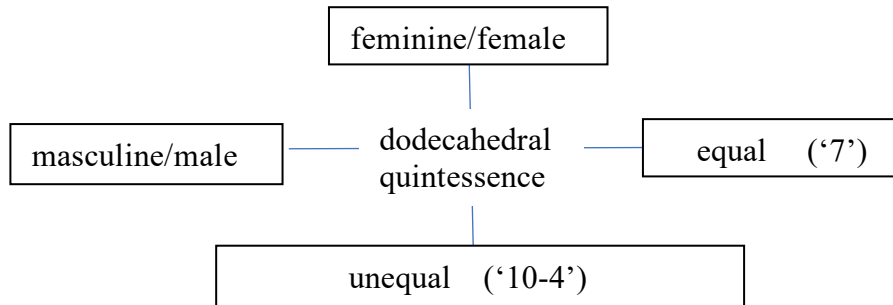


PLATO’S “REPUBLIC” & THE ZODIAC: V

PLATO’S OWN “DOUBLE IGNORANCE” (of psychology) I: GENDER

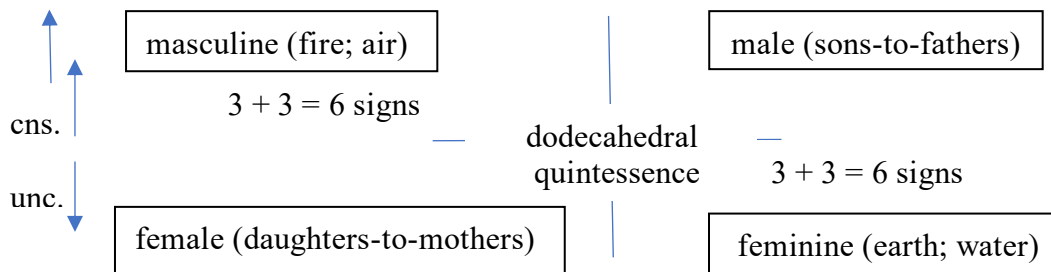
A close reader of Plato’s “Republic: I-IV” is likely to get the impression that, if any ‘-ocracy’ to be awarded a high value, it is “meritocracy”. This ‘-ocracy’, however, clashes with Plato’s term, “philosopher king”, insofar as the latter points to monarchy and, thus, to succession through (nuclear) family ties. It is no wonder, then, that prior to hearing details of the timocracy-oligarchy-democracy-tyranny sequence, Socrates’ interlocuters want to hear more about familial ties e.g. are women equal to men?

Gender might be a hot-button issue in the 21stC but, even in Plato’s time, it was understood that any debate, at a minimum, requires a quaternal perspective; e.g....



... and, with Darwinism making the case that evolution cares zip for equality, Plato’s claims for gender equality begin to look like mere assertion (= not philosophy). If, however, we combine the zodiac with Plato, we encounter ‘7 Libra’, symbolized by an inanimate object, that points ‘beyond Darwinism’. Let’s recall, here, the proof that Plato’s Forms can’t be disproved and, therefore, they require 50% of a philosopher’s attention (or, full attention for ½ the time). Then, we encounter the happy affirmation that ‘7’ is an archetype that urges for 50/50 balances. Then again, we run into a “Catch 22”... to access ‘7’, out of a ‘pre-7’-Darwinian struggle, one may need access to ‘7’!

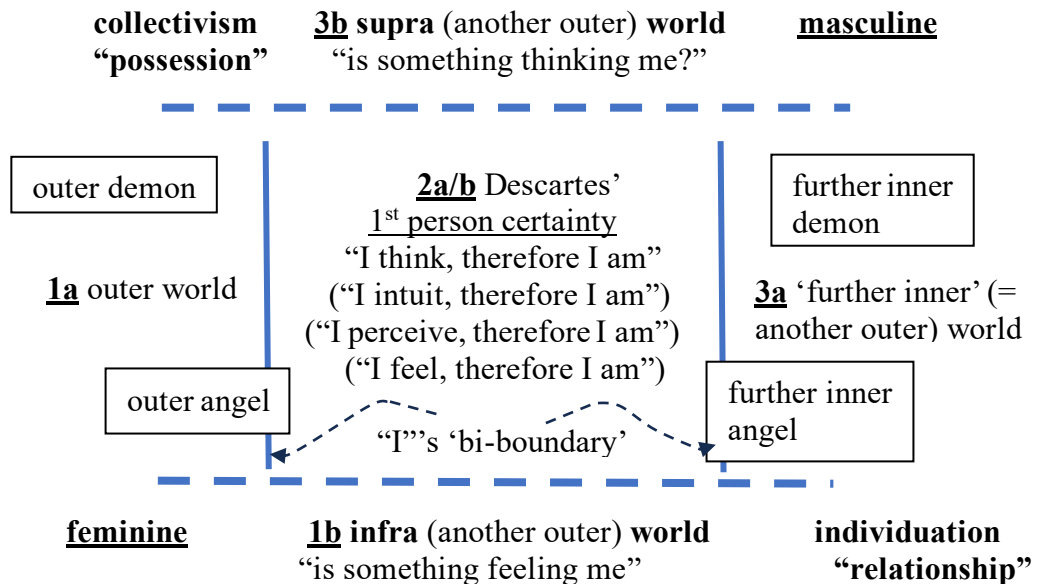
The sharper-eyed observer of our (above) quaternion will have noticed that we have yet to distinguish between masculine & male and feminine & female. Astrologers know very well that biological women can have “masculine horoscopes” (& biological men can have “feminine horoscopes”) and, so, the above quaternion now expands to...



... that works as a baseline for the gender debates of the early 21stC insofar as it lays out the back-story of “masculine women” & “feminine men”. This pattern also points us to the idea that the “depths” (e.g. the “unconscious”) have a feminine quality and the “heights” (e.g. the “conscious” &/or the “supraconscious”) have a masculine

quality. If, also, we include the view that gender viewpoints could be “compensations” against the feminine “unconscious” &/or the masculine “supraconscious” (instead of “uncompensated”, deductive-reasoning processes within “consciousness”), it becomes clear that, without reference to depth (\pm height) psychology, gender debates are sterile. Do we have reason, then, to tip the Platonic scales to the ‘bathwater’ side of the ledger?

FA’s approach to dealing with “problem of the f/Feminine”, that is rife through the full history of Western philosophy, is to build on our “triplistic” schema of “Ch.2”. There, we had leaped forward 2,000yrs from Ancient Greece to Descartes’ realization that “1st person awareness” is primary (or is it?). Here, over our ‘horizontal triplistic’ pattern (and applying Rene’s co-ordinate axes), we add a ‘vertical triplistic’ pattern...



... and, if the individual is keen to ask the questions posed in the two additional realms, s/he would be a true philosopher. S/he would be so even if s/he couldn’t answer them. The FA-er, however, having access to (i) the zodiac, (ii) Freud-Klein-Jung & (iii) his/her quintessential (‘hextessential’) vantage point, can go much further than Plato and caution against “animus possession” in female guardians and “anima possession” in male guardians and identify that which points to this having happened e.g. the urge to “cancel” individuality \rightarrow individuation in favour of a collective (\pm collectivism).

As for Plato’s terminology, there is a bit of a giveaway that he wasn’t fully won over to ‘7’s’ (post-Darwinian) non-sexist’ perspective insofar as Socrates has nothing to say about “philosopher-queens”. In the zodiac, we are reminded that the archetypes that direct the individual towards philosophy are those in the masculine “heights”. To be sure, Socrates makes the important point that women are no less suited than men to be guardians but, as it is in monarchy, the default position of “install the queen only when there is no prince” would have to be seen as sexist. More important than gender, however, is that the king (or queen) can’t be like Henry VIII, George III or Louis XVI & be ruled by appetite. At least, with honour bestowed at birth, a royal won’t need to pursue it in the world... thus, appetite is their only issue (or is it?). What, then, of...

PLATO'S "DOUBLE IGNORANCE" (of psychology) II: DISSOCIATION

Platonic "philosopher-princes/princesses", like the princes/princesses in your local monarchy, won't need to pursue honour in the outside world either. They too are raised inside the circle of established "philosopher kings" and, so, by rights, they too would have no reason to worry about honour... until, at least, they realize their need to be "representatives of the shame that their collective refuses to feel" (for needing to be governed in the first place). Before taking up this challenge, the Platonic royal only needs to confront the 'Henry VIIIth problem', appetite (well, not quite... see 'Polylogy A'). As s/he confronts it, s/he learns about subtleties in the dodgier psychodynamics...

Specifically, "dissociation" is especially important for the philosopher to worry about because it is more of a problem for the philosopher than it is for the craftsperson or for the auxiliary. Not only is feeling-emotion "cut off" in the "dissociated" psyche, there is no memory of "cutting" having happened. And, if a psychologist tries to make it known to a philosopher, the philosopher "cuts off" the psychologist (with, of course, more philosophy). This is a serious issue for philosophers who are parents. Plato, for example, takes the view that a child can be parented by parent "group"... a view that does not protect the child from parental "dissociation". FA "feels" that Socrates must have been "dissociated" to suggest it in the first place. Agreed, if all guardians were to take a share in the raising of the guardian children (with a number of helpful nurses), the eventual assessment of a particular child's "metal mix" would have a better chance of being unbiased... or, at least, less biased. We also agree that Socrates was "justified" to reference the Ancient Greek myth of "Dike, the goddess of Justice", a daughter of Zeus who can be said to have bypassed the mothering of the 'lower hemispheric' Hera to land straight in the lap of her 'upper hemispheric' mother, Themis, another goddess that the Ancient Greeks had linked to Justice. This means that everything boils down to how myths, such as "myth of the metals" and "Dike" are interpreted. It is here that we "feel justified" to ask: "a well interpreted baby or poorly interpreted bathwater?"

For FA, these ideas are 'bathwater' insofar as the psychological distinction has yet to be made between "dissociation" and "growth-through". The word, "severance", implies the use of a cutting instrument such as a sword or knife and, in astrology, this leads us to the expressions of the airy archetypes, '3', '7' & '11'. The archetype that is the least likely to sever is '7' insofar as it 'builds on' the key archetype of "integration", '5', but it retains the potential for "rationalization". When, for example, M. Scott Peck encourages his/her analysands to be "dedicated to reality", he would remind them that this dedication is both physical (in the language of the zodiac, into Taurus-Gemini) & emotional (in the language of the zodiac, into Cancer-Leo). In Freudian language, we are riffing upon "sublimating" the "family romance", whereas Plato's idea of severing children from their respective "family romances" sounds "dissociative". Moreover, a child-into-young-adult may need to encounter his/her biological parents to effectively recognize & withdraw "projections" that have been landing upon them. The best way to learn of one's inner parental images is through assessing the details of "projections" onto 'particular' parents. This constitutes (what we would call) "growing-through".

Although no mention is made of "Republic" in Ben Affleck's first directed film, "Gone, Baby Gone", it is worth seeing to get the flavour of the problems & paradoxes that multiply around the issue of forced adoption. Some might claim that a child would be better off with a mature foster mother than with an immature biological mother,

but there will always be queries about the methods of dis/affirmation. And, after the child comes of age, s/he will have his/her own view of what is preferable. In any event, there is no 'control childhood' that would help him/her to be "objective". Agreed, the forced adoption of one twin could, in theory, generate a "control" but, then again, this is not really a (placebo) "control" because, if there had been no adoption, this would have changed the "control". Thus, we hold to our 'Platonic bathwater' outlook...

We need to remember, however, that there is no forcing of guardians into being guardians. Hence, if guardian parents thought that their baby needed to be parented by the baby's biological source, the city would simply ease their passage back into the majority craftsperson population. If, when the child grows, s/he demonstrated talent for rulership-into-"wisdom" well, then, no problem, s/he could re-enter if, in addition, s/he felt called to belong to this group. Moreover, at a feeling level, there may be both non-guardians and guardians taking the "soul view" that, in the pleroma, the "soul" had chosen to be raised by a "parental group" to learn certain lessons in the upcoming life and, so, it may not be a parental choice after all. The philosophical back-'n'-forth here is too 'bouncy'... so much so that Socrates loses focus on the centre upon which "justice" can be defined. Indeed, Socrates goes onto sound troublingly eugenic...

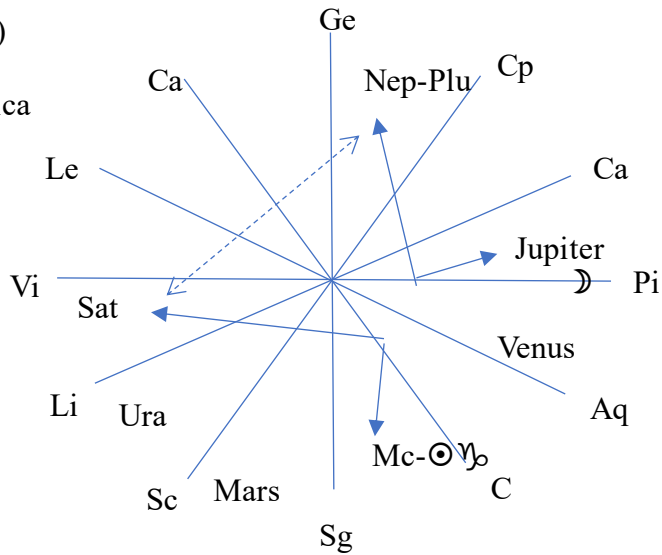
The eugenics issue first becomes obvious when, in "Book II", Socrates espouses the view that doctors are mistaken in treating those who have less respect for a healthy lifestyle than the treating doctor has. In these 21stC days, the doctor looks for a balance between prevention of disease & its cure, hoping that the patient will receive both in a balanced way. Socrates, however, takes the view that, if the patient demonstrates too much disinterest in prevention, the doctor needs to be less hopeful and, in hope's place, take the "hard balance" line of being reciprocally disinterested in curing the patient.

Although we have had 2,000yrs of Christianity that, in theory, has given every "soul" equal value, we do notice Socrates' view making its "modern" mark insofar as the politician, in the face of every conceivable kind of health-lobby group, has the task of assigning "health dollars". Therefore, s/he has the guardian-like task of prioritizing in favour of evidence and, as in the moldy-oldie psychological joke, "how many psych patients does it take to change a light bulb?", the evidence often reveals that motivated patients do better than unmotivated patients and, as a result, the politician makes the "hard balance" decision of Plato's "Republic". Further, in most 21stC countries, there is a low "health dollar" appetite for psychoanalysis because, despite the motivation of the analysand to pursue uncomfortable "depressive positions" (i) psychoanalysis does not lend itself to the collectivistic approach to evidence (by contrast, chemical therapy is highly suited to collective approaches... statistics & placebos) (ii) as psychoanalysts themselves will agree, a treatment may take years (more years until the next election, at any rate) to bear post-election fruit. In noticing this alignment from psychoanalysis to Socrates, we expect the democratic mob majority to order us to drink our hemlock.

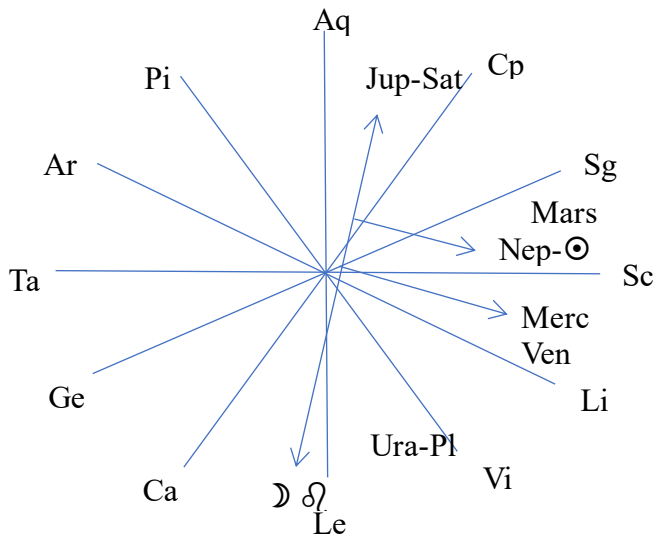
It would be interesting to know if time-travelling-Plato would stick to his term, "philosopher-king", in the decades in the wake of the French Revolution. For example, perhaps Plato, to avoid the negative connotations that came with "monarchy" during the 18thC (and, no doubt, during prior centuries), might have suggested, "philosopher-president". With the word-association problems that gain steam in respect of "king", "philosopher" & "psychologist-king", what can we learn from fantasy & cinema?...

EX. POLYLOGY A: THE LORD OF THE RINGS (2001-3; 1) ☉☽☿/♃♄♅♆

J.R.R. Tolkien (1954)
 3/1/1892 10.00pm
 Bloemfontein, S.Africa



Peter Jackson
 31/10/1961 6.45pm
 Wellington, New
 Zealand



Salvation begins with irreducibility. Over the last few centuries, all four of FA’s ‘primary disciplines’ – science, philosophy, religion & psychology – have established cornerstones that have helped humanity realize that, irrespective of God’s One-ness, the “3 score & 10” experience is meant for dual-into-multiple-(yet-still-integrate-able) things. In science, Werner Heisenberg gave us the “uncertainty principle” that is often the very first thing that is taught to student physicists (Q: is it a wave? is it a particle? A: accept the paradox of it being both); in philosophy, “logical positivists” proved that numbers can’t be proved to be either discoveries or inventions (& Kurt Godel proved mathematical-logical “incompleteness”); in religion, devotees are reminded that faith, to have meaning, would depend on the existence of doubt (another version, if you like, of an “uncertainty principle”) and, with “fate” existing as physical death, we manage our “free wills” prior to it; in psychology, Donald Winnicott’s realized that infants will

be psychologically healthy-(enough) if they learn how to hold “me/not-me transitional objects” (= Donald’s phrase for “a paradox-not-to-be-solved”); in Ancient Greece, the high school age youth learns that “playing God” (e.g. reducing multiplicity to One) is hubris and, somewhere in his/her/their “unconscious”, consequences will be brewing.

In respect of Plato’s tripartite soul, the word, “power”, brings up the issue of a possible 4th Platonic soul-part. Agreed, “power” can be pursued as a means to the ends of honour &/or appetite... yet post-Platonic history has revealed that “power” can be pursued for the love of ‘power itself’. As abstract as it sounds, this can be addictive as pharmacological heroin. As “the Oracle” reminds “Neo” in “The Matrix: Reloaded”, “what do powerful men want?”... “more power”. If Plato had managed to time-travel into the 21stC, he might have wondered if the soul had (not three, but) four parts, three parts of which spell trouble with a capital-T. Plato would likely wondered about power addictions no matter what 2nd millennium century he found himself time-jumped to.

For the psychoanalyst, power is the necessary yin to the yang of powerlessness. This means that anyone who is monistic, irrespective of whether the monism traces to (a) psychological, philosophical, scientific or religious source(s), will force the opposite into his/her unconscious and if, in this state, s/he doubles down on his/her monism and tries to force it onto the world, his/her unconscious powerlessness will begin to double up within. Soon, the monism fades behind the cycle of destruction that emerges when the human, having failed to understand that his/her forcefulness is striving against the hard truth of triplism (& beyond), suffers the turning of the tide. Here, then, we have the psychology of the monistic “Sauron” craving the “one Ring to control them all”.

You don’t have to be C.G. Jung to realize that monotheism can easily fall foul of the ‘power-vs.-powerless’ duality... Jung proposed that the Trinity was a necessary development in the religious drama of the West because it had an important hand in undermining a ‘one-Anything-to-rule-them-all’ mentality that, in the Alexander-ianly ambitious 1st millennium BC, had proved to be not only diabolically Western but also diabolically human. Despite this straight-ahead link from monism to monotheism, the ‘one-Anything-to-rule-them-all’ won’t need to be religious. It could just as easily be a ‘politico-scientific-Anything’, the most straight-ahead example being the monism that underpins capitalism, (now dubbed) “physicalism”. The urge to maximize profit, time & time again, shows itself to be “consumptive” of everything else, especially “justice”.

At this point, no doubt, many readers’ minds will have already turned to the fact that the prefix, “mono-”, leads us to Plato’s term, “philosopher-king-mono-arch”. Could it be the victim of an unfortunate etymological history e.g. why didn’t it happen that the term, ‘quintarch’, was coined? To answer, the scientist in us would have liked to have a “control 2nd Millennium” to find out if this simple change in language would have changed things. Without this comparison, we can only speculate but FA-ers could only be gloomy about prospects of this changing anything. If, for example, George IIIrd described himself as a ‘quintarch’, this would not have quelled his madness and would have made the situation worse... the colonies would now have two titles to reject.

With the 20thC well underway, J.R.R. Tolkien had begun to see the nonsensical situation that the post-monarchical 19thC Western world had created for itself. J.R.R. intensely disliked democracy. He knew that those who (in theory) seek to “represent” a fraction of a collective rarely did so for the “good” of that fraction and, even if they were to, they would not resist doing “bad” to those whom, in their minds, oppose them.

Recall, in this latter sense, “Gandalf”’s (Ian McKellan) concern that, if he had control of the Ring, his desire to do good would not nearly be enough to prevent the Ring from doing evil through him. In short, democracy is but a flame to moths who are craving ‘power itself’ and it holds a kind of baked-in attraction for “wrong” characters. J.R.R. wrote his famous book just as television was coming in... if he had postponed a decade or two, he would have seen TV-democracy as a double-edged broken “Narsil sword”.

Politics is not the only home of the issue of “wanting to do good but finding that evil is the outcome” (call it, “the Gandalf syndrome”)... it also finds a happy home in science, especially if, as we noted in prior articles, the scientist would like to be wealthy &/or honoured by power hungry political authorities (it would a bit of surprise to find a scientist who wasn’t... although we might guess that there are a few). The thing with science is that it deals in demonstrable repeatability... and repeatability is never very far from applicability. And, so, if a war is going to be waged, repeatable application of technological advances will be highly attractive. Scientists might regret the use of their breakthroughs & advances for destructive ends... but that’s “the Gandalf syndrome” for ya’!... the scientist had been too busy thinking about winning a Nobel Prize.

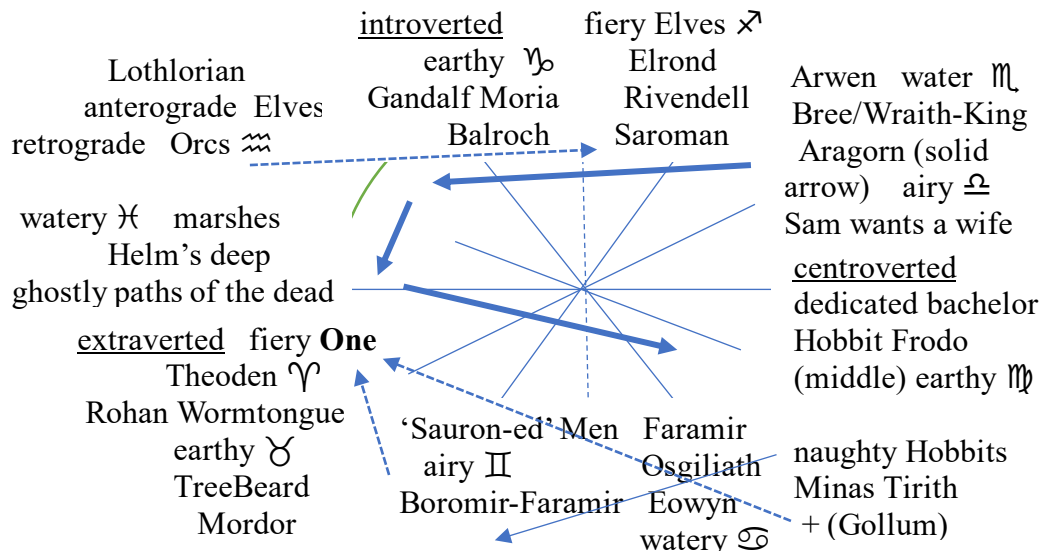
Science isn’t the only home of the issue of “wanting to do good but finding that evil is the outcome” (call it, “the Gandalf syndrome”)... it also finds a happy home in realms of “physics envy”, such as academic psychology. The C.I.A. & the K.G.B. have ever been keen on dependable repeatable psycho-profiling methods to work out who’s who. Psychologists might complain that they never wanted their advances to be ‘mis’-applied, but that’s “the Gandalf syndrome” for ya’!... too busy manicuring tenure.

Psychology isn’t the only home of the issue of “wanting to do good but finding that evil is an outcome” (call it, the “Gandalf syndrome”)... it also finds a happy home in astrology. Fortunately, however, dependable repeatability is elusive in astrology, so the syndrome is less likely to be ‘mis’-applied... but try and tell this to those who were part of the U.S.’s Reagan administration in the 1980s! In our “basics” essays, we had pointed out that FA doesn’t look forward to more Michel Gauquelin-like affirmations of astrology because success here would be too attractive to the power-brokers. At this stage, and ‘fortunately’, astrology finds itself in a similar ballpark to brain science... although brain science has mapped just about everything, it is unable to do anything about the mantra, “correlation is not causation”. Whereas ‘empirical astrologers’ are limited to the emptiness of uncaused correlation, ‘developmental astrologers’ have the fortune (& the challenge) of “water” leading them into the immaterial-unmeasurable-hydraulic depths. No “Tenacious Mars effects” (nor Nobel Prizes) down there, Jim.

By the late 1970s, fantasy was in the air. In the mid-1970s, George Lucas might have had the funds, but he was still worried enough to make the most exciting chapter of “Star Wars”, the 4th, first. In 1978, animated movie director, Ralph Bakshi, released his 2hrs version of “The Lord of the Rings”. We can guess that 16yrs old Peter Jackson had made mental notes of George’s formula and the complaints against Ralph Bakshi (that his film had left too much out) because Peter would look to filming the 2nd trilogy prior to the 1st (even if there is nothing particularly ‘trilogy-ish’ about “The Hobbit”, his prequel that focuses on Dwarves, readying for the upcoming story focused on Men) and try his hardest not to leave anything out. Peter’s mental notes were on the money.

Longstanding readers who have absorbed (and, to that extent, have accepted) our links from the zodiac to introversion, extraversion & centroversion will have little

trouble accepting a meta-linking of these links to 3 (of 4) “species” that play vital roles in “The Lord of the Rings”... provided that, in addition, our readers can include FA’s ‘clockwise vs. anti-clockwise (progression vs. regression)’ dyad that, for FA, is a vital part of making psychological-astrological sense of “dissociation” et al.; as follows...



... so, before surveying the birth horoscopes of J.R.R. & Peter Jackson, we look at our cycle: (i) Elves reside in the Sagittarian ‘height’ that is born of Scorpio and, so, they can choose to stay in the timeless realms or cycle into mortality e.g. “Arwen” (Liv Tyler) is drawn to mortality via her love for the man, “Aragorn” (Viggo Mortensen), who might have anti-clockwise sentiments (= solid arrows) but has interim-concluded that he can’t trust them; the Orcs, “who were once Elves”, are introverts who care not for anti-clockwising developments; hence they are depicted with a mob mentality; (ii) Men reside in the Arien ‘fire’ of instinctual desire; a few like Aragorn, understand the problem of desire, but most, like “Boromir” (Sean Bean), can’t accept that their ‘basic intuitions’ about how to act requires support from ‘deeper intuitions’ about the ‘value’ of ‘counter-intuitions’ (e.g. of anti-clockwise development) that is Aragorn’s ‘5 talent’; & (iii) Hobbits reside in Virgoan “Middle Earth” and care about maintaining “things that grow” (yep, very Virgoan); they are centroverted but not quite enough to prevent (iiia) “Frodo” (Elijah Wood) from wearing the Ring and believing Gollum’s lies, (iiib) “Peregrin & Meriadoc” (Billy Boyd & Dominic Monaghan) from acting as if nothing, even the end of the world, is very important anyway, or (iiic) “Gollum” (Andy Serkis) from losing his “self-knowledge” via his (clockwise) desire for the “Ring of Power”.

By no means do we take our zodiacalization of the “L.O.T.R.” as the only take. Nonetheless, we would need some convincing to not see the plot unfolding from Virgo (centroverted earth) in an anti-clockwise way. In the earlier scenes of Bilbo’s birthday bash, we are introduced both to “Sam” (Sean Astin) and to Sam’s ‘7 Libran’ interest in securing a mate... and that, somewhere in his unconscious, Sam knows that he isn’t ready to approach “Rosie” and, perhaps, a journey with Frodo will do the maturation trick. Although Sam & Frodo contend with meddling Hobbit twins, they receive help from Aragorn in Bree & Arwen in the (sub)-Rivendell forest and, in line with Scorpio,

Frodo goes through a death-rebirth experience in this chapter. The Hobbits reconnect with Gandalf who, in the meantime, had jumped troublingly ahead to a “negative” ‘9 Sagittarian’, Saruman, in a “negative” ‘9 Rivendell’ (= Isengard). After the formation of the 9-membered “Fellowship”, it soon faces up to a mountain crossing and, as it is with Capricorn the up-down Goat, they find that their climb pairs with a descent into the earth. The loss of Gandalf speaks to ‘10’s link to the Bodhisattva (= the soul who accepts rebirth to become a spiritual guide; Saruman was supposed to be, but he isn’t), but the remaining 8 will have to wait to find out if this possibility becomes actuality...

Elves live in Rivendell but, so the fellows discover, they also live in Lothlorien. “Galadriel” (Cate Blanchette) has promethean foresight. After canoeing down a river, a battle ensues & the Fellowship “splits”, emphasizing Aquarius’ splintering-ness (e.g. “Peoples’ Front of Judea” vs. “Judean Peoples’ Front”). ‘12 imagery’ becomes evident in “The Two Towers”, with (i) Frodo & Sam getting ‘12 lost’ and, then, bogging down in ancestral marshes, & (ii) the retreat of the recently healed Man-kingdom of Rohan, to Helm’s Deep, the retreaters being “unconscious” of its vulnerability, a water-drain (we also notice ‘12’ in “Return of the King”: Aragorn deals with a gang of imprisoned ghosts reluctant to leave their prison but in need of resolving ‘12 impersonal karma’).

In “The Two Towers”, we are introduced to a couple of characters who have a strong bond with a father-figure, (i) Eowyn (Miranda Otto) who is far more interested in supporting the city of Minas Tirith than her uncle, “King Theoden” (Bernard Hill), is (Theoden’s heart does eventually change), and (ii) “Faramir” (David Wenham), who wants father-love that his father, “Denethor” (John Noble), is unable to give because of a re-opening of the latter’s badly unhealed “narcissistic wound” via son-Boromir’s death. Faramir accepting a ride into Osgiliath’s valley of death is also the sacrifice of his own hope for receiving father-love. In psychoanalytic terms, Faramir is taking up the Kleinian “depressive position” that his father couldn’t (or wouldn’t) adopt.

Moving along, now, to J.R.R.’s birth chart, we notice that there is a significant arc of (what FA calls) ‘zodiac-horoscope-phase-shift’. ‘6 Virgo’ on the ‘1 ascendant’ is one of the more reserved “personas” but, with Saturn in J.R.R.’s 1st house, the FA-er needs to keep the “compensation” dynamic in mind that head off in two directions (i) “under-compensation” generates a “very reserved persona”, (ii) “over-compensation” against “reserved-ness” generates a “rowdy persona”. Note also that the 1st house can be combined with the 11th, 12th & 2nd houses insofar as planets in them can influence the psyche as it goes about building its “positive persona”. Some astrologers will query our inclusion of the 2nd house in the workings of the “positive persona”, but attention turned to the outside world would want to set up a feedback loop with what is sensed in the outside world and, if ‘secondarily’, this looping could lead to adjustments to the building of the “positive persona”. When Virgo is on the ascendant, Libra is very often placed on the cusp of the 2nd house and, therefore, a Libran energy can make itself felt no less than the ‘earlier’ Cancer-Leo influences from the 11th & 12th houses. Another look at J.R.R.’s birth chart reveals to us that he had Uranus in the 2nd house and, so, the clash between Saturnian pragmatism and Uranian idealism is ‘built into’ his sense of initiative. If, dear reader, you don’t agree with our translation of J.R.R. & his book into the zodiac’s imagery, that’s fine. The thing is that you understand the how & why of arriving at ‘this’ translation. Moving right along to Peter’s horoscope, let’s go to...

THE HOBBIT (1937; 2012-2014) ☹/☹/(the battle of the 5 armies)☹☹

The stretching out of a very short book into three epic-length movies has been criticized and, in our view, fairly. It is interesting how Peter's prequel trilogy suffered from a similar criticism to George's prequel trilogy and, in a similar way that George's trilogy was, in our view, redeemed by his 3rd part, "The Revenge of the Sith", so Peter's 3rd part, "The Battle of the 5 Armies", redeemed the over-stuffed 1st & 2nd parts. This criticism, however, is minor in comparison to the criticism of Tolkien for his seemingly racist depiction of the Dwarves e.g. the language that J.R.R. had devised for them was based on Hebraic sources and the plotline of the Dwarves losing their homeland, their "Mount Erebor", has more than a touch of a thinly disguised pre-Christian era. You don't need to be a theologian to link the "Arkenstone", the Dwarves' most sought after physical object, to the "Ark of the Covenant" that the Jews are hoping to re-discover and, having done so, to place in the middle of their Holiest of Holy temple rooms. The spiritual development from Moses to Christ to Christian – a 'fully Christified' psyche doesn't need to 'obey' the Commandments (against left hemispheric urges) because it won't be harbouring urges to disobey – has yet to be recognized in Judaism.

Despite these historical links, we prefer to see the Dwarves as representative of "ambiversion" and, as such, they are representative of the capacity of the zodiac's 1st quadrant to (i) "reduce" tangible phenomena and, in doing so, become "physicalistic", & (ii) be '12 haunted' by the 'closer-than-realized', impersonal, 'further inner (outer) realm' that easily throws idealism into the physicalistic brew. In terms of Peter's natal chart, we see that the standout obstacle to Peter's 'getting' of the differences between vulnerable "ambiversion" and stable "centroversion" is the Uranus-Pluto conjunction in Virgo in the latter degrees of his 4th house. With Uranus as the ruler of Peter's M.C., it is symbolically indicated that the 'vertical' problem of authority is sure to remain a lifelong theme as, each day and each year, Peter makes his way, from his "ambiverted" Taurus ascendant, down-across-up to his Mercury & Venus in Libra in the 6th house & his Sun, Mars & Neptune in Scorpio in his 7th house. Given his 7th house placements, it is no wonder that much of his work has been achieved in partnership with his wife, Fran Walsh. The years of the release of Peter's Hobbit trilogy, 2012-14, were also the years of Pluto & Uranus re-convening, this time, as a square from Capricorn to Aries, meaning that they were now making their mess inside Peter's upper hemisphere.

THE LOVELY BONES (2009) ☹☹

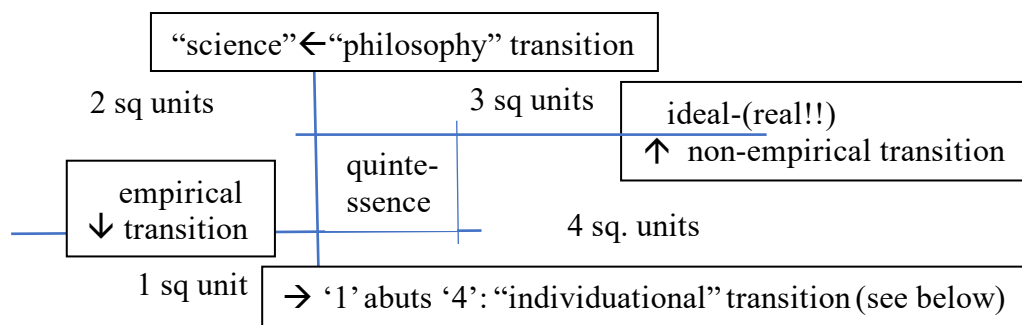
Of Peter's sundry films, this is the first one to see for those who are interested in grief counselling. The loss of a child, or indeed any family member, eventually forces the grieving parents &/or family members to extract its 'meaning' if they are going to complete the grieving process. Grievors who see the world as a meaningless and, as a result, a pitiless struggle that is followed by mere absence of existence often get "stuck" in the process. With the abuse of religion, abuse that dominated the recent millennium, closing off recourse to it, "stuckness" has become a significant problem. In these cases, the Jungian analyst gently pushes in the direction of the mythic collective unconscious because, tales such as Demeter & Persephone are yet to be tarred by the abuse-brush. 50% winter grief & 50% spring celebration (that the loved one existed) is a meaning that exists long before the griever considers the existence (or not) of an eternal soul.

PLATO'S "REPUBLIC" & THE ZODIAC: VI

PLATO'S "DOUBLE IGNORANCE" (of psychology) III: INDIVIDUATION

Freudastrologers are Platonists insofar as both agree that the bridge between "the o/One & the many" is the bridge between God & man... hence, they ask, "where's the 3rd, 4th & 5th?" Still, FA-ers do criticize Plato for failing to expand further when circumstances appear to demand an expansion e.g. as they 'rank' realms in "Republic: Book VI", Socrates/Plato appear to be satisfied with a one-dimensional metaphor...

The upside of Plato's "divided line" is that it brings 4 philosophical realms into a "relationship" and, therefore, it brings a touch of "psychology" to proceedings. This "line" is divided unequally to symbolize Plato's 'rankings'... and, if he had drawn on Pythagoras' tetractys, he would have divided his "line" into lengths of 1, 2, 3 & 4 units. The 1D downside, however, is that a particular length will only "directly relate" to the lengths that 'abut'... better to use 2D quadrants that permit '1' to 'abut' '4'; like so...



... and, after the overall pattern is digested, we can go forward to the details...

&(i) the 1 square unit quadrant; refers to perceptions of the sensible realm that are (more-than)-once-removed from tangible objects; a useful example is the shadow insofar as its outline declares an object without declaring details of the object e.g. the umbrella in a sun-shower casts a recognizable shadow but this doesn't tell us anything about its materiality (e.g. metal? wood?); for this reason, Plato awards the lowest rank to the "inductive-empirical", "arty" copies-of-copies that belong to this quadrant;

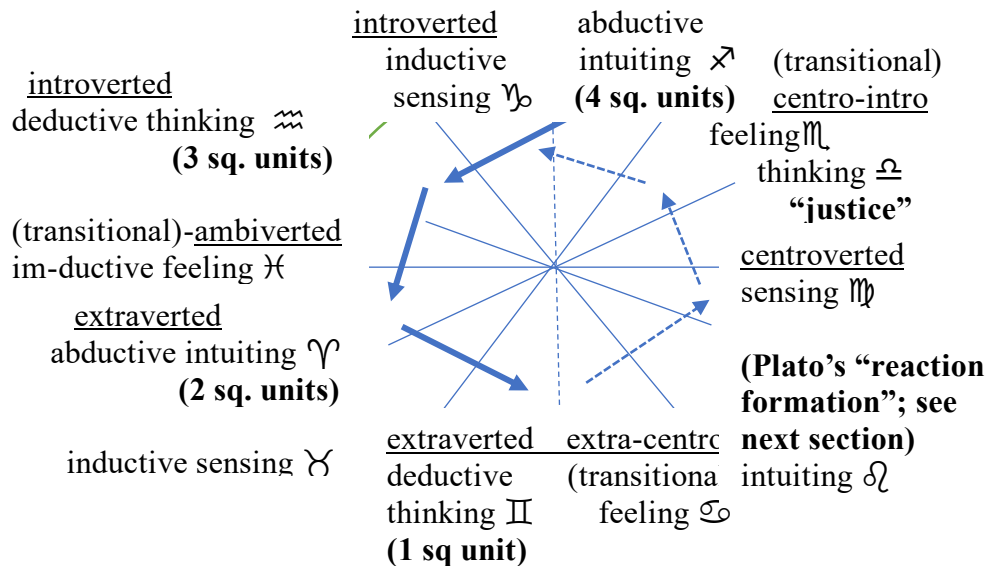
&(ii) the 2 square unit quadrant; deals in perceptions of the sensible realm that are more directly connect-able to tangible objects via something "good", such as light; one go-to example for many philosophers is the garden (not excluding Eden), because it is the quadrant of biology's inductive-empirical 'process'; given that biologists also use artificial light, they are good illustrative representations of human "intentionality" & "positivism" as they are unfazed by the un-solved "induction-to-deduction 'gap'";

&(iii) the 3 square unit quadrant; deals in that which is accessed by the rational aspect of the soul but, in any event, needs to be viewed as distinct from a 'higher' layer of the archetypal realm; for Socrates, this 'lower' layer is not as 'divine' as the 'higher' layer and, therefore, it only covers 3 square units; within this distinct layer, Socrates places ideas that scientists find useful e.g. number, mathematics, geometry; therefore, as per the leftward arrow, unfazed science leaps the 'gap' to posit "scientific theories";

&(iv) the 4 square unit quadrant; refers to the abovementioned 'highest' layer of the archetypal realm wherein lies "qualitative" Forms such as the "Good", "True" & "Beautiful"; although they may not offer much to scientists, they are of the greatest

use to philosophers, especially to political “philosopher kings” who are faced with the problems of how best to rule “wisely”; notice also that the transition from the “Good” to the ‘lower’ level of the archetypal realm is not “empirical” but “ideal-(real!)”; thus, idealism’s definition of “reality” is the opposite of physicalism’s definition of “reality”.

Those who have digested our definitions of “religion”, “philosophy”, “science” & “psychology” (as in “Plato’s ‘Republic’ & the Zodiac: Chs. 1 & 2”) will now be able to follow our zodiac translation of Plato’s “(1D)-divided line/(2D)-axes”, as follows...



... with the following notes, (i) a mismatch between Plato’s unequal “area sizes” and the zodiac’s equal “area sizes”, (ii) Platonic “areas” only aligning with masculine functions of the left hemisphere (yes, Sagittarius is right hemispheric but we note that ‘9’ (iia) abuts the left hemisphere & (iib) feeds across to the ‘lower’ archetypal realm), & (iii) not only is there a philosophical absence in the right hemisphere, there is also an absence of feminine-“feeling” psychology in both hemispheres (indicated with the dotted arrows). If we follow the solid arrows of the transitions from the most ‘divine’ aspect of the archetypal realm through to the everyday realm of the 10,000 things, we notice an overall sense of Platonists experiencing “diminishing returns” for each step s/he might take into incarnate life and, in step with it, an urge to back away from life. As Jungian, Erich Neumann, notes, “philosophers are suspicious from a psychological point of view”. OK, then, are the tyrants correct, after all? Are philosophers a gang of reprobates who are up to no good and ‘truly’ in need of guzzling down that hemlock?

Well, maybe we won’t go so far as the authorities of Ancient Athens but FA-ers can never be happy about the low ranking that Plato places on the works of artists. To be sure, if the artist is not learning more about his/her uniqueness through his/her art, we begin to sympathize strongly with Plato’s low ‘ranking’, but the fact remains that creativity is the essence of “the psyche knowing itself”. And, with (i) art being the most ‘5 enjoyable’ way to ‘turn in’ & (ii) ‘turning in’, as psychoanalysts know only too well, never being easy for anyone, anything that brings better ‘7 balance’ to this ‘difficulty vs. ease’ dyad deserves to be praised to heaven. ‘5’ doesn’t invoke “king” for nothing.

PLATO'S "DOUBLE IGNORANCE" (of psychology) IV: THE INNER SUN

C.G. Jung took the importance of artistry further (thereby, to annoy Plato even further) by instructing analysts to explore their psyches with an artform that didn't draw on their respective skillsets. Jung had realized that the "unconscious" has more to declare when it isn't filtered through a skill. As, dear reader, you might have already realized, this "let your unconscious speak!" Jungian formula is very similar to Freud's "free association", the "Freudian rule" that is continually being broken. Don't give up... because, later, analysts eventually notice free-associations orbiting a centre.

There is a Freudian sense in which Plato's psyche, having espoused a lop-sided 'ranking' of the realms, was fated to have a "reaction formation" that would re-centre the lop-sidedness. Indeed, this is what happened... on the heels of his discussion of his un-equal "divided line", Plato waxes lyrical upon the "archetype of the (re)-centering Sun". In the prior section (scroll up), we have indicated that the zodiac-expression of the 5th archetype, '5 Leo', the archetype that has most to do with individual creativity and "individuation", is perfectly placed (i) after '3 Gemini' 10,000 thing-ed, 1 sq. unit sector of information retrieval, (ii) prior to '7 Libra's "justice" in the tangible world, and (iii) within eyeshot of '9 Sagittarius' 4 square unit sector of 'higher' philosophical concepts such as "Good", "True" & "Beautiful". Thus, in the prior schema of the (two) schemas of the prior section, we have inserted a "quintessential" central zone that has a vital role to play before entry into Sagittarius' 4 sq. unit. Indeed, if Leo & Sagittarius are working together, we would upgrade Plato's 1D "divided line" to '5' sections.

One can object to many aspects of Platonism but, when discussion turns to the 'vital' role that our Star, the Sun, plays in the biological realm, the objections dissipate. The science that came in Descartes' wake re-affirmed the 'value' that Plato had placed on the Sun in "Republic: Book VI". Indeed, Solar 'reach' is so extensive that the Sun is as important to 'inner' psychological vitality as it is to 'outer' biological vitality. If there is a problem with the Sun, however, it would be that its light can shine so brightly that this very vitality is placed under threat e.g. T.E. Lawrence's (of Arabia) "nothing is written" and Icarus' wings melting away when he flies too high. Therefore, even if, as Plato explains, the 'outer' & 'inner' Sun is "Good", the psychologist would step in and remind us that philosophers tend not to have enough respect for psychodynamics (e.g. "identification" & "inflation") because, as we have seen, these are healed by "feeling" much more than they are healed by "good (Solar, Jupiterian, Martial) intuitions".

The philosophical threat of 'loss of masculine-feminine balance' can be "healed by" the zodiac because, even in the lamentable "regressive" scenario, a masculine sign, such as Leo, has feminine 'answers' either side of it. In the case of '5', we immediately realize that '4' & '6' need to play their part if '5' is not to shine so brightly that 'overall vitality' is threatened. Although a Solar 'type' might criticize the Moon for its waning dimness, psychological astrologers know that the Moon's outer-inner light, even when it is full, has the advantage of not blocking out the zodiac. And, when the Moon is full, it provides the Sun with feeling-emotions of "whereto Solar strivings are heading".

As astrologers also know so well, the "modern" criticism of astrology is usually seriously uninformed. Physicalist priests are ever reminding their uninformed choirs that astrology is made nonsense by the discoveries of, (i) the "precession of equinoxes" (150AD) & (ii) the heliocentric system (1500AD). It is likely that every astrologer takes his/her turn to try to inform but, if s/he becomes a psychological astrologer (realizing,

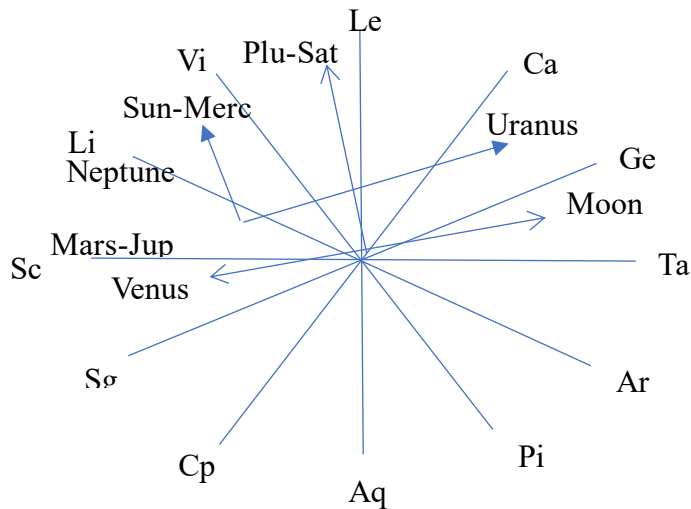
therefore, that it is not about information... but, more about “identity annihilation”), s/he will soon desist investing libido in fruitless directions. For the waverers, however, all astrologers are happy to inform them that (i) astrology is also astronomy and, as a result, post-150AD astrology has always known of its choice between the “tropical” & “sidereal” zodiacs (that is the result of “the precession of equinoxes”) and, as in Plato’s biased “line”, ‘Christian astrology’ is biased to the Solar-tropical zodiac... it concedes, therefore, that the stars were “projection screens” upon which the zodiac found a way to easily “land” in the centuries either side of the birth of Christ (so, in the longer run, the Sun’s relationship to the seasons gazumped the pre-precession “projections”; to be sure, Vedic astrologers are hanging in there); & (ii) with the Western acceptance of the heliocentric system, astrologers did formulate a “heliocentric astrology” but, with the growth of depth psychology, it began to be understood that “heliocentric charts” would be ‘too divine’ to be applied to humans who would always do better when they considered their predicament from their geocentric “ground” (that is heliocentrically located at the full Moon). For the religious aspect of FA (that looks to stay in dialogue with FA’s philosophical-psychological-scientific aspects), this “geocentric preference” is one of the reasons why the Resurrection is deemed to have occurred at the full Moon after the spring (“tropical zodiac”) equinox... the interpretation goes something like, “don’t ascend until, first, you have dealt with the hell of lower hemispheric ground”.

On the everyday level of practical psychological astrology, the placement of the Sun (whether it be natal, transiting or “progressed”) is to be interpreted with caution because of the abovementioned issues of divine “identification” & Icarus “inflation”. Indeed, the psychological astrologer, although s/he may describe the Solar placements as worthy long-term goals, will be more attuned to what the ascendant, the Moon and (recalling its rulership of Virgo) ‘6 Mercury’ will be indicating about completing one’s ensoulment and incarnation. For examples, the analysand’s “positive persona” could be in need of another round of development – even if s/he is in the 2nd half of life! – so that the “negative persona” (Freud’s “superego”) doesn’t gain a hold on the psyche to the point of catapulting the self into a “depression”. The “progressed” Moon (it cycles, more or less, ‘in step’ with Saturn’s cycle) is a symbol for the analysand’s “reflection” on his/her Solar development. Anterograde Mercury, as it rolls ahead to conjunctions with the Sun, is the epitome of messages about how well the Sun is doing its “job”.

For FA, the Sun’s “job” is slightly different to what Plato describes for it in his “Republic: Book VI”... whereas Plato tells us of the Sun’s inner light helping us to see the ‘higher’ level of the archetypal realm, the FA-er would partner Plato’s view with his/her reminder that pursuit of ‘heights’ can easily become lop-sided. The importance of the Sun is that it cares more for the “circumambulation” that leads away from one-sidedness and toward an individual’s “completeness” that is a result of “integration”, not “dividing lines”. For FA, mathematician Kurt Godel’s “incompleteness theorem”, that provides scientists with the certainty that thinking & sensing will never lead to a “T.O.E.”, is maybe the “most Solar” of all theorems. For easy-to-intuit reasons, this is yet to hit home for the bulk of reductive scientists... many are still pursuing a “T.O.E.” in the 21stC even though the theorem was published in 1931. The psychologist steps in here to remind philosophers, “never underestimate the power of denial!”. “Denial” is one of the key psychodynamics of “political philosophy”, as exemplified by...

EX. POLYLOGY B: U.S.A.-(POST-WWII) POLICY DOUBLE TRILOGY

Oliver Stone
15 Sep 1946
New York, N.Y.



Astrology had existed for millennia prior to natal ‘0° Aries charts’ (= birthday positions of planets in signs & in mutual aspect) appeared in the 1st millennium BCE. Natal zodiac charting had existed for centuries prior to the appearance of natal charts “of the hour” (horoscopy of birth) that symbolize the ‘grounding’ of the natal ‘0° Aries chart’. In light of this history, we realize that Plato did not get the chance to apply his “divided line” metaphor to the natal horoscope but, if he did, it is likely that he would have seen the horoscope’s “houses” as belonging to that part of his “divided line” that symbolized copies-of-copies. As we discussed above, however, his view would have cut him away from a subtler understanding of phenomena that are of critical importance in developmental astrology, the “qualia (of consciousness)”. In other words, the ‘noun-like’ houses push the zodiac signs in ‘adjectival-like (= qualitative)’ directions. Thomas Nagel’s question, “what is it ‘like’ to be a bat?”, has “grounds” to be taken as the most valuable philosophical question since Descartes questioned his demon because, sooner or later, humans run up against physically un-measurable phenomena and, so, if there is to be any psychological development of them, they will be in need of (not instruction, but) “a relationship”. In more other words, the only way to answer the question, “what is it like to be Oliver Stone?” is to be in “a relationship” with Oliver Stone. Then again, the ‘outsider’ will have some idea of “what it is like” if this ‘outsider’ has similar natal placements to the ‘insider’... or, when the transit or “progression” of a planet arrives at the ‘insider’s’ natal placements. For example, the ‘outsider’ who is in the throes of a transit of Saturn or Pluto to his/her M.C., will begin to get an idea of “what it is like to be Oliver Stone”. In turn, s/he may find him/herself to be more forgiving of him.

As FA’s longstanding readers know, we prefer to inspect natal charts that have dependable times (hours) of birth, but we don’t necessarily balk at a ‘0° Aries chart’ because it can inspire a ‘keep-thinking-intuiting’ philosophical attitude. The fact that the “physical D.N.A.” is determined in the 8th house is to be noted, but developmental astrologers take the view that enough ‘psychological D.N.A.’ is laid down through the gestation that the “birth chart” will be more symbolic of the psyche (+ “what it is like to be a psyche”) than will a “gestation chart”. This is why the ascendant – the symbol

of birth in a birth chart – is the first “qualitative interaction” to be inspected. Despite this, we don’t wait very long before inspecting the vertical axis because the incarnation of this ‘psychological D.N.A.’ hits a kind of ‘peak’ when passing through the “me-in-here” I.C. Yep, we don’t ignore Oliver’s Scorpio rising, but nor do we dawdle before taking note of Oliver’s “idealistic” ‘11 Aquarius’ straddling his “me-in-here” ‘I.C.’.

Another Q: with Platonic FA-ers ‘liking’ the zodiac more than the houses, why not begin a reading at ‘0° of Aries’ and, in turn, the house cusp that Aries is straddling? A: the ascendant speaks more plainly to the individual’s ‘lop-sidedness’... recall, for example, J.R.R. Tolkien’s Virgo ascendant speaking to a Hobbit-like outlook that, in any case, required a lower hemispheric journey to improve his understanding of the 6th house under Aries on the 8th house cusp. Therefore, we here need to recall our essay on “Platonic Virtue I: Courage” (see, ‘Ch. IV’), wherein we discussed the full context of ‘1 courage’. When we take account of the full left hemisphere of Oliver Stone, the director of the (in part) autobiographical “Platoon” (1986), we get a richer qualitative sense of his ‘8-Scorpio-on-the-1-ascendant courage’ being ‘wedged’ by a ‘fear behind’, Saturn-Pluto in Leo on the M.C., and a ‘fear ahead’, Capricorn on the 3rd house cusp. This helps us to see Oliver as having the qualities of the “auxiliary guardian” without necessarily having the qualities of a “ruling guardian”. Indeed, this conception applies equally well to the “trilogy” of U.S. presidents that Oliver would make movies about, “J.F.K.” (1991), “Nixon” (1995) & “W.” (2008). In a sense, this trilogy becomes a kind of quadrilogy with “Snowden/(Obama)” (2016)... we had mini-essayed Ed in ‘3-11’.

The planetary psychodynamic of fear, Saturn, was transiting Oliver’s 4th house when J.F.K. was assassinated in 1963. We can assume that, as a 14yr-old (1961), Oliver was happy to see “progressive-(sounding)” J.F.K. winning the presidency over the vice president and keeper of the old-guard, Richard Nixon. As FA’s longstanding readers know so well, we place a lot of interpretative emphasis on the I.C., not only on the sign that straddles it, the ruler of the sign & the natal planets nearby but also on the transit of Saturn & the “progression” of the Moon. The fact that Aquarius straddles Oliver’s I.C. has something to say about “progressive fathers”, the ruler of the I.C. in Oliver’s 8th house – the house of “intense” dyads, not the least of which is life & death – points us back to Scorpio on the ascendant and the risks of being a father; note that Uranus is tightly square Oliver’s Sun-Mercury in Virgo in the 11th house. The connection from Oliver’s “grounded” father image (his ♋ I.C.) to his “spiritual” father image (his Sun in ♍), would have to be seen, therefore, as significant. With the ruler of Oliver’s Sun, Mercury, sitting in a tight conjunction with his natal Sun, it is no great surprise that he would make his “break into” the film business with script-writing. Oliver had tried to “break” into the film business prior to his Saturn return with a horror cheapie but it lacked the flair of contemporary efforts, such as “The Texas Chainsaw Massacre”). Even after his script for “Midnight Express” won an Oscar, Oliver still struggled with directing... “The Hand” (1981) didn’t make any money either. Perhaps he saw F.F.C.’s “Apocalypse, Now” and went on to realize that his own experience of “the horror, the horror” was his way forward. The success of “Platoon”, “Born on the 4th of July” and (not-so-successful) “Heaven & Earth” (1993), Oliver’s “domino theory trilogy”, would guide him into his ‘anti-Platonic-Republic’ stance that democracy needs to be “saved” from those who would corrupt it. OK, so why does he disagree so much with Plato?

**OLIVER STONE'S (PSYCHOLOGICAL) TOP 10
(A) THE PRESIDENT/TIMOCRAT TRILOGY/POLYGOLY**

1: JFK (1991:9) 🍌🍌🍌🍌

For many critics, the flagship movie for those who would “save” democracy, is Frank Capra’s “Mr. Smith Goes to Washington”, not the least because its 1939-timing made it so relevant to world affairs. We like that film... but, for us, Oliver’s foray into the “saving” of democracy – something that, for Plato, Gustave le Bon, Freud et al., is a chimera – is (i) more entertaining (the string of famous face cameos that Oliver used throughout are, arguably, their best performances) & (ii) more dramatically satisfying insofar as DA Jim Garrison’s (Kevin Costner) defeat “feels” truer than “Mr. Smith”’s (James Stewart) victory. Oliver did claim a minor victory insofar as his movie, as the end credits tell us, led to a re-opening of investigations into the Kennedy assassination, but it would be a rather ‘chimeric’ re-opening, as there are 4,000+ thousand files that have yet to be ‘un-redacted’. Your local Platonist, of course, would not be interested even if these files were published... the “killing of the king” is an archetypal event that occurs in the pleroma with greater frequency than it does in the tangible world. It was (and, we assume, is) the C.I.A.’s view that the mob majority – to the C.I.A., Garrison would have been its personification – doesn’t understand international threat and, as a result, the C.I.A. gives itself the ‘right’ to make sure that its nation is run by a leader who ‘gets’ what the mob majority doesn’t. The mob majority cares about Republicans vs. Democrats, but the C.I.A. cares about who has the reins... toppling the Vietnamese government & planning the Bay of Pigs may have been Eisenhower/Nixon Republican babies, but JFK (at first, at least) would keep the Vietnam-Cuba balls rolling... all the way through to (and with) Democrat LBJ.... but, not so far as Bobby Kennedy.

To what extent can we say that the C.I.A. is personified by Jim Garrison’s wife, Liz (Sissy Spacek)? After all, Liz is the main character in Jim’s life who wants him to desist with his prosecution of C.I.A. agent, Clay Shaw (Tommy Lee Jones). Liz realizes that Jim’s responsibility for physical-emotional presence as a father is more important than pie-in-the-sky fatherhood and, if a C.I.A. agent had counselled him in person, we can guess that the agent would have begun along the same tack. If we look to Oliver’s chart, we notice that his mother image is (as most mother images are) complicated, (i) his Moon in Taurus is in the house of marriage and, so, it is likely that Oliver’s spouse would be a bit like Liz & (ii) the Saturn-Pluto on the M.C. has a very different quality that is more evident in the mothers, “Hannah Nixon” (Mary Steenburgen), of “Nixon” and “Queen Olympias” (Anjelina Jolie), of “Alexander” (see below).

So, in siding with Liz, is FA siding with the C.I.A.? Answer: well, it might seem to be that way, but the difference is that C.I.A. agents are working on the assumptions that (i) the Platonic-Christian soul doesn’t exist (all are equal; and, to their respective extents, all are in need of awakening e.g. the soul of a communist may be sleeping but that doesn’t mean that it will always be so) and, therefore, agents don’t have concern themselves with Commandments, (ii) nations are ‘correct’ to adopt the physicalistic, 18th-19thC clockwork paradigm when they are planning for their respective survivals, & (iii) Edward Snowden-type actions to “save” democracy (in preference to “saving” agencies that protect democracy) are serious problems, all of which FA disputes. Not only do we assume that the Platonic-Christian soul exists, but all C.I.A.-type activity is the shuffling of deckchairs on the timocracy-oligarchy-democracy-tyranny Titanic.

The problem for Liz, therefore, is whether it will be she, her children &/or her-(their) (grand)-children etc. who will be the recipients of the inevitable tyrant. This problem was addressed by Christopher Nolan in “Interstellar” i.e. if tyranny looks to be a few generations away, Liz wouldn’t have the capacity to care. What is the situation for the U.S. in the 2020s? A tyranny in less than a decade? in more than a decade? We’ll see.

2: NIXON (1995) ☹☹

Oliver doesn’t pull punches – as Howard Hunt (Ed Harris) exclaims, “Nixon is the darkness reaching out for the darkness”, but he does admit that Nixon (Anthony Hopkins) had one up on JFK insofar as the latter suffered both Platonic-soul problems – both honour & appetite – whereas Nixon seemed to be OK with appetite (e.g. a scene of Nixon resisting call-girl charm). Oliver realizes the importance of depicting Nixon’s relationship with his mother because, from her, we can assume that he was ‘infected’ by her merely-aware-(pre-conscious) religious humility ‘cut off’ from her unconscious religious pride. Do Quakers read St. John of the Cross; “dark night of the soul”?

3: W. (2008) ☹☹

Who would have thought that Oliver would do this biopic as a comedy? Dubya (Josh Brolin) is your classic Freudastrological case of developmental ‘stuck-ness in the left hemisphere’ & of a poster-infant of everything that’s wrong with democracy. One goes to W.’s natal horoscope and plenty of reasons for ‘stuck-ness’ are quickly spotted, not the least, his Saturn & Sun ‘swamped’ by the 12th house, his feelings of impotence in respect of sibling rivalry (Neptune in the 3rd house) & his monistic, itchy & scratchy, “let’s muscle up & kill (because my God is a poor impotent 90-pound weakling)” Aries M.C. to prove to the world that democracy is more important than the inner man.

4: SNOWDEN (2016) ☹☹

In Oliver’s depiction of the succession from Eisenhower/Nixon to JFK, there is a sense of JFK being angry with Eisenhower/Nixon for handing on plans that had yet to be carried out. JFK would rather have had the Bay of Pigs be an Eisenhower/Nixon balls up than a JFK balls up. This pattern was repeated with Dubya/Cheney’s national security laws leading to the Ed Snowden balls up being Obama’s balls up. Still, Oliver notices that this inheritance provided Obama with a ready-made excuse that he didn’t use... rather, Obama claimed that the laws were “balanced”. With his intelligence, we assume that Obama is familiar with Plato’s “Republic”. Consumed by honour, then?

5: ALEXANDER: THE FINAL CUT (2004, 2007) ☹☹☹

Our view of this film is similar to Ridley Scott’s & Wolfgang Petersens’s epics, “Kingdom of Heaven” & “Troy”... rushing to the CGI technology led to carelessness with the scripts. And, so, all three films would soon be improved by “director’s cuts”. For FA, this is the Oliver Stone film to see to get the best sense of his Saturn-Pluto on his M.C... Alexander was not so great when it came to appreciating Aristotle’s lessons about the 4 virtues, especially “moderation”. Given that Alexander ignored Aristotle, we can assume that, if he had read Plato’s “Republic”, he would have, like Oliver (in all probability), “compensated” his way to a power-hungry belief that it was all hooley.

(B) THE VIETNAM WAR/OLIGARCH TRILOGY/POLYLOGY

6: PLATOON (1986) ☹☹☹

The casting of Martin Sheen's son, Charlie, in the "what am I going to do about a corrupt army officer?" role would suggest that Oliver wanted audiences to view his version of the Vietnam war as a direct sequel to "Apocalypse, Now". It was as if Oliver didn't like "Colonel Kurtz" (Marlon Brando) being seen by the military establishment as an easy-to-spot rogue element... by contrast, Oliver's "Lt. Barnes" (Tom Berenger) is a difficult-to-spot rogue element because, with everyone else having so much blood on their hands, guilt would have the effect of "sealing" the fear (of reprisal) "from the other side". Eventually, this double-sealed psychodynamic would be "sealed on a third side" by Nixon's declaration that it was possible to have "peace with honour". Another reason that "Platoon" avoids the criticism of being a redundant sequel to "Apocalypse Now" is that the latter film had little to say about the role that oligarchy continues to play after has been (supposedly) superseded by democracy, whereas Oliver's film does make the point that wars that are begun by capitalist (= profits to be made) countries will be fought by disenfranchised men who have little to look forward to if &/or when they would return to their motherland i.e. oligarchy serves to build armies. Alexander the Great's BCE era may not have been overtly capitalist, but economic forces would have played their part there also. Beyond this hiding of oligarchy-behind-democracy (that, in any case, is easy to spot), we notice that the timocratic motives of "Pvt. Chris" (Charlie Sheen) go all the way to the top... notice Nixon's urge to 'magic up' a legacy to be proud of. When Chris confesses to "King" (Keith David) that he doesn't see it as fair that the foot-soldiers are drawn from the poor socioeconomic classes, King laughs back, "you would have to have money in the first place to think like that". This is the reason why it was thematically correct for Oliver to break off from his trilogy so that he could address "capitalism" more closely (and bring Charlie & Martin together)...

7: WALL ST. (1987) ☹☹

Longstanding readers will know that FA's favourite Wall St. movie is "The Big Short" but this one does capture the mood of the 1980s more than most movies about the 1980s have (not also that the 1980s was the 'reference decade' for the explanations offered in "The Big Short"). In our earlier note on Adam Smith, we saw that he didn't point out that timocratic oligarchy (Elon Musk, Bill Gates etc.) tends to 'cover up' the degeneracy of oligarchy. A part of the reason that "Gordon Gekko" (Michael Douglas) is applauded for his "greed is good" speech is that he refrains from this 'covering up'. This scene is also worth seeing because it personifies "arrest (\pm regression)" in (back up through) the zodiac's left hemisphere: (i) "Teldar's" chairman (Richard Dysart) is intent on scaring shareholders from '10', and he is supported underneath by his board of directors who are '11 thinking' about how to bolster wealth without doing anything but think, whereas (ii) Teldar's soon-to-be-controlling shareholder, Gekko, gives birth to his Aries-Taurus-Gemini self by explaining, in his own way, that infantilism is better than gestationalism. The thing that Gekko can't give birth to, however, is an adequate understanding of familial '4 Cancerian' ties; and, so, when Gekko spins a web of deceit that tumbles "Bud"'s dad, "Carl" (Martin Sheen), into his coronary, the worm begins to turn. The back-'n'-forth shenanigans with "old money" Brit, "Sir Larry Wildman" (Terence Stamp), helps us to understand why 'timocracy-to-oligarchy' is to be seen as

a 'cover' until proven otherwise... Gordon concedes that Sir Larry is telling the truth when he threatens "I can break you, mate". In other words, oligarchs care more about other oligarchs than they do about the economy-as-a-whole. They operate through the economic philosophy of "if I don't make a squillion, another oligarch will... so it might as well be me (not another oligarch) because, whoever it is, there won't be any trickling down". As Gekko reminds Bud, "it is all a zero-sum game" for cats with no feeling.

8: BORN ON THE 4TH OF JULY (1989) ☹☹

Being of 1st Saturn return age, 28yrs, when writing one's autobiography sounds a little premature, but Ron Kovic (Tom Cruise) had not only packed a lifetime's worth of experience into his 1st Saturn cycle but was also concerned that his life wasn't going to last very much longer. As of this review, Ron is still alive (not quite kicking) at 77yrs, so he was a big part of Oliver's film version that appeared 14yrs after the publication of his book. With all this involvement of Saturn, we would expect that Saturn was also active at the time of his wounding in the Vietnam war that led to his paraplegia. Upon inspecting Ron's chart, however, we notice that Mars was the standout symbol insofar as it was transiting through his Piscean 1st house to arrive at its opposition to his natal Mars in Virgo in the 7th house on the wounding day (a straightforward interpretation to be made here in respect of '1 self' and '7 open enmity'). Because his recovery, to the degree that we can call it a recovery, would cover some months, we notice that Saturn did get involved soon after the wounding... through early 1968, it would transit Aries to form a square to Ron's (and, therefore, as the film's title tells us, the U.S.A.'s) natal Sun in Cancer and, by mid-year, it would form a square to its natal position in Cancer in his 6th house. In considering astrological indicators as to why Oliver saw himself in Ron, an instructive first port of call would be Oliver's idealist Aquarius I.C. being in the ball-park of Ron's idealist natal Uranus on the I.C.. Ron admitted to the 'Uranian' physical castration, but it seems that neither were keen to look at the psychological.

9: WALL ST.: MONEY NEVER SLEEPS (2010) ☹☹

It is very much a matter of taste whether one would see the 3rd part of Oliver's "domino trilogy" before the 2nd (or is it the 3rd?) part of his "oligarchy supports war" film series. We can at least say that the latter was better-timed in respect of the history that was being written in 2008-2010. The latter is also valuable insofar as it emphasizes the psychology of "narcissism" when "Gordon Gekko" (Michael Douglas) informs his future son-in-law, "Jacob" (Shai La Beouf), "you don't get it, it's not about the money, it's about the game". The film's title is nice reference to the threats of globalization.

10: WORLD TRADE CENTRE (2006) ☹☹

Hollywood managed a hands-off attitude to 9/11 for a while, but the fact of two films being released at the 5yrs mark tells us something about the collective's view of "entertainment". Freud realized that P.T.S.D. will be more severe (i) when the psyche is unprepared for the traumatic event, & (ii) when there is more psychological trauma than physical trauma (the soldier who is physically shot is less likely to suffer than the soldier who watches on). The Pluto in Sagittarius era was always going to be one that would focus on a God Who is so impotent that He needs man to stick up for Him.

(to be continued at '9-3, but first...)

THE '4-11 INTERACTION'

Even-handed astrologers tend to view the 'planets-(luminaries)' as children to be reassured that they are each important and none will be played as a favourite. This is nice, but it may not prevent an astrologer from having a "taboo thought" that there is a favourite. Given the importance that Freud placed on individual emotions and the "family romance", the FA-er often faces his/her "taboo thought" that the Moon is the favourite child. Much of this was discussed in our series on "Psychodynamics", insofar as, without recourse to full-ish '4 Lunar' "reflections", the Sun will be running "Icarus risks" that aren't always held in check by the helpful Sun-huggers, Mercury & Venus.

Similarly, with Freud having cautioned against "fast healing" ("fast anything") being "true healing", the FA-er may notice his/her "taboo thought" that 'planets' that invoke "sudden-ness", such as Uranus, won't be favourites. Longstanding readers are already aware that we connect Uranus to the "collective supraconscious", the source of unfavourable qualities such as revolutionary zeal that is (arche)-typically sterile & ideologies that dismiss human developmentology. Indeed, astrology itself has revealed its Uranian-ness insofar as most of its practitioners are averse to how it might link up with Freud, Piaget et al. For what it is worth, the FA-er won't try to counsel 'Uranian astrologers' to round out their approach to astrology because that would lead him/her into slanging Uranus' keyword, "freedom" ("liberte"), and, in turn, FA would morph into the "regressive", self-defeating, 'Saturnian' fearmonger. Rather, FA-ers do better to meet '11 Uranus-Aquarius' in its own territory and 'think' upon how thinking can cycle its way to Geminian "brotherhood/fraternite" & Libran "equality/egalite" other thinking archetypes that are found &/or reached through the lower hemisphere. Any '11 revolutionary' who is 'conscious' of '3' & '7' will fight for their mutual inclusion.

It is hardly news to point out that the '4 Moon' transits through '11 Aquarius' every month (in June 2024, the 24th-25th). A Lunar transit often slips by without being noticed because, in part, another chance to notice it arrives soon enough. Nonetheless, that you, dear reader, might be reading this in June-July 2024 means that, during the abovementioned transits, you can (re)-view the psychological dyad that appears when the Moon transits "uncomfortable" signs & (re)-ask: does the Moon render Aquarius "comfortable" or does Aquarius "discomfort" the Moon? Indeed, on the 5th June 2024, this question could be pre-asked as the '4 Moon' conjuncts '11 Uranus'. Thereafter, we note some subtler questions: when we counsel an individual with, say, a close natal Uranus-Moon contact and, then, notice his/her emotional brittleness born of a desire to have "perfect feeling", is this a quality to accept at face value? or, is it a quality to be analytically explored in respect of the individual's relationship to his/her personal mother, who may have had an "unpredictable, chop & change" character? At the end of this essay, we go on to consider all this more closely in respect of a household name with natal Moon in Aquarius (+ in the 10th house). Here, however, we recall that...

Although his natal Moon was in Gemini, Freud was '4-11-ed' by the fact of his I.C. being straddled by Aquarius. It may have been the case that Freud's discomfort in respect of his own "family romance" was blanketed by his genius in thinking about "family romances" in general. We don't (indeed, can't) know for sure, but we do know that his family circumstance had some '11 eccentricity' about it insofar as his brother, Philipp, was the same age as his mother, Amalia, and, so, Sigmund had wondered why

brother Philipp and not his father, Jacob, twice the age of his mother, wasn't hooking up with mother-Amalia at bedtime. That the ruler of Freud's I.C., Uranus, was closely conjunct Freud's Sun in Taurus in his 7th house points to why Freud had the talent to connect the 1st personal aspect of his "family romance" to 2nd & 3rd personal aspects. To put this idea in another way: the question of whether '4' is discomforted by '11' or '11' is comforted by '4' is not only easily '11 disrupted' but it is also easily replaced by Promethean ideas about the "soul-psyche". That everyone has their Moon placements tells us that everyone is "ensouling" irrespective of whether they wish to acknowledge it or not. We don't know for sure if Freud disbelieved in the 1st personal "soul" because it is possible to publicly declare one's atheism and hold a different private belief.

In our mini-essay, "from Cancer to Leo (Ego-dynamics: Ch.6)", we confessed to 'liking' the '4 Moon' in '11 Aquarius' for two reasons, (i) it helps to "ensoul" a sign that, through its over-intellectualizing, abstracting propensities, can easily dismiss the importance of the "soul" and, in any case, (ii) one will only have to wait a few days to see it transiting the ego-building lower hemisphere. The Freudsastrologer notices that "ensouling" and ego-building are in the same conceptual ball-park. Despite this, we recall that, in that chapter, the context was one of the Sun being in Leo (i.e. the Moon being reflectively full). It is time, then, to supplement the story and look to the East...

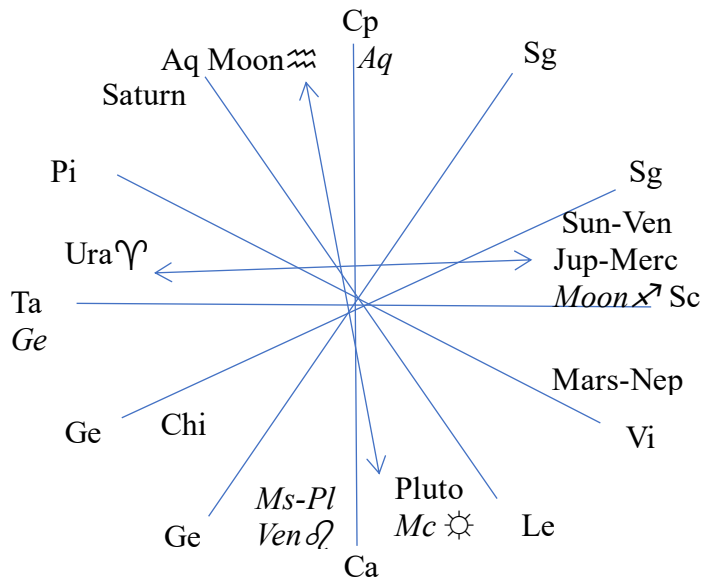
The Chinese New Year is celebrated on/near the new Moon in (the Westerners') Aquarius. We confess that it is harder to 'like' this new Moon than we had 'liked' the full Moon because, both symbolically and physically, it is "blotted out" by the Sun. In other words, although it might seem that the new Moon (in any sign) would symbolize the "ensouling" of the Sun, a Freudastrologer would only take this view in the context of the Moon having blossomed to fullness and, in doing so, "calling" the Sun forward to its developmental "goal". Having "called" the Sun, the Moon is now 'free' to semi-cycle to the next new Moon and, as it does so, it looks forward to its next endogamous "death union" with the Sun. This context, therefore, is subtle and complex insofar as full Moons in Leo-Virgo-Libra-Scorpio-Sagittarius-Capricorn-(Aquarius), have both the quality of (i) a process toward exogamous fertilization, & (ii) a pregnancy toward (re)-birth because 2nd trimester-ish Aquarius is only a sign or two away from Aries.

Hereupon, readers who 'like' the new Moon in Aquarius will be keen to point out that all a Western astrologer needs to do is 'roll back' the Chinese NY celebrations 2 weeks... interpret the waning Lunar cycle (from the full Moon in Cancer-Leo to the new Moon in Aquarius) because this forces an interest in Lunar subtlety & complexity. Through the two-week lead up, individuals can build up some '4 memory' and call on it when the Moon becomes invisible. Thus, it would still be possible to 'be Lunar' when the Sun dominates the Luminary picture. To take the example of 2025s Chinese New Year – 29/1/2025 – we would look to extending the celebration 'back' to 15/1/2025 and forward to 13/2/2025 to, once again, get used to the fact that the "soul" is getting ready to undergo (yet) another 12 cycles of "ensoulment" in 2025s "year of the snake".

In summary, it is never a good idea to interpret the Moon without reference to its 'phase' in respect of the Sun. Both physically & psychologically, the Moon presents as a "reflector". However, even a visible Moon will have problems "reflecting" when it is (i) in aspect to one (or more) of the trouble-making outer planets or (ii) is placed in a house that carries the individual to a place of extra-human lunacy. For example...

EXAMPLE BOOK/IMAGE: HELTER SKELTER (1974)

Charles Manson
12/11/1934 4.40pm
Cincinnati, Ohio
Vincent Bugliosi
18/8/1934 11.00pm
Hibbing, Minnesota



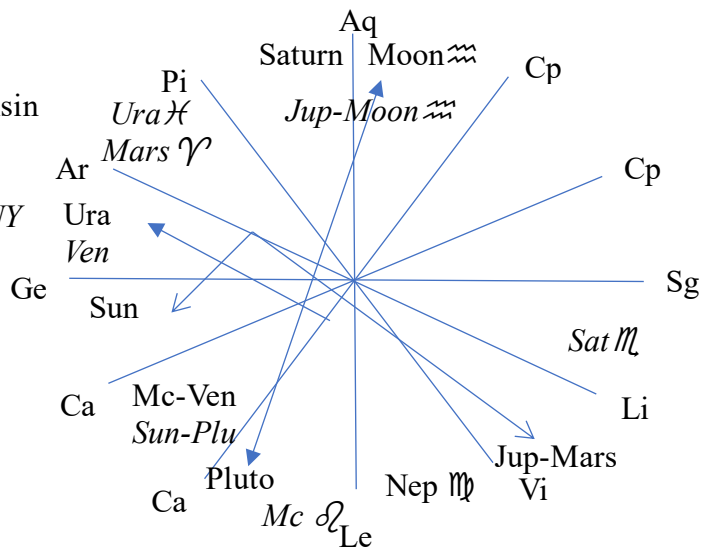
The name below Manson's, Vincent Bugliosi, is not only that of the author of "Helter Skelter", it is also that of Manson's prosecutor. Given that Manson & Bugliosi (i) were born in the same year, & (ii) had ascending signs that were only one sign apart, we realize that they both had '4th quadrant-ed' Saturn & Uranus. The differences are (i) Manson's Moon in Aquarius is part of a (multi-sign grand cross that includes Pluto in Cancer on his I.C., Uranus in the 12th house and Mercury in the 7th house, whereas Bugliosi (*italics*) had a Sagittarian natal Moon opposite Chiron. Bugliosi's Saturn in his 10th house might 'sound bad' but, upon noticing that it is 'grounded' by his natal Sun-Mercury in his 4th house, we find ourselves 'liking' Bugliosi's chart a bit more. At least, we can say that Bugliosi would have had a good idea of what he was up against.

Horoscopic 'nature', however, is only half the picture. We also need to take into account biographical 'nurture'... Manson was an unwanted child. We have, of course, no certainty of how bad his infancy was, but even the most well-meaning foster parents would struggle with a ("unreflective" =) "reflexive" Uranus in the 12th house. And...

Manson's is the kind of chart that shows the difference between how easy it is to spot ego developmental challenges against how difficult it can be to know when the "compensating" "self" (forget about "ego") makes its definitive statement. A worried astrologer working in 1969 may have focused his/her attention on the month of April when transiting Saturn was to run into a conjunction with Manson's natal 12th housed Uranus and then into a conjunction with his ascendant but, as it turned out, the house-massacre wouldn't occur until Mars in Sagittarius had run forward into his 8th house to trigger Manson's natal Chiron in Gemini in the 2nd house. For a healthy developer, the transit of Mars into the 8th house would symbolize a phase of psychological death of one's aggression dynamic, so that a better '1 initiative' might be re-born. Manson, the dedicated non-developer, however, could only react to the temporary death throes of his '1 aggression' dynamic through the lens of his unborn (gestational) paranoia.

EXAMPLE FILM XXIA: THE PRODUCERS (1968) ☺☺

Gene Wilder
 11/6/1933 3.50am
 Milwaukee, Wisconsin
 Mel Brooks
 28/6/1926
 Brooklyn Heights, NY



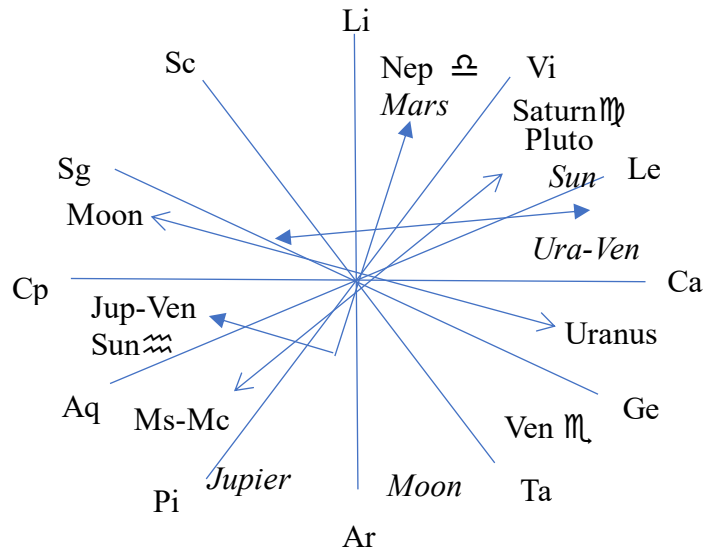
Although, by 1968, Uranus & Pluto in Virgo were separating, their conjunction was still ‘active’. Indeed, this conjunction was, in a sense, ‘re-activated’ by the transit of Jupiter through Virgo. As a result, some astrologers view some of the events of 1968, such as the Paris riots and the TET Offensive as a stirring of Pluto-Uranus embers by Jupiter’s ‘fire’. With Uranus being ‘stirred up’ by Pluto & Jupiter in 1968, ideas about “ruling planets” can be broadened... if Uranus (i) “rules” natal charts with Aquarius on the ascendant, and (ii) is the “Sun ruler” of the “(Sun in) Aquarian”, we could also say that (at least, 1968-intensified) Uranus is the “Moon ruler” of Moon in Aquarius.

With Gene Wilder having (i) a Moon (and Saturn) in Aquarius and (ii) Jupiter-Mars in mid-Virgo, we can assume that he had plenty of ‘re-activation’ of ‘11’ in 1968, a year that was a breakthrough (‘breakthrough’ being an ‘11-ish’ word) year for Gene. After his cameo in “Bonnie & Clyde”, he would hook up with another ‘11 zany’ Moon in Aquarius artist, Mel Brooks, and star in a film that would go on to upset just about every one of the world’s ‘remaining’ Jews & Nazis (23yrs after the Holocaust has that “too soon” factor when it comes to making fun). It is interesting that the movie itself went pretty much the same way as did the play-within-the-movie... at first, the critics panned “The Producers” in the same way that, at first, the audience of “Springtime For Hitler” began to walk out after the opening number, only to re-think its disgust when ‘cool-daddy Hitler’ (Dick Shawn) frets and struts amongst his motley crew.

The sign in which an individual’s Moon is placed is not easy to guess... unless the guesser happens to have spent plenty of time with him/her at home (or, at least, at any place that feels enough like home that the individual can get comfortable). Astute astrological observers, however, might notice the sign in which the Moon is placed in situations where the individual feels at home when creating with another individual with the same natal Moon sign. It is likely that Gene’s comfort with Mel played a big part in why he was at his funniest in Mel’s films. Can you imagine another comic who could play the roles Gene did in Mel’s films and be so comfortable with discomfort?

EXAMPLE FILM XXIIB: THE BLUES BROTHERS (1980) ☾☽

John Belushi
 25/1/1949 5.12am
 Chicago, Illinois
John Landis
 3/8/1950
 Chicago, Illinois



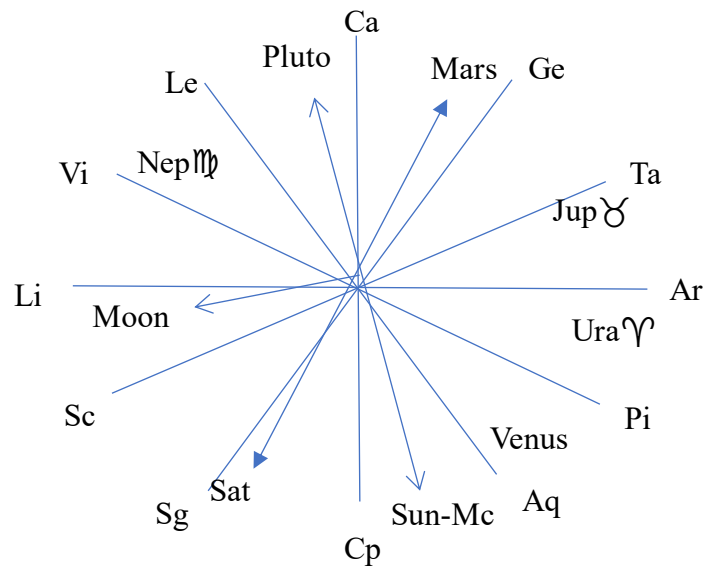
A decade after “The Producers”, it came time for Mel & Gene to pass the baton of “zany” American comedy along. And, without great surprise, the comedy team that received the baton also had ‘4-11’. John Landis – Uranus in Cancer square the Moon in Aries – would direct the “zanier” movies of the 1980s, “An American Werewolf in London” (1981: ☾☽, in some ways, the CGI technological advance has led to a greater reverence for pre-CGI effects in a not dissimilar way that digital music led to a greater reverence for analog LPs) and, “Coming To America” (1988: ☾☽☽, arguably, Eddie’s best). John Belushi – Uranus in Gemini opposite Moon in Sagittarius in the 12th house – was, until his 5/3/82 drug over-dose, John Landis’ “let’s go crazy” go-to comic. “The Blues Brothers” is a super double-meaning title for any dead-pan comic, because you can bet your life that, behind the sunglasses, there was a lot of blues going on.

It isn’t off the mark to connect John’s Uranus-Moon contact to the employment of his mother, Agnes, as a pharmacist. Even the use of legal medication contends with ‘11’s “quick fix” risk factor. It is also no great surprise that John struggling issue with “ensoulment” (‘4 Moon’ in the 12th house) would be the victim of an illegal pharmacist who would inject him with the appropriately named “speedball”. No great surprises, either, to find that Neptune was active in John’s Uranus-Moon opposition at the time, although some astrologers might give priority to Uranus transit through Sagittarius coming into square aspect to John’s natal Saturn in Virgo in the 8th house...

If, perchance, a Freudastrologer were able to time-jump back to John’s Saturn return year, 1978, the issue of death would have likely been raised... but, in his case, we would also hope this FA-er would raise the issue of not-quite-yet-born. Noting that John had many planets in Aquarius ‘linking’ his ascendant ‘down’ to his I.C. in Aries, he may have been open to astrological advice that he would do well to forge some kind of relationship with a father figure... agreed, this father figure might be competitively Aries-ish but, through competition with him, John may have been able to ‘deliver’ some of the “stragglers” in his psychical ‘recesses’ that had yet to see the light of day.

HEROES OF DIRECTION: SERGIO LEONE

Sergio Leone
3/1/1929 12.30am
Rome, Italy



When the idea of a “collective unconscious” is floated in cinema conversations, the usual go-to director is George Lucas (= (i) his open debt paid to Joseph Campbell & (ii) the massive cross-cultural success of “Star Wars”). Sergio Leone might not have waxed lyrical about Messrs. Campbell & Jung but, because of the debt that he pays to Akira Kurosawa (Akira himself was openly indebted to John Ford), Sergio’s movies have strong “collective unconscious” credentials. Indeed, his “man with no name” (of his “Dollars Trilogy”, played by Clint Eastwood) is a figure seemingly thrown straight up (or, perhaps, down) from the deepest (highest) strata of the “un-(supra)-conscious” realm. (The image of ‘dropping’ is pronounced in Clint’s own Western, “High Plains Drifter”). Upon recalling that hopping down-up-through the layers of the psyche links to the ‘3-9 axis’, we find it edifying that, in Sergio’s natal chart, Saturn in Sagittarius in the 3rd house is opposite Mars in Gemini in the 9th house. Lots of ‘10 frustrations’, lots of pointers to ‘9 morality’ in seemingly godless settings, lots of ‘1 gunfights’ in the ‘3 sibling paradise’, lots of “as in the microcosm of the Old West so in the macrocosm”.

Although Sergio’s natal Saturn-Mars opposition is an indicator that he wasn’t likely to flinch when it came to depicting violence on the screen, the fact that he chose to be a director in the first place might be more reflected in his Sun-Mercury-opposite-Pluto over his vertical axis... that, with his Moon on the ascendant, becomes a T-cross configuration. Sergio’s father, Vincenzo, one of the fathers of Italian cinema, allowed little Sergio to hang around his sets. With Sergio having Sun in the 4th house, the odds were always going to be short that he would “identify” with his father, a psychological condition that was ‘cemented’ by the death of his father as Saturn rolled over his I.C., in 1959, and take up his interests. Sergio himself would pass as Saturn rolled over his I.C. in 1989... thus, it is fair to say that his “identification” was strong & persistent.

Another Italian director, Mario Bonnard, became a “hook” for Sergio’s father-“projection” when the former fell ill in 1959 and the directing reins were handed over to assistant-Sergio for the film, “The Last Days of Pompeii”, that is also astrologically instructive insofar as, through 1959, Saturn, the planet of mountains, had transit into

its opposition to Sergio's natal Pluto, the planet of eruptions, on his (mountain-ish) M.C.. And, with the "sword & sandal" genre of the 1950s quickly losing favour, Sergio would be a witness to its "death". In order to "resurrect", then, Sergio needed to find another genre and, soon enough, he was watching Kurosawa's "Yojimbo" and getting the idea that a fistful of spaghetti could be a tasty desert after a gutful of noodles.

"A Fistful of Dollars" can also be seen as an extension along the genre line that branches out from Ford's "The Searchers" insofar as the "heroes" of these movies are neither "heroic" nor "anti-heroic" (this wasn't the case in the early Westerns). It could be said that "the man with no name" presents himself as 'relatively heroic' in the early scenes because he is the straight-shooter that the (partial) collectives, the "Rohos" and "Baxters" aren't... yet, he only becomes 'fully heroic' when, in the concluding scenes, he helps the imprisoned (not maiden, but) mother, "Marisol" (Marianne Koch), and her family to escape the clutches of mother-attached "Ramon" (Gian Maria Volonte). Prior to his help, "the man with no name" is the archetypal (astrological 1st quadrant) existentialist, conscious of the absurdness of existence in a godless world. Sergio may not have cared too much about God (Saturn in Sagittarius) but he didn't flinch from portraying a "death & resurrection" drama when 't.m.w.n.n.' employs an undertaker to take him to a pseudo-transcendent location in a coffin, so that he might recover and make his way back into the animated dust... this time with some extra protection.

When we imagine upon "A Fistful of Dollars" in terms of the "ruler" of Sergio's Sun, Saturn, we notice that, in 1964, it had entered Pisces and was beginning to rattle the degree of its waxing square, as if 't.m.w.n.n.' was an expression of transiting Saturn (into Sergio's 'exogamy-leaning' 6th house) and the Rohos & Baxters were expressions of the natal Saturn-Mars opposition. By the time that Sergio had released the 3rd part of his "Dollars Trilogy", Saturn had completed its waxing square and, in doing so, had run through its opposition to the Uranus-Pluto conjunction in Virgo (for Sergio, it was to form in his 12th house). It is noteworthy that Marisol's son looks to be near 5yrs old, the age when Sergio experienced Saturn rolling over his Neptune-Venus opposition in 1933-34. Upon noticing that 't.m.w.n.n.' might be as attracted to Marisol as Ramon is, we realize that 't.m.w.n.n.' is intent on killing off his "shadow". C.G. Jung often made the point that a younger man won't have as many psychological options to deal with his "shadow" as an older man has. Consequently, the young man's first (non?semi?)-solution to his "shadow problem" is "(ruthless) repression". In terms of 't.m.w.n.n.', a 2nd cycle of Saturn (& "progressed Moon") will be needed before he can "integrate" what he has been doing. For Sergio, unfortunately, he didn't live into his early 60s. so we don't know how he might have dealt with his 3rd Saturn transit to his natal Venus.

As the 1960s wore on and movies like "A Fistful of Dollars" led to ultra-violent extravaganzas like "Bonnie & Clyde" and "The Wild Bunch", this issue of censorship re-emerged. Perhaps the most famous – it was, at least, the most notorious – cinematic answer to the censorship question was taken by Stanley Kubrick, 7yrs after "A Fistful of Dollars", with his "A Clockwork Orange". The moral dimension of Stanley's movie is embodied in the priest who exclaims, "goodness is a choice, if a man cannot choose, he ceases to be a man". There is a sense, then, in which Sergio's semi-hero links up to Stanley's answer insofar we watch 't.m.w.n.n.' make a series of choices that lead him from relative heroism to a fuller (not full, see above paragraph) heroism. We assume that 't.m.w.n.n.' can make his choices in the first place because he isn't beholden to a

religion or ideology. Might we claim, then, that he is fortunate to be a loner? The irony, of course, is his 'divine-ish' protection... somewhere in the mythic background of the existentialist West, a 'g/God' is dishing out gunslinging 'talent' to 'h/His' individualists more than to ('h/His') collectivists. The reason that a collectivist remains a collectivist is that s/he hasn't (yet) recognized &/or developed his/her own talent (that would help him/her to survive as an individualist). However, when individualist are beginning to show that they are not so easily defeated, collectivists would do well to take it as a sign that it is high time to search out one's unique talent. We can feel a bit (only a bit) sorry for the initial bunch of cowboys that 't.m.w.n.n.' dispatches ("get three coffins ready... sorry, four coffins") but we feel less and less sorry for those who have been given the sign. Let's call it, 'throwing out the spiritual baby with the religious bathwater'.

The issue of the 'parent-like figure' is a theme of the middle of Sergio's "Dollars Trilogy", "For a Few Dollars More". For some reason, Sergio gave 't.m.w.n.n.' a name, "Manco", but it is only mentioned once. The name that dominates is "Col. Mortimer" (Lee van Cleef) and it was a smart move by Sergio to not only bring in the archetypal "wise old-(er) man" but also to focus more on his story because, in doing so, he avoided the trap of slavish repetition into which so many film franchises fall. A second novelty introduced in the 2nd part is that of trust... in "A Fistful of Dollars", 't.m.w.n.n.' trusts no-one – he knows that trustlessness has served his survival in the absurd existentialist West as much as his gunslinging talent has served it – and, so, Sergio realized that he needed a scene to help the audience get a sense of 't.m.w.n.n.'s psychological shift into (if limited) trust. He comes up trumps with his highly amusing duelling-hat-shoot-up scene, polished with his usual close-ups on faces & weird echoing-bullets sound effects. The Leone-ic theme of '3 siblinghood' is the big reveal at the film's denouement.

Trust is taken to another level in Sergio's 3rd part, "The Good, the Bad and the Ugly". "The (only relatively) Good", 't.m.w.n.n.' (now called "Blondie"), is in the game of shooting hangmen's nooses at the point of the hangings of his "(funny, just as much as) Ugly" outlaw-partner, "Tuco" (Eli Wallach), so that he can have a repeating source of bounty-hunt income. In this 3rd part, however, the trust is broken when 't.m.w.n.n.' (almost) misses his mark and then decides to end the partnership and leave Tuco to walk 70 miles through the desert. Just as Sergio shifted focus from Clint Eastwood's character over to Lee van Cleef's character in "For a Few Dollars More", so he shifted focus from Lee Van Cleef's character to Eli Wallach's character (Tuco) in "The Good, the Bad & the Ugly". Because Tuco is as funny as he is ugly, this may be Sergio's most watchable film, not the least because Tuco's amusing shiftiness is memorably matched by Sergio's great film-scorer, Ennio Morricone, who not only came up with music that matches but also music that is stand-alone great (the soundtrack was a best seller).

FA's longstanding readers will know that this website has a lot less to say about astrological synastry than other (psychological) astrology websites and close readers will know the reason... the process of 'owning' one's own chart requires withdrawals of "projections". Nonetheless, synastric contacts are worth noting when the partaking individuals are very synergic. In the case of Sergio and Ennio, the key contact for FA is Ennio's Venus in Sagittarius very close to Sergio's Saturn in Sagittarius. Sergio not only had the Saturnian experience to know that Ennio had a contact to beauty that he couldn't have, he also had the Saturnian humility to let Ennio beautify the "ugly".

SERGIO LEONE'S (PSYCHOLOGICAL) "TOP 5"

If we count Sergio's take-over of "The Last Days of Pompeii", his movie-count rises to 8. Completists will want to see his "pre-Dollars" films and his not-so-successful "A Fistful of Dynamite" but film critics, so far as we can tell, are united in respect of which 5 are first cabs off the rank for your local existentialist (± Darwinian) film buff. Tarantino (see: Jul 2024) famously put our '3' at the top, but we prefer '1' & '2'...

1: ONCE UPON A TIME IN THE WEST (1968:2) 🍷🍷🍷🍷

The greatest of all Westerns (for FA) is so because it keeps so close to the myth of the 'frontier'... that place where heroes & villains have no prospect of ingratiating themselves into an exogamous clan. To be sure, "Jill McBain" (Claudia Cardinale), an ex-whore who has seen enough to take her frontier chances, does have her exogamous credentials but, like her best bet for a 'live' partner, "Harmonica" (Charles Bronson), Jill also has "something to do with death"... her husband, "Brett" (Frank Wolff), her not-so-good-bet, "Cheyenne" (Jason Robards), her financial nemesis-rapist, "Frank" (Henry Fonda), and her intended business partner, "Mr. Morton" (Gabrielle Ferzetti), are all slain by faster-stronger gunslingers. Jill's deathly "something", therefore, has "something to do with the lack of anima differentiation". Although there is little doubt that Harmonica prevails because of his years of quick-draw practice, we can also guess that, along the way, he had "differentiated his anima" more than Jill's poker hand of suitors. We get a whiff of Harmonica's differentiation when he dresses Jill down after she criticizes him for not shooting Frank when he had the chance. Harmonica knows, as Jill doesn't, that sniping revenge for Cain-Abel shenanigans is never enough... one needs to "know who one is" well enough to "show who one is" when the time is right.

2: ONCE UPON A TIME IN AMERICA (1983:8) 🍷🍷🍷🍷

"Noodles" (Scott Tiler; Robert de Niro) is the classic "fool me once, shame on you... fool me twice, shame on me" movie gangster. Having "projected" his "anima" onto "Deborah" (Jennifer Connelly; Elizabeth McGovern), his undeveloped intuition fails to grasp that she is the spokeswoman of his soul. As a result, when Deborah chides "you better run along, your mother is calling", Noodles can't put two & two together when, only a few minutes later, he is bashed up by the "two-bit hood" establishment. In an ideal prison environment, delinquent teens could be fathered into a better grasp of how narratives play out, but the real-world prison environment is fatherless. And, so, upon his release from 12yrs, his "anima" speaks again and, once again, Noodles is deaf to her tune. The first intuitive skill that needs to be developed is that which helps to connect the various family members. Deborah understands that Noodles' 'sibling', "Max" (James Woods) is without the gender credential for mother-hood, but she does understand that sibs are her minions until proven otherwise... thus, boundaries need to be erected against both. Yep, it's very long, but time flies with a great Ennio score.

3: THE GOOD, THE BAD & THE UGLY (1966) 🍷🍷🍷

When "Blondie" (Clint Eastwood), a God-given talented rifleman, reprimands "Tuco" (Eli Wallach) for his lack of gratitude that his aim is good enough to keep him clear of the Devil, the Jungian is drawn to Jung's essay, "Answer to Job", insofar as Yahweh's answer to Job is not very different, "where were you when I laid the Earth's

foundation?... Who shut up the sea behind doors, when it burst forth from the womb, when I fixed limits for it... when I said, ‘this far you make come and no farther, here is where your proud waves halt’”. In other words, Job’s striving to be “good” has led him to the “bad” of “pride” (of “being good”). Like Tuco – who is ever crossing himself – Job rails against his no-win predicament. All that is left to them is to learn the lesson that the choice is not between being “good” or being “bad” but between being “bad” or being “ugly”. C.G. Jung went on to reprimand Christianity’s movers & shakers for their view that a “completely Good” God & non-existent Devil (= “privatio boni”) can only have the effect of creating a vacuum of “bad” into which men inevitably fall. The spirit of the lawless West was to choose “ugliness” over both “badness” & “goodness” because this was the choice with the most potential for humanization. “There are two kinds of people in the world, those with loaded guns and those who dig. You dig”.

4: FOR A FEW DOLLARS MORE (1965) ☹☹☹

Two bounty hunters seeking the same bounty but two different motivations – one, “Manco” (Clint Eastwood), intends to gain a bounty, the other, “Col. Mortimer” (Lee Van Cleef), intends to gain revenge – inverts the civilizing instinct insofar as the latter’s military rank suggests that he would be the dispassionate representative of the government and, therefore, he would be the one with the task of convincing the loner that civilization is better served when punishment is enacted under a banner of reason (e.g. preventing additional crimes) than of emotional release. The “dissociation” issue remains, however... could a civilization run so far down the rabbit hole of objectivity that reason and justice begin to look more like a game than a reflection of a value set? The more corrupt a civilization becomes, the more its partakers will long for the good ol’ days of the frontier where “getting off on a technicality” is a phrase never heard.

5: A FISTFUL OF DOLLARS (1964) ☹☹

One of the first philosophical questions that spins out of the difference between individualism and “individuation” is whether the former is necessarily a bridge to the latter. In other words, might it be possible for a collective to come to an understanding of “individuation” without having to tread the ‘sadistic-narcissistic’, often destructive path of individualism? The answer provided by Sergio (and, therefore, Akira & John) is: if the collective is split into envious non-communicating factions, no chance in Hell. There is nothing especially good, bad or ugly about the Sergio’s/Clint’s individualist but, in this relativistic setting, “the man with no name” is not only faster with the draw but he also realizes the need for heart protection. There is a sense, then, in which “the man with no name” is “conscious” that he is living in an era that will outlive him and, therefore, he needs to save his heart for the next incarnation. If the collective realizes that aiming for the head is their best bet, it won’t matter to “heart consciousness”.

DUCK, YOU SUCKER (ONCE UPON A TIME... THE REVOLUTION) ☹

As if to make up for the seriousness of “Once Upon a Time in the West” (it does have a few comedic moments for those who care to look), Sergio seems, with his second “Once Upon a Time...” installment, to want Rod Steiger emulate Eli Wallach... but, here, the comedy seems, in relation to “The Good, The Bad...” a bit more forced.