

PLATO'S "REPUBLIC" & THE ZODIAC: VII

21STC GUARDIAN EDUCATION I: NOT "PLATO'S CAVE", BUT...

The most important task (for the continuity) of a Platonic republic is education. This is so because all citizens are born in a state of forgetfulness of the 'higher' values that an established Platonic republic will be embodying. If the future guardians aren't educated to remember that which had been forgotten at birth, they are sure to become the embodiment of a republic's corruption. Every 'Plato-101' graduate knows that the metaphor for the re-jigging of this memory is "Plato's cave". Is this, however, the best place for the future guardian to commence his/her education? The thorough reader of this essay series will already know FA's answer: "negative: the future guardian needs to give psychology priority over philosophy; the appropriate 'Republic 101' course for the future guardian of a 21stC Platonic republic would be "Water, Feeling & Time".

For FA, the problem with "Plato's cave" is that the forgetter doesn't forget the Forms so completely that one-sided physicalism is the result. Rather, s/he merely 'half-forgets'... and, so, the 'recallable half', like all halves, is haunted by an incompleteness that ignites "over/under-compensation" against/for the 'forgotten half'. Therefore, on one side, we see "over-compensations against" the memory (e.g. militant materialism) and, on the other side, we see "under-compensations for" the memory (e.g. credulous spiritual shortcuts). To assess the degree to which a future guardian is "compensating" (and, yes, s/he can do so in both directions), educators need future guardians to be (i) "unguarded" with respect to confessing dreams, symptoms, parapraxes, events & (ii) educated with respect to the "wisdom" that confessions avail. All this takes time, yet...

The key insight that Freud brought to the psychological table is that time is not enough. There is something in the unconscious psyche that ignores the passage of time and, so, like Woody Allen, the analysand can loll about in analysis for 37yrs and arrive at a point where s/he "wants her money back". The educator, therefore, needs to focus on the archetype(s) that bring time into its "flow" and our close readers know that, in the dynamic 'luminary/planetary' sense, this means focus on the '4 Moon' & '8 Pluto' ('10 Saturn' deals in time's tick-tocking artifice). Of '4' & '8', we prioritize '4' because, when push comes to shove, we are 'numerical'... '4' underpins the rise from '5' to '8'.

Despite our differences with Plato, we acknowledge that Socrates was in touch with "time" insofar as he had seen that the guardians would need to be >50yrs of age to (sanely+) "wisely" remember the Platonic realm. If the selection of future guardians occurs at high school age, when there can at least be intellectual grasp of the difference between "collectivism" & "collectivation" (recall: 'Ch.IV'), then the education of the guardians would unfold over 35-to-40yrs (= > 1 x "progressed lunation"). FA agrees... it is not easy to "wisely" shift from the inner 'meta-form' filled with qualitative 'signs' (= the 'pure zodiac') to its "projection" onto outer space-time (= the 'applied zodiac'). This begins with a study of the aforementioned 'mess-makers', (i) the "precession of equinoxes" (ii) the Copernican revolution & (iii) the "wanderers" (the degree to which "luminaries" might be 'mess-makers' will be discussed presently). This 'mess-making' helps the trainee see why 35+yrs of 'inner-to-outer-back-to-inner-work' is required to qualify as a guardian. As the 'future guardian' vitalizes his/her memory, s/he will earn only a moderate income (e.g. a high school teacher's) & without avenues to stash funds in bank bonds or shares. A 'future guardian' would, however, be encouraged to engage

in some minor competition because Homo sapiens is “naturally” competitive and this engagement would help to remind him/her of this “nature”. If a ‘future guardian’ was to forget his/her “nature”, s/he would be at risk of succumbing to the paradox, “being proud of being humble”... as St. John of the Cross wrote it, “secret spiritual pride”.

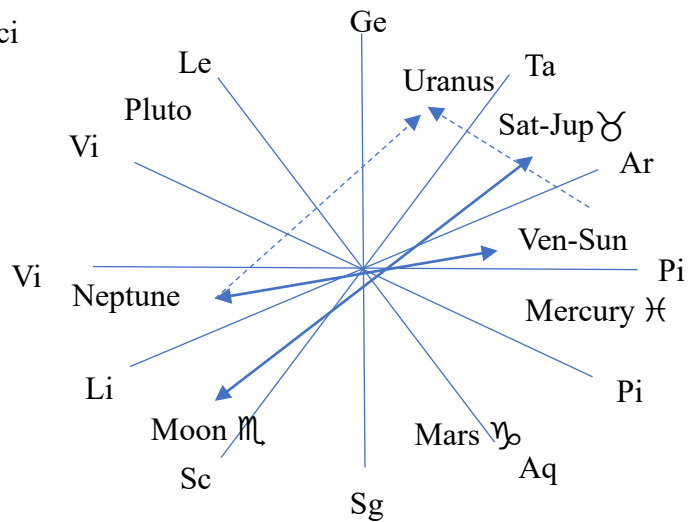
Returning, now, to our prioritizing of ‘4 Cancer/Moon/I.C.’, there needs to be an introductory discussion about “lunacy” (e.g. the “Wolf-man”). In other words, the Moon is not necessarily a symbol of psychological growth &/or health. “Lunacy”, for FA, links to the natal Moon (the ‘dynamic’ that isn’t, after all, ‘dynamic’) whereas the transiting & “progressed” Moon links to psychological growth. This may not go down well with those who link the Moon’s transit (to fullness) to “lunacy” but, for FA, this transit-based link refers to the full Moon that occupies (a degree of) a sign that brings it into aspect to a ‘difficult’ planet e.g. Mars, Saturn, Uranus, Neptune, Pluto. By itself, a full Moon is merely a light that calls the Sun forward into another 30° development from the sign that the Sun ‘is presently in’ to the (next) sign the Sun ‘will be in’.

With the Moon’s potential problems, some readers might be taking a 2nd look at ‘8 Pluto’, “might it not be the case that we can begin with ‘8 Pluto’’s thermodynamic time-line capacity to ‘flow’, through ‘12 Pisces’, down-into ‘4 Cancer’?” Indeed, when we inspect the transit of Pluto, we notice that Pluto is currently making its way from ‘8 Scorpio’ to ‘12 Pisces’ (it will arrive in 2 decades), meaning that we have decades of recent history to draw on before Pluto enters the 2nd ‘1-2-3-4’ half of this journey. We don’t deny that there is merit to this complaint but, for FA, ‘8’ is best understood after the ‘4 id-into-ego’ development has been ‘5 established’, ‘6 refined’ & ‘7 balanced’.

Meanwhile, other readers will want to prioritize the tick-tock of ‘10 Saturn’’s artifice of time. To this priority, FA only agrees up to the point of pairing it to a study of the “progressed Moon”. By itself, ‘10’’s “compensating shadow” will indulge sorry ‘human monisms’. It is ever “wise” to downplay One-ness, acknowledge two-ness & search for a 3rd, 4th & 5th. For example, in respect of a ‘conscious’ (aware) assumption of meaninglessness, the psyche would assume that (i) meaning slumbers in his/her/the unconscious, & (ii) the 3rd sits at the conscious-unconscious borderland. For a specific example, the “precession of equinoxes” appears as if it makes the zodiac meaningless, but this would merely encourage the searcher to go to the unconscious for its meaning (to be sure, it can only be 50% but, because meaninglessness is also 50%, searching for it, as Plato would concur, would be a ‘7 fair & balanced’ thing to do) wherein s/he semi-recalls it as a “sign” that not only does clockwise “regression” deserve to be taken seriously but also that the recent 2,000yrs threw down the task for would-be heroes to surmount (at least, a part of) collectivistic Pisces before worrying over post-Aries ego-developmental tasks. The fact that mankind, over the prior 200,000yrs, had already evolved in a “neotenic” (= womby) direction renders this difficult task more-difficult. Now that we are (almost) in the Aquarian Age, we can ‘deduce’ that this task has been rendered more-difficult still. With ‘8’ flowing through ‘11’ in the present time, we can assume until proven otherwise that this will express itself in terms of “intensification” of Aquarian dyads, not the least of which will be “the individual’s 2nd trimester vs. the collective’s propensity to form groups that self-conceive as ‘born’”. To what extent do groups implicitly encourage individual members to ‘cover’ its/their/his/her ‘unborn’ attitudes? This question deserves a more detailed answer through an example...

EX. POLYLOGY C: POLITICAL (POST-WWI) ITALY'S 'RIGHT vs. LEFT'

Bernardo Bertolucci
16/3/1941 7.25pm
Parma, Italy



The mini-generation born in the middle of WWII, the “Bob Dylan generation”, could be astrologically characterized as “the Jupiter-Saturn-Uranus-(Neptune) mini-generation”. We put Neptune in brackets because (i) in the early 1940s, it was aspected by trine to the collection in Taurus & (ii) in the later 1960s, when this mini-generation was making its mark, the transiting conjunction of Uranus-Pluto ‘hit’ natal Neptune. For Bernardo, however, we would remove the brackets because his Neptune is more prominent... it is both (i) his “Sun ruler” & (ii) natively conjunct his Virgo ascendant. The prominence of ‘9’, ‘11’ & ‘12’ (& to the degree it “under-compensates”, ‘10’) in Bernardo’s chart points to a possible interest – greater interest than, perhaps, Oliver Stone – in the Platonic realm. Indeed, Bernardo doesn’t disappoint... in his best film, “The Conformist” (1970: ☹☹☹☹), “Plato’s Cave” gets star billing. The “anti-fascist” “Professor Quadri” (Enzo Tarascio) tries to convince his ex-student (but now “fascist conformist”), “Marcello Clarici” (Jean-Louis Trintignant), that the Italian fascists are philosophically imprisoned and, in being so, can watch only a play of political shadows that, in turn, keeps them blind to the ‘real’ archetypal forces at work behind them.

The \$32,000Q that hovers around the descent-(ascent) into authoritarian rule for the astrologer follows: to what extent can we align ‘11’ to the right (e.g. fascism) & ‘12’ to the left (e.g. socialism)? FA’s answer: to some extent... the fascists care only for their “group” (tribe, race, nation) whereas the socialists, in theory, don’t want to build any boundary around their system to socialists from other nations, races &/or tribes; the boundary that both political extremes do build, however, is against individualists (and, thereafter, “individuaters”); FA also notes the alignment of socialist U.S.S.R. to a “motherland” & fascist Germany to a “fatherland” and, in turn, we notice that there were hard aspects from ‘10 Saturn’ to ‘12 Neptune’ during the historical watersheds of socialism & ‘windy-stormy-Wotanic’ ‘10-11 aspects’ in Germany’s 1933 natal chart.

The \$64,000Q for FA, of course, is the degree to which democracy can be taken to be a potentially creative (Jungian) ‘3rd’ that could deliver the world from its ongoing “unnecessary (= “Adam-made”, pride-goeth-before-a-fall) suffering”. Plato answered this question long before FA or Bernardo, but Bernardo has the kudos for answering it

in the most poetic way, due, in part, to him being born in the first country to be openly “fascist”. To be sure, Italy did not invent the populist, imperialist, nationalist, violent attitude of fascism but, with Mussolini taking control of Italy in 1922, it was the first post-WWI nation to rear-guardedly idolize (what Melanie Klein might have dubbed) the “compensating-into-paranoid-schizoid” attitude of the (Holy) Roman Empire.

The great problem for Bernardo, however, was his atheism because, if there is no omnipotent Being, the machinations of power ‘fall’ into the human psyche, wherein power becomes a plaything of human shortcomings, not the least of which Bernardo indicates in the title, “The Conformist”. In other words, Bernardo’s film examines the excuse that was on offer in the aftermath of WWII, “I was only following (conforming to) orders”, while trying to get a sense of wherefrom such an excuse can arise (we will deal with the orders delivered by Moses in our next section). Specifically, Marcello is ordered to (at least participate in) the murder of the professor whom, earlier, had been his teacher... and, so, after receiving the order in the opening scene, Bernardo carries his audience to events in Marcello’s past that were likely playing their role (i) parents: Marcello’s father (Guiseppe Addobbati) is an insane asylum inmate; his insanity may have been induced by a syphilis infection (note that V.D. is a “venus disease” = lack of ‘7 balance’); Marcello’s mother (Milly) is not institutionalized but, like his father, she is also unwell through her addiction to morphine, (ii) P.T.S.D.: on the brink of puberty, Marcello, having been bullied by some school-age peers, is rescued by an older youth who seduces him... the mix of emotions Marcello experiences leads him to firing off a gun in random directions but, ‘parapraxically’, one of the bullets hits the face of the rescuing youth. The link between violence & sex now established, Marcello decides to have his state ‘take over responsibility’ for this link and, in line with this intention, he resorts to a ‘reactionary marriage’ to “Guilia” (Stephano Sandrelli) that, in its turn, brings in a 2nd ‘reaction’... an Oedipal affair with “Mrs. Quadri” (Dominique Sanda).

Although there is a scene of Marcello going to Catholic confession, we don’t see anything like psychoanalysis going on. If Marcello had entered into a ‘proper’ analysis instead of becoming a conformist, how might things have panned out? A: if he stayed the course, he would have confessed his Oedipal dreams and, by stint of them, learned that he was “projecting” his father image onto “Prof. Quadri” because this ‘protected’ him from his wish to (i) remove his mad biological father, & (ii) to gain the love of his ‘turned in’ mother that he didn’t experience as an infant (it doesn’t matter ‘when’ his mother became a morphine addict... this is, after all, only a symptom of ‘turning in’ that had been there, in all probability, for most of her life). It is very possible that, like Bernardo, Marcello has Virgo on his ascendant... meaning that he was “projecting” ‘down-across’ to a probable Sagittarian I.C. whereon he could be assuming that father would be happier, in any case, if he had transcended family responsibility and, so, he could ‘seal-his-projection-on-the-other-side’ by “rationalizing” that he was doing him a favour. Later, Marcello’s dreams would have indicated that his ‘1-(2-3) self’ (FA calls this the ‘pre-ego formation’... it is very corruptible) was not able to resist the idealistic charms of ‘(10)-11-12’ and, indeed, sealing this idealism on the other side, Marcello is frightened that this ‘backstory’ is prepared to kill (annihilate) his ‘1-(2-3) self’.

Developmental-astrologically, the optimum time for Marcello to achieve these insights would be when the Moon is full in the 7th house because it would be ‘drawing’ the Sun ‘down-across-through’ his I.C. (if Marcello’s ascendant was Virgo, this would

place the timing in September). Over the following months of analysis, Marcello would experience a number of Moon-Sun inter-cycles that would help him to see that his '1 self's "projection" had landed on his I.C. and that this "projection" was "sealed from the top" by his (?Gemini?) M.C. and, in Jungian terms, "Marcello would become 'too much of a problem to himself' to continue with his outer search & destroy mission".

In developmental astrology, it is critical that the astrologer-analyst realizes that "retrieval" of a "projection" is a confusing term because it can imply that the '1 (± 10) self' "retrieves" a "projection" onto the '4 I.C.' 'back-into' itself... thus, leading to the "inflation" of the '1 (± '10') persona'. The realization, then?... the '4 I.C.' is to be seen as the "retriever" e.g. "your target, Marcello, is you... you need to defeat your '1 self' by having your 'I.C.' "retrieve your projection". This kind of decree would also apply to the 'heroes' of "Before the Revolution" (1964: ☾☽) "Fabrizio" (Francesco Barilli), who "conforms" even though he doesn't want to, and "1900" (1976: ☾☽☽) "Alfredo" (Robert de Niro)... yes, he is something of a "non-conformist", but not enough so.

One of the not-so-dissimilar dynamics linking Oliver Stone to Bernardo is their I.C. "rulers", respectively Uranus & Jupiter, being natively located their respective 8th houses that symbolize something deathly-rebirthly about the I.C.'s "grounded" father image. When Jupiter was transiting Bernardo's I.C. in 1983, Bernardo would pick up his preparation for the movie that took him on a "long journey" away from Italy and all the way to China. "The Last Emperor", the movie for which he is best remembered, was released in 1987, with Saturn now transiting his I.C. (and Jupiter having recently transited his Pisces Sun). Sagittarius on the I.C. can be characterized as an archetypal "collision" insofar as the "long journeying" Archer gives a quality of "greener grass" in a foreign land... whereas the I.C.'s "home" tends to be linked to the roots that one's "grounding father" had put down to give the nuclear family a sense of continuity and stability. In Bernardo's case, all this was complicated by the Neptune-Sun opposition that formed a square to transiting Saturn through his 4th house. It was no big surprise to watch a film about a "king" – "Emperor Puyi" (John Lone), a couple of years older than Bernardo's father, Attilio, a renowned poet – who, having been deposed as a teen, found himself in domestic prison in the "Forbidden City" (constructed 500yrs earlier) and, eventually, slipping into a make-believe world of decadence & drug addiction.

With (i) Neptune being discovered in the mid 19thC, (ii) the two "opium wars" between China & the West being fought at this time, and (iii) the political world of the 19th-20th-21st centuries not taking systematic interest in astrology (yes, there have been exceptions e.g. 1981-88 U.S. administration), it may be some time before the political world considers the Saturn-Neptune inter-cycle that, if considered, would provide it with context for the shift from empire into socialism. From the Saturnian perspective, the Chinese would have seen their empire's dissolution being a result of an 'invasion' by '12 opium', but, from the Neptunian perspective, the Chinese would have seen that '10 imperialism' had run its course and if it hadn't been opium, something else would have done the 'invading'. The fact that collectivist perspectives always come in pairs (not forgetting that '11' is destined to get involved at some point) means that reductive political solutions are chimeras. This is another way of saying that solutions are to be found in the individual... who has had enough 'Lunar-reflecting-Solar' that s/he looks ahead to the 'use by' date of his/her (karmic) 'mess-maker', '10 Saturn'. Yet, ...

21STC GUARDIAN EDUCATION II: NOT PLATO, BUT KEPLER...

It isn't, by the way, only Saturn... for FA, all planetary "wanderers" are 'mess-makers' in a human life; life would be so much more straightforward if, say, we didn't have to deal with the transits of Mars, Jupiter, Saturn, Uranus & Neptune... and, even the planetary ego-builders, Venus & Mercury, have their mess-making sides (and, as noted earlier, the "luminaries" aren't immune e.g. the Lunar "Wolf-man" & the Solar "Icarus syndrome"). God, so it appears, wants His creatures to both make a mess and then, if possible, apply their (respective) "free will(s)" to clean it up. And, as your local Platonist would add, the 'preps' for these clean-ups would be 35-45yrs in duration.

As for the 12 "houses (of the horoscope)", FA-ers would say: "yep, they are also 'mess-makers' insofar as they can be drawn in many ways, none of which has gained universal acceptance". Recall, here, our mini-essay on Oliver Stone, wherein we made the point that Plato may not have cared for their 'shadows of shadows' status. For FA, however, the shadowy down-to-earth-ness of the "house systems" is a reminder to the astrologer that 1st person, individual, ontogenetic experience covers the same zodiacal 'area' as does any 1st-2nd-3rd person phylogenetic experience. It is, therefore, coherent that an astrologer decides, from his/her 1st personal empirical experience, which house system to use... it will emphasize the goal, "individuation". FA 'likes' the "Placidus" system because it both works for us and resonates with the pre-Einsteinian linking of space & time that history tells was the baby of 17thC astrologer, Johannes Kepler...

If Plato had time-machined a century or two from Kepler – to the 'eccentre' of the "physicalist epoch", the 18th-19thC (in 1814, Marquis de Laplace thought that, in theory, science can predict "shadows" with certainty) – he wouldn't have been happy. Plato may even have feared that "modern" democracies were closer to tyrannies than those of Ancient Athens. If Plato, after this stopover, had then time-machined further forward a century or two to the "incongruent physicalist epoch" (by 1931, (i) quantum physics had drawn scientific predictive certainties back to humbler mere possibilities & (ii) Prof. Russell had reminded scientists that the path from deduction to induction remains '12 foggy'... hence, 21stC materialists are now "in denial" of being "in denial" i.e. double denial!), he may have yelled, "the 21stC is completely insane, let me out of here!!". Before being let go, however, an FA-er within ear-shot would have urged Plato to study the "(teleo)-science of the unconscious" that lies 'beyond' "reductive science".

Just as Plato's "divided line" separates tangible objects from, on one side, their shadows and, on the other, their "unreasonably effective" mathematical correlates, so his "divided line" separates deductive loops from, on one side, tangible correlates, and, on the other, the divine Forms e.g. the "Good, True, Beautiful". In the same way that Plato's "line" divides induction from deduction, so it divides '11 quantitative idealism' from '12 qualitative idealism'. Thus, just because we can quantitatively measure perfect circle in the mathematical realm, it doesn't mean that perfect circles are "Good, True or Beautiful". Hence, Plato had not divided his "line" as sharply as FA would because an asymmetric circle could be 'Good-er' than a perfect circle. Agreed, asymmetry can be seen as the thin edge of the chaotic wedge (in political terms, concerns can be raised about anarchy) but, to make an omelette, you might have to break an egg.

An interesting thing about eggs is that they are semi-symmetric. The equivalent of the egg in the Solar system is the elliptical-ness of the planetary orbits. Plato can be seen as jumping to the conclusion that, because circling is the perfect form of cycling,

cycling planets must be circling but, for FA, Plato's conclusion is a "conflation" of the (further) inner realm. In astrological words, Plato had "conflated" Aquarian thinking & Sagittarian intuiting. If, 'with 9', Plato had sifted '9-ish' Pisces out of '11 Aquarius', he would have seen the developmental 'value' of asymmetry. Agreed, Piscean chaos is asymmetry gone ballistic but, if care is put into one's examination of "the feminine", one can ask: is '12 chaos' an expression of '1-back-to-12'? if an eccentric '11 Aquarian' balks at '12', does s/he risk blocking the path, through '1-2-3-4', to 'centred 5'?...

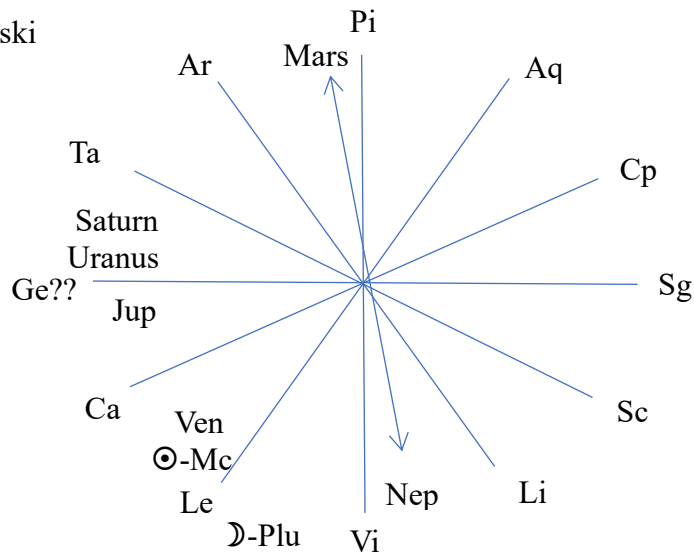
If there is one thing that time-travelling Plato would have done well to learn in the 20thC is that it had become clear that asymmetry was a necessary inclusion in the Big Bang. Without it, so cosmologists tell us, everything would have been too "smooth" to generate stars & galaxies. This means that the Sun that Plato aligns with the "Form of the Good" would not have been available for metaphor (and, of course, Plato, and us, would not be existing anyway, as-we-know-us, Jim). If Plato had taken asymmetry to heart, he may have taken more interest, perhaps, in semi-symmetric mandalas such as the zodiac. To be sure, the zodiac is (in the mathematical realm, perfectly) circular, but the jump across an axis lands the jumper in a different "element" e.g. a jump from '1 Aries' to '6 Virgo' is a jump from 'fire-energy' to 'earth-matter'. Although Plato's influence on the religion of the (point)-asymmetric Cross is well documented, we have a political reason to care more about how the religion of the Cross may have influenced Plato e.g. could the elongated foot of the Cross have guided him 'down'?

At the simplest level of the 'Christified zodiac', Christ symbolizes the "growth" 'down-across-up-into-through' Cancer-Leo-Virgo-Libra (Libra, the sign of marriage, brings up "The Da Vinci Code"). Hence, Christ is 'Aries-Adam's redeemer insofar as h/He paves "the way". Adam may not have been the first human, but he was the first human to be aware that he didn't need to react blindly to every instinct (= "free will"). God forgave pre-Adamite humans as humans forgive the lions who eat them... after Adam, God was still forgiving but He would now add a beginning-middle-end "Story" "about forgiveness". The Story's beginning "free will" was, in any case, "fate", the middle's "fate vs. free will" dyad was a mixture in need of a 3rd & the end's "fate" will be, in any case, a matter of "free will" (against "unnecessary suffering"). This tells us why astrology struggled in the Age of Pisces. It is the Aquarian hero's task to 'reach' '5' through a well-considered journey through '12-1-2-3-4'. Jung is the prototype?

FA's longstanding readers are well aware that FA's key point of difference with the bulk of "exoteric astrology" that had been practiced over the past 2,500yrs is that we take '12-4-8 feeling' development as primary. For example, in 'Ch.2', we had noted that a placement in '1 Aries' could be a culmination of a '7-8-9-10-11-12 maturation' (e.g. Sun in Aries Charlie Chaplin being 'maturer' than Libra on the ascendant Adolf Hitler). A 2nd point of difference between FA and (call it) 'pre-20thC astrology' is that the 'defeat' symbolized in the shift from '3 thinking me-in-here' to '4 feeling-(emoting) me in here' (e.g. 3rd house to 4th house) is also a 'de-conflation' that becomes a 'basis' for 'de-conflation' of '11' & '12'... via (i) the 'diametric objectivity' of '5' & '6', and (ii) the anti-clockwise-ness of '7-8-9-10-'. For FA, pre-20thC astrology used Geminian information in a "arrest/regression"-prone way. We aren't so censorious that we would outlaw (some would call it) "exoteric astrology", but a '101 Platonic astrology' graduate would need to understand its '1 selfish' tendency. For example, lets ponder...

EXAMPLE POLYGOLY C: DEKALOG (1988-89) ☹️☹️☹️

Krzysztof Kieslowski
27/6/1941 ?
Warsaw, Poland



Having now outlined a number of the risks to the psyche as it takes on the task of remembering Plato's realm of Forms, future guardians will be in a better position to see the contribution of the Judaic religion. The God of the Jews was not so optimistic about human capacity for 'Lunar-to-Solar reflection' (especially after the shenanigans that came in the wake of the Egyptian Exodus)... and, so, He cut to the chase of issuing a set of decrees to be obeyed irrespective of how much 'rational', 'Platonic' sense they did (or didn't) make. As it turned out, the decrees would make more sense as mankind learned more of his pre-historical, pre-civilization story. For example, it makes sense that a father who knows who his sons are will remain as a member of a tribe and, then, be more likely to invest in the future of the tribe... and, therefore, it is no surprise that God would set a law against adultery. Jewish-atheist (a curious combo!) Freud would also chip in with his "Totem & Taboo" musings about the laws that would likely have been set in the pre-Commandments millennia e.g. "there really is no point to killing a king if, in the aftermath, we all go about killing each other". This 6th Commandment led straight to the puzzle of how to work out whether someo/One who claims to be a k/King is (or is not), in fact, a k/King. With this puzzle, the additional Commandment, "thou shalt not kill anyone, king or not", would make very good 'intermediary' sense.

And, so, with our 21stC hindsight, we lament that the history of the Christian era was-(is) an era of shrill-shrieking hypocrisy. In the modern era, the secularist can "reflect" the Commandments onto (at least, the exoteric) religious leaders because, by instructing their flocks to obey, the leaders are breaking the 3rd Commandment. After "rationalizing" their hypocrisy away, they dust themselves off and recommence their instruction... "don't go to psychoanalysts", "don't ponder horoscopes" & "there is no such thing as 'Christian astrology'... its merely disguised paganism!" The pathogenic "religious superego" never lets up. Gotta' fight off that incipient "depression"!

As we had noted in respect of Oliver Stone, we can't know how difficult it is for Oliver to adopt a "wiser" philosophical approach but, a consideration of his horoscope is a great to help to considerers who want to 'be-Christianly-forgiving' towards Oliver.

Even individuals with very similar birth-charts to Oliver are forced in the direction of forgiveness because archetypal pattern (nature) won't tell us enough about the critical years of nurture. To be sure, Oliver's psychoanalyst – the analyst (not the astrologer) is the expert on nurture – would learn a great deal, but it won't be enough either. And, as Jung pointed out, the puzzles of nurture won't always be limited to nuclear families insofar as they can be envisioned as billowing out, through the various strata of tribes & civilizations, all the way through to 'abstractions' e.g. their political philosophies...

Now, in making FA's case for Christian forgiveness to take its place in Freud's psychoanalysis & Jung's (psychological) astrology, we run into our possible hypocrisy. Thus, we must ask: to what extent does FA break the 3rd Commandment? Is it enough that we combine what we have just typed with (call it) the '12th Commandment', "thou shalt not use crusading, 'inquisiting' or sexually abusing force"? Let's face it, forceless proselytism can be no less vain as forceful proselytism. Yep, dear reader, I admit that I re-read what I have typed and say to myself, "yeah, that's pretty good!" (although I also admit to my share of "what a load of doggy-do!" moments). Rather than mutter to myself, "what a miserable sinner I am", I look within to notice 'how proud' I am so that I can 'measure' my "compensation" (more pride = more "compensation" = more 'inner work' ahead). What is the level of 'how-ness' that stops me typing? Well, today, dear reader, I'm reading the level 'low enough' to move onto Krzysztof Kieslowski...

From the so-called "free world" (for Plato, mob majorities remain "slaves" to appetite-honour), it is easy to condemn authoritarian governments. If there is a silver lining to be identified in the countries that spent decades behind their "Iron Curtains", it is that their artists had to be more creative than 'our' artists because extra creativity was the means by which their work would avoid the censors. Indeed, if Krzysztof had been raised in, say, France, the films by which he would become known there may not have been as good. Krzysztof's career demonstrates this principle... around the time of his 1st Saturn return, he was making documentaries, but the censorship in Poland would force him to make his post-Saturn return shift to psychological drama. The first film to make an international splash, "Camera Buff", tells a tale about a documentary maker who runs up against the fact that no-one really wants things to be documented in Poland... but, in any case, the "obsessed" documentarian might discover that s/he is missing out on life while s/he is trying to document life. We have guessed at a Gemini ascendant for Krzysztof because this would place Neptune, one of the planets of film-making, in his fatherly 4th house and Saturn was transiting his Neptune when he made "Camera Buff" in 1979; 14yrs later, with Saturn transiting Pisces, Krzysztof's career 'peaked' with his celebrated trilogy, "Three Colours: Red White & Blue" (1993-1994; ☾☾/☾☾/☾☾☾)... but many Kieslowski fans have ranked his film series about the 10 Commandments, "Dekalog", as his artistic peak. The years of this polylogy's release, 1988-89, were, of course, years of historical importance to political philosophers. The forcing of individuals to obey anything, God decreed or not, was beginning to look like it had run its race. Judeo-Christianity, like socialism, was now being pegged back and, in its place, the individual spirit was coming forth. Individuals of the 1990s, it seemed, were now 'ready' to be asked, by God or by secular history (or, if you are Winnicottian enough, by both), to chart a path, around obedience, to inner "transformation" that brings forth the psychological (... errrr) 'state' of not having the desire to disobey in the first place. An infant's desire to be "God", be a "physicalist", be a "proselyte", be

“dishonouring of parents” (not just the ridding of father; taking mother to bed is also a dishonour), be “unrestful against God”, be “killers”, be “adulterers”, be “stealers”, be “liars” & be “covetous”, can be “transformed (= sublimated)” by the (come ye, as little) child. The child learns that, if the urges were to be indulged, they would become slaves to the urges. The trouble is, of course, that, if the adult is still using the survival techniques of the infant, s/he looks to “rationalize” against his/her inner-child capacity to “sublimate” (Jung was guilty of this). In developmental astrology, we call this leap from infancy to adulthood ‘un-bridged’ by creative childhood (it is ‘pseudo-bridged’ with “superegoic pretentiousness”) as “ghosting one’s way through the 2nd quadrant”. Most have the chance for the individual ghost to be replaced by spirit (even if it is only in the most minor degree) when, every month, the Moon makes its transiting way from the ‘4 I.C.’, forward-through the 2nd quadrant, and up to the ‘7 descendant’.

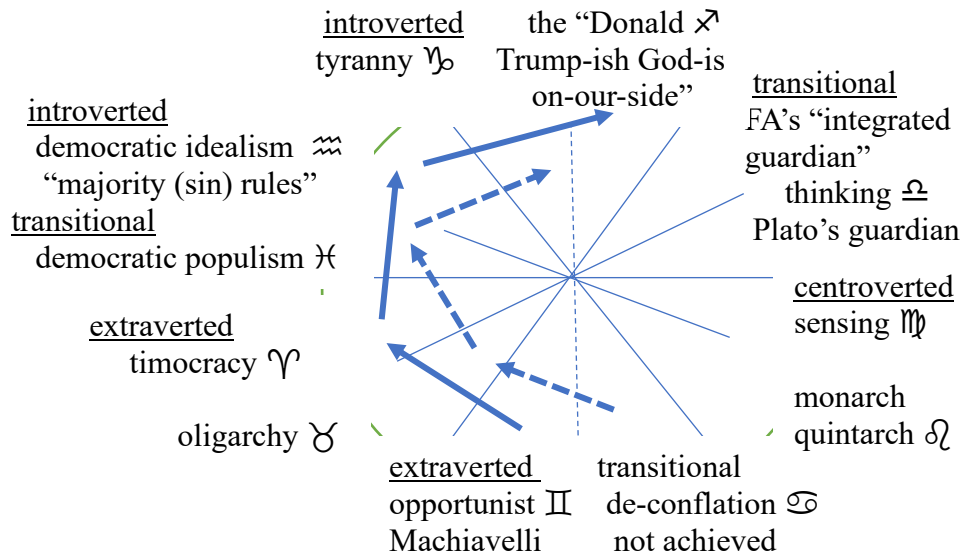
This shift from the ‘Mosaic law-abiding’ to the ‘Christified’ psyche is a fraught one... it is easy-as-pie to fool oneself into believing that one doesn’t desire to “be God”, “be an idolizer”, “be vain when espousing religious sentiments”, “dishonour parents”, “be busy when God is resting” etc., but, as an examination of dreams, events etc. often reveals, the belief is a false one. The Jew rightly says to the Christian, “at least I’m not a self-deluder!” If, however, a Christian is willing to endure (and, to its degree, enjoy) months & years of psychoanalysis, s/he will receive a sense of a steady movement from his/her “wolf-man id” toward his/her “playful ego-puppy” that is not quite as deluded as his/her Jewish interlocuter might be assuming. While doing so, s/he also gets a sense that his/her pathogenic “superego”, although it is doing nothing to help him/her with his/her inner state, might yet be ‘holding’ outer life well enough that s/he is able to get a sense of its (what FA calls) ‘use by’ date. One does well not to discard the “superego” prior to decent development of Solar “sublimation”. Saturn was transiting Sagittarius and rolling through opposition to Krzysztof’s natal Jupiter in Gemini when, with his believing co-writer, he prepared his 10-fold foray into “struggling consciences”.

The ‘most Freudian’ of Krzysztof’s essays is, you guessed it, his 4th section that deals with the “conscience struggle” of a man, “Michal” (Janusz Gajos), who raises a girl, “Anka” (Adrianna Biedrzyńska), who may or may not be his biological daughter. Although it seems unlikely that he is the biological father, his psychological fathering puts pressure on him to ‘balance’ the “psychological incest”. If Michal were to, point blank, refuse that there was any temptation for it, a “wise” Jew (you know who) would be well within his rights to propose a deluded ‘imbalance’. The Freudian idea is that, until proven otherwise, there is some degree of psychological incest in all male-female interactions irrespective of age difference &/or nuclear family status... and, therefore, there is an initial need to work out how much there is so that the post-initial work can be done to reduce its unconscious “pressure” (in order that, by the end of the analysis, the analysand ‘truly’ prefers an exogamous union). Freud thought that the individual can’t “go around” his/her endogamous instincts... rather, the analysand needs to “go through” them well enough that, on the other side, they are able to be “sublimated”. In short, endogamous urges are not “evil”, they are simply human. “Evil” is a refusal to bring the psyche into the light. As “Shrek” (or is it “Donkey”?) reminds us, this is a layer-by-layer achievement. If you are ‘Lunar’, it is a month-by-month achievement. In biology, hunting running & mating have their 33% but, in humanity, mating is key.

PLATO'S "REPUBLIC" & THE ZODIAC: VIII

21STC GUARDIAN EDUCATION III: NOT WORDS, BUT CONTEXTS...

After many digressions through "Republic: Books V, VI & VII", Socrates puts his political philosophizing back on track. Socrates' interlocuters appear now satisfied enough for him to do so. If there had been another interlocuter who had been studying the zodiac, however, s/he might have asked Socrates more about the '-ocracy sequence' because, as we have seen, an oligarch could devolve into a timocrat (e.g. Gates, Musk) to, thereby, "normalize" clockwise "regression" and the path to "tyranny", like so...



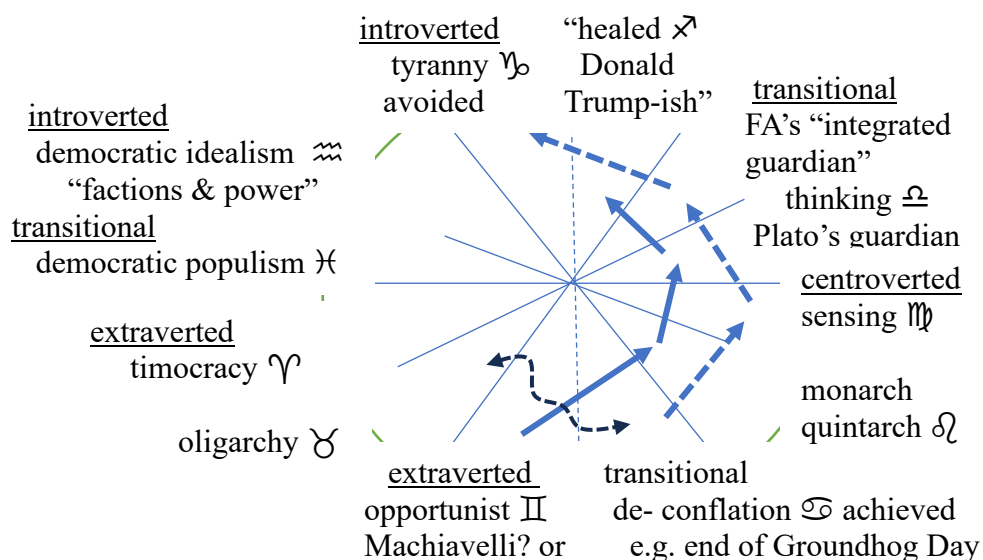
... noting that, once again, we superimpose solid & dotted arrows to symbolize, respectively, the (now, dodgy) philosophy & psychology that accounts for this upset of Socrates' sequence. Recall, here, that there is nothing that is inherently "wrong" with the 4th quadrant – the 90° of Capricorn + Aquarius + Pisces – when it is accessed from the right hemispheric maturation. If, in addition, it is (diametrically) 'understood' via the 'higher' values of the 2nd quadrant – the 90° of 'ego-building' Cancer + Leo + Virgo – the 4th quadrant can be occupied and, eventually, expressed with "wisdom".

As noted in "Republic & the Zodiac: VII", the basis of the 'mis'-understanding of the 4th quadrant is Gemini-into-Cancer that has yet to be sufficiently 'de-conflated'. Socrates alludes to this problem when he points out how Cancerian feelings-emotions can be dodgily expressed with Geminian language. One example is the use of the word, "courage", when the word, "shamelessness", would often be more accurate. How often do we see a would-be authority "having the courage" to stand on a podium (many will say that, after death, the greatest fear of all is public speaking) but, upon hearing what the speaker has to say, we must shift to the phrase, "having the shamelessness"? This issue is, as we know, critical in the "talking cure" psychoanalytic process because it is built on the "rule", "say whatever comes into one's mind without any editing", so that the analyst can gain better access to his/her analysand's unconscious (it is always being broken... there are a few funny movies about 'public analysands', Rick Gervais' "The Invention of Lying", Tom Shadyac's "Liar, Liar" and, with its subtle & sophisticated

lying, FA's favourite, "Groundhog Day"). By contrast, the 'would-be authority' is the very opposite of a Freudian analysand... even respectable 'would-be authorities' can't winkle their way past the euphemism, "economical with the truth", when the question turns to the deals that s/he had cut with oligarchs in order that his/her campaign might survive. This deal is "sealed on the other side" when the 'would-be authority' jumps to the podium and declares that his/her voters are "great" (for no particular reason).

Another word that Socrates questions, "freedom", was earlier identified by us as a word that will be 'mis'-applied when there is no distinction between its "negative" & "positive" versions. In "Republic: Book VIII", Socrates makes it clear that FA is a wimp... if FA's euphemism, "negative freedom", isn't "anarchy", it soon will be. What a shame that when they sing, "♪ land of the free ♪", the citizens of the U.S., don't care to include a chorus about valency. Post-WWII, the world has endured decades of what undifferentiated, often-enforced "freedom" brings. The mob cares only about "free" appetite, not about how "free" appetite inevitably turn mobs into "slaves" to appetite.

Now, re-drawing our zodiac schema with a "wiser" set of arrows, we have...

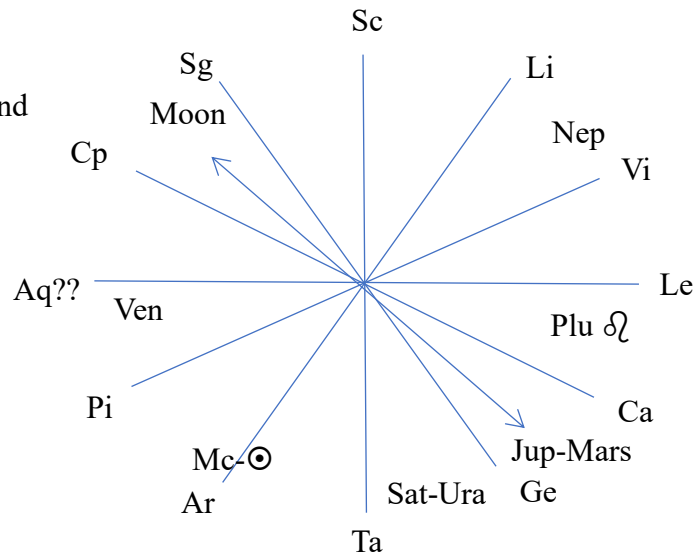


... with the key arrow of the set being the curved, dotted, double-pointed arrow that connects Taurus to Cancer because it straddles the abovementioned "crossroads" that have snared many more souls than Robert Johnson's. Whenever we see a planet transiting Gemini (&/or the 3rd house), it is always worth (re)-asking questions about how we might better use our words. When we were in our terrible twos, our mothers would urge "use your words" (just as the psychoanalyst does). Sooner or later, sooner is better, mothers (and psychoanalysts) turn attention to 'how' we are using them.

The two sets of anti-clockwise arrows – the philosophical & psychological – in this altered zodiac are included to remind us that the spiritual rise has both a feminine and a masculine element. Before taking this further in our next section, it is worth our while to point out that, presently, the planet that has been linked to 'bridging', Jupiter, is transiting Gemini in 2024-2025. This symbolizes an additional opportunity to check verbal definitions to see if they help or hinder the critical shift to 1st person 'reality'.

EXAMPLE POLITICAL SATIRE A: WAG THE DOG (1997) ☹☹

Barry Levinson
6/4/1942 ??
Baltimore, Maryland



Having considered a few directors who take politics seriously – Peter Jackson, Oliver Stone, Bernardo Bertolucci, Krzysztof Kieslowski – perhaps, for the sake of ‘7 balance’, we could look at a couple of figures who see the funny side of all the tragedy. Whereas Platonic political philosopher saw a 20thC that was so upside-down, back-to-front & inside-out that the majority would accept it all as “normal”, Barry Levinson saw the political 20thC – especially its TV-dominated 2nd half – as a defiance of natural physics... the tail wagging the dog. That Oliver Stone passed on “Clinton” could have been due to the idea that Bill, just maybe, was just a very naughty boy and, therefore, across the bigger 20thC picture, is not to be taken seriously. Then again, as the laws of physics will often remind us, “nature hates a vacuum”, so Barry Levinson and, a year on, Mike Nichols (“Primary Colors”), filled it with their takes on democratic leaders’ inability to see their “enslavements” and, therefore, they don’t value ‘representing the shame that their democratic collectives are refusing to feel’. Many political theorists have persuasively argued that both Dubya & Trump owe their respective victories to the fact of their opponents having been too close to the setter of shameless precedents. It was not that he “did it” but, as so many would lament, that “he lied about it” (or, if you’re a ‘word-trickster’, that he tried to cast “sexual relations” having zip to do with “oral pleasure”). But, wait a minute! Isn’t dishonesty the quality that a political party would place at the top of their “tree of knowledge (of power & powerlessness)”? It is noteworthy that democracy coined the word, “spin”, a word that itself is a lie insofar as it ‘covers up’ the word, “liar”. As “Wag the Dog”’s “spin doctor”, “Conrad Brean” (Robert de Niro), would no doubt agree, “there you go... now you’re getting it”.

Earlier, we had made the point that “Mr. Smith Goes to Washington” had been very much a film of its time... 1939 was a significant year in world history. Historians might not be quite so keen to see 1999 as significant as 1939, but 1999 was the year of the U.S.’s bombing campaign in Yugoslavia, a nation that borders Albania, the nation, in Barry’s 1997 film, that was “fake news-ed” into a state of war with the U.S.. Willy Nelson was worried because singing a patriotic tune with “Albania” in it isn’t easy...

because nothing much rhymes with “Albania”. The key difference, of course, was that, by 1999, the Monica Lewinsky affair had become old enough hat that the movie-buff world would not be completely spooked by the timing. As for the FA-er, this film stays in the memory because, as in Bertolucci’s “The Conformist”, there is a nice reference to Plato... even if Plato ‘mis’-quoted as a supporter of “ends justifies means”.

“Wag the Dog”’s TV ads are funny because they aren’t explicitly satirical. This is how the ads ‘actually are’. The film’s most concerning ad is the “spin” of “Albania” being a “haven for terrorists”, something that became the hottest of hot topics in 2002. This is where the developmental psychologist would cut to the chase to point out that it doesn’t matter where the havens are... the fact that force is being considered means that the political system that uses it is undeveloped. It is a “Catch 22”: political systems that develop don’t have to use force but how does one introduce a developing system in our world that is chock-a-block with systems that would use force against it to stop it from initiating its development? This is the reason for the doomers-gloomers to tell us that the end is nigh. Suppose a “collectivational aristocracy” had begun somewhere in upstate California, would its “auxiliary guardians” need to distill some Plutonium and arm themselves to the gills? FA’s answer: give it a go without the Plutonium and, if you do get squashed, you can always look forward to having your immaterial meals with Jesus & Gandhi in non-violent Heaven. As your perimeter is over-run, however, it would be smart to ponder the degree to which you might have been “compensating”.

The problems of force, of course, are not restricted to outside interference. The problem will be a police issue prior to it being a military issue and, so, even developing political systems need to work out what they are going to do when a dissenting citizen or citizen-group decide that their state’s development is too slow, and they want to use force to speed things up. Will it be enough simply to explain to him/her/them that “all haste is of the Devil... it takes a minimum of a full “progressed” Lunar cycle (30yrs)”?

We have already made note of Freud’s “Totem & Taboo”, wherein he assumed an agreement between the “revolutionaries” that, “after the revolution”, there would not be a “counter-revolution” but, you guessed it, there are agreements and there are agreements. We like Freud’s view insofar as, in the pre-weapons-of-mass-destruction age, it would have taken the same number of insurrecting hominids, 3, to overcome a king hominid as the number of epistemological functions it takes today, 3, to overcome a king epistemological function. Translate the word, “overcoming”, in the post-Mosaic era and we get “restraining”. The reason for prison over execution in a Platonic-style republic is that the soul is assumed to be ‘sleeping’ and, therefore, it needs to be given every chance to ‘wake’. Many supporters of capital punishment worry about deluded &/or deceptive awakenings, but the challenge to improve understanding of ‘soul sleep’ is a challenge worth having for any republic that has a basis in depth psychology.

Returning to Barry’s birthtime-less natal chart, our first guess at an ascendant is Aquarius because (i) it would place his Sun in Aries in his 3rd house of the sibling & communication, & (ii) his movies have a lot of sibling themes, most notably, his Oscar winning “Rainman”. Psychological siblinghood is an underlying theme in “Tin Men”, “Diner” and the abovementioned “Wag the Dog”... the latter especially so in terms of Cain & Abel. Barry’s time spent at the American University School of Communication also points to a ‘lit up’ 3rd house... but, of course, any planet can ‘light up’ a house.

BARRY LEVINSON'S (PSYCHOLOGICAL) 'TOP 4' out of 5

Barry began his directing career in the 1980s and most buffs would agree that, like Rob Reiner, his first run of films are his best, peaking with his Oscar-winning tale about “high functioning autism”, “Rainman”. We don't know enough about Barry to know why the quality cooled in his 2nd & 3rd decades. Maybe it was a case of him being like the character he plays in “High Anxiety”, “here's your script, here's your script!” Barry's early movies, in one way or another, deal in the issue of ‘coming-of-age’...

1: RAINMAN (1988) 🍷🍷🍷

There are many expressions of not wanting to deal with “normal” extraverted ‘reality’. ‘12 addiction’ & ‘11 schizophrenia’ are two expressions, both of which don't manifest until the child is older (although the sharp-eyed clinician will spot it earlier). Autism, by contrast, is one of the earlier-to-spot expressions of (what FA would call) ‘lingering in the 4th quadrant’. The reason it appears early is likely because all three 4th quadrant archetypes are active: (i) ‘10’ is prominent in the way that fear runs easily into panic when order is under threat, (ii) ‘11’ is prominent in the way that the psyche is ‘open’ to the ‘higher’ archetypal realm & (iii) ‘12’ is prominent in the ‘feeling’ that there are ‘too many feelings’ to keep in order... so, give up on trying to order them.

2: THE NATURAL (1984) 🍷🍷🍷

One of the better films to interweave the two faces of fatherhood, the physical & the spiritual, because Barry expands from its dyad to its quaternion: on the physical side, we see “Roy Hobbs” (Robert Redford) becoming a (spoiler alert) physical father without him knowing... and, therefore, there is a ‘spiritual’ dimension to this physical fatherhood; on the spiritual side, Roy's non-biological son, “Bobby” (George Wilcosz), turns out to be his redeeming son because, together, they had carpentered a redeeming bat... because, in amongst this carpentry, Roy still lamented that he had not fulfilled the physically demonstrable aspect of his career, his percentages. It took this ‘Parzival’ 16 years to adequately differentiate his anima. For most men, it takes 16 lifetimes.

3: DINER (1982) 🍷🍷

Like any symbol, the symbol of the diner can be interpreted in many ways. One rubber-hitting-the-road Freudian interpretation is “mother” and, for those who might take this further, “womb”. There are, at least, a couple of scenes of the 6 psychological brothers emerging from the diner at dawn. The problem for the mini-generation that was born in the early 1940s was that, as the age of manhood was looming, Saturn was ‘doubled’ in Capricorn. The 6 ‘brothers’ natal Saturns are likely in 6 different houses.

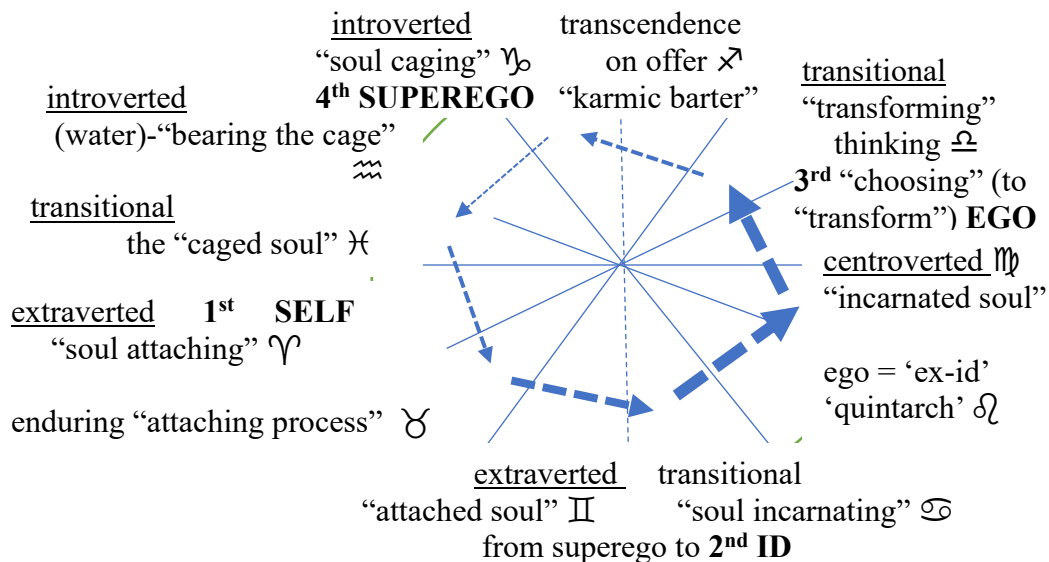
4. BUGSY (1991) 🍷🍷

There are no name substitutions in this ‘parallel’ to “The Godfather” – “Bugsy Spiegel” (Warren Beatty) was “Moe Green” and “Meyer Lansky” (Ben Kingsley) was “Hyman Roth” – and, like “The Godfather” & the above 3 films, we see the need for male youths to “differentiate their (respective) animas”. The trouble is, however, that ruthless “repression” of the “shadow” means that the uniqueness of these (respective) “animas” is more deeply “repressed”. And, so, “She” morphs into the spinner of fate.

21STC GUARDIAN EDUCATION IV: NOT THE “INNER SUN”, BUT...

How simple life would be if there was no equinoctial precession, heliocentricity, house systems and/or wanderers (planets)! Then again, if there was only the (23° tilted) Earth, Sun & Moon, life may not exist at all... take, for example, the proposal that life began on Mars and, later, was knocked by a comet onto Earth because, it may be that the conditions on 1st archetypal Mars suit (suited) a/biogenesis, whereas the conditions on (esoterically) 2nd archetypal Earth suit (Darwinian ± Lamarckian) evolution. It has also been noted that Jupiter’s existence is necessary to keep those pesky comets at bay. Whatever the case, creatures who possess the capacity to ‘tap’ into the zodiac mandala (or, if you are ‘post-Cartesian’, creatures who possess the receptiveness to ‘receive’ the zodiac mandala) discover that, for maturity’s sake, they must deal with these 4 ‘mess-makers’. The consequences of this maturation? A: the understanding that individuals have a capacity for “(positive) free will” & authentic “choice”. For Freud, maturation begins in mid-infancy – the infant’s 3rd, 4th & 5th years – wherein s/he faces the puzzle of ‘how’ to deal with his/her unique ‘inner id’ & ‘outer nuclear family’ onto which s/he is “projecting” his/her id. For post-Freudians (e.g. Jungians, Kleinians), however, the soul’s immateriality points to earlier ‘phases’ e.g. Melanie Klein had realized that the superego appears to be not only existent but also ‘soul-interactive’ prior to birth.

As was discussed early in this essay series, we give coherency a high value when the time has arrived to assess “noumena” that can’t be seen (let alone measured). For FA, at least, the following combo of zodiac pattern & soul maturation coheres as...



... and, as we have done in prior chapters, we will provide further details below but, before doing so, let’s note that (i) our focus, here, is psychological (dotted arrows; -10-to-12-to-2-to-4-to-6-to-8-to-10-), (ii) this process applies to the overall 3 score & 10 life cycle in equal measure to the 28day Lunar & 28yr “progressed” Lunar cycles, (iii) the Lunar cycles, however, in not having any clockwise-“regressive” phase (in contrast to the planetary cycles) symbolize opportunities to (re)-vitalize the ensoulment process that, as we have explained throughout this Platonic review, is liable to become “stuck” when under the influence of natal, transiting & “progressed” planets (houses & signs),

especially those that are antipathetic to the flow of time; Plato may have taken “being” to be more dependable than “becoming” but “being” will still have its downside, (iv) given the “femininity” of the 4th archetype, one would expect women to do better than men with the ensoulment process (not the least during their menstruating years) but, of course, a woman with a “masculine” horoscope may struggle as much as a man, & (v) FA loves the fact that the “progressed” Moon (= a year for a day) is a symbol of an unquantifiable symbol because it draws us clear of the “physics envy” of the academic psychologist (not psychology!) to non-jealous depth psychology of “inner wo/men”;

& 4th quadrant (♍-♋-♌): is the arc of the soul not-yet-attached-or-integrated (as it needs to be); after an episode of ‘karmic barter’ in Sagittarius, the soul prepares, in Capricorn-Aquarius for re-insertion into (outer)-somatic “reality”; a soul that isn’t interested in prep (e.g. ‘11 ideology’ cuts the soul away with Occam’s razor), typically enters Pisces as a “ghost”... if it doesn’t feel haunted, it is soon be haunting everybody else; in Aquarius, the soul may not “feel caged” (too busy thinking) but, upon entering Pisces, the “individual soul” often “feels caged” by the “collective soul”; in these cases, the astrologer notices link of Pisces’ house, the 12th, to “prisons” and “self-undoing”;

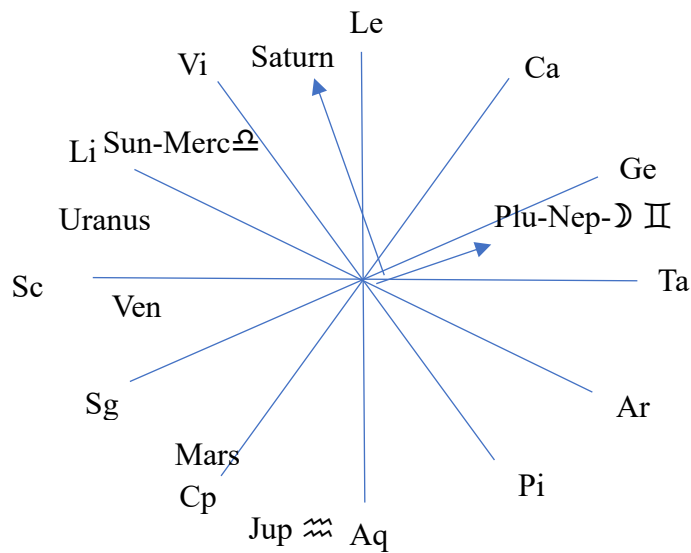
& 1st quadrant (♈-♉-♊): is the arc of the soul-in-the-process-of-attachment, the degree to which this phase is “developmental” will depend on how one defines this term; FA takes a 50-50 view... on the one hand, the ‘archetypal’ time of menstruation, the shedding of an unfertilized egg, is the Moon’s transit through Aries-Taurus (by no means do we expect or look for its statistical correlation, see above) and, so, the ‘next egg’ won’t shift significantly from latency to growth until the Moon has made its way into Cancer-Leo; on the other hand, and despite the fact of the 1st quadrant being the water-less quadrant, there is a growing sense of individuality as one proceeds through it, and this will have some kind of preparatory effect on the Moon (&/or life) that faces the challenge of learning the difference between the collective and the individual soul;

& 2nd quadrant (♌-♍-♎): is the arc of the soul-in-its-process-of-development-of-sexuality and is mirrored by the growth of the perhaps-to-be-fertilized ‘next egg’; whereas the “raw animus” of ‘11’ and “raw anima” of ‘12’ have their capacity to muck this development up, the archetypes that diametrically-objectively observe these urges for spacetime stasis, ‘5’ & ‘6’, when ‘doubled up’ by a transit or “progression” of a 2nd quadrant luminary (e.g. Moon in Leo), tip the scales to exogamy (out from endogamy); Virgo is the arc in which the soul understands, via psychosomatics, that being attached to a soma is not yet “incarnation”; psychosomatic trouble speaks to one’s need to ‘6 encase’ the ‘endogamy-to-exogamy shift’... ‘6 encasing’ is a ‘mirror’ of ‘12 gestation’;

& 3rd quadrant (♏-♐-♑): is the arc of the ‘next (soul) egg’ being readied for fertilization (this can be physical, psychological or both); with “transformation” being a word that is usually linked to “spirituality”, we don’t rush to force it into this Lunar context but, in any case, we recognize that the “transformation of the spirit” won’t get very far if it isn’t embedded in a fully incarnated soul-soma; this is yet another aspect of “psychology preceding religion”; then again, the Easterner &/or (Western) Cathar won’t have any serious issue with “religion preceding psychology” because the Moon has the capacity for repeated ‘karmic bartering’; and, as many NDE-ers confess, it is possible to bypass transcendence because, during the NDE, the soul sees that having had the cart before the horse doesn’t mean condemnation... nor, being boiled in...

EXAMPLE POLITICAL SATIRE B: DUCK SOUP (1933) ☉☉☉

Groucho Marx
2/10/1890 8.35am
New York, NY



One corollary of our idea that ‘outer astrology’ (e.g. natal horoscopes) is ‘mess making’ is that there are no “good” placements. We have always liked Freud’s idea of the “connected series”... at one end of the series, we notice troubling placements such as Saturn-in-aspect-to-Pluto (very few astrologers would disagree and, when Saturn-Pluto is in additional aspect to a luminary – in Groucho Marx’s horoscope, the Moon – we can only emphasize the word, “troubling”) and, at the other end of the series, we notice what seem to be “good” placements (Groucho’s natal Jupiter in Aquarius in his 3rd house points to expansion through siblings and easy communications) and, even if they are, they still have the potential effect of hogging the ‘inner limelight’ to the point of ‘stealing’ light that would have been better used in other areas of the horoscope. In other words, the developmental astrologer prefers, (i) “(true) consciousness” to “ease” & (ii) “soul growth” to outer “success”. A shame that this isn’t the world’s preference.

With the importance that we place on the Moon, we admit that we are attracted to natal charts with “troubling” natal lunar placements. The most important idea for the FA-er to convey to the client who is ready to shed light on his/her “troubled” natal Moon is that the development of the soul, as symbolized by the transit & “progression” of the Moon, takes on extra importance. If there is an aspect of Groucho’s natal chart that is toward the ‘less troubled’ end of Freud’s “connected series”, it is that, from his Scorpio ascendant (recall that Freud’s ‘rising’ sign was also Scorpio), Venus (Mars) & Jupiter could be taken as not-so-bad ‘stepping stones’ for Groucho to use as he ‘steps down’ into the also-important expression of ‘4’... Groucho’s ‘me-in-here-I.C.’. It may be a stretch for some but, for FA, Freud’s ‘11-ish’ genius in respect of the ‘4-ish’ family romances allowed him to successfully analyze zany ‘11-ish’, word-salad humour about ‘4 family romances’ that had underpinned so much of Groucho’s success (see, Freud’s “Jokes & their Relation to the Unconscious” published when Groucho was 15yrs old).

In “Duck Soup” – a movie about a mythical oligarchy, “Freedonia”, controlled by matriarch, “Mrs. Teasdale” (Margaret Dumont) – the matriarch’s fancy-man and soon-to-be tyrant, “Rufus T. Firefly” (Groucho) jokes, “will you marry me? how much

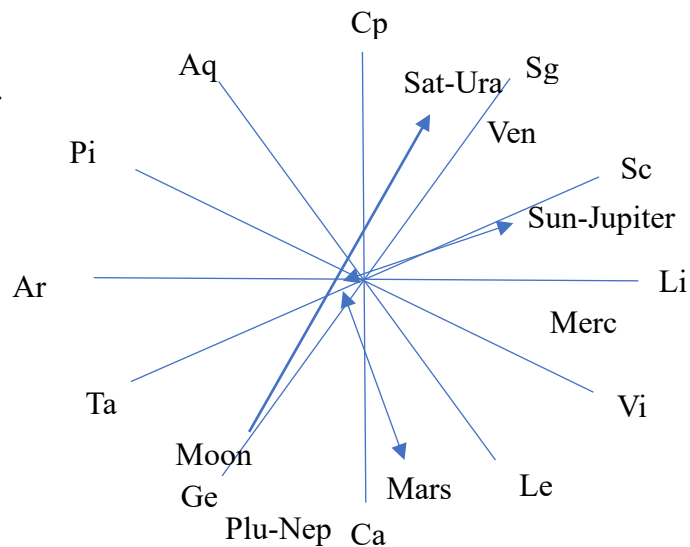
money to do have? answer the 2nd question 1st”... and, if we were to transfer this joke into Groucho’s personal life it would have gone, “will you marry me? how serious are your psychological problems? answer the 2nd question 1st”, because poor ol’ Groucho had the knottiest of marriage partner problems throughout his life. You don’t have to be Einstein to work out that these problems trace primarily to his natal Saturn in the house of the matriarch (the 10th house) square the Moon-Pluto-Neptune conjunction in the house of partnership & marriage. A straightforward interpretation of this ‘4-8-10-12 complex’ would go something like, “the sense of being a ‘10 burden’ to mother who may have been very disappointed with the meaning of her missed menstruation; the tendency to “project” a more accommodating ‘4 mother’ onto potential 7th housed spouses only to discover that they these two aspects of mother had more connections than might have appeared on the surface (the square of the Moon to Saturn); over & above – or might we say under & besides – these connections, we add ‘8 intensification’ of ‘12 addiction’ troubling the Moon-square-Saturn... and, yes, Groucho’s biography reveals a series of nutty wives and more than one wife had an alcohol addiction. This is why the developmental astrologer might have cause to worry that Groucho’s “good” placements – Sun conjunct Mercury & Jupiter in the 3rd house – would be ‘hogging’ too much of his ‘light’ and, as a result, taking his eye of the soul-development ball.

At this point, there are some who will be claiming that, if Groucho had received help for his soul-development, his wit would have been undermined and, in turn, our world would have poorer for not having all those jokes to cheer it up. Because of the sheer selfishness of this claim, we would need a hefty dose of supportive evidence. Yes, theoretically, we would expect a “death & rebirth” interim that would have drawn the ‘hogging light’ away from his comic talents, but many analysts note that, in the longer run, creativity is increased through analysis. If Groucho himself had agreed with the emphasis that FA places on developments through the lower hemisphere, he may have complained that a successful development into his 7th house would only serve ‘deliver’ him into his Moon-Pluto-Neptune trouble. Our answer would be that a stable, flexible outlook from the descendant helps the psyche in 2 directions, it (i) becomes a ‘beacon’ for future lower hemispheric transits (as explained, earlier, the individual will have to deal with this on a monthly, yearly, 2yrly, 12yrly, 30yrly basis) & (ii) provides a better ‘basis’ for the daunting-ness of upcoming the 8th house’s “death/re-birth intensities”, irrespective of the additional “troubling” natal &/or transiting placements that might also be found in this area of the chart (this will be also monthly, yearly, 2yrly...).

Longstanding readers of FA will be aware that the best time for the individual to enter analysis will be a Lunar “progression” to the I.C., something that can happen 3 times in a 3 score & 10 life but, of course, the 1st Lunar “progression” often happens too early in life (unless the analysand is very ill or has very humble parents). Groucho was only 20yrs old at his 1st Moon-to-I.C. “progression”... but his 2nd “progression”, at 50yrs of age (1940, when Marx Bros. films had ceased to be successful) was a timely one. To be sure, Groucho’s Jupiter returns – 12yrs, 24yrs, 36yrs, 48yrs, 60yrs... – were also ‘9 opportunities’ to ‘get’ more of the philosophical reasons for why looking hard into one’s family romance is worthwhile. There is, of course, a timely coming together of Groucho’s 4th Jupiter return & his 2nd “progressed” Moon. As Groucho might have quipped, “Uranus in the 12th house is a crazy placement... but not if you’re crazy”.

A NOTE ON “DUCK SOUP”’S DIRECTOR: LEO McCAREY

Leo McCarey
 3/10/1898 ???
 Los Angeles, Calif



The studio system of 1930s Hollywood meant that directors would be assigned to films by producers. The films of the Marx brothers were directed by many different directors and, so, we can guess that their better films were better because of the astute assignments of the director. Leo McCarey would prove that he had a gift for comedy in some of the films that he made after “Duck Soup”, most notably, “The Awful Truth” (1937: ☾☾). Although we can compare Leo’s Sun-Jupiter in Libra to Groucho’s Sun-Mercury in Libra, we might learn more if we compare his chart to our next example, Sergei Eisenstein, who was born in the same year and, therefore, had the same ‘outer planet’ natal placements. The problem of their unknown birth times, however, haunts our comparison because not knowing it undermines interpretation of the natal Moon.

Many astrological clients don’t know their respective birth times but there are techniques to narrow them down e.g. if the client who has kept a diary, the Moon (and, often, the ascendant), can be worked out through the biography. Reciprocally, clients who know the minute of their birth time might need some widening out insofar as the time zones are in 2 hourly “blocks”, whereas ‘earth time’, in actuality, is a continuum.

If we had time-machined back to the 1930s and Leo had been a client, we would begin somewhere in a way that we could be corrected by the biography. Because Leo hit his heights with a couple of “religion films”, “Going My Way” (1944: ☾☾) & “The Bells of St. Mary’s” (1945: ☾☾), we would begin with a view that his natal Moon was (closely?) opposing his Saturn-Uranus in Sagittarius because we can see that Leo was concerned with the issue of “comfort around religious authority”. “Father O’Malley” (Bing Crosby), is comfortable enough in his skin that he doesn’t need to bulldoze his way into his new assignment. Indeed, the priest is more than comfortable... he is able to ‘5 romance’ his way into the life of Saturn-Uranus old-timer, “Father Fitzgibbon” (Barry Fitzgerald), telling us that Father O’Malley is authentically (not pretentiously) religious. The individual who declares that s/he is more spiritual than religious has the same challenge as both religion & spirituality are dyadic (looking to be quadratic).

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

THE '1-11 INTERACTION'

On 13/2/2024, Mars entered Aquarius and, within a day or so, it 'caught up' to Pluto (now) in Aquarius. For some astrologers, this symbolized a 2nd beginning for the double-decade transit of Pluto through Aquarius. Whatever the symbolic meaning, it was at least a time for caution. Astrologers who acknowledge, (i) '11's "trickster-ish" quality, (ii) '8's deep invisibility (e.g. Hades' helmet) & (iii) '1's tendency to head into 'over-reduction' will know why we use the word, "cautious". On 15/7/2024, transiting '1 Mars' will again drive '1 desire' into '11' by virtue of its '1 conjunction' with '11'.

Before we worry about '1's interactions in the horoscope, it is worth noting that '1 Aries' can be said to be permanently interacting with '12 Pisces' insofar as it 'abuts'. Aries' sense of being 'post-12' has the upside of giving those who have an emphasis in '1' (e.g. 1st house), a desire to continue into the '(outer) get-a-life' world. The downside, however, is that the 'newborn' may be blind to the co-operative, co-creative aspects of getting a life. The downside is healed by the signs that follow on, (i) Taurus helps Aries to stop and smell the roses, (ii) Gemini helps Aries to have enough patience to wait for the extra information that, as ever, reveals that "there are 2+ sides (four+, actually) to every argument", and (iii) Cancer helps Aries to reserve rightful respect for the "(un)-subconscious" that has not yet surfaced. By contrast, the 4th quadrant archetypes have the effect of weighing '1's 'balance' towards the downside. For example, the current transit of Uranus through Taurus adds an 'edginess' to the Bull that might not upset the desire to smell roses but will likely induce the Bull to pluck them rather than stop. We also need to remind ourselves that Aquarius is not so far behind Aries in the zodiac that it can't "call across" Pisces and startle '1' with an '11 ideology'. With '11' residing in the "supra-conscious" realm (separated by an "infra-conscious" '12 moat'), '1' has trouble seeing the part that '11 ideology' plays in getting-a-life. Therefore...

Whenever the 1st archetype is involved – the ascendant, the Aries sector, Mars, conjunctions – the guiding psychological principle is "fight for '5'". This is the wisest anti-dote to '1's tendency to become over-enthusiastically "mono-". For example, if a planet is crossing the ascendant or entering Aries, the psychological astrologer will be OK honouring '1's desire to battle something... although s/he will also be noting that winning battles can undercut winning wars. The two boxers who respectfully hug each other after 15 rounds points to (what FA call) the 'Klein-astrological wisdom' of setting a course for the Sun's sign/house, the 5th house &/or Leo. The "trick" of '11', of course, is that, geometrically, it is opposite to '5', meaning that our fight-for-'5' 'psychological principal' risks being undone in an '1-11 interaction'. If, therefore, a '1 fight' has been undone to the point of turning destructive, you can be pretty sure that it has lost sight of (e.g. is not understanding) '5', and/or '11' is shining brighter than '5'. And, with '8' getting in on the 2024-2044 act, the noble '1 fighter' needs to keep in mind that s/he is dealing with the additional prospect of below-the-belt sneak attacks from behind.

At this point, some readers might be 'complaining' that '11 Uranus' is miniscule in size compared to the '5 Sun' and is so far away as to be (virtually) invisible, so how could '11' outshine '5'? Our answer comes out of (what we deem to be) the key factor of human evolution toward a "long childhood" (= neoteny), insofar as the 4th quadrant archetypes are 'already impinging' on '1' even before expressions of the 1st archetype interact with them... so, when the astrologer notices, say, a natal Uranus-Mars square

aspect, s/he would do well to see this as ‘icing’ on the ‘cake’ that we are all eating. This is why ‘1’ is easily “inflated” by ‘9’, ‘10’, ‘11’ & ‘12’ to the point of it (i) losing interest in, (ii) not caring to understand & (iii) eventually, devaluing ‘5-(6)-(7)-(8) centres’.

Now, in respect of Mars’ entry into Aquarius on 13/2/2024, it makes some sense to adjust the psychological advice to “endure until 1”. Or, “it won’t be that long until Mars has made its way to Aries, wherefrom it might be easier to ‘get’ the value of the ‘5 centre’” (in the case of 2024, Mars only has to ‘endure’ until 1/5/2024). The trouble in this case is that, as Mars transits (Aquarius)-Pisces, it has to ‘endure’ some ‘(11)-12 hydraulic’ build-up of hot-‘amniotic’ anger (+ extra building as Mars transits Neptune in Pisces on 28/4/2024). With ‘12’’s link to “prisons”, imaginative psychologists would look at ways to psychologize this link... for example, is there a psychological version of the padded cell? At least, we can say that the early stages of analysis have a “padded cell” quality insofar as letting off psychological steam in the sympathetic analytic hour helps to decompress the physical steam that is ready to be let off in the unsympathetic & unempathetic outside world (that is ‘still there’ after every 50minute hour).

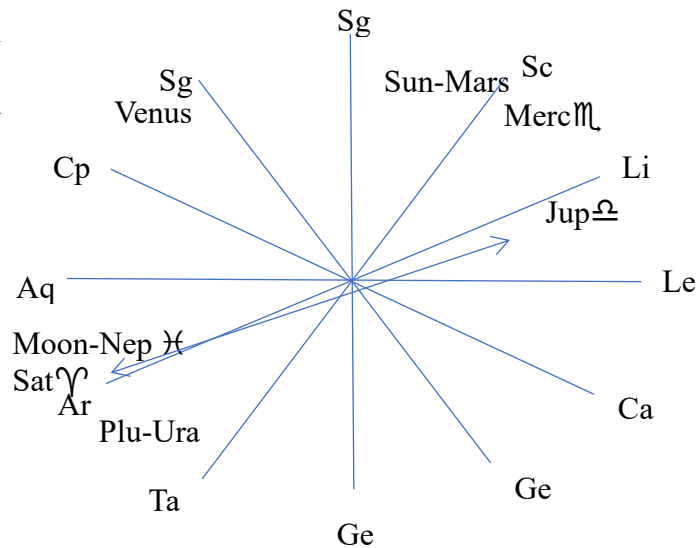
The most significant corollary of ‘fighting for ‘5’ (especially in light of the fact that the Sun is perpetually anti-clockwise) is: ‘fight for anti-clockwise development’. In other words, if the 5th house or the Leo sector seem far off, a least aim for the lower hemisphere. In one way, it can be ‘enough’ for a planet in Aries simply to reach Taurus wherein Aries ‘fire’ has a chance to be contained in Taurus’ earth. Having made it into Taurus, the simple appreciations of the senses may be enough to put any ‘11 ideology’ on the backburner (not easy in these Uranus in Taurus 2020s days!). With FA having Mars in Taurus in our 11th house, we console ourselves that, although, like Freud, natal Mars is placed in our 11th house, our Mars, unlike Freud’s Mars, is directly connected to Taurus’ slow-‘n’-steady-ness. (Agreed, Freud’s natal Sun in Taurus means that he too, if indirectly, had this connection). With our Taurean Mars, we direct ourselves to look forward to our expressions of ‘5’... our 30° Leo sector and, then, our 5th house.

Moving along, now, to Uranus in Aries, the best source of information about this ‘11-1 interaction’ would be the world’s primary school teachers insofar as the bulk of the Uranus-in-Aries mini-generation are presently living through their “latent phase” years, the years wherein their respective “sublimative” capacities are developed. Here, then, we find ourselves re-referencing our guiding principle for ‘1’ (= fight for ‘5’), in yet another ‘1-11 context’. We may have to wait until this mini-generation has reached its Uranus-square-Uranus (college) age phase before we can assess the degree to which the individuals who make up this ‘mini-generation’ are over-influenced by ideology.

Given (i) the youth of the Uranus in Aries mini-generation, and (ii) that most of FA’s readers being adults, ‘1-11’ will be sitting to the back of most readers’ minds. One way to re-direct the spotlight to ‘1-11’ would be to ‘go big’... the incoming astrological “Age”, is characterizable as double millennium of ‘1-11’. This is why Aquarius rising C. G. Jung is thought by many to be not only a personification of the incoming “Age” but also a par excellence example of how to deal with it. We wonder what Jung would think, if he were alive today, of the personal-computer-internet “revolution” and how, in appearing to make making life much easier, it appears (not forgetting that ‘1’ deals in appearances) to make life better but, upon inspecting a little closer, the question of whether (or not) life is truly been made better by this “revolution” isn’t yet answered.

EXAMPLE BOOK IMAGE XXIIA: TREASURE ISLAND (1883/1934) ☉☿

Robert L. Stevenson
13/11/1850 1.30pm
Edinburgh, Scotland



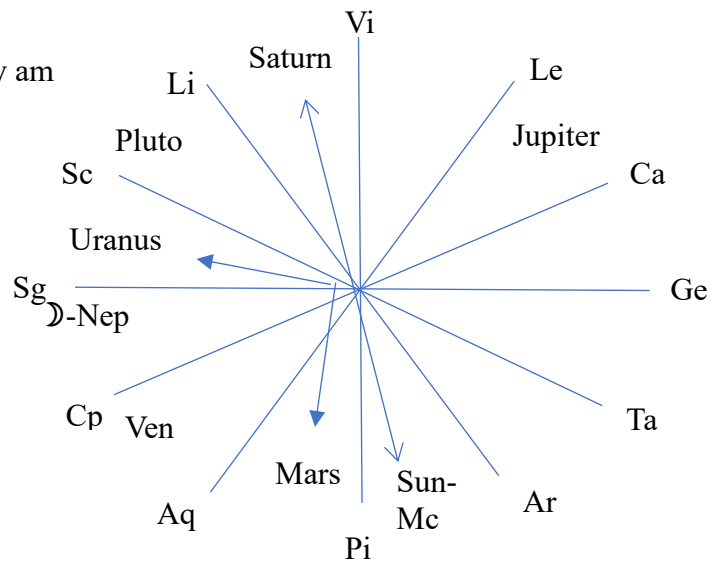
The author of the boy's own adventure, "Treasure Island", had a double dose of '1-11', (i) Aquarius on his ascendant, and (ii) Uranus, R.L.S.'s "chart ruler", in Aries. Although his novels were penned more than a century ago, this double dosing suggests that they are more relevant to the incoming "Age" than they might first appear. (Let's not forget that he also wrote the proto-Kleinian "Dr. Jeckyl & Mr. Hyde"). One thing that we can say is that R.L.S.'s tale has been adapted to visual media many times after its 1883 publication – we prefer Victor Fleming's (1934) – and, therefore, the internet generations will have easy access to it. We can also say that a hidden physical treasure, if found, makes life a whole lot easier... even if your local "soul journeyer" will have a firm hold on the idea of the "MacGuffin" in the back of his/her narrative mind.

What, then, is the psychological treasure that hides behind "Treasure Island"'s physical treasure? One of the non-vulgar golden coins would be the need for the teen-hero, fatherless "Jim Hawkins", to differentiate the male sibling from the father. Note the jumble of difficult planets that R.L.S. has in his 1st & 2nd houses can make it tricky to retain a clear-head as one lays down ego-foundations in the 3rd & 4th houses... and, in any case, Gemini on the I.C. has its sibling-father "conflating" effect. It is the 'role' of siblings to teach each other that speaking and thinking can go off in two directions (= deceit). And, then, one house further along, it is the 'role' of the father to make sure that children don't get stuck in this phase (e.g. "honesty is the best policy"). If a child is fatherless, therefore, s/he can easily "project" father onto individuals who are better conceived as siblings. And, so, we see Jim "projecting" father onto sibling-ish "Long John Silver". Jim's adventure is one of a slow discovery that, whenever there is a fast buck to be made, the seas that surround the fast buck will be swimming with sharks.

To R.L.S.' natal chart and we notice that his Moon-Neptune in Pisces is only one sign behind his Saturn, meaning that his "progressed" Moon 'tracked' Saturn's cycle. In the early 1880s, the "progressed" Moon & Saturn were 'tracking' back into his 3rd house. Silver gifts his parrot to Jim because Jim has finally learned a thing or two.

EXAMPLE FILM 22A: NOPE (2022) ☹☹☹

Jordan Peele
21/2/1979 ??? early am
New York, NY

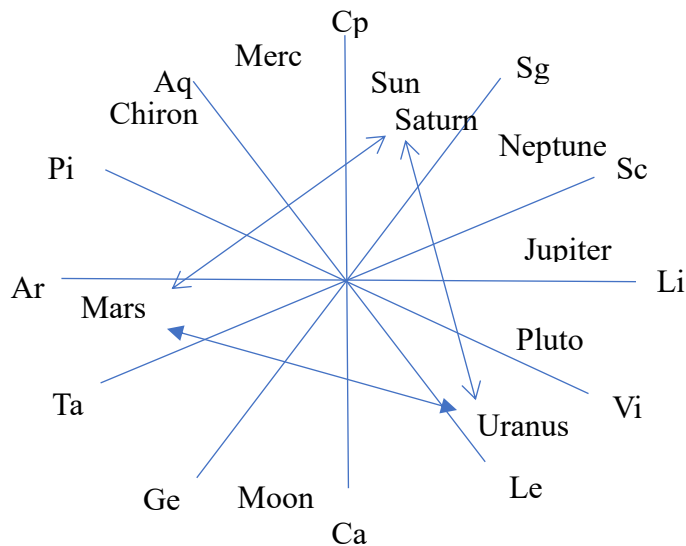


After hitting the ground running with “Get Out” (☹☹☹) in 2017, Jordan kept the high mark that this film had set. Unlike J.J. Abrams’ “Super 8”, it remains unclear as to whether “Nope” is a homage to or a spoof of Spielbergian sci-fi... maybe it is a bit of both. When astrologizing “close encounters” of any kind, we notice that Steven’s optimism is not only symbolized by his Sun in Sagittarius but also by his Sun-opposite-Uranus. By contrast, Jordan has the ‘double 8-11’ of Uranus in Scorpio squaring Mars in Aquarius... although, we can breathe a little easier when we notice that his Mars is applying to his Sun-Mercury in Pisces... and, so, Jordan becomes a good illustration of FA’s view that Mars-under-‘11 pressure’ does well if it aligns itself with the ‘5 Sun’. Let’s also note that Jordan’s natal Saturn in Virgo – a Saturn that is willing to ‘6 work’ even if it does so with worrying “compensations” – had ‘worked’ its way around to its 2nd conjunction to Mars in 2022 to also, thereby, ‘set off’ a ‘10-11 (square) interaction’. We don’t know Jordan’s birth time but, as you can see, our guess for Sagittarius traces to (i) his fondness for the Western, (ii) the heroine of “Nope” being feisty Martial sister, “Em” (Keke Palmer) & (iii) ☾-Pisces on the I.C. points to a possible loss of father.

Perhaps the funniest of the many macabre comic moments that, for sci-fi buffs, never let up is the “E.T.”-meets-“2001: a Space Odyssey” reference of the murderous chimp straining for a magic-E.T.-finger-touch with “Ricky” (Jacob Kim/Steven Yuen) but a bullet to the head cuts it short. A couple of decades later, Ricky becomes a version of the “2001:...” apes insofar as he is now making it his business to gather y’all around to witness the flying-saucer-obelisk spectacle. Astrologers who are worried about the downside of Pluto in Aquarius (and, through 2024-2044, Mars will be making frequent hard aspects) will warm to the “close encounters” joke that what looks Prometheanly “good” never takes very long before becoming Epimetheanly “bad”. ‘11’ has the effect of making us so fascinated with our future that we ignore what ‘11’ has brought us in our past. Jordan’s heroic “twins” (OK, they are only siblings) are heroic because they not only ‘care’ for the shoulders on which they stand but also that they ‘know’ them.

EXAMPLE FILM 22B: GREEN BOOK (2018) ☹☹

Peter Farrelly
17/12/1956 ??
Phoenixville, Penn



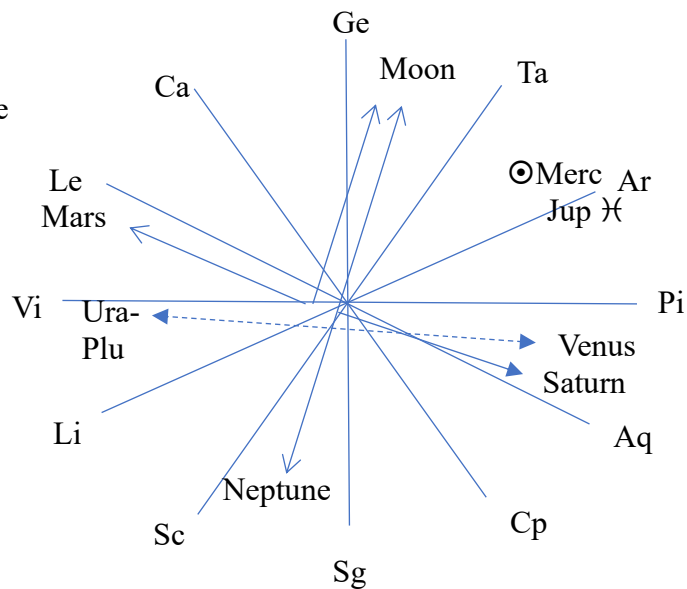
When looking about for directors to exemplify archetypal interactions, our rule of thumb has been to look for the “hard” aspect. Sometimes, however, we spot a “soft” aspect that we deem significant by virtue of either the closeness &/or the involvement of another archetype. Peter Farrelly’s Mars-Uranus close trine is, on closer inspection, part of a grand trine with Saturn... and, as noted in our opening section, even a “soft” aspect involving Mars has its difficulties. Might Mars become a bit rattled when it is setting a course for the 30° arc of ‘5 Leo’ that is natively occupied by ‘11 Uranus’?

A little bit like the Coen brothers, Peter would go it alone after directing many films with brother Bobby. Peter’s transiting conjunction of Uranus to Mars in 2013 in concert with a looming 2nd Saturn return in 2015, he would make the decision to shed some of his “identity” with his Gemini-Sagittarian “puer aeternus” and look to make a more ‘serious’ movie than “Dumb & Dumber”. For the astrologer, “Green Book” is one of the more fascinating studies in Saturn returns insofar as it combines two films that were made a Saturn cycle earlier, “Driving Miss Daisy” & “Do the Right Thing” (1989), the former more gently ‘feminine’, the latter more angrily ‘masculine’.

One of the reasons for “Green Book”’s success is that it asks its audience to be non-prejudicial about prejudice. Right from the beginning, the audience is in no doubt about the racial prejudice of “Tony Lip” (Viggo Mortensen) and, so, it would be easy not to care about his story... but, of course, not to care about his story could, itself, be deemed prejudicial. Peter’s Mars, Uranus & Saturn grand trine in fiery signs would have been the primary player in his interest in a tale that illustrates how ‘1 aggression’ is, in large part, fueled by ‘(11)-10 fear’. The sign that connects ‘1’ to ‘11’ (& ‘10’), ‘12 Pisces’, is symbolized by Tony’s drivee, gifted pianist “Dr. Don Shirley” (Mahershala Ali), who sees himself as “not black enough, not white enough, not angry enough”, but he was dignified enough to help Tony to see the point in fighting for something ‘5-ish’. It is somehow right that, at the story’s end that, after initially declining an invitation to meet wife “Dolores” (Linda Cardellini), Dr. Don sees the value of ‘2-3-down-to-4’.

HEROES OF DIRECTION 26: QUENTIN TARANTINO

Quentin Tarantino
27/3/1963 ??4.15pm
Knoxville, Tennessee



Talk to your local primatologist and s/he may tell you that the various primate species can be subdivided into “lusters” & “fighters”. Some chimpanzee subdivisions are having as much sex as they can, other chimpanzee subdivisions are having as many fights as they can. (Perhaps, therefore, one can accuse Stanley Kubrick of being a bit one-sided). Step ‘forward’ to human groups, however, and a third group emerges that are intent on pretending that the evolution (or, perhaps, God-given-ness) of their skills for socialization have muted our ape-like backstory to the point that all it needs to do is tack on a couple of Lamarckian laws to have a fight-less, (relatively) lust-less world. Will H. Hays, the 1922-1945 president of the Motion Picture Producers & Distributors of America, proudly “identifying” with the third pretentious group, brought in a code to ‘make America Lamarckian again’. The problem was that, like so many lawmakers throughout history, he didn’t have a clue how to “transition” from pretentious laws to an ongoing program of inner psychical growth. The “Hays code” might have survived Will’s presidency but it didn’t survive Will... although it began to erode in the 1950s, its walls came tumbling down through the 1960s, especially after the entry of Uranus into Virgo in November of 1961 that, simultaneously, saw Uranus coming into ‘range’ (< 10°) of a conjunction with Pluto (already) in Virgo. The “code” began to be enforced at the waning square. Those who were born in the 1960s (we call them, the “Tarantino generation”), are inheritors of “the transition problem” from “(outer) laws”, arising not only in “regular society” but also in “organized crime”, to “(inner) growth”.

All this came to something of a head in 2012, the year of the Sandy Hook school massacre. Quentin’s movie, “Django Unchained”, full of images of massacre, was held from its release because of it. Astrologers who view (when push comes to shove) Saturn and Uranus as not-very-different, knew that 2012s’ Uranus-square-Pluto would look not unlike years when Saturn was aspecting Pluto (e.g. 2001, 2020). FA’s longstanding readers will recall our Uranus-Pluto take of the French Revolution when massacring was the order of the day and, for us, “Django Unchained”, although it was Quentin’s

love letter to “spaghetti westerns”, comes across as love letter to French Revolutionary zeal. Who were the “good guys” of the French Revolution? Who were the “bad guys”? Do “good guys” with guns & guillotines stop “bad guys” with guns & guillotines?

Quentin was born in a “disaster year” for Hollywood... 1963 was the year that brought us “Cleopatra”, the first of a series of budget blow outs that forced Hollywood to rein itself in and look for ways to “make Hollywood profitable again”. The key films turned out to be those that reflected Uranus’ rebellious attitude... Roger Corman was the brains trust behind such fare as “The Wild Angels” (1966) that, in turn, led Peter Fonda into producing “Easy Rider” (1969) and Martin Scorsese into directing “Mean Streets” (1974), the ‘soundtrack-sequel’ of “American Graffiti” (1973) that featured the rock music of the post-1962 era. Those who criticize Tarantino’s output complain that he is stuck in the first decade of his life... although his early movies are set in the present tense (e.g. 1990s), his Scorsese-inspired soundtrack choices carry his audience back to the 1960s-70s. Quentin finally cut to the chase when, in 2019, he decided to set his 9th film, “Once Upon a Time in Hollywood”, in the 1960s. Quentin may have drawn his music from what he heard as a youth but his dialogue style is all his own... rather than focus on exposition and pacing, Quentin’s Uranian rebelliousness (boosted by his “compensatory” Saturn in Aquarius; “Reservoir Dogs” was his Saturn return film) is seen in the way that he has never cared about the apparent ‘slowing’ effect of dialogue that has nothing to do with pushing the narrative along, the straightforward example is the keen-ness of the hitmen of “Pulp Fiction” to spend every spare minute that they have musing upon the ‘Freudian’ psychological implications of foot massages.

In the last scene of “Pulp Fiction”, “Jules” (Samuel L. Jackson), hitman for the mob (psychology), informs lucky-ass “Ringo” (Tim Roth) that he didn’t shoot him to his “fried chicken” death because he “happens to be a transitional period”. Quentin’s audience had earlier learned that Jules had developed some intuitive skills about what certain occurrences might “mean” that were not developed in his partner, “Vincent” (John Travolta) and, in line with their “split”, their journeys had “split” into different qualitative and quantitative directions. Quentin had already learned from Hitchcock et al. that the audience’s imagination will always trump what is depicted on the screen (e.g. the ear-ectomy of “Reservoir Dogs”) and, so, the scene in “Pulp Fiction” that has only the threat of violence – the scene in the diner – trumps the scenes that depict the violent end of Vincent’s multiple victims and, ultimately, Vincent. To Quentin’s chart...

The fact of Quentin having a Sun-Mercury conjunction in Aries is a reasonable place to begin when we note that (i) Aries is “ruled” by the war-god, Mars, & (ii) he is interested in both violence & its threat. Then again, there is something in his approach that goes way beyond Aries and Mars. When we recall that, when Saturn, Uranus & Pluto began to party in 1966 (Quentin a toddler), the arguably “most violent film ever made”, “Django”, hit the screens (in America, the sputtering Hays code led to it being withheld until after “The Wild Bunch”), our attention returns stays with the Uranus-Pluto-Saturn combo and, in turn, our stab at Quentin’s ascendant is the sign in which the Uranus-Pluto conjunction landed (Quentin’s natal Saturn ‘back’ in Aquarius). If, indeed, Virgo is on his ascendant, this would land his Sun-Mercury in Aries (Jupiter not far ‘back’ in Pisces) on his 8th house cusp emphasizing the ‘1-8-ness’. Then again...

Vincent’s violent end (with “Pulp Fiction” now being 30yrs behind us, we don’t believe we need any spoiler alert here) is meted out courtesy of “Butch” (Bruce Willis),

a boxer with father issues. A large part of Quentin's psyche would have been invested in Butch because natal Aries Sun males are usually sympathetic to boxers with father issues. Given that Butch's father was '12 lost' to him courtesy of the Vietnam war, the FA-er would also begin to imagine Quentin having Leo on the ascendant (roll back an hour or so) because this shift would bring Neptune (in Scorpio) onto his I.C. while not throwing Uranus-Pluto out of his 1st house. Butch has an easy time of conquering the dark force that is Vincent... and it appears that 'the gods/God' (= Quentin's psyche) aren't happy with Butch's easy victory and (apparent) resolution of his father complex because he is almost immediately catapulted into the choice: leave the dark force that is "Marcellus" (Ving Rhames) to the whims of a couple of rapists? Or, re-descend into Hell and conquer the rapists (so that he might free Marcellus and, if he is lucky, have Marcellus appreciate his selfless decision)? Somewhere in Quentin's unconscious, we can assume that there are thoughts about the choice that his biological father made to not be a father. Our intuitions of Neptune near his I.C. are supported by the outer fact of Quentin's step-father being a musician. Further, the outer fact of Quentin's mother having criticized her son's scriptwriting ability fits this particular guess insofar as his Moon in Gemini now finds itself placed in the house of the 'negative-mother', the 10th.

Even if '8-intense-1-competition' is not noticeable in the individual with a natal Sun in Aries, it is very uncommon to find a Sun Aries individual who isn't interested in his/her "will". Notice, here, that we haven't typed the term, "free will", because it is possible to have more than one's share of "unfree will", as symbolized by "Django" (Jamie Foxx) of "Django Unchained". To be sure, when Django is unchained from his enslaving shackles by bounty hunter "Dr. King Schultz" (Christoph Waltz), he does receive King's offer of "freedom", but Django's "will" stays "chained" to his do-or-die aim to free his chained wife, "Broomhilda" (Kerry Washington). Thus, we ponder "determinist" Freud's view that the analysand is also a slave to factors beyond his/her "conscious/aware" control. Thus, we tend to refrain from using the word, "conscious", in places where "(mere) awareness" is more accurate. In other words, the individuals who seek out analysis are no different to those who don't seek analysis... it is more the case that the former, through suffering that they can't (awarely) control, agreeing with Freud; whereas, in the case of the latter, through their self-diagnoses of mental health, being unworried about what Freud thought about anything. With Freud's lean toward "determinism", what then about FA? Answer: for FA, "determinism" and "(free) will" are an irreducible pair and, with all irreducible pairs, one needs to find the Buddhist middle-way through it and leave it behind. If the individual is "willing" to experience an emotion without "acting (it) out", we would not call this "(fully) free" but we would call it a "(partly)-chosen" step in "full freedom"'s direction. Relating this to Django's predicament, we can say that he is faced with gaining his "full freedom" one step at a time... steps that, say, (seemingly) mentally 'healthful' Dr. Schultz doesn't believe that he needs to take. When Dr. Schultz 'commits suicide' – his declaration just before being shot is, "I couldn't help it!" – we realize that he might have done better to have earlier "looked within" and admitted that his "will" was just as "unfree" as Django's.

Into the 2020s and Quentin, now just past his 2nd Saturn return, has declared that his next film, "The Movie Critic" (2024?), 30yrs after "Pulp Fiction", is going to be his last film. Perhaps he wants to be "(fully) free" from criticism of his movies?

QUENTIN TARANTINO'S (PSYCHOLOGICAL) "TOP 5"

As noted at the end of our essay (scroll up), Quentin intends to retire after he direct "The Movie Critic"... at which point we could change a "top 5" into a "top 10". A few of his movies, however, are more in the vein of tributes to other film makers & genres than they are about the psychological ramifications of items such as "free will" (scroll up) e.g. "Jackie Brown", "Kill Bill", "Death Proof" & "The Hateful 8".

1: PULP FICTION (1994:5) 🤖🤖🤖🤖

The popularity of Biblical literalism is, in part, a spin-off of scientific literalism. As science gained increasing support through the recent centuries, Biblical literalists would become increasingly envious (psychology is another sufferer of "physics envy"). Jung saved the day for religion (& psychology) by explaining that the less something is "physically explainable" the more "psychologically real" it must be. This is why the Bible, the key document serving the idea of psychological reality until Mesmer came along, is filled with parables, allegories & metaphors (and much less a set of 'historical facts'). Secularists and (some) hitmen might think that Bibles are now to be discarded but it is precisely because of their focus upon physical things that Bibles have become even more important than they had been prior to science. In the same way that "Jules" (Samuel L Jackson) is "trying real hard" to keep "Ringo" (Tim Roth) physically alive, so he is also "trying real hard" to keep Biblical metaphor alive and, therefore, "trying real hard" to keep Ringo spiritually alive. One gets the feeling that, after he makes his getaway, Ringo will engage in faulty remembrance – Freud called it "rationalization" – and decide that it was dumb chance that he crossed Jules' path during his "transition period". As with Jules, bullets may have needed to be physically fired and misdirected.

2: DJANGO UNCHAINED (2012:8) 🤖🤖🤖🤖

In his many years of being chained prior to becoming the partner of a dentist-bounty-hunter (who, we can assume, did not have anything like Django's experience), "Django Freeman" (Jamie Fox) had learned about the difference between suppression and avoidance (= "dissociation", "repression") of emotion. Although Django has much to learn from "Dr. King Schultz" (Christoph Waltz), he severs his student relationship just prior to the key scene in (about) the third circle of Hell where a man is torn apart by dogs... Django watches on, Dr. King cannot watch. Dr. King's "dissociation" from the Hellish-ness of the proceedings doesn't prevent it from seeping into his psyche and, therefore, it is no great surprise that this Hell "returns" at the worst possible time for his own (and Django's) survival. There is a sense in which the survival of a prior circle of Hell is critical in the survival of an upcoming circle of Hell. As noted in the body of our essay, "freedom" is gained one step at a time. Django achieves "freedom" by virtue of his 1st archetypal mask being convincing enough to allow him to survive in the belly of the Hell-ish version of the 3rd-to-4th archetypal 'castrative', 'family romantic home'.

3: ONCE UPON A TIME IN HOLLYWOOD (2019) 🤖🤖🤖

The "sliding doors" approach to narrative – it doesn't take much for history to take a different course – was famously introduced by Frank Capra's "It's a Wonderful Life". The point of difference between that film & this: whereas Frank's Capra's hero, "George Bailey" (Jimmy Stewart), gets the chance to grasp the meaning of his decision

to remain in the world, Quentin's sort-of-heroes, "Dalton" (Leo DiCaprio) & "Booth" (Brad Pitt), remain oblivious to the consequence of their meddling with (what in 'our' world, appeared to be) Fate. The Manson "family" had taken the view that Hollywood was responsible for their violent actions... without Hollywood's celebration of violence their lives may have unfolded in more peaceful directions!?! To arrive at this view, one would need to have wiped the history of the world prior to the existence of Hollywood. For this reason, then, the Manson "family" might have been more convincing if it had claimed that Hollywood managed to wipe the history of the world from their collective psyche. Insofar as the individual who tries to "make it" in Hollywood has, until proven otherwise, a deep "narcissistic wound" (caused by insufficient parental love), Dalton and Booth are 'proto-Buddhists' insofar as they tread the "middle way" between fear & love (= desire for respect). The "family" however, cared neither for love nor respect.

4: INGLORIOUS BASTERDS (2009) ☹☹

Into the 2nd half of his 30yrs (and a bit) career – this means after his 2nd Saturn opposition to Saturn – Quentin decided to leave the contemporary world behind him and take on the world before and/or around his birth. Despite this, Quentin's focus on the 1970s is still evident in the fact that he decided to remake one of the lesser-known films of that decade. (Hollywood's usual formula is to re-make hits but, by this point in his career, Quentin had the clout to buck the formula). Although there is no obvious connection to his usual focus on organized crime, we can assume that, consciously or subconsciously, Quentin had seen a parallel between Nazi ideology & organized crime. For FA, this movie is the most exemplary of his filmography insofar as it is comprised of a series of scenes with seemingly irrelevant slabs of discursive dialogue – especially the game of "celebrity head" that unfolds before the typical Tarantino blood-guts-fest – to which Quentin's audience pays more attention to than it otherwise might because of the looming violence on the narrative horizon. Christoph Waltz – the coolest name in showbizness, or what? – coming from nowhere, took on (perhaps) the '11 trickiest' task in acting, the "urbane Nazi", and then out-did himself in "Django Unchained". This film was released with Saturn in Virgo running across QT's Uranus-Pluto.

5: RESERVOIR DOGS (1992) ☹☹

Over the centuries, dogs have built up plenty of qualitative associations, some of which are apparently incompatible, for example, the dog is man's loyal best friend, yet the Kleinian-Freudian-Darwinian world is a dog-eat-dog struggle to survive. With this film being Quentin's 'Saturn in Aquarius 29yrs-return' film, we find ourselves led to the possibly incompatible associations of Aquarius to "groups". Specifically, can we tag Quentin's "group" of reservoir-dog-criminals as a "group" in the usual manner of the "guild" or the "association"? In the (arche?)-typical case of a "group", we discover that it often has a guiding ideology... so, to what extent can we call robbing a jewelry store "ideological". Well, we could mount a case that making the most money with the least time & effort is an "ideology" and, if this case holds water (errrr... bears water), Quentin's rag-bag short-lived gang is, in its "compensatory" way, an 11th archetypal "group". We can at least confirm that Quentin's group is more 'groupy' than Sergio's (Saturn in Pisces) good-bad-ugly trio that is this film's most obvious inspiration.