical and psychological imagination to complete it, Andrei Tarkovsky (our next example), has, unfortunately, shuffled of the coil. In any case, the chances of this ‘Part III’ coming out of Hollywood aren’t great, because...

If we go the U.S.A.’s natal chart (and leaving the birth-time debate to one side), we notice that Alan’s Sun-Jupiter is opposite the U.S.A.’s natal Saturn in Libra. One could hardly get a better expression of “frustrating” Saturn in the sign of “fairness & balance” than the U.S.A.’s “compensatory” actions to make the world fair in the face of capitalism’s *modus operandi* of making the world unfairer. In other words, Nixon’s attempt to gain an unfair advantage with his Watergate hotel shenanigans was merely an expression of the way (to borrow a phrase from Canadian director, Denys Arcand) the declining “American Empire”. If, we proceed in an anti-clockwise direction from (Saturn in) Libra, the first planet that we encounter on the way to the U.S.’s Sun in Cancer, is Pluto in Capricorn – the U.S.A. is in the midst of its Pluto return – and, if the tarot designers were to reference this placement in “the Emperor” image, they would likely have indicated that one of the mountain peaks was a volcano.

ALAN J. PAKULA'S (PSYCHOLOGICAL) "TOP 5"

Alan made 16 films. If the reader agrees with us that those listed below a pretty good, then s/he might decide to track down the other 11...

1: ALL THE PRESIDENT'S MEN (1976) 🗳️🗳️🗳️

The quality of this docu-drama is evidenced by the suspense that it mounts in the face of the fact that each member of every audience knew where it was all heading. A significant degree of the tension comes about because, by touching on the archetypal "twin heroes", audiences are put in touch with something even larger than the world's most powerful office. That the relationship between Carl Bernstein (Dustin Hoffman) & Bob Woodward (Robert Redford) doesn't warm points to the fact that, like Castor & Pollux, they share the same space only momentarily... while one is thinking through his aware-conscious observations, the other is feeling-intuiting his unconscious.

2: KLUTE (1971) 🗳️🗳️

Given that call-girl, "Bree Daniels" (Jane Fonda), is in therapy & reads Linda Goodman, the chances of her eventually becoming a Freudastrologer aren't nil. To do so, however, she would need to have understood her skill for "rationalization" i.e. the (dubious) dynamic that had worked, we assume, in her infancy but, now drifting into 30somethings, is not appealing to her Fates. Bree's therapist (Vivian Nathan) waits for the "kairos" to bring it up but "Klute" (Donald Sutherland) beats her to the punch.

3: SOPHIE'S CHOICE (1982) 🗳️🗳️

Alan proved his skill as "director for women" with this story about a woman, "Sophie" (Meryl Streep), who is forced into expressing the taboo thoughts that parents have for their children in the most extreme way imaginable. For the Freudian, interest would be directed to the level of "transference" of sibling rivalry of infancy into (what is thought to be) parental care. For the Jungian, interest would be directed to the level of consolation Sophie might gain from learning about the Castor & Pollux archetype.

4: THE PARALLAX VIEW (1974) 🗳️🗳️

Psychotherapists and nationalists are the same insofar as they both need to be able to diagnose where, along the spectrum that extends from paranoid schizophrenia, through the paranoid-schizoid position, through healthy narcissism, to healthy loving, a potential client is positioned (this is complicated by the fact the different aspects of his/her psyche will be positioned at different spectral points). These two are different, however, insofar as the former look to treatment and the latter look to exploitation.

5: PRESUMED INNOCENT (1990) 🗳️🗳️

For those who have an emphasis in Aries, it is always worth remembering that mythic Jason (of the Argonauts) might be explicitly struggling against "the fathers" but, implicitly, as evidenced by the punishment dished out by Medea, he is struggling more deeply against "the mothers". This courtroom drama has more than its share of mythic parallels. (Spoiler alert!) Attorney, "Rusty Sabich" (Harrison Ford), his cork in a bit too tight, becomes the prime murder suspect after "Medea" goes to work.

CH.3 (cont.) FROM ARIES TO TAURUS

PART II: REFLECTING ON TAURUS' CUSP & "THE HIEROPHANT"

Having, in 'Pt.I' of this chapter, made our case that '1' & '2' are ever at risk of over-reduction & conflation, we can begin to see why the tarot card designers, even if they would not have used our terminology, saw the need for "the Fool" to understand these risks in the first act of his (3x7=) 21-phase journey, even he has not yet developed the wisdom to surmount them. The \$64,000Qs follow: to what extent has monotheism understood and/or surmounted these risks? to what extent might exoteric Christianity have become a help or a hindrance in the face of these risks? Jung answered the latter question: insofar as '3' is less over-reduced than '1' but more reduced than '4' (& '5'), exoteric Christianity has been both a significant help and a significant hindrance. In light of the most characteristic feature of "the Hierophant" image – the paucity of gold colouring (we only see it in the monks' braces, the papal tiara & triple cross) – we can make the claim that there is some agreement between Jung & the tarot card designers.

Yes, as our longstanding readers know so well, we have long agreed with Jung's view that being 'mono'-anything (let alone, monotheistic) is an un-balanced attitude that is amplified by Christianity's application of '2' to m/Masculine Christ in the face of the f/Femininity of even numbers. Theo-history's most important correction to this incongruity was made by Freud when he saw how 'masculine' consciousness 'emerges' from 'feminine' unconsciousness. Jung '9 expanded' Freud's theory when he realized that matriarchal femininity had a share in the formation of the superego (the superego is part of the "shadow") and, therefore, history would have flowed better if Christ was conceived as 'masculine' '3' insofar as h/He is Satan's b/Brother &/or 'masculine' '5' insofar as h/He is the Golden '5 c/Child' of '1'. This means that the Holy Ghost would be 'bumped forward' from masculine '3' & '5' to '7' & '9'. Hence, "the Hierophant" needs to remind himself and the flock at his feet that the challenge of the human spirit in a monotheistic context is to focus on the Holy Spirit's encouragement to become an "integrative pluralist". Note, here, that "integration" isn't a necessity... it is enough to (i) '7 balance' irreducible opposites, and (ii) develop the patience to wait for the '3rd' thing that invokes an eventual "integration". It doesn't matter if "integration" doesn't appear in one's lifetime... patience (in the tarot, this is "Temperance", we will consider this more closely in a future essay) is enough. One of the better depictions of "spiritual patience" in cinema is Martin Scorsese's "Silence" (2016), although (spoiler alert!) the priests take the whole film (= most of their lifetimes) to learn their lesson.

The New Testament informs us that Easter's full Moon in Libra was/is the day of Resurrection but Ascension, per se, did not occur in the following days of the Moon in Scorpio and/or Sagittarius. Rather, we hear about Christ's Spirit hanging around for 40 days, handing out various reassurances and pearls of wisdom (e.g. "doubting Thomas") before Ascending and, 10 days on again, tag-teaming the Holy Spirit. There is a sense, therefore, in which the waning Moon's transit through Scorpio-Sagittarius is focused on the "night sea journey" across-down to the new Moon in Taurus. If "the Fool" had taken the lesson of "the High Priestess" on board, the paucity of gold colour under the feet "the Hierophant" may not be as troubling but, without her gold-grounded lesson, "the Fool", via over-reduction and/or conflation, becomes a sitter for mis-interpreting the advice of "the Hierophant". For example, he might examine the

right hand of “the Hierophant” and conclude that the pope is instructing him to aim for Heaven when it is also possible that the pope is indicating, “no, not yet”, especially when we see the keys to Heaven under the pope’s feet and the grey-(not-gold) ceiling-background. In his own way, then, “the Hierophant” could be giving the same advice as “the Emperor”: ‘3 clarity’ precedes integration of a ‘5-9 quint/non/essence’.

Jung was ever keen to remind his followers that the alchemists of the mid-2nd millennium (much less those who came later) cared for non-vulgar gold. It is no stretch to see the distinction between vulgar gold & non-vulgar gold to be represented in the tarot in the degree to which it is has been ‘fashioned’ by human hands. For the tarot designers, the Church’s physical wealth may well have been a measure of its vulgarity but, of course, the great irony is that it is a “good” thing insofar as it makes it easy for the individual to leave his/her Church behind as s/he seeks his/her individual spirit. If a priest focuses too much on Christ’s sacrifice, his flock are put at risk of having zero focus on the Church’s lack of sacrifice e.g. it desires its flock to take part in its rituals without caring to discover whom is taking part “magically” and whom is taking part “spiritually”... because, of course, it has failed to apply this differentiation to itself.

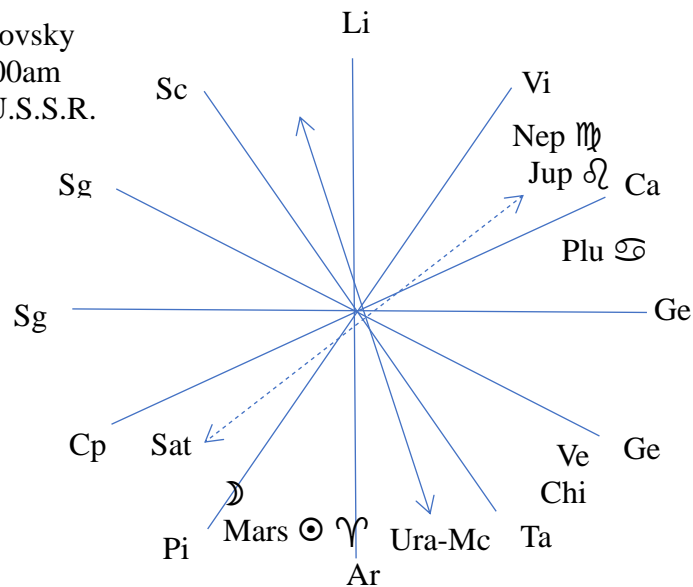
It might be a transit that slips by without fanfare but the Moon’s transit from Libra to Scorpio (either Easter Monday, or Easter Monday+1; the Sun is still in Aries) has a touch of “life reviews” that are often reported by “near death experiencers”. In astrological words, the early waning (still full-ish) Moon in Scorpio sheds “reflective” light on the value of (re)-incarnating, even for Christians, through Aries-Taurus... by definition, the “N.D.E.-er” is either (i) instructed (as, perhaps, even Christ had been), or (ii) given the choice to re-consider the realm of biological, “suffering” instinct, even if s/he only has to do so for one more Lunar, Solar, Jupiter or Saturn cycle. Specifically, the “N.D.E.-er” needs to “integrate” the life that s/he had up until the experience into the cycle(s) that is/(are) about to be lived. More usually, of course, the individual soul reincarnates into a new soma that has fast fading memories of Plato’s realm, meaning that, in this case, it is less important that s/he “integrates” past lives into “this life”.

At this point, it is worth pointing out that Venus-in-Aries-to-Sun/Mercury-in-Taurus-to-Moon-in-Gemini Freud, even if he wouldn’t have liked the description, was a kind of ‘hierophant’ saying, “no, not yet”, to those, like Jung, who wanted to extract the religious ‘level’ of their respective depths. There is a sense in which Freud’s ‘wide’ ‘zodiac-horoscope-phase-shift’ “reflects” the potential trouble of religion being mixed up in child development e.g. Sagittarius & Pisces in his lower hemisphere. One of the huge problems of the “Age of Pisces” has been the tendency toward “conflation” and “magic”, par-for-the-course in the infant-child phase, being too influential in religious practice. Although Jung had plenty to say about this tendency, he would ‘neutralize’ his remarks by not taking enough interest in childhood development. Agreed, as noted in our opening section, Freud went too far – “no, not yet” became “never” – but, as it is for many famous Taurean atheists (e.g. Marx), we would not put this ‘going too far’ down to a Sun in Taurus alone... although, his skill with instinct contributed to a Solar over-confidence, we would still see his ‘going too far’ down to “projections”, from his ascendant into his lower hemisphere that, in turn, were “displaced” onto humanity.

The “displacement” of “projection” is a significant issue whenever there is war and, almost always, somewhere in the world, a war is being fought...

EXAMPLE EGO-DYNAMICS VI: ANDREI TARKOVSKY

Andrei Tarkovsky
4/4/1932 1.00am
Zavorovo, U.S.S.R.



Born into Stalin’s Sovietism with a Muscovite mother and a Ukrainian father, Russia’s greatest director, Andrei Tarkovsky, is also the director, in these unfortunate Russian-Ukrainian times, most deserving of a retrospective... Saturn has completed two cycles through the zodiac since his first film, “Ivan’s Childhood” (1961), that itself was Andrei’s own Saturn return creation. The year 1961 was slam bang in the middle of “the Khrushchev Thaw”, the duration between Stalin and Brezhnev, when aspiring young directors had a chance to flex their creative muscles. Andrei had hoped that his 2nd film, “Andrei Rublev” (1966), a historical epic about the pagan-Christian “split” in mid-2nd Millennium Russia into which the Soviets were able to insert their atheism, would lift him and (U.S.S.R.)-Russian cinema up to the heights that it was scaling with Eisenstein... but, the film would only get one screening in Moscow before being placed on the not-to-be-seen list. (It finally surfaced in the West in the 1970s).

A point that was made by Milos Forman – heavy censoring can lead to greater, more imaginative storytelling in order to “get past” unimaginative censors – seems to apply to Andrei insofar as his subsequent 1970s journeys into sci-fi, “Solaris” (1972) & “Stalker” (1979), would place highly on many all-time “greatest films” lists. Andrei would find, however, this his experience on “Stalker” had a sharp double-edge insofar as the filming locations were reportedly carcinogenic... bronchial cancer would claim his life 7yrs on from “Stalker”, with the Saturn-opposition-Chiron in the sky hovering over Andrei’s Sagittarius-Gemini ascendant-descendant and his chart ruler, Jupiter, and his Sun-ruler, Mars, forming a conjunction near his natal Moon in Pisces. With a hefty dose of ‘9’, ‘10’, ‘12’, ‘1’ & ‘5’, it is no great surprise to find Andrei’s final film, “the Sacrifice” (1986), dealing with the theme of bargaining with f/Forces greater than one’s self (id, ego and/or superego) when the final curtain begins to draw.

Although Andrei had left the U.S.S.R. by the time he made “the Sacrifice”, the film stands the test of time because Andrei was able to return to the Russian sensibility that he had been voicing in “Andrei Rublev”. In his attempts to explain the politics of

the 20thC, Jung had thought that Christianity's foray into the northern latitudes was a stuttering affair and, therefore, it would not take much for the religion to fall by the wayside as new political visions took hold and, then, ironically deliver the globe to the brink of destruction that, all along, the discarded Christianity had been predicting. It seems that, although not an overt Jungian, Andrei was thinking along these Jungian lines insofar as the 'Russian missile crisis' that is presented in the 2nd act compares to monotheisms earlier turning points, such as Cain's 'pagan' defiance (i.e. the claim that we are not our brothers' keepers) and Abraham's obedience (i.e. the horror of sacrifice of one's own child). At Andrei's religious turning point, a father, "Alexander" (Erland Josephson), is 'beyond Abraham' insofar as, rather than being told to sacrifice his son, he takes the lead by (at least, thinking about) offering his son as a sacrificial lamb to appease He Whom has the omnipotence to prevent war. In noticing that Andrei had a natal Sun in Aries on his I.C. (the Sun-ruler, Mars, is in the 3rd house), it makes plenty of sense that his "atonement with f/Father" wouldn't exclude the problem of war and its needless destruction. FA's longstanding readers, however, won't be surprised with Andrei's gloomy conclusion insofar as Soviet collectivism did not have the imagination to see 'past' (better, 'through') individualism to "individuation".

Those who wish compare Andrei's films to those of other great directors would, perhaps, begin with the arguable greatest, Kubrick, because Andrei's "Solaris" (1972) was made in apparent response to "2001: A Space Odyssey" (1968), a film that Andrei didn't have a high opinion of... as summed up in astronaut, "Snaut"'s (Juri Jarvet), criticism of missions to study objects in outer space, such as Solaris, a planet that could easily be mistaken for Neptune, "we are ridiculously pursuing goals that we fear, that we don't really need... man needs man!" In other words, Andrei didn't like Stanley's optimistic take on mankind overcoming technology and fighting through to a re-birth by going "beyond Jupiter (Saturn, Uranus...)"... rather, outer space missions were a kind of running away from the problems of inner space. It is no wonder, then, that the (anti)-hero of Andrei's film, Kris (Donatas Banionis), is a "psychologist". Those who hold the possibly heretical view that "Solaris" is the greatest science fiction film of all time are sympathetic to Andrei's/Snaut's "psychological" point of view.

At this point, dear reader, given that FA is a psychology website, you might be wondering why we don't count ourselves among the 'sci-fi heretics'. The reason is that we don't see a lot of "depth psychology" going on at the space-station. And, despite the fact that Russia produced "surface psychology" figures such as Ivan Pavlov, we don't see much in the way of "surface psychology" going on either. For example, why is Kris bizarrely incurious about the vertically challenged person running around the knees of "Sartorius" (Anatoly Solonitsyn)? Why, when Kris' deceased wife, "Hari" (Natalya Bondarchuk), appears before Kris, does he respond bereft of either evident surprise or scientific focus? These (if not flaws, then) oddities may be behind Steven Soderbergh's decision to re-make the film 30years later... George Clooney's reactions to what is going on around him make a whole lot more sense.

It seems rather tragic that Andrei died so young, especially in light of what was about to happen in the Soviet Union in the years immediately following his death. For reasons we are, perhaps, not meant to understand, Andrei's legacy seems destined to be tied to the 20thC's most consequential, "anti-individual" human experiment.

ANDREI TARKOVSKY'S (PSYCHOLOGICAL) 'TOP 5'

Andrei's famous-&-notorious long takes resemble the long durations between his films... only 7 films in 24yrs; in addition to "Ivan's Childhood" & "Nostalgia"...

1: THE SACRIFICE (1986) 🍷🍷🍷

FA's longstanding readers will guess that our liking of this film grows with the biographical reminiscence of the central character, "Alexander" (Erland Josephson), that he gave up acting to become a professor of aesthetics because, "I was ashamed to impersonate someone else, to play another's emotions... an actor's identity dissolves in his roles; I didn't want my ego to dissolve; there was something in it that struck me as sinful". Yes, of course, one day we will all have to sacrifice our respective egos, yet this puts extra emphasis onto having something (not imagined, but) 'real' to sacrifice.

2: SOLARIS (1972) 🍷🍷🍷

For the "depth psychologist", this sci-fi classic takes the "projection" dynamic one step beyond (Jupiter). Whereas the earthbound man-in-the-street will "project" his anima onto the woman he meets to, thereby, prevent the process of getting to know her-for-who-she-is, the space-station astronaut rolling around the planet Solaris' finds that the woman that Solaris has created for him and, then, placed in front of him 'is' his anima. In this latter case, therefore, it may not be correct to call this "projection". Andrei's most psychological scene is that which interchanges Kris' wife and mother.

3: ANDREI RUBLEV (1966) 🍷🍷

Episodes in the life of the mid-millennial religious icon painter echoes forward to Thomas Hobbes philosophical pronouncement, a century or two later, that human life is "solitary, nasty, harsh, brutish & short". Things wouldn't change very much in the centuries after Hobbes... but, more worryingly, Freud's realization that too many are unnecessarily taking their (respective) superegos for their (respective) self-egos has fallen on deaf religious authoritarian ears. Hail, psychological differentiation.

4: STALKER (1979) 🍷🍷

If we can compare "Solaris" to "2001: a...", we can compare this film to "Close Encounters of the 3rd Kind" insofar as the titular character (Alexander Kaidanovsky), by running headlong into the alien "zone", warrants criticism for running away from family responsibilities. He gets it, too. Another comparison would be to "The Wizard of Oz" insofar as there is a journey toward one's deepest wish... that, for the Jungian, would be his/her individual teleos. The trouble is that it is laced with "compensation".

5: MIRROR (1975) 🍷🍷

Rather than compare this to other films, this one might be better compared to Proust's "Remembrance of Things Past", especially when we compare the natal charts of the two artists i.e. the collection of natal, personal planets in the vicinity of the I.C.. Given that the non-linear narrative wasn't really in vogue in the 70's, we won't accuse Andrei of succumbing to trendiness. Whenever we watch non-linear movies, however, we do wonder about the reasons for it and the degree to which it is improved by it.

CHAPTER 4: FROM TAURUS TO GEMINI

PART I: CROSSING GEMINI'S CUSP & "THE LOVERS"

In past essays, we considered the arbitrariness of the "rising sign" insofar as it could just as easily be dubbed the 'falling ascendant' (the same arbitrary ballpark as astrologers seeing the horoscope's "eastern horizon" to the cartographic west). Versed as Christians are in the idea of "the Fall", the astrologer who sees some Aries in Adam and some Taurus in Eve won't have any problem with a nomenclatural shift from the "rising sign" to the "falling ascendant", especially if s/he knows that the Rider-Waite tarot image of "the Lovers" has, in other decks, also been called "the Twins".

That Eve is cloned from Adam's rib tells us that any union between them could not be called "exogamous". Indeed, the FA-er would not even call it, "sexual", and our longstanding readers are aware that Adam's & Eve's "union" would be better called, 'a-ogamous' (or "sensual"). From the biologist's perspective, therefore, "original sin" translates to both undeveloped sexuality and an aversion to becoming "conscious" of sexual development. If, dear reader, you have read a good deal of depth psychological literature, you will be aware that many writers have taken the view that "original sin" is "consciousness" and, so, you will realize that our view stands in opposition to their view. For FA, "original sin", rather than "consciousness", is humanity's shying from "consciousness". Freudians, however, aware of Freud's views about the "alloying" of hunting and mating instincts, won't have much trouble with our view, especially those who are able entertain the view that the running (and/or "fortifying against"; see our essay on the '10-12 interaction') instinct forms pathological "proto-alloys" during the gestational phase. The astrological fact of Freud having a natal Sun in Taurus that (i) "progressed" through Gemini through his early adulthood, and (ii) had the fortune of "reflective spaces" either side of it (i.e. Venus in Aries & Moon in Gemini), speaks to his capacity to 'see' how the three basic instincts can become entangled and how Homo sapiens' neoteny has much to say why it is a species that invests 'Adam-Eve awareness' and "libido" into "running" (away) from "consciousness" of instinctual entanglement. Agreed, Freud had his share of fumbles... but these could be put down to the planets placed in the 'extended reflective space' e.g. Neptune in Pisces; Saturn in Gemini.

One of the more important questions in respect of sexual development is: how much weight are we to apply to the developmental "windows"? Its importance sources to whether sex psychotherapy is worthwhile, as the individual with a "diverted" (this term is more palatable today than "perverted") sexuality will have laid down his/her "diversion" at an age where the "windows" are far off in his/her rear-view mirror. For example, sexual expressions that can be sourced to a powerful mother-tie – "phallic compensations", "Don Juans", homosexuality – may have been laid down a decade or more prior to the consideration of (let alone entry into) therapy. The shift from Taurus into Gemini only speaks to the ideas... (what FA calls) the 'pre-ego formation' might 'get' Freud's developmental phases intellectually, yet the neotenous part of the psyche draws back from the roughshod way it rides over one's present-day experience.

At many points in this website, we have proposed that Gemini is the archetypal 'set off point' for psycho-therapy. In the "talking cure", much is achieved by "talking" but, at some Taurus-through-to-Cancer point, "listening" will join in. The experienced therapist will be well-attuned to the roughshod-ness of Freud's formulation, especially

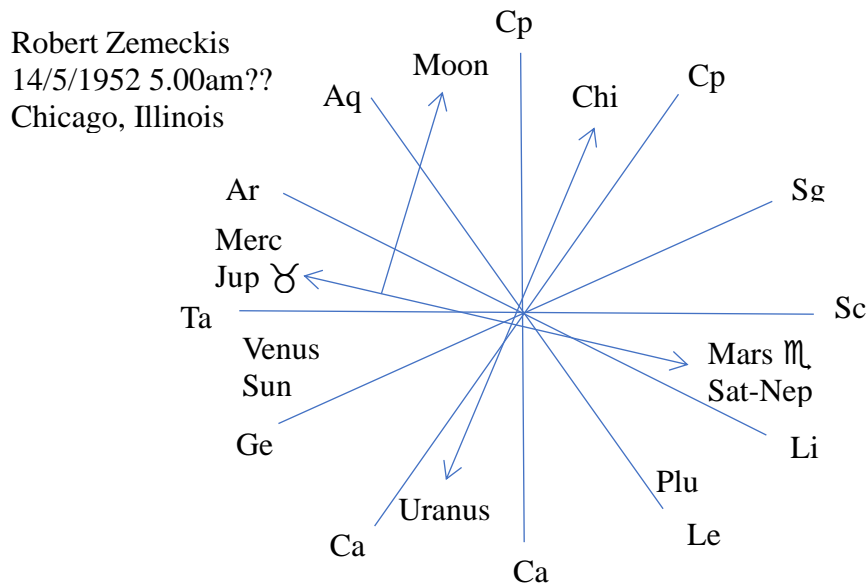
in respect of the analysand's refined feelings for his/her partner(s). A good cinematic example is the gangster, "Paul Vitti" (Robert De Niro), in the grip of the mother-whore "split"... he is irritated that his analyst, "Dr. Sobel" (Billy Crystal), queries his refined feeling for his wife. Insofar as Paul refrains from becoming "aware" (or "conscious"; see below) of the split, we can see the workings of the '(12)-11-10 castrative threat'.

At this point, readers who persist in the familiar view of "consciousness" being a synonym of "knowledge (of good & evil)" will want to remind us that it is Eve who eats the apple of the tree of "(consciousness) knowledge". Our counter to this reminder is the distinction between "awareness" & "consciousness" i.e. the individual could be "aware" that, say, 'X' had '3 informed' him/her that "good" is anti-clockwise motion and "evil" is clockwise motion, while remaining "unconscious" of 'X's motivations e.g. to what extent is 'X' deluded about his/her own motives and, in turn, "projecting" his/her power complex onto the individual and, in double turn, infecting him/her with it? did Eve complete a course in psycho-dynamics before encountering the snake?

These issues lead us to the divinatory meaning of "the Lovers": the "querent" is facing a choice e.g. how am I to interpret my attraction? as an indication that s/he is "the one" for me? or, is it indicating that it is time to self-overcome my desirousness? do, in any case, I really have a choice here? am I, like Eve, still a pawn of the Fates? if a tarot card reader were to try to influence my choice, what attitude should I be taking to him/her e.g. to what extent might the Fates be 'working through' the reader? When we go to the image of "the Lovers", we find ourselves leaning toward the fatalistic pole of Freud's fate-free-will "connected series" because the gold colouring that, thus far in the major arcana series, has been pointing to creative ego-ic capacity (e.g. choosing) appears to be blocked by the Eros-like angel... thus, Eden's sky is 'cool' blue. The only gold that Eve can see is in the hands (Gemini's body part) of the angel. In other words, Eve might subjectively 'feel' that she is in the process of choosing – "on the one hand... but, on the other hand" – but she is unable to get to the bottom of her 'feeling' to know the degree to which it is genuine or illusory. In this way, Ancient Greece (i.e. Eros) & Judeo-Christianity come together in respect of Plato's distinction between "knowing that one doesn't know" & "not knowing that one does not know" ("single ignorance" vs. "double ignorance") and, in turn, the "Tree of Knowledge" is "fake knowledge" resting on unexplored assumptions... an apple not worth eating.

In our introductory, 'basics' essays, we had pushed for a distinction to be made between '10-(11) eliminative science' (e.g. eventually, science will eliminate a need for '12 religion') and '2-into-3 reductive science' (e.g. with their plan to 'extravert' beyond their respective '1-2 mothers', "curiosity genes" motivate to look at "how outer things work" from infancy... without a coincident requirement to eliminate insensible ideas). In terms of the abovementioned "power complex", however, we don't have to run after this distinction because, each version of "science", in its own way, is primarily focused on physical-emotional survival. It is only when the adult sees the value of not doing to "science" what "science" had been doing to the adult – i.e. discounting the individual – that s/he begins to care for a "teleological integration" of "science" & 'meta-science'. As FA's longstanding readers are (if not conscious, then) aware, this means expanding epistemology to include the "feeling" function that lovingly "reflects" on the problems that connect "survival" to "power". Let's now exemplify these ideas through...

EXAMPLE EGO-DYNAMICS VII: ROBERT ZEMECKIS



With Robert (i) being known for his focus on cinema’s technological advances, and (ii) sharing another famous cinema-technologist’s – George Lucas’ – birthday, it isn’t unthinkable to 1st guess Robert also sharing George’s (known) Taurus ascendant. If we also compare the ‘(3)-4 family romantic’ intentions of (i) “Lorraine McFly” (Lea Thompson) to her unbeknownst son, “Marty McFly” (Michael J. Fox) to (ii) “Luke”’s (Mark Hamill) to unbeknownst sister, “Leia” (Carrie Fisher), we get a sense that, even if neither director cares for Freud’s ‘meta-scientific’ formulation, they still retain their sharing of Freud’s natal Sun-in-Taurus “progression” through the “family romantic” sign(s), (Gemini)-Cancer, through the formative parts of their respective biographies.

Comparing Robert to Sigmund, we note that the auxiliary Sun-huggers, Venus & Mercury are switched... Robert’s Mercury is in Aries, Sigmund’s was in Taurus; Robert’s Sun-ruler, Venus is in Taurus, Sigmund’s was in Aries. These differences are no big deal, however, when we are thinking in terms of the eventual “progression” of all three into (Gemini)-Cancer. The fact that Mercury would “progress” to the degree of the “progressed” Sun in 1978 (in concert with a “progressed full Moon”), points to (i) his ability to sell himself as a director – note that, at 26yrs, he would still be thought of as very young to be director – for “I Wanna Hold Your Hand”, & (ii) that he needed to guarantee his directorial efforts via ‘3 (psychological) brother’, Steven Spielberg.

A quarter Saturn cycle after his debut, Robert’s ability to integrate technology and film began to be established with the abovementioned “Back to the Future”, yet we would have to wait another 3 years before one could say that his ability was in full flower with “Who Framed Roger Rabbit(?)”, one of the best movies of 1988 and, with its seamless blend of cartoon and ‘real’ characters (with the exception of Christopher Lloyd’s villain), Robert managed to do with film noir what Ridley Scott had managed in “Blade Runner” a few years prior... tweak one of cinema’s worn-out genres in such a way that the genre feels totally revived. It is a movie known for one of the longest credit-rolls in the history of cinema because so many problem-solver heads needed to

come together so that his cartoon-combo-reality spell wouldn't be broken (recall, here, that 1988 was pre-C.G.I.). It is astrologically noteworthy that the "making of" extra that comes with the DVD is not dissimilar to George Lucas' "making of" extras that are plentiful in the "Star Wars" box set. With their shared Taurus-into-Gemini 'talent' for reductive (although not eliminative) thinking, both Robert and George were able to solve the 10,000 things that stood between the screenplay and the released product.

Robert mightn't have been the screenwriter for "Who Framed..." but it is fair to say that Robert resonated with the screenplay to bring the best out of it, such as the backstory of private eye, "Eddie Valiant" (Bob Hoskins). As if straight out of Gemini's Castor-Pollux mythology, Eddie had hit the bottle because, in "Toontown", the home of cartoon characters (and anyone else with a taste for L.S.D.), he had lost his brother under suspicious unresolved circumstances. Eddie demonstrates "resistance" in going to the very place that could lead to resolution (and, if incomplete, redemption), so it is no narrative surprise that a personification of Eddie's fate, "Roger Rabbit" (Charles Fleischer), becomes his client. Insofar as Cancer is 'ahead' of Gemini, one could go so far as to claim that '4 Oedipal' Roger (he is accused of murdering his wife's lover) is 'ahead' of Eddie in the development stakes. There is a sense in which Eddie is a figure straight out of Paul Simon's contemporaneous song... he might not yet 'be' a cartoon but, if he can't get over himself, his will soon find himself in a cartoon graveyard. The main reason that Eddie does get over himself is that Roger forces Eddie into playing (not a brotherly, but) the fatherly role. The more Eddie manages to do so (his heroism is overcoming Roger's sheer annoyingness), the more he puts himself developmentally 'ahead' of Roger. Now, the trick is not to jump too far 'ahead' and not "compensate".

To be sure, a "compensation-less" self-overcoming is no easy task. In the wake of Robert's "progressed" new Moon in Cancer in 1991 that by, 2000, had waxed to its first quarter in Libra, Robert gave us "Cast Away", a story of a man who wasn't ready to tear himself away from (what Jung called) "the mothers" but his non-readiness had nothing to do with the timetable of his fate. The island onto which the fates had placed "Chuck" (Tom Hanks), is, in psychological terms, his (small-s) self, the self-recognitive '1-ness' that not only is surrounded by the '12 oceanic' sea mother but also '10 looked-down-upon' by the '10 mountain' matriarch. Underneath this mountain is the '4 cave' into which Chuck needs to descend to lose his 'pseudo-consciousness' of what, up until his misfortune, he had taken to be the meaning of his life, preparing his 'self' for the support of a wife and kids by doing a good Fed-Ex job. We are introduced to Chuck's "compensation" when the wind blows his not-yet-unready raft back to shore. Given the circumstance that Chuck finds himself in after he manages to ready his raft – his fiancé, "Kelly" (Helen Hunt), has moved on and made a home with another man – we realize that, in a way, Chuck's heroic journey has just begun. Or, to imagine it in terms of the horoscopic round, Chuck needs to develop through an extra cycle. The film ends with a revisitation of his 3rd house's (what we call) 'pre-ego formation', whereupon we realize that Chuck's most heroic act through the years of him being marooned was to keep sacred his respect for mystery... the unopened Fed-EX box symbolizes Chuck's determination to get 'beyond' his '10-11 negating-eliminative' and his '2-3 reductive' "scientism". Does Chuck realize that his '6 betrothal' to Kelly was never going to get 'beyond' an empty idea of '7 equality'? Robert's "progressed" Sun answered, "yes".

ROBERT ZEMECKIS' (PSYCHOLOGICAL) "TOP 5"

Robert peaked in the second half of the 80s through to the first half of the 90s. Many have baulked at his motion-capture era films e.g. "The Polar Express" and "A Christmas Carol" (00s), but the movie-buff would, perhaps, want to see "Beowulf"...

1: WHO FRAMED ROGER RABBIT? (1988) 🍷🍷🍷

When cigar-chomping "Baby Herman" (Lou Hirsch) complains to private eye, "Eddie Valiant" (Bob Hoskins), "my problem is that I've got a fifty-year old lust and a three-year old dinky", we realize that this one isn't quite the kids' movie that it seems on the surface. Evolutionary psychologists would likely approve of "Jessica Rabbit"'s (Kathleen Turner) absurdly narrow waist insofar as it emphasizes her wide hips that, in turn, permit the survival of big-headed babies through them. This does not mean, however, that evolutionary psychology & Platonic archetypes are mutually exclusive.

2: CAST AWAY (2000) 🍷🍷🍷

When one's opportunity for "projection screens" narrow to a volleyball, it is a good bet that "retrieval" will soon be required to rescue one's sanity. It is also a good bet that this movie's audience will be split down the middle as to what "Chuck" (Tom Hanks) is "projecting" onto volleyball-Wilson, his sibling or God? After seeing Wilson lost at sea, we might lean toward Gemini's Castor-and-Pollux myth of the lost sibling, but these aren't necessarily mutually exclusive as God can be "projected" onto a sib.

3: BACK TO THE FUTURE (1985) 🍷🍷🍷

The fact that film already has the advantage of the jump-cut and the non-linear narrative means that films that deal in time-travel will keep coming. This movie grows extra time-travel legs these days because simply watching it in 2023 constitutes a 38yrs trip through time. "Back to..." deserves to be double billed with the contemporaneous "Peggy Sue Got Married" because audiences might have more fun with the optimistic former yet, in respect of fate, may find the pessimistic latter more thought-provoking.

4: FORREST GUMP (1994) 🍷🍷

Opinions as to the degree to which this often over-sentimental film was/is over-exploitative of mental, physical & emotional impairments, not only "Forrest"'s (Tom Hanks) but also his friends, "Lt. Dan" (Gary Sinise), "Bubba" (Mykelti Williamson), "Jenny" (Robyn Wright). Indeed, in these P.C. days, its script may have been bypassed or radically re-written. Whatever that case, in this case we have Forrest taking strides into Jung's "problem of opposites" that trip up the arrogant at their 1st step.

5: BEOWULF (2007) 🍷🍷

It seems a bit odd that, in light of how well the Gollum's eyes were captured in "Lord of the Rings", Robert didn't insist that his motion-capture staff give the eyes of his motion captured actors more soul. With the Nordic weirdness of the Beowulf story, however, the empty eyes fit insofar as they react to the devouring "Grendel's mother" (Angelina Jolie) in soul-less ways. We don't have the original poem, so we don't know how soul-less Northmen were. They suffered, no doubt, from Christian "projections".

CH.4 (cont.) FROM TAURUS TO GEMINI

PART II: REFLECTION ON GEMINI'S CUSP & "END of ACT I"

While making our distinction between 'Sun-less' Taurean-Eve eating the apple of "awareness (i.e. not knowledge; not consciousness) of Good and Evil" and 'Sun-in-Taurus' Freud eating the apple of "knowledge (consciousness) of Good and Evil", we were making no distinction between their respective paths to redemption. Indeed, if we were to restrict the symbolism of redemption to the "progressed Sun" making its way through Scorpio, the individual who has natal Sun in Taurus would not live long enough (i.e. 180yrs+) to be redeemed... and, as a result, Freud would be no better off than Eve. If, however, we expand redemption symbolism and include the "progressed Lunation cycle", Freud would only have to have lived 15yrs past his "progressed new Moon in Gemini" (in his case, to 1898) to be in a position to "reflect" on the "rise" (i.e. not "f/Fall") through the right hemisphere and Scorpio from a "progressed full Moon in Sagittarius". That Freud didn't take advantage of this perspective was Jung's view when, 22yrs later, he described the "extraverted sensation type". If an "E.S.(X.X.)" is unable to "integrate" his/her "trailing introverted intuition", s/he forfeits its fruit.

If Freud had looked to defer a little to his "introverted intuition" he might have taken note of Christian symbolism and the fact that Christ's 'tag teaming' of the Holy Spirit has an interesting 'gap'... because Christ's a/Ascension was 40 days post-Easter Sunday and the Holy Spirit's d/Descent was at 50 days post-Easter Sunday, he would have noted that, 'centred' around the new Moon of late-Taurus-to-early-Gemini, there is a 10 days 'gap' that, in turn, can be conceived as the right time for the development of "humanism". For FA, history's first humanistic game-changing step was Descartes' exercise in "systematic doubt"... that, for FA, leads (not to dualism, but to) 'triplism'. It is a very (2nd to) 3rd archetypal step. (We have elsewhere noted the backstepping of John Locke & Karl Marx). If, post-Descartes, a monotheistic philosopher wanted to hold fast to his/her monotheism, his/her pluralistic predicament would force him/her to acknowledge the "split" between God & man. We have elsewhere pointed out that the best that a philosopher can hope for, irrespective of whether s/he is theological or humanist, is "integrative pluralism". As both pre-Descartesian and post-Descartesian history has shown, all mono-, duo- debate, like all sterile debate, turns destructive. By contrast, "integrative pluralism" could never lead to war, the epitome of "simplism".

Descartes' "systematic doubt" leads equally into religion as it does science, but the latter would not receive a formulation that would be satisfactory to scientists until Heisenberg's "uncertainty principle" appeared in 1927... even if the scientist intended to keep a grip on a one-sided "physicalism/materialism", s/he would still be forced to acknowledge the dyad within this one-side. The sundry, those who have intentions to combine Plato and Descartes, would realize that a Heisenbergian-like uncertainty can be applied to the 'further in' realm. In doing so, it leads individuals to 'quaternalism'. One of cinema's funnier examinations of this sundry view is the Coen Brothers' tale of a 20thC physicist at his midlife crisis, "A Serious Man" (2009).

Returning, now, the tarot's major arcana, many readers will have noticed that we are taking a 2-cards-per-cusp approach. Because (i) there are only 22 cards, (ii) 12 cusps and (iii) we have a desire to keep symbolic things neat and tidy, the reader might

accuse us of being too desirous as we lament the lack of an image that would do justice to a full Moon in Scorpio/Sagittarius' "reflecting" on the Sun + Venus/Mercury as they transit from Taurus to Gemini. To be sure, we could re-apply "the Hierophant" to this late-spring phase but, in light of our humanistic context, this image is not a very good symbolic fit. Yes, perhaps, "the Hierophant", as he addresses his 'twins', is reminding them that the 10 day 'gap' points to an 11th day wherein humanists need to commence the process of properly "(re)-integrating" the 1st, 2nd & 3rd (& im-) personal '(further) inner world'... and, to this end, the 'twins' would be better off to adopt an "in the (not distant) future, my interest in theology will be resurrected (i.e. agnostic)" attitude.

If, dear reader, you are still going along with our 'End of Act I' ideas about the major arcana, you might also entertain a combination view of "the Hierophant" and "the Lovers" and see the 'twins' sitting at the foot of the priest as a kind of 'redeemed Cain & Abel'. FA's longstanding readers will be aware that a heartfelt, 'centroverted' development leads to a diplomatic '7 psyche' that is able to resolve brotherly disputes without violence. In terms of the Judeo-Christian story, we note the development from Moses to Christ... from the former, a believer will have (if this is the word) 'developed' enough superego to adhere to the Commandment in the face of one's desire to break it; to the latter, a believer will have developed enough ego that s/he won't even attract external situations wherein the desire for violent resolution appears. The issue for the 'priest-analyst', therefore, is to establish where-along this narrative the 'analysand' is located. One can defend Cain insofar as he doesn't pretend to be 'developed enough' (as, of course, just about all politicians have done ever since) to obey any ("projected") superego advising against fratricide. Cain is in a better location than the hypocritical brother who secretly (or, in the case of politics, openly) supports violent resolution...

We had to wait for Jung's Holy Spirit-ish insights in respect of the "repressed" (\pm "dissociated") unconscious before we could ask the question: to what extent might one be a "deluded centrovert"? or, to what extent has "compensation" led one to the belief that s/he is a pacifist and, as a result, ignores the fact that his/her unconscious is seething with violent desires. It is the day-in-day-out work of the 'priest-analyst' to bring this "repressed \pm dissociated" material to "awareness" so that the next narrative step can be taken of accepting where in the 'Old Testament' the individual is "stuck". For Freudians, the taking of this step (if not into, then) toward "consciousness" is most often achieved via dream interpretations... for Jungians, this step-taking will include interpretation of "synchronicities", interpreting "events" with the same methodology as dream interpretation. Spanning ('10 days') 2,000yrs of history: from Christ's "turn the other cheek" to the Holy Spirit's "if one cheek is bruised, it might be good idea to investigate unconscious goings on in the other cheek". The 'priest-analyst' doesn't get carried away insofar as s/he is "conscious" that one violent dream or event won't make a summer, but a sequence of violent events will point to the full Moon of late spring.

Over and above dream \pm event interpretation, however, the 'priest-analyst' has the "integrative pluralistic" challenge of introducing the East's cycle of re-incarnation as the "way" to deal with unconscious goings on. In other words, one is ever tempted to over-rate one's religious "awareness" and, worse, this temptation will be inflamed by monotheism's one-shot-at-redemption idea that is countered by the 25yrs that it takes for the "progressed Moon" to cycle from (the cusp of) Capricorn to (the cusp of) Sagittarius. The 70yr old will have had two shots. Before we go to the tarot's 'Act II'...

into the ‘endogamy-transforming-toward-exogamy’ 2nd quadrant. In being a fictional figure, we don’t know anything about Anna’s 4th quadrant, but we do know that she married “Karenin” (Basil Rathbone), who cares more for his social position than for anything else. That Anna would marry such a figure tells us that Anna must have had a combo of immaturity and a ‘10 superegoic-unborn’ interest in social conformity.

So far so good, very few Kleinians would be disagreeing with us. The \$64000Q, however, is still in front of us: was her infidelity an act of feminine heroism (i.e. striving for better/real relationships) or was it an anti-heroic ‘leap back’ from the 4th quadrant to the most unconvincing version of ‘9 Sagittarian’ freedom? Tolstoy doesn’t judge his characters with his prose... but some would argue that he does judge them with events e.g. Anna goes for “Count Vronsky” (Fredrich March), a horse-rider whom reveals a degree of psychological ‘9 broken-ness’ when, uncaringly riding a horse, he breaks its back. Recall, here, that a ‘leap back’ can be (i) ‘circumferential’ and/or (ii) ‘diametric’ (e.g. from Gemini to Sagittarius) and, given that Anna’s first activity in the story is to visit Moscow from St. Petersburg and defend her brother’s infidelity to her sister-in-law, “Dolly” (Phoebe Foster), we would, if we were entertaining a “regression”, look first to a ‘3-9 diametric leap’. This leaves open the possibility of an anti-clockwise step through defensive Capricorn and, although it might not qualify as ‘heroic’, there is a sense in which it is (psychologically) reincarnating and, therefore, ‘pre-heroic’.

Longstanding readers who recall our essays on the “minor arcana” will recall that we make sense of the suit of pentacles with a diametric interlude i.e. if one begins at Taurus, the “5 of Pentacles” makes best sense as the step into mid-winter Capricorn and the “6 of Pentacles” makes good sense as a step back down into Cancer, a pattern that fits Anna’s story insofar as her first meeting with Vronsky forces her to consider the “5 of Pentacles” nature of her life. Of course, money is no issue for any of Tolstoy’s characters but, “money can’t buy me ♪ resolution to my unresolved family romance”.

It won’t surprise our readers, therefore, that we consider the ‘diametric leap’ from ‘3 Gemini’ to ‘9 Sagittarius’ is commonly made by surface psychologists & anti-psychologists insofar as it ‘leaps’ to the ‘9 philosophical’ view of no “reality” to the ‘4 soul’ (to be sure, these groups wouldn’t be using this terminology). Having done so, of course (having, at best, ‘ghosted’ the ‘4-5-6-7-8 sequence’), they find themselves ‘back at 9’ with a plan to ‘prove’ their view with statistical (=collective) “significances” (that, for the seeker of “individuation”, are “insignificances”) with “compensated” lurches into negating elimination. This is no way to go through life. It is hard enough already.

To be sure, we can’t stop at surface/anti-psychology. We admit that Freud and some of his acolytes was/were also physicalists. And, when we turn to Tolstoy, Clarence & farmer “Levin” (Gyles Isham), the earthy hero of “Anna Karenina” – Levin would ask Dolly’s sister, “Kitty” (Maureen O’Sullivan), for her hand in marriage but, with Kitty suffering the same wound as Anna, would reject him (at first) – tells us that Sun in Taurus/Virgo men are well capable of understanding the possibility that they could be “projecting” “soul” onto women and, if they were to find themselves ‘back at 9’, they would be inclined to keep clear of “collective” things such as surface psychology, democracy and socialism. One of the most recognizably collective dream images, the train, was an image that was significant for Tolstoy. Interpreters of “Anna Karenina” note that Tolstoy was sensitive to rapid transport, although it does have its advantages, reveals itself as disadvantageous in the longer run. “Anna Karenina” is long book.

CLARENCE BROWN'S (PSYCHOLOGICAL) "TOP 5"

Clarence's interest in film began in 1913 but taking things further was put on hold due to WWI. As noted below, he began with one of the silent era's better films...

1: THE YEARLING (1946) ☹☹☹

Clarence's earth Sun in Taurus means that he would have had a talent for the ways of rural life, biology & instinct. He makes the most of this tale about untrainable instinct (he was also adept with trainable instinct, see "National Velvet"). A post-Civil War, sole-surviving child, "Jody" (Claude Jarman Jr.) journeys with father, "Penny" (Gregory Peck), into the untamed wild to track an invading bear only to see his father bitten by a rattlesnake. The cure for the bite is the liver of a deer... but the adopted fawn remains intent on eating the family's crops, "losin' & gettin'; gettin' & losin'"

2: ANNA KARENINA (1935) ☹☹

Sexual frustration, in instinctual terms, is a result of entanglement of all three instincts, not only mating but also (and especially) hunting & running. If the pathway to satisfaction is beset by obstacles, one does well to examine one's running & hunting prior to one's mating. For the FA-er, '10 frustrations & delays' are best assessed with both (i) '10's running acknowledged as also fortifying, and (ii) '10's karma not being conclusive. Yes, you have met her/him before, but do you really know what happened before? Could your passion have overwhelmed you in non-developmental ways?

3: ANNA CHRISTIE (1930) ☹☹

A silent version of this film was made because the producers were worried that Garbo talking could be a disaster. Greta, however, unlike "Norma Desmond", would find that "the pictures weren't getting small", after all. The source playwright, Eugene O'Neill, although not a Sun in Taurus, having most of his personal planets in his lower hemisphere knew what Freud knew... a man will see fire whenever he sees the smoke of a prospective love interest revealing a shady past. The cure: "keep differentiating".

4: NATIONAL VELVET (1944) ☹☹

With Freud's "Why War"?, we note his doom-'n'-gloom about Homo sapiens' prospects. The FA-er, however, would not align this to his Taurean Sun. Freuds' 'Bull talent' would have made him optimistic about the taming of instinct. If he had lived to see Brown's film about love between mammals, he would have felt that was sharing in the optimistic attitude of Clarence. There is something in all Sun in Taurus directors (Lucas, Zemeckis) that will portray the world as something better than a vale of tears.

5: THE LAST OF THE MOHICANS (1920) ☹☹

Clarence may have been the first director to have made a film that pays respect to indigenous cultures. Like so many directors who followed (e.g. Michael Mann), he would tread the fine line between Margaret Mead-ish romanticism and (what would be eventually known as) "evolutionary psychology". The Kleinastrological question, however, is: what is 20th-21st paranoid-schizoid man "projecting" onto the ancients?

CHAPTER 6: FROM CANCER TO LEO

PART 1: CROSSING LEO'S CUSP & "STRENGTH"

In our essay, "Centroverson: Jung's omission" (see 'basics' webpage), we saw that '5 Leo' is in pole position to "integrate" 2/3rds of the zodiac, the extraverted '1-2-3-4 sequence' & the centrovverted '(5)-6-7-8 sequence'. This makes sense insofar as the Lion is both the epitome of, (i) '1-2-3-4 hunting', & (ii) (with the 5th house's expression, "romance") the first phase of '5-6-7-8 mating'. For the FA-er, "romance" means being creative with endogamous libido such that one's exogamous libido can flower. In short, Freud's 5th "latent phase" isn't very "latent". Rather, it is a phase of re-birth...

The anti-clockwise shifts from water to fire – '12'-to-'1', '4'-to-'5', '8'-to-'9' – can all be characterized as 'birth-like', even if many astrologers would restrict birth, per se, to '12'-to-'1'. As a result, the FA-er would put forward the cliché, "born again", for the '4'-to-'5' transition because, when the infant begins to encounter his/her "inner child" out of (if not an ocean, then) a tidal pool of emotional ambivalences, s/he will have intuitions that s/he is the throes of a re-birth. In this '4'-to-'5' scenario, however, the child won't be flummoxed by the 'broadening-yet-narrowing paradox' (see 'Ch.2') that s/he had earlier faced at his/her '12'-to-'1'. Meanwhile, back at the (sky)-ranch...

The two weeks between the full Moon in Capricorn (Sun in Cancer) & the new Moon in/near Leo is one of FA's recommended timespans for reviewing the shift from "repression" to "sublimation" because, as the Sun heats up its creative dealings with '4 Cancerian' emotional ambivalences, the '4 Moon' "reflects" the 4th quadrant (back-down) to this vitalizing '5 Sun'. Returning to "repression", our longstanding readers know that we are not 100% negative about it because, if the ego is yet to be sufficiently formed (= all infants; adults who develop one or two ego-functions at serious expense of their opposite ego-functions e.g. negating-reducing scientists), "repression" (e.g. "I can't accept what you are proposing... even if I am unable to coherently tell you why") needs to be taken as serving a legitimate psychological "teleos" until proven otherwise. In prior essays, we had used the superego metaphor of strengthening the trees to which Tarzan's (perhaps, now our attention is shifting to the Moon, Jane's) heroic vines are attached. First up, then, the psychoanalyst "resists" temptations to 'use forceps' on a '1st-2nd trimester analysand' lest, by 'releasing' too much ('12' ±) '11', the analysand becomes too much the "(addicted) mad scientist". In other words, the psychoanalyst waits another ("progressed") week for the Moon to enter the 1st personal 1st quadrant, wherein the analysand, once again, is encouraged to engage his/her 'Sherlock Holmes 3 archetype' and, with it, "self-reflect" on his/her "emotional facts". If so, both analyst & analysand will have developed some intuitive "Strength". Hereupon, we return to...

First printed in 1909, the Rider-Waite tarot deck was a relatively late inclusion in the tarot's 500yrs+ history. What this deck loses in longevity, however, it makes up in influence... it is the best seller. With its designers being influenced by anti-clockwise astrology, they swapped the locations of "Justice" & "Strength" so that the sequence of the tarot would match that of the zodiac. These best-seller & astrological-sympathy aspects of this deck 'sealed' FA's aim to reference this deck 'on both sides'. Although the "Strength" image points most obviously to Leo, we can also note the continuity of feminine Cancer running up-into masculine Leo being symbolized by the femininity of the lion-tamer. Even FA's recently acquired readers will be aware of the importance

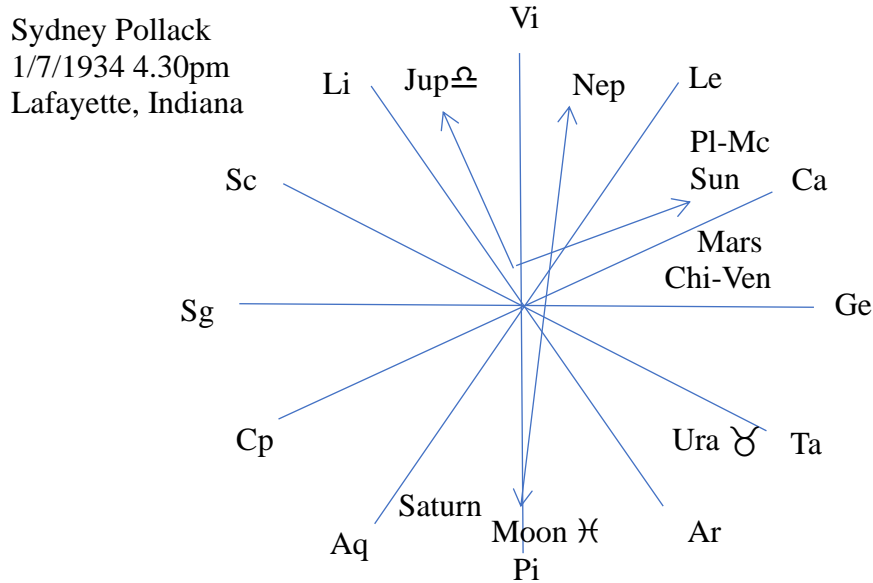
that we place on '4''s expressions as the individual steps in/up to the "individuation" task of 'taming' his/her '5 Sun' and, thereafter, steps up (again) into a fully developed, 4-functioned "centroversion". The 3 additional "cardinal virtues", "self-sufficiency (= the Hermit), "Justice" and "Temperance" will be subjects of upcoming mini-essays.

Although the individual develops the capacity to differentiate "repression" and "suppression" in the mental-verbal sense ('back') at Gemini, s/he won't really be able to experience this difference until s/he has received either (i) well-balanced parenting during his/her infancy-into-childhood (not very common these 21stC days) or, later as an adult, (ii) psychoanalysis. As far as the purely verbal differentiations go, things are straightforward insofar as emotions that are "aware/conscious" (longstanding readers will know why we compound this term) can be 'worked on'. Even if "transformation", "sublimation" &/or "integration" of these "suppressed" emotions might take a while, the Cancer-to-Leo child-(analysand) can be confident that s/he will gain the skills to use them in his/her foreseeable future. The fact that the sky behind the 'lion-tamer' is filled with gold colour symbolizes the confidence of the post-infancy phase... although, in solving one problem, a new problem arises: the human figure is no longer shielded from the Sun's light symbolizing the risk of a troubled "identification" with his/her '5 talent'. As noted at the outset, this trouble is mythologically expressed with Icarus.

For Freud, the "repression-suppression" differentiation was important insofar as some of his critics had incorrectly claimed that his treatment involved encouraging analysands to "act out" their "repressed" desires. These critics weren't very attentive, however... Freud was clear that, because "repressed" desires couldn't be 'worked on', the analysand had to develop his/her "suppressive" mechanisms to the point that when the "unconscious was made conscious" there would be minimal "acting out". For FA, it is no great surprise to discover that Freud's Sun was progressing through Cancer and running up to the Cancer-Leo cusp during the time that he composed his essays on analytic technique. Freud's critics also had the incorrect idea that psychoanalysis is disrespectful of "resistances" insofar as they try to batter them down... here again, however, Freud was clear that any attempt to batter down a "resistance" will have an effect opposite to the one intended. In other words, the existence of a "resistance" is a sign that the "suppression" mechanism hasn't been sufficiently developed and, instead of "making the unconscious conscious", the analyst works more on the emotions that have already been experienced in the "(merely)-aware" psyche. A myth that could be linked to the psychoanalyst's technique is "Androcles & the Lion" – the story about a 'lion-tamer' who pulled a thorn from a lion's foot to, later, find that his compassionate act would be 'remembered' – because it lays out (i) the key role that memory plays in the healing process, (ii) in order not to eat his prey, the lion must have developed, to some extent, its "suppressive" capacity, and (iii) the faith that both the psychoanalyst & analysand need to have to allow plenty of time to pass before insisting on answers.

At this point, we might add that Freud was (not only aware, but also) conscious that an emotion is less likely to undergo "repression" than any ideas that swirl around the emotion. Indeed, for a while, Freud theorized that emotions aren't "repressed" at all but, in the longer run, he began to adjust this view e.g. "unconscious sense of guilt", one of the most inaccessible emotions. In turn, he would back off from being dogmatic about what is "in" the unconscious. And, so, to our Sun-in-Cancer example...

EXAMPLE EGO-DYNAMICS XI: SYDNEY POLLACK



From the prior discussion, we hope that our readers have reached the point of agreeing with FA that, in light of ‘5’s ‘Icarus risk’, a natal Sun in Cancer may be less risky than a Sun in Leo. The trouble is, of course, that a Sun in Cancer will “progress” into Leo sometime during one’s youth and, so, a Sun in Cancer is still a relatively risky placement. Then again, at some stage during this youthful “progression”, the Sun-in-Cancer individual’s “Sun-ruler”, the Moon, will be rolling up to Capricorn-Aquarius to, thereby, provide a useful “reflection” back-down to the risk. In Sydney Pollack’s case, we notice that the “progression” of his Sun-ruler rolled into Capricorn-Aquarius in his mid-20s, a more “reflective” time of life than, say, rebellious teenage. Moreover, with Sydney’s Capricorn sector being couched in his 1st personal 1st quadrant, he may have understood the value of applying ‘10 discipline’ to his 1st (not his 2nd, nor his 3rd) personal sphere of attention. “Self-valuing reflections” to the 2nd house have the effect of supporting whatever develops in the ‘pre-ego formational’ 3rd house. And, so...

Although we don’t find any planets in the sign of the Lion in the natal chart of the director of the lion-themed, “Out of Africa”, we do find that, during the years that he developed the project, Sydney Pollack’s Sun was “progressing” through the sign of the Lion. Moreover, Sydney’s Moon & ‘Sun-huggers’, Mercury-Venus, “progressed” into Leo in the years of his successes with Sun in Leo actor-director, Robert Redford. (To be sure, Robert did star in one of Sydney’s 1960s Tennessee Williams’ adaptations, “This Property is Condemned”, but it never came near the box offices of 1970s films, “The Way We Were”, “Three Days of the Condor” & “The Electric Horseman”).

With Sagittarius on the ascendant and, therefore, with the chart-ruler, Jupiter, in Libra in the 10th house square the Sun in Cancer in the 8th house, it isn’t especially surprising that his life would be an outwardly successful one. If, however, we chart an anti-clockwise course from Sydney’s ascendant, we do notice that the first planetary archetype we meet is Saturn in Aquarius in the 3rd house. Because he seemed to take his 3rd house seriously – he had studied dialogue techniques well enough that it would

land him a dialogue coach gig in Hollywood – Saturn would not become the “malefic” that it could have become in a less disciplined soul. With Sydney’s Moon in Pisces on the I.C. opposite Neptune applying to his M.C. we notice some of the romantic longing for a stable home that led him to ‘resonate’ with Karen Blixen (using the pseudonym, Isak Dinesen), the author of “Out of Africa”... in epic movie terms, another in the list of ‘Europeans-seeking-adventure’ genre that, although hitting a peak with “Lawrence of Arabia” (1962), still had plenty of juice insofar as it gave (still gives!) Europeans a chance to get a taste of exotic locations without having to deal with their nitty gritty.

One of the most resonant scenes in “Out of Africa” in relation to “Lawrence of Arabia” is the scene wherein “Karen” (Meryl Streep) and her servants watch, from a distance yet with some trepidation, a tribe of Maasi running through the savannah. Instead of shooting the servants (as with Omar Sharif in “Lawrence of...”), the Maasi have more important fish to fry. Later, “Dennis” (Robert Redford) explains to Karen that the Maasi live in the moment and, therefore, if they were imprisoned, they would die because they are unable to imagine a future point of being released. By this point in the narrative, it is easy for the audience to realize that Dennis is talking of himself. American Dennis can also be taken as the “personification” of the U.S.A.’s (pre-1917) isolationist policy that kept it ‘airily’ clear of WWI, whereas Dane Karen personifies the need not to take sides... having invested in African ‘earth’, Karen rightly worries that, whomever wins the war, she might lose her farm for earlier having taken one.

The irony of Karen’s political nous is that it doesn’t have much to do with her “fate” (her servant wakes her with the words, “God is coming”). Her coffee farm is consumed by fire in a not dissimilar way that her romance is consumed by insufficient differentiation of her animus. (Spoiler alert) Dennis, over-doing the “puer aeternus”, dies in a plane crash. In the fireside dialogue that leads to their split, we notice a lack of creativity in face of the feminine-masculine split – Dennis may be a Leo, but there is a strong Aquarian feel to his declaration of (principles of) independence and Karen may be a Taurus (Aries actually, scroll down), but her farming bug betrays plenty of earthy sentiment – and, therefore, we begin to wonder to what extent the tribulations are messages from their respective “Selves” to consider the tactics with which they are defending their arguments. Because Sydney is a Sun in Cancer, he feels the importance of this scene and, if an analyst had commented to him that the romancers might have got through their impasse if they had learned more about the shift from endogamy to exogamy, Sydney would have ‘got’ the comment... although, in ‘getting’ so, he would have lamented that depicting it would, in all likelihood, hurt the narrative-dramatic payoff and, therefore, he would have to forget about sweeping the Oscars.

Rolling up from Sydney’s I.C. into his 5th house, we could claim that, not unlike Dennis, Sydney has to deal with ‘5-11 tension’ (Uranus in Taurus), but it doesn’t seem to have been disruptive enough to prevent him from (at least, in part) ‘owning’ his ‘4-5 Cancer-Sun’ in his 8th house, the house that (at least, in part) ‘demands’ a thorough self-investigation of the degree to which one is “identified” with something (a partner, an idea, a body or, that usual suspect of the 8th house, a bank balance) in a way that is blocking further “soul growth”. It is not astrologically uninteresting that Sydney went “back into Africa” with his final film, “The Interpreter”. Africa, for Sydney, seems to have been the continent that spoke most loudly about “identification with power”.

SYDNEY POLLACK'S (PSCYHOLOGICAL) TOP 5

Faustian bargains come thick & fast in Sydney's better films... even in the 3rd film, a comedy, listed below, the (anti)-hero bargains with his inner "other half"...

1: OUT OF AFRICA (1985) 🌟🌟🌟

Sydney's natal horoscope is very different to Karen Blixen's, but they share an emphasis in the 3rd quadrant... Karen's Sun-Venus in Aries & Mercury in Taurus are in her 8th house. That Sydney had only Neptune in the 9th house (against Karen having Neptune, Moon-Pluto & Saturn in hers) is, in large part, why Sydney told Karen's tale rather than Karen telling a tale of a Sydney-like artist who is keen to capture Africa's beauty with a sweeping John Barry score. If, one day, you find yourself being charged by a '5 lion' and you defend yourself with '11 technology', you might be advised by a Jungian that you will need to atone for your temporary overturning of nature's order.

2: THEY SHOOT HORSES, DON'T THEY? (1969) 🌟🌟🌟

The general idea of this Depression-era tale is that, if capitalism "reduces" men to animals, then it is but a short step to shooting those who aren't contributing. Then again, we can expand to the question: why are we breeding horses that have a greater propensity to break their legs (there is little need to shoot wild horses as their legs are better adapted)? Fairy tales often pivot on the sacrifice of the hero's "helpful animal" but, in also such tales, the hero will have already "integrated" the animal's wildness.

3. TOOTSIE (1982) 🌟🌟

This is the kind of movie that forces a depth psychologist, especially a Jungian depth psychologist, to remind the gender-sensitive individual that things are not quite what they seem. The irksome out-of-work actor, "Michael Dorsey" (Dustin Hoffman), might be exploring his "feminine side" but, Jungianly, all that is happening is that he is exploring the masculine "animus" that features the knack of "possessing" a woman (Tootsie was a Thatcher contemporary) to the point of making her a male caricature.

4: THE FIRM (1993) 🌟🌟

FA's longstanding readers know of our propensity to combine prepositions to emphasize rotational motion around the zodiac e.g. 'down-across-up-into'. It may not, therefore, come as much of a surprise that we 'like' the distinction that Faustian-pact-signing lawyer "Mitch McDeere" (Tom Cruise), makes between getting out and going through insofar as it implies the Buddha-like "middle way". This way is the 'true' way for the "individuator" to deal successfully with transits/"progressions" involving '8'.

5: THE INTERPRETER (2005) 🌟🌟

One gets the feeling that, looking back on his greatest success from his twilight years, Sydney was unhappy that he focused so much on the romance aspects of "Out of Africa" that he killed a good opportunity to comment more deeply on the European colonization of the world and its immediate & distant effects. In 2005, of course, the hot topic was the impotence of the U.N. This topic will fade, however, when "weapons of mass destruction" become so cheap that even Robinson Crusoe can afford one.

CH.6 (cont.) FROM CANCER TO LEO

PART II: REFLECTING ON LEO'S CUSP & "THE SUN"

On 1/8/2023, the Moon will become full in Aquarius, a semi-circumstance that, although subtly different to a full Moon in Capricorn, is also significantly different to a full Moon in Capricorn insofar as it offers astrologers a chance to rejoice in the fact of the tricky, eccentric-making, extra-human arc of Aquarius being imbued with the feminine intra-humanity of the Moon... itself underpinned by a 'doubly centroverted' '5-5 Sun in Leo'. It is our view that astrologers need to rejoice in any aspect that brings humanity back into the frame, not the least because astrology, ruled (in large part) by the ruler of Aquarius, Uranus, is ever at risk of spiraling out into 'extra-humanizing' sterility. Yes, we also 'like' a full Moon in Leo (= a Sun in Aquarius, often accompanied by Mercury &/or Venus in Aquarius), but we do 'like' the full Moon in Aquarius more insofar as it only takes two or three days for the Moon to recommence its journey into the lower hemisphere, adding a new layer of incarnation for the individual's "soul".

This idea carries us back to our notes on the question: is there only one planet, Mercury, that "rules" astrology? The answer, "(probably) no", sources to the planet that speaks to macro-scalar patterning, Uranus, having every right to "rule" the study of the symbolic stars. Then again, the fact that the Sun-Earth axis 'draws' the tropical zodiac used in the West means that Sun can stake a "rulership" claim. The Moon also has a claim insofar as the 12-spoked division of the zodiac sources to its 12 cycles/year. Insofar as Uranus "rules" Aquarius – earthy Saturn was never a comfortable 'fit' for "rulership" of airy Aquarius – we can see signs (not only planets) having a "rulership" claim... hence, the "Age of Aquarius" could be an astrological age. We don't need to stop here either... with Uranus' pairing to Neptune, perhaps the god of the oceans has its claim (recall, here, that '11' only provides the pattern; '12' has the task of inserting "qualia" into the pattern). Although Pluto doesn't have much to say about large-scale patterning or "qualia", if there's a "ruler" of the 'depth psychologization' of astrology, then he is it. The popularity of the self-help book, "Men are from Mars, Women are from Venus", gives these planets a claim. This debate, no doubt, is never going to end. Never mind, let's go back to the Sun-Moon's highlighting of the Leo-Aquarius axis...

Another reason to 'like' a full Moon in Aquarius is that it brings together '4's' time-cycle and '11-(12)'s space-(time) stasis. In other words, there is a sense in which '4-(5)-11' speaks the value of looking for the psychological developmental aspect of Uranus-ruled phenomena such as large-scale science (= cosmology) and astrology. Or, to put it in blunter terms... in the same way that it is very often the case that one spots a prominent '11' in the natal chart of your local "mad scientist", so it is often the case that one spots prominent expressions of '11' (prominent enough to threaten Lunar-Solar development) in the natal chart of your local "mad astrologer".

Simply put, 'astrological madness' increases to the degree that, irrespective of his/her experience (experience just as easily entrenches a problem as heals a problem), the astrologer is "identified with/possessed by" the raw archetypal realm. (Therefore, we state here that '12' is an equal threat). As is usually our case, FA begins by applying Freud's term, "connected series", insofar as we would not claim that this section of astrologers is mad and that section of astrologers is sane. Rather, it is usually a case of a particular astrologer becoming mad about a particularity of astrology that "splits"

him/her from the hermeneutic processes of anti-clockwise, developmental “wholing”. For example, s/he may see an upcoming transit and make an out-of-context concrete prediction that, if the prediction turns out to be accurate, makes things worse for the growth of his/her “soul”. To re-cap, no-one is here to show others how clever s/he is... we are here to access our free-willed “soul lessons” from the inside of a soma enriched by repeated transits of the ego-builders through the lower hemisphere. Yet...

Let’s not, in any case, get too carried away with the potential madness of (what can be called) “concretistic cookbook astrology”. However crazy this astrological art becomes, we would not go so far as claim that it is crazier than a crazy science because, unlike scientists, astrologers are unable to avoid the feeling function... every time an astrologer browses a horoscope, perhaps dozens of times a day, s/he is reminded that feeling has its equal share (‘astrology’s profound irony’). By contrast, a crazy scientist either “denies” the equality of feeling or, more terminally, “denies” feeling’s existence. Because it is underpinned by ‘5-5 centrality’, the full Moon in Aquarius is well able to conceive itself as a ‘feeling boat’ that has the capacity to successfully cross ‘12’s ocean.

These kinds of considerations, if temporarily, allow us to bring the tarot’s 19th card, “the Sun”, forward to a position that precedes “the Hermit”. As the Moon rolls through its waning cycle back to the new Moon near the cusp of Virgo, the individual has an opportunity to enjoy ‘5’s ‘doubled’ epistemological potential that we discussed at the top of this chapter i.e. “quintessential” intuitive “integration” of ‘2-3-4’ along with a sense of where ‘2-3-4-5’ is going... to ‘6-7-(8-9)’. The reason that we placed ‘8’ & ‘9’ in brackets is that, by mid-to-late autumn, the Sun has begun to fade and, rather than revel in childhood creativity, the focus needs to shift to the potential creativity of unborn generations. Hence the image of the Sun shows a child on a horse... although the horse seems to have been “broken in”, we still get a sense of Sagittarius’ animal (= reincarnating, not transcending) aspect. To be able to transcend the zodiac round, the individual needs to ‘live out’ ‘6-7-8’. If, alternatively, the child stays in his/her creative garden (who will blame him/her?), s/he will likely discover that further reincarnations are required before transcendence is ‘granted’. As we learn from Joseph Campbell, in addition to “refusal of call”, the would-be hero also confronts “refusal of return”.

“The Sun” tarot image is not the first of the major arcana to feature the Sun. From ‘Ch.1’, readers can recall our notes on the ‘albedo Sun’ of “the Fool” and, from ‘Ch.4’, readers can recall our notes on the ‘golden-but-blocked Sun’ of “the Lovers”. “The Sun” distinguishes itself from these earlier images in two ways (i) the depiction of a face in the Sun, & (ii) the rays of this Solar image don’t blot out the blue sky. For FA, these distinctions point to the increasing 1st personal-ness & live-and-let-live-ness of the “individuating” process. If the individual has accessed his/her expressions of ‘5’ in a mature way, s/he won’t waste his/her libido indulging competitiveness and envy...

Melanie Klein ‘paired’ envy with gratitude, meaning that she went beyond our ‘live-and-let-live’ description to ‘live-and-feed-others’-growth’. This ‘feeding’ begins at the mother’s “good breast”. The Kleinian analyst, in offering a metaphoric “good breast” to the analysand, having the task of enduring “negation” of something “good”, needs a long training analysis in order to ‘doubly internalize’ his/her “good breast”. Having done so, s/he can deal with the earliest phase of infancy. The Freudastrologer goes even further than Melanie... s/he ‘doubly internalizes’ his/her “good womb”.

too easy to see careless irresponsibility around him – Annie has a flirtation with a gun-toting old boyfriend – sights that would have the effect of bolstering his self-conception as the “responsible, thoughtful one”. And, with Annie’s flirtation demonstrating that she is fed up with Arthur’s “care”, we understand that Arthur’s clinging to Danny is a “compensation” that vaults him into a pretense of family unity that is covering over the awful truth that it is high time for one-sided Cancerian endogamy to be surpassed by Libra’s-Scorpio’s exogamous (re)-balances. No surprises, then, that Danny’s sexual maturation puts all this into Venus-Pluto’s (dark) fire, personified in his love interest, “Lorna” (Martha Plimpton), playing Euridyce to Danny’s Orpheus.

Lorna may be a blonde and Annie may be a brunette, but you don’t have to be the greatest Freudian to see the parallel between the two women in Danny’s life... for starters, both have/had to deal with conservative fathers with whom they are/were in desperate rebellion. Lorna is keen on Danny because he seems to be the outsider that she is trying to be... and, back in the day, Annie probably saw Arthur in the same way, even though, “deep down”, Arthur might have been no less conservative than Annie’s father, “Donald” (Steven Hill; their re-union scene is one of cinema’s most touching). We can only guess at Annie’s grandfather but it would not surprise to get the feeling of a “family curse” that had been brewing for generations and was now pressing for resolution... Annie hopes that Donald will take musically gifted Danny back into the conservative fold from which she had rebelled a generation earlier...

Mythically, then, we are in the realm of Apollo the musician... who is also the god of family-curse-resolutions. We don’t find out, but it is likely that Arthur’s release of his son back into a world wherein he can be truthful and, in turn, authentic has the effect of making his relationship with Annie “realer”, “realer enough” for her to want him more than any old boyfriend passing through. More importantly, if Lorna were to pursue the relationship with Danny, her ‘mis’-taken “projection” of the archetypal “outlaw” onto Danny would be retrieved, making that relationship also more “real”. Any children that Lorna & Danny might have can begin with a blanker karmic slate. This is the teleos of any thoroughgoing psychoanalysis, Freudian, Kleinian or Jungian.

It is difficult to tell for sure, but Sidney’s natal Sun in Cancer provides a reason why his meditation on global nuclear war, “Fail-safe” (1964), speaks more to the feeling of a destroyed nuclear (not war, but) family than does natal Sun in Leo Stanley’s “Dr. Strangelove”. This reason hits ‘home’ when the U.S. President (Henry Fonda) realizes that, to avert a full U.S.S.R. return assault that would lead to irretrievable destruction of his nation, he needs to demonstrate that he is genuine (that he won’t follow through on the U.S.A.’s mistaken initial attack) by detonating one of the U.S.A.’s own nuclear bombs onto New York City, despite the fact that he is conscious that the First Lady is presently residing there. It is also difficult to tell the effect that Sidney’s and Stanley’s very different versions of nuclear attack had on the collective, both at its “conscious” and its “unconscious” levels. The Jungian, however, might be interested in the degree to which the “collective unconscious” “caused” these movies to be made insofar as the “unconscious” was/is/will-be, for Jung, wiser than the “conscious”/“supra-conscious”. Were these films made by the “collective unconscious” for those who were alive in the 1960s or were they made by the “collective unconscious” for those who are alive in the 2020s? At least, ‘2020s-ites’ like Christopher Nolan & Vladimir Putin have seen them.

SIDNEY LUMET'S PSYCHOLOGICAL 'TOP 5'

Sidney was prolific enough for a 'top 10'; Lumet-philes may want to add, "The Pawnbroker", "Serpico", "Murder on the Orient Express" & "The Verdict"...

1: RUNNING ON EMPTY (1988) ☹☹☹

Although, at first pass, this movie is a depth psychological study, the religious-philosophical issue of what to do in the face of unnecessary suffering enters the frame at second pass. There is a school of strategic thought – it is not clear if "Arthur" (Judd Hirsch) is a subscriber – that accepts a casualty here is worthwhile if it saves multiple casualties there (e.g. "Saving Private Ryan") and, going a step further, a casualty here is better than a sabotage here because the former generates more publicity... and, who is to say that publicity had no role in the U.S.A.'s eventual withdrawal from Vietnam? Whatever the answer is, the "bigger" question, "is-might-right?", falls into the sea.

2: 12 ANGRY MEN (1957) ☹☹

This one might be more a filmed play than a movie but, however it is witnessed, this play/movie will eternally invite astrologers to play "who's who?" in respect of the "12-ness" of the zodiac's cycle. If there is a problem with this kind of exercise, it might be that, insofar as we notice some signs being more heroic and other signs being more shadowy, some characters are more 'Sun in xxxx' & others are more 'Saturn in xxxx'. This means that any 'astrolo-commentary' would require a long Jungian preamble.

3: FAILSAFE (1964) ☹☹

"The Bulletin of Atomic Scientists" has set the current "doomsday clock" at 90 seconds to midnight. To put this in perspective, it is worth knowing that the clock was initially set at 720 seconds to midnight at the 1947 outset of the Cold War that, in the sky, was symbolized by a Saturn-Pluto conjunction in Leo. Then, with Saturn having completed its subsequent semi-cycle, the clock was brought forward to 120 seconds to midnight... the year of the Cuban Missile Crisis & Sidney/Stanley in late production.

4: NETWORK (1976) ☹☹

Both this and the next film were made when Sidney's Moon had "progressed" to fullness in Aquarius (Sun now "progressed" from Cancer into Leo) and, so, it is no big surprise to see him interested in "dissociated" characters. "Howard Beale" (Peter Finch) may be radically "dissociated" – because of his access to the immaterial realm trumps his integration of it – but, in '76, there were distinctions between mad prophets & holders of office. Not so, 50 years on... distinctions are now "culturally cancelled".

5: DOG DAY AFTERNOON (1975) ☹☹

The backstory of sexual non-development – married "Sonny" (Al Pacino) had decided to rob a bank so that "Leon" (Chris Sarandon), Sonny's gay lover, could pay for his sex-change surgery – coheres with "regression" from the I.C. because Sonny is married to psychologically castrating "Angie" (Susan Peretz) and is unable to imagine a different kind of wife. It so happens that John Wojtowicz, the real-life Sonny, would eventually pay for the surgery from the royalties that he had received from this film.