

Mozart's Life from the Perspective of Esoteric Astrology and Rayology

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Mozart wearing the insignia of the Order of the Golden Spur¹

He was in life good, mild, and gentle,
A Mason of good sense and open heart,
The muses' darling, for he re-created
In our souls what we had felt of yore.
The band is severed now, may Masons' blessing
Accompany him, bright and keen,
For our brothers' love shall also guide him
Into the land of harmony.
And we shall follow in his footsteps,
And seek out those to whom fate was unkind,
And think of him who to poor widows' dwellings
Innumerable gifts did bear.
Who built his happiness on orphans' blessings
And gave his coat to shivering poverty,
While asking only for God's reward
To be upon him in the end.
Even when lulled to sleep by Sirens' voices
Of flattery and fame, he could enjoy
The happy eyes of his poorer brethren
And never once forgot to be a man.²

Abstract

Wolfgang Amadé Mozart is arguably the most gifted composer the world has ever known. Much glamour has grown up around the figure of Mozart. This situation is partly due to a sense of wonder at his extraordinary genius and has been compounded by a lack of objectivity on the part of many biographers.

Mozart, a member *par excellence* of the Fourth Ray Ashram, embodied a sense of beauty and drama in his music which helped to pave the way for the Hierarchical movement of Romanticism in the nineteenth century. With a sun sign in Aquarius, he was a forerunner of the Aquarian Age. A devoted member of the Masonic fraternity, Mozart embraced its Enlightenment principles of Freedom, Equality and Brotherhood. This paper will examine Mozart's life from the perspective of Esoteric Astrology and Rayology, incorporating insights from the work of the Master Djwhal Khul, otherwise known as "the Tibetan."

Introduction

The Romantics of the nineteenth century revered Mozart so highly that he took on almost a godlike status in their eyes. Some more recent biographers, on the other hand, have attempted to demythologize Mozart to the point of emphasizing so-called personality failings of Mozart and of his family. Several of these more modern biographers, most notably Maynard Solomon, have tried their hand at psychoanalyzing Mozart at the remove of two hundred years. This type of analysis has often been undertaken without a due consideration of social and historical realities, and without consulting the most reliable biographical source information.³ The misunderstanding of Mozart has been exacerbated by the play *Amadeus* and by the popular movie of the same name, which essentially portrays Mozart as a talented idiot. The historical reality, however, is quite different.⁴

Mozart's Life

Mozart was born on Tuesday, January 27th, 1756, at 8:00 pm, in Salzburg, Austria. His father, Leopold Mozart, was a fine violin-

ist and composer in his own right, and authored a famous treatise on violin playing. At an early age, Mozart began to show extraordinary musical talent, quickly learning to play the keyboard and the violin. It soon became apparent that Mozart was able to learn and memorize music with extraordinary rapidity. Mozart began composing at a very young age. Leopold soon recognized Wolfgang's extraordinary musical talent, which he interpreted as proof of God's grace. Salzburg, however, was a backwater town, unable to provide for the full development and display of Wolfgang's talents.⁵ Therefore, Leopold, who proved to be an excellent teacher to the boy,⁶ decided to take Mozart and his older sister, Nannerl—also a gifted musician—on tour to the great European centers to display the talents of these two child prodigies to the royalty and the nobility. Stanley Sadie writes that "on these tours, Leopold had one objective: to show off his children," so that "they could expect ample rewards, in money or in gifts, as well as the kind of attention that could secure them future patronage."⁷

In *Music and Medicine*, Dr. Anton Neumayr writes that, while these travels could be hard on Wolfgang physically, they were overwhelmingly positive in their influence on the boy:

Mozart's father has frequently been accused of subjecting his child to serious physical and mental strains, with concert travels throughout Europe that often lasted for years at a time. But it was precisely these travels to the important cultural centers of the day, with the education they provided, that took the lad from the small, culturally backward town of Salzburg, with its

About the Author

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petit bourgeois, narrow-minded circumstances, and made a European out of him.⁸

In modern times, Leopold has been accused of exploiting his children's talent in an effort to make money and to bring credit upon himself as a father and as a teacher, perhaps damaging Wolfgang psychologically in the process. Stanley Sadie, who wrote a book on Mozart's early life, defends Leopold's behavior:

It is easy to criticize Leopold Mozart for his readiness to "exploit" the talent of his children. It is also misguided. The notion that it could in some way be damaging to the children to be exhibited as they were is a wholly modern one, representing attitudes to upbringing and to child psychology that would have been incomprehensible to a man of the mid-eighteenth century. It could not have occurred to Leopold that the programme of touring and concert-giving into which he plunged his family might interfere with his son's development into a stable and responsible adult; and certainly any claim that it had an adverse effect on Mozart's development as a musician can scarcely be taken seriously. In fact, Leopold saw it as something of a duty—particularly, he would have undoubtedly have said, as a Catholic and a German—to show his children to the world.⁹

With respect to the alleged element of financial exploitation, Sadie adds that Leopold saw no contradiction between his aim to show the world the "miracle, which God allowed to be born in Salzburg," as Leopold put it, and his hopes for promoting his son's career. Stanley writes that "the full development of a God-given genius must have seemed to Leopold self-evidently a sacred obligation, a trust imposed upon him by a benevolent deity. . . ." Sadie does add, however, that Leopold's attitude became more of an issue as Mozart grew into a young man: "Whether, at a later stage, he may have damaged his son or impeded his development into manhood from motives that were partly selfish, or in some way shortsighted, is another matter."¹⁰

During their European trips, the talents of the two children, especially Wolfgang, were much

lauded by the nobility, and they were rewarded both in the form of money and in the form of gifts, such as sumptuous apparel, snuffboxes, and watches, etc. When Wolfgang became somewhat older, he traveled to Mannheim and to Paris with his mother, who died during their stay in the latter city. However, no permanent court appointment was forthcoming.

Finally, in debt from the expenses of traveling and living abroad, Mozart, who was still in the employ of the Archbishop of Salzburg, from whom he had received permission to travel, stopped in Vienna in 1781. The Archbishop, who was staying there with his court at the time, was unhappy that Mozart had overstayed his leave of absence to travel, and demanded that Mozart be more compliant and obedient to the Archbishop's wishes. At this time, musicians were still treated as somewhat glorified servants. The nobility often hired servants who could double as valets and musicians, for example. The great composer, Franz Joseph Haydn, was in the employ of Count Esterházy in Hungary for most of his life and had to wear a servant's uniform every day, along with the members of his orchestra. The following advertisement from the *Wiener Zeitung* on June 23rd, 1798, serves as an example of this practice:

Musical valet-de-chambre wanted

A musician is wanted, who plays the piano well and can sing too, and is able to give lessons in both. This musician must also perform the duties of a *valet-de-chambre*. Whoever decides to accept the post is to ask in the first floor of the small Colloredo house No. 982 in the Weihburggasse.¹¹

The music historian Robbins Landon adds that "so long as advertisements such as this could be printed, and the position filled, as it presumably was, it was difficult for a professional musician to escape being treated as a servant."¹²

Mozart, however, who was very conscious of his own talents and worth as a composer and as a man, rebelled against this type of treatment. He ended up in an altercation with one of the Archbishop's functionaries, a Count Arco, who

ended up dismissing him by literally kicking him in the behind, an indignity which festered in Mozart's consciousness for some time afterwards. In a letter to his father regarding the incident, Mozart wrote, ". . . It is the soul that makes a noble of a man; and even though I may not be a count, still I have perhaps more honor in me than lots of counts, and whether count or lackey is all the same, the one who insults me, as soon as he does, is a knave."¹³

Reveling in his new-found independence, Mozart determined to attract the attention of the Emperor, Joseph II, in the hope of obtaining a well-paying position as a court composer. These types of positions, however, already were taken by other composers at court, including the now much-maligned Salieri.¹⁴ Although Mozart eventually obtained an official court appointment as *Kammermusicus* (chamber musician) on December 7th, 1787, this position paid only 800 gulden per year, which was not enough to meet Mozart's monetary needs.¹⁵ Mozart became quite famous and much admired and had several important patrons among the nobility, however. In effect, he became one of the first successful freelance musicians. Mozart's independent attitude and lifestyle helped to pave the way for Beethoven and other independently minded musical artists of the nineteenth century.

Although Mozart was never truly poor and hungry, he was forced to take on debt at various times in his life, due to the unsteadiness of a freelance musician's income. While it is true that Mozart did not display a talent for managing money wisely, many of his expenses were perfectly legitimate, like the need for adequate living quarters and proper clothing for performance.¹⁶

By 1790, the position at the imperial court was not favorable to Mozart. Emperor Joseph II, who had recently died, had been succeeded by his brother Leopold, whose appreciation of music was not as great as Joseph's.¹⁷

When Mozart died tragically at the age of 35, however, he was still enjoying the success of his opera *The Magic Flute*, which was still playing nightly in Vienna to great acclaim. Mozart had some reason at this point to be op-

timistic about his future prospects.¹⁸ His early biographer Nissen, who married Mozart's widow and therefore was privy to much inside information, writes that, at the end of his life, Mozart still thought he had much to live for:

"Just now," he often lamented during his illness, "I must die, when I could live quietly! Now to leave my Art, when I must no longer be a slave to fashion, no longer chained by speculators, when I could follow the flights of my fantasy, when I could compose freely and independently whatever my heart dictates! I must leave my family, my poor children, in that moment when I would be in a better condition to care for them"¹⁹

On November 20th, 1791, Mozart fell ill and took to his bed. He died at 12:55 am on Monday, December 5th, 1791.²⁰ Mozart's sister-in-law Sophie writes that Mozart's widow, Constanze, was desperate in her grief. She adds that, "If it was possible to increase her sorrow, this was done on the day after that dreadful night [of Mozart's death], when crowds of people walked past his corpse, weeping and wailing for him."²¹ Much is made of the fact of Mozart's "pauper's burial," but this is a misconception based on ignorance of the historical and social factors. The Emperor Joseph II had issued decrees in favor of simplicity in funerals and burials. The lack of ceremony at Mozart's burial does not appear to have been indicative of a lack of love by his wife, his friends, and the public, but was rather the common practice of the time.²²

Braunbehrens writes that "there was great consternation everywhere at Mozart's sudden and premature death, but nowhere did it find such eloquent expression as in the solemn requiem celebrated in Prague on December 14, 1791," where Mozart and his music were very much admired. A newspaper report in the *Wiener Zeitung* indicated that the church of St. Niklas, which accommodated 4000, was filled to overflowing:

The Requiem was by the *Kapellmeister* Rössler, and was superbly performed by 120 leading musicians, at the head of whom was the beloved singer Madame *Duscheck*.

In the middle of the church stood a magnificently illuminated catafalque; three choirs of trumpets and drums sounded mournful strains; the requiem mass was celebrated by Father Rudolf *Fischer*; 12 students from the local grammar school carried torches, with black crepe over their shoulders and white cloths in their hands. A solemn stillness prevailed, and countless tears flowed in painful remembrance of that artist whose harmonies had so often moved our hearts to joy.²³

Mozart's Character and Relationships

As a child, Mozart was very lively and likeable. He was described at age ten as “one of the most lovable of creatures imaginable, who puts wit and spirit into everything he says and does, with all the grace and sweetness of his age.”²⁴ Four years later, the composer Hasse described Mozart as “handsome, vivacious, graceful and full of good manners; and knowing him, it is difficult to avoid loving him.”²⁵ As a young man, Mozart evinced a charming self-confidence and frankness. An eyewitness of one of Mozart's first performances, at age six, writes:

. . . Even then he displayed a trait that was to remain with him, that is, disdain for the praises of his elders and a certain disinclination to play for them if they were not themselves music connoisseurs . . .²⁶

Braunbehrens writes that Mozart “was anything but shy or apprehensive in society and openly approached people without being intimidated by class differences or other social considerations.”²⁷ Mozart had a strong sense of the essential equality of men, which was partly due to the ideals of his father and the Enlightenment thoughts of the time.

Mozart understandably felt a keen sense of his self-worth as a composer and often felt a sense of rivalry with other composers, which can be seen in the remarks in his letters. Mozart frequently criticized other composers and musicians in his letters, especially to his father, although his remarks about these fellow professionals were by no means always negative.

Mozart and his father admired many other composers and musicians and even learned from their example in many ways.²⁸ Mozart had many friendships with musicians such as Joseph Haydn and his brother Michael, also a composer.²⁹

Mozart and the Creative Process

There is a common perception that Mozart simply transcribed music that came to him out of thin air. As Braunbehrens writes, however, “Composition is not simply the result of divine inspiration; it requires above all an intellectual grasp of musical ideas.”³⁰

From the following passage by Robbins Landon regarding the composition of some numbers for the opera, *La clemenza di Tito*, we might infer that Mozart composed in his head, writing down the music later:

No doubt he used the time on the stage-coach to compose the missing numbers in his head (that was his usual procedure: the actual writing down of the piece was a purely mechanical operation for him).³¹

Mozart's widow, Constanze, wrote that “once he had made up his mind from the mass of thoughts, that idea was as solid as a rock, and was never changed; that is something you can see in his scores, too, so beautiful, so efficient, so cleanly written, and certainly not a note altered.”³²

Mozart's compositional process often is contrasted with that of Beethoven, who had more erasures and corrections in his scores, and for whom the process of composition seems to have involved more struggle.

There is ample evidence of Mozart's style and technique having been influenced by that of other composers. If Mozart used an idea for structure or style from another composer, however, he would invariably make it his own, usually improving upon it. Mozart prided himself in being able to write in any style.³³ He remained up to date on the current musical scene and wrote to suit the particular talents and capabilities of the performers for whom he was composing. In short, it is obvious that,

although Mozart unquestionably received inspirations from a higher source, he used his mind in an intelligent manner to develop the ideas he received.

Mozart and Masonry

Another important aspect of Mozart's life and work is his involvement with Freemasonry.³⁴ Many people today are familiar with the concept of *The Magic Flute* being a Masonic opera, although the exact significance of the symbolism in this work has been debated. Perhaps somewhat less well-known is the fact that Mozart wrote other works especially for performance in the Masonic lodge, as well as other works in which Masonic symbolism has been detected by various authors. Several CD albums have been released of Mozart's Masonic music, including those by the Vienna Volksooper Choir and Orchestra, the London Symphony Orchestra, and the Kassel Spohr Chamber Orchestra, but these albums are not necessarily exhaustive, as other pieces of Mozart's may contain Masonic symbolism in the music or text as well.³⁵

Mozart took his membership in the Masons very seriously and was a very devoted lodge member. Robbins Landon wrote that Mozart's Lodge, which included musicians, an actor, a publisher, and some high-ranking members of society "was a distinguished company, whom Mozart loved individually and collectively."³⁶ Mozart had his father inducted into the fraternity when he visited Mozart in Vienna, and Mozart made sure that his good friend, the composer Joseph Haydn, was inducted into the fraternity as well. Mozart was a member of the lodge *Zur Wohltätigkeit* ("Charity"), and he was deeply involved with charitable activities. *Zur Wohltätigkeit* was a lodge for members who still considered themselves religious, as opposed to the more atheistic and scientific lodge *Zur wahren Eintracht* ("True Harmony"). It is likely that Mozart was familiar with the esoteric and Rosicrucian trends in Freemasonry. After his death, his widow Constanze wrote in a letter that Mozart had wanted to found his own secret society called the Grotta.³⁷ Unfortunately, Constanze and her second husband, Mozart's biographer Nissen,

felt it necessary to expunge almost all references to Freemasonry from Mozart's letters, due to the government's hostile attitude to Freemasonry in the years after Mozart's death.

Mozart continued to be loyal to the lodge in the face of attacks upon Freemasonry by the government near the end of his life.³⁸ These attacks were largely occasioned by suspicions on the part of the Emperor and his ministers that the Masons were plotting against the monarchy.³⁹

Tragically, in the year of Mozart's death, 1791, Freemasonry was officially forbidden in Vienna. We can thank Mozart and his librettist Emanuel Schikaneder that many of the ideals of Masonry were immortalized in their great work for the stage, *The Magic Flute*, which was written near the end of Mozart's life.⁴⁰

Mozart's Cause of Death

It is often asserted that Mozart's fragile health can be blamed on his travels as a youngster. Mozart fell ill many times with colds while traveling in difficult conditions. It is thought that these illnesses may have resulted in a weakness in his kidneys which may have contributed to his death.⁴¹

There is a famous story that Mozart died due to the effects of being poisoned. Salieri is usually put forth as the culprit; although Mozart's other colleagues have been accused of this supposed poisoning as well. Although it has been reported that Mozart said he thought he had been poisoned, this was probably due simply to a feeling of extreme pain and discomfort. Nissen writes that Mozart's illness "had entirely natural causes, without the need for thinking (as he did) that he was being poisoned."⁴²

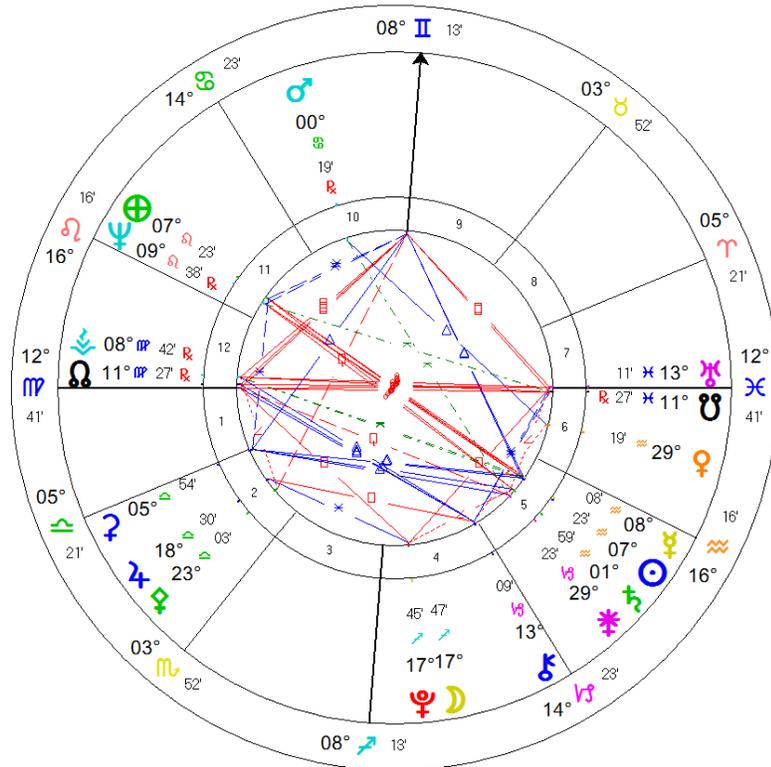
The official cause of Mozart's death was "military fever," a somewhat vague description that does not have a precise meaning in modern medicine. Carl Bär, who has done an extensive medical analysis of Mozart's cause of death, has written that Mozart's last illness was most probably rheumatic fever, from which he had suffered several times in his youth. Also, Bär writes that "even a conservative estimate indicates that Mozart in all probability lost roughly two liters of blood" from the doctors' treat-

ments of bloodletting.⁴³ Dr. Anton Neumayr, while also diagnosing Mozart's final illness as rheumatic fever, writes that "the immediate

cause of his death undoubtedly was the withdrawal of blood two hours before he died."⁴⁴

Some Thoughts on Mozart's Astrological Chart

Wolfgang Mozart
Natal Chart
 Jan 27 1766 NS, Tue
 8:00 pm -0:52:08
 Salzburg, Austria
 47°N48' 013"E02'
Geocentric
Tropical
Placidus
True Mode
 Rating: AA



In esoteric astrology, the position of the Sun sign, the ascendant, and the Moon sign are given major importance in the interpretation of a chart. These three positions will be considered, along with those of the other planets in the signs and houses, with attention to aspects, planetary rulerships and ray energies. Some details on fixed stars and asteroids will be brought in as well, when thought to be helpful in the understanding the larger picture.

Aquarian Energies in Mozart's Chart

In esoteric astrology, the Sun indicates the current life expression. In Mozart's chart, the Sun and several planets are in Aquarius. Mozart was sensitive to and embodied the Aquarian energies. In fact, we might call Mozart a forerunner of the Aquarian Age.

Mozart's Sun, Saturn, Mercury and Venus all are in the sign of Aquarius. Vulcan is part of this collection of planets as well. David Walters, expert on the planet Vulcan, has calculated the position of Mozart's Vulcan to be at 2 degrees Aquarius.⁴⁵ Sun and Mercury trine the Gemini midheaven, which suggests the Masonic fraternity and the Great White Lodge.

According to the Tibetan, there are three key-notes of Aquarius:

1. The service of the personality, the lower self, which eventually transmutes itself into the service of humanity.
2. Superficial and selfish activity which changes into a deep and active intention to be active on behalf of the Hierarchy.

3. Self-conscious living which changes finally into a sensitive humanitarian awareness.⁴⁶

From childhood, Mozart had a tendency to be involved in constant activity, both mentally and physically. As a boy, Mozart was extremely lovable and affectionate, and was constantly busy with something. When he became interested as a young boy in music, according to his sister Nannerl, this activity became channeled in a musical direction.⁴⁷

In Mozart's adulthood, his sister-in-law Sophie observed that he was constantly fidgeting and had an expression as if he were pondering musical ideas even in the midst of other activities:

He was always good-humored, but even in his best periods very thoughtful, looking at one with a sharp expression. He answered everything carefully, whether the subject was merry or sad, and yet he seemed to be thinking deeply about something entirely different. Even when he washed his hands in the morning, he paced up and down the room, never standing still, tapping one heel against the other, and deep in thought. At table he often took the corner of his napkin, crumpled it up tightly, rubbed it up and down his upper lip, and appeared to be unaware of what he was doing, and often making grimaces with his mouth at the same time. In his leisure he was always passionately attached to the latest fad, whether it was riding or billiards. To keep him from company of an unworthy kind, his wife patiently shared everything with him. Otherwise his hands and feet were always in motion, he was forever playing with something, for instance his hat, pockets, watch-chain, tables, chairs—as if he were playing the piano.⁴⁸

The Sabian symbols for Mozart's Aquarius planets are particularly evocative, and an examination of these symbols adds fascinating detail to the analysis of Mozart's chart. There is a different Sabian symbol for each degree in the zodiac. The Sabian symbols are always rounded up to the next degree. These symbols were channeled for Marc Edmund Jones by an extremely talented clairvoyant, Miss Elsie Wheeler, over the course of just one morning and afternoon, in 1925.⁴⁹ The Sabian symbol

for Mozart's Sun at 8 Aquarius is "beautifully gowned wax figures on display."⁵⁰ This symbol accords well with the delicate beauty of Mozart's music and with his propensity for dressing extremely well.⁵¹ In his book on the Sabian symbols, Rudhyar writes that "the wax figures are impersonal forms. The gowns constitute a static presentation of ideal patterns; yet they are the PREFORMATION of what will be experienced in the culture being born. They herald new collective developments."⁵² This seems to be just the function which was performed by Mozart's creative genius, which served as an inspiration and model for the composers of future generations.

The Sabian symbol for Mozart's Mercury at 9 degrees of Aquarius is "a flag is seen turning into an eagle." Rudhyar says that the keynote for this symbol is "the dynamic incorporation of new social values in individuals who exemplify the spiritual potential and greatest significance of these values."⁵³ It is interesting that Rudhyar mentions social values, as some of Mozart's earlier biographers portrayed him as not being interested in politics. However, Dr. Neumayr writes that:

Their view that the widely traveled Mozart was oblivious to the major political and social developments of his times, to the American War of Independence, to Rousseau and the French Revolution, to democratic stirrings in England, or to the important personages of the Enlightenment, is simply not credible. On the contrary, we can be certain that Mozart, whose Vienna years (1781-1791) coincided with the reign of Emperor Joseph II, was a keen and close observer of the emperor's Enlightenment-inspired program of reforms. The finality with which he quit his service to the Prince-Archbishop of Salzburg, Hieronymus Colloredo, his unstinting commitment to Freemasonry (something not at all opportune, given its strict surveillance by the imperial authorities), and especially his operas, which contain so much political dynamite it is a wonder they escaped being banned by the censors, all testify eloquently to the man Mozart was.⁵⁴

Neumayr also quotes the biographer Gunthard Born, who believes that Mozart had a highly developed social consciousness:

The genius who tends to be looked on today primarily as a naïve Wunderkind reveals himself in fact to be a composer who was very much engaged both ideologically and politically, one who spoke up for the universal truth of the natural order, for the relief of the downtrodden, and even for the women's [movements] and peace movements of his era.⁵⁵

Mozart was tuned in to Enlightenment values and had a type of social awareness commensurate with his membership in the Masonic fraternity. The Masonic lodge was a place where men of different ranks could associate freely with each other on an equal level. Here, men were true brothers in an Aquarian sense.

In Mozart's chart, the close proximity of the Sun and the chart ruler, Mercury, in Aquarius may be responsible for Mozart's considerable fluency with language, a fluency that is often misunderstood. Neumayr writes:

In coming to grips with his sexual feelings and providing them an intellectual outlet, Mozart greatly enjoyed playing with words and their infinite variety of expression, as we see in an example from the often-mentioned letters to his cousin in Augsburg (whom he called "Bäsle," meaning "little cousin"). Some recent writers have attempted to demythologize Mozart, who was elevated practically to a demigod in the 19th century, and, in the process, to make him out to be an infantile neurotic because of the eccentric language in his letters. But they obviously have failed to recognize important deep psychological aspects. As Voser-Hoesli has demonstrated in an analysis well worth reading, the spoken language was, for Mozart, merely another instrument for making music. He reveled in the sounds of words, in the rhythm of language and the vast number of its phrase variations and word combinations, while often not being particularly concerned with the specific content of the sentences – "just as in his music the link to a perceptible end result of-

ten cannot be recognized in advance. From this perspective, his highly personal writing style turns out to be essentially a continuation of his brain's perpetual preoccupation with musical composition, in which musical patterns emerge and take shape on the pages of his letters just as they do in his scores." It is true that Mozart's letters often show a certain fondness for crude turns of language, but they must be understood in the context of the customs of his fellow countrymen in Bavaria and Salzburg, who even today are wont to employ certain vigorous anal expressions of annoyance or sociable good humor.⁵⁶

The Sabian symbol for Saturn at 2 degrees Aquarius is "an unexpected thunderstorm." This could relate to the relationship between Mozart and his father, which turned stormy in Mozart's twenties, a time of rebellion for Mozart.⁵⁷ According to Rudhyar, this Sabian symbol also has to do with the impermanence of man's works in the face of the forces of nature, and quotes the Bible: "dust you were, dust you must become."⁵⁸ This indicates Mozart's early death, as well as the early deaths of several of his children, as the conjunction of Saturn, Vulcan, Sun and Mercury is located in Mozart's fifth house, ruling, among other things, children. Also, we recall that the immediate cause of Mozart's death was the medical procedure of bloodletting (see above), which is appropriate, since the sign Aquarius rules the circulatory system.

The presence of the planet Vulcan in such close proximity to Saturn lends intensity to this dynamic. It should be noted that the Sabian symbol for Vulcan at 3 degrees Aquarius is "A Deserter from the Navy." Rudhyar writes: "(The Navy refers to the ocean, symbol of primordial and unconscious evolutionary forces.) He not only refuses to obey orders, he deliberately turns his back on his collective social status; he becomes an outcast, and through this decision he may definitely individualize his consciousness. . . . He may thus 'find himself' by means of a sharp renunciation of his social birthright, i.e. by a crucial process of DESOCIALIZATION."⁵⁹

The Sabian symbol for 30 degrees Aquarius, the degree of Venus in Mozart's chart, exists in more than one version. The symbol in the Solar Fire software program for this degree is "Moon-lit fields, once babylon (*sic*), are blooming white." In his book on the Sabian symbols, Dane Rudhyar states that "the originally recorded Sabian symbol stated: 'The field of Ardath in bloom,' which referred to a scene in an occult novel by Marie Corelli centering upon ancient Babylon." He explained that "the reference may well have been a 'blind' inasmuch as Marc Jones has stressed his inner contact with a Brotherhood with Babylonian (or 'Sabian') roots." Rudhyar writes about how the individuals in a spiritual brotherhood share a group consciousness in a way that is evocative of the Masonic brotherhood or of the ashrams of the Masters:

A spiritual Brotherhood constitutes a state of "multi-unity" – i.e. a *multiplicity* of individuals, if one thinks of the paths they trod to reach their final metamorphosis, but a *unity* of consciousness and "Soul" – thus unanimity ("anima" meaning Soul). In this spiritual Whole each unit is a recognizable "form" or entity if one looks at it with the eyes of a personality; but when seen through a unified spiritual vision or from a distance, the Whole appears to be one single area of radiant light. Similarly, when studied by the modern physicist, light can be apprehended either as a stream of identifiable particles (photons) or as one continuous wave. Whether it is seen as one or the other depends on the point of view.⁶⁰

Rudhyar adds that this symbol has to do with mastery and "spiritual group fulfillment."⁶¹

Jupiter, the esoteric ruler of Aquarius, is four signs away in Libra, although the orb is too

wide for an actual trine to Mozart's Aquarian planets. The Sabian symbol for Jupiter at 19 degrees of Libra is "A Gang of Robbers in Hiding." Dane Rudhyar interprets this symbol as "protest against disharmonic social privilege," and gives the keywords as "group protest."⁶² This may relate to the forward-looking nature of the Masonic lodges as well as to their persecution by the Austrian government near the end of Mozart's life.

Mozart . . . embodied a sense of beauty and drama in his music which helped to pave the way for the Hierarchical movement of Romanticism in the nineteenth century. With a sun sign in Aquarius, he was a forerunner of the Aquarian Age. A devoted member of the Masonic fraternity, Mozart embraced its Enlightenment principles of Freedom, Equality and Brotherhood.

Uranus, the exoteric ruler of Aquarius, is conjunct the descendant and the south node, and opposes the Virgo ascendant, indicating that Mozart's soul purpose is connected with the birthing of the Aquarian age. Uranus was discovered during Mozart's lifetime, in 1781.⁶³ This took place around the same time as the American and French Revolutions, and in astrology the planet Uranus became associated with revolutionary ideas and activity.

In Mozart's chart, Uranus is conjunct the descendant and the south node in Pisces, and square Mozart's tight Moon-Pluto conjunction in Sagittarius. The Uranus-Pluto square is indicative of social upheaval and revolution, such as that which occurred in the 1960's in the United States, and as is occurring again today, as this paper is being written in 2012, in the midst of another Uranus-Pluto square. Mozart could not help but be affected by this dynamic, as well as participate in it.

The Relationship between Aquarius and Leo

Mozart's sun and Mercury in Aquarius are opposed by Neptune in Leo. Neptune, the veiled esoteric ruler of Leo, is associated with psychism, both higher and lower, while the sign Leo is associated with creativity. The opposition of Mercury to Neptune suggests vagueness in matters of communication and

money. The opposition of Mercury and Sun by Neptune gives access to intuitive awareness, however, once vagueness, a lower expression of Neptune, has been overcome. This intuitive awareness helps to explain Mozart's access to higher impression, in which he apparently received musical ideas from a higher source than the everyday, concrete mind.

Leo, the lion, is associated with pride. Mozart knew and believed in his worth as a composer. His sense of pride, however, created certain problems in his interactions with other composers and with his patrons. Nonetheless, Mozart evidenced a high level of group awareness, as evidenced in his friendships and in his relations with the members of the Masonic Lodge.

The Tibetan shows how the signs Leo and Aquarius are instrumental in the development of self-awareness and group awareness:

The low grade and undeveloped Aquarian upon the Mutable Cross manifests through a superficial self-awareness. This matures in Leo and becomes a deep-seated self-consciousness and a profound interest in self and its need and wishes. As the interplay goes on between Leo and Aquarius (for they are polar opposites) there comes a deepening of all qualities and the superficialities disappear until—upon the reversed wheel—the intensive self-consciousness of Leo expands into the group awareness of Aquarius. The individual becomes the universal. Man, alone and separative, becomes mankind in his reactions and awareness and yet, at the same time, preserves his individuality; he is no longer just a human being, individually self-centred and separative, but becomes humanity itself, losing his personal identity in the good of the whole yet retaining his spiritual Identity. From self-service, he proceeds to world service and yet is always the individualised Son of God until after the third initiation.⁶⁴

Virgo, the Virgin Mother and the Divine Feminine

In esoteric astrology, the ascendant indicates the soul purpose of the individual. Mozart's

ascendant is at 12 degrees 41 minutes of Virgo, conjunct the north node at 11 Vi 27 R as well as the asteroid Isis at 11 Vi 54 R. The conjunction of the north node with Mozart's ascendant accords with his fame, and the asteroid Isis points to Mozart's esoteric interests as evidenced in his opera *The Magic Flute*, with its famous aria for the priest Sarastro, "O Isis and Osiris." Also conjunct the ascendant is the asteroid Vesta, keeper of the flame, at 8 Vi 42 R, lending illumination to Mozart's soul purpose. On a more mundane level, Vesta, like Virgo, indicates hard work. In Mozart's chart, this indicates a laboring to fulfill the purposes of the soul.

In exoteric astrology, one of the features associated with Virgo is exactitude and criticism. This played out in Mozart's lack of patience for what he perceived as mediocrity in his fellow composers and performers. Mozart applied these same high standards to his own music making. Mozart writes to his father:

Wherein consists the art of playing *prima vista*? In this: in playing the piece in the time in which it ought to be played, and in playing all the notes, appoggiaturas and so forth, exactly as they are written and with the appropriate expression and taste, so that you might suppose that the performer had composed it himself.⁶⁵

In esoteric astrology, Virgo is the sign of the Virgin Mother and the Divine Feminine. According to the Tibetan, the sign Virgo represents the three goddesses, Eve (on the mental level), Isis (on the emotional or astral level), and the Virgin Mary (on the physical level).⁶⁶ According to the Tibetan, the exoteric mantram for this sign is "And the Word said, Let Matter reign." This refers to the immersion of the soul in matter. For disciples, however, "the voice emerges from the Virgin Herself and she says: 'I am the mother and the child. I, God, I, matter am.'" This is the esoteric mantram for Virgo.⁶⁷

According to the Tibetan, the sign Virgo has three different rulers on three different levels:

1. Mercury.—This is the orthodox ruler. It signifies the versatile energy of the Son of Mind, the soul. It is interchangeable for the

Sun (Son) and stands for the Mediator or intermediary, between the Father and the Mother, between Spirit and Matter, and yet is the result of the union of these two.

2. The Moon (Vulcan).—This is the esoteric ruler. The significance of this is similar to that of the orthodox ruler. The Moon (or fourth ray energy) is here seen as an expression of first ray energy, manifesting through Vulcan. The Moon rules the form and it is the will of God to manifest through the medium of form.

3. Jupiter.—This is the hierarchical ruler and rules the second Creative Hierarchy, that of the Divine Builders of our planetary manifestation. . . . This is the seventh Creative Hierarchy as well as the second, if the five unmanifesting Hierarchies are counted; in the significance of two and seven much of the mystery underlying these Hierarchies will be revealed.⁶⁸

With respect to the above tabulation, we note that both Mercury and the Moon are planets of the Fourth Ray of Harmony through Conflict. The Tibetan goes on to discuss the rays that pour through the rulers of Virgo in greater detail. Although much of what the Tibetan says is applied to humanity in general, much also is especially appropriate in the case of Mozart:

Through these three planetary rulers the energies of the fourth ray pour, governing the mind through Mercury and the physical form through the Moon; the energies of the first ray, expressive of the will of God, begin their control of the self-conscious man (unfolded in Leo) and the energies of the second ray, embodying the love of God, pour through into manifestation. Will, love and harmony through conflict—such are the controlling forces which make man what he is and such are the governing and directing energies which use the mind (Mercury), the emotional nature, love (in Jupiter) and the physical body (the Moon, or esoteric will) for purposes of divine expression and manifestation.⁶⁹

The rulers of Mozart's Virgo ascendant therefore carry the Fourth and the Second Rays, which are prominent in Mozart's ray chart as

well. It is interesting that the Tibetan speaks of the "love of God" in relation to this sign, as one of Mozart's baptismal names is "Theophilus," which he usually rendered as Amadé (see footnote in the introduction to this article). The Tibetan says that "The keynote which embodies the truth as to the mission of Virgo most accurately is 'Christ in you, the hope of glory.'⁷⁰ This refers to the fact that the Virgin mother carries the Christ child in her womb. This symbolizes the incarnation of spirit in the physical body. Virgo begins a birthing process which comes to fruition in Aquarius. The Tibetan tells us that "Virgo hides the light which irradiates the world in Aquarius," and "Aquarius releases Virgo from her load."⁷¹ We note that, in Mozart's chart, the exoteric ruler, which is Mercury, is in Aquarius. The veiled esoteric ruler, Vulcan, is in Aquarius as well (see section above on Mozart's planets in Aquarius). The Tibetan further explains how the signs Virgo and Aquarius are involved with the nurturing and the revelation of the Christ consciousness, respectively:

Virgo is esoterically the mother of the Christ child and is, therefore, the emanator of energies which nourish and aid the growth of the Christ consciousness; Aquarius is the coming expression of the group consciousness which is the first and immediate revelation of the ever present Christ consciousness on a large scale in humanity.⁷²

The Moon, Pluto and the Theme of Death

As noted earlier in this section on Mozart's astrological chart, the Moon and Pluto are tightly conjunct in Sagittarius. The Tibetan characterizes Sagittarius as "the sign of discipleship."⁷³ The exoteric mantram for Sagittarius is "let food be sought." On the esoteric level, however, the mantram for Sagittarius is "I see the goal. I reach that goal and then I see another."⁷⁴ In esoteric astrology, the Moon represents factors from the past, including past lives. The Moon also can be taken to represent the mother or the physical form nature. The planet Pluto represents death and regeneration. We note that Mozart's mother died when he

was only twenty-two. Mozart was intimately acquainted with death not only through actual experiences of death in his family, but also through the symbolism of death in Masonic initiation. Mozart wrote to his father that he was resigned to the inevitability of death, but that he viewed death as a comforter, rather than as something to be feared:

As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling! And I thank my God for graciously granting me the opportunity (you know what I mean) of learning that death is the key which unlocks the door to our true happiness. I never lie down at night without reflecting that – young as I am – I may not live to see another day. Yet no one of all my acquaintances could say that in company I am morose or disgruntled. For this blessing I daily thank my Creator and wish with all my heart that each one of my fellow creatures could enjoy it. (April 4, 1787)⁷⁵

The words “you know what I mean” refer to the fact that Mozart’ father, as a fellow Mason, would be aware of the symbolism of death in the Masonic rituals.⁷⁶ The period of “the last few years” coincides roughly with Mozart’s length of time in the Masonic lodge. In Mozart’s chart, the Moon and Pluto are in close conjunction with the fixed star Atria at 17 Sg 29. This fixed star is part of the constellation of the Southern Triangle. The triangle is an important symbol in Masonry. This star’s close proximity to the Moon suggests that Mozart’s participation in Masonry was a legacy from a previous lifetime or lifetimes.

The Moon and Pluto also are in close conjunction with the asteroid Sisyphus at 17 Sg 38. Sisyphus was a mythological character who was punished by Zeus by having to repeatedly push a heavy rock uphill. This is fitting for Mozart, who was capable of working extremely hard (in keeping with his Virgo ascendant). It was the opinion of Mozart’s biographer,

Nissen, that Mozart essentially worked himself to death:

He was a fruit that ripened early, which lasted only for a short while. At the delicate age when nature is still bringing forth and collecting the essence of life, he hindered the process not only by his sedentary way of life but also consumed without pause that very essence of life by continually composing. This appetite for composition also hastened his death, to which his celebrity lent only too much occasion. How was it possible for a frame by nature weak and ruined by illness to survive the exhaustion of the last four months? And not with easy scores such as with Pergolesi and Hasse, but in his manner, with rich, full treatment of the individual parts.⁷⁷

People mourn the tragedy of Mozart’s early death, and have speculated as to what marvelous works he might have composed, had he lived longer. Although this opinion may be justified, there are some astrological factors which we should consider as well. One is the fact that Mozart’s progressed Mercury, the ruler of Mozart’s ascendant as well as of his midheaven, turned retrograde in August of 1789. This does not suggest an expected future period of health and financial success.

Another factor to consider is the fact that Mozart had recently undergone a return of Jupiter, the exoteric ruler of the Moon. The premiere of the *Magic Flute* coincided with this transit. The prominence of transiting Jupiter at the period of Mozart’s death suggests a benevolent liberation of Mozart’s soul from the limitations of a somewhat frail body. We also might well conclude that Mozart had been recalled to higher realms, undoubtedly to participate in other important projects of the ashram.

The Fixed Stars

To the factors of the Sun sign, Ascendant, Moon, and the other planets in the chart, we may add the symbolism of the fixed stars to give greater detail. Two fixed stars may be mentioned as holding special symbolism in Mozart’s chart, in addition to the star Atria mentioned in the section on the Moon in Sagit-

tarius above. At Mozart's birth, the fixed star Vega was setting in the northwest.⁷⁸ Vega is the brightest star in the constellation Lyra, the lyre. Here we note a connection with Orpheus, the musician who could charm wild beasts with his song, as did Tamino with his magic flute in Mozart's opera of the same name.

Another fixed star represents some of the difficulties which Mozart was to face in expressing his talents in the world. Mozart's heliacal rising star was Acumen, which represents the sting in the tail of the Scorpion. Astrologer Bernadette Brady associates this star with "attacks and hindrance," with "suffering at the hands of others," and with being "subject to rumours."⁷⁹ This tendency seems to have hounded Mozart even after his death, in the misrepresentation of his character in the works of several biographers and in the movie *Amadeus* (see introduction to this article). The influence of this fixed star might be said to augment that of Mars in detriment in Cancer in Mozart's chart. Mozart was born on Tuesday, the Mars day, in the Mars hour. Mars retrograde as well as in its detriment in Cancer, in the tenth house, is the most elevated planet in Mozart's chart. This may indicate how Mozart battled on a personality level to express his soul purpose in his musical career.⁸⁰

Mozart and the Seven Rays

Mozart's Ray Chart (Proposed): IV – 2 – 4-6-7

The seven rays are seven qualities of light making up the universe. They may be thought of as seven qualities of Divinity.⁸¹ Of these seven rays, the Second, Fourth, Sixth and Seventh are readily apparent in the life of Mozart.

The Fourth Ray of Harmony through Conflict is posited as the soul ray of Mozart. This ray also includes the concept of Beauty. Surely, if anyone was a part of the Fourth Ray ashram of souls, it would have been Mozart. His life betrayed the sharp contrasts and ups and downs of the Fourth Ray disciple. Mozart's music served as a bridge between the old and the new, which is a Fourth Ray function. In addi-

tion, his Virgo ascendant is ruled by two Fourth Ray planets, Mercury (exoteric) and Moon (esoteric).⁸²

The Second Ray of Love-Wisdom is evident in Mozart's desire for companionship and friendship and in his desire to be loved. Mozart was very attached to his wife, missing her greatly when she was away. A loving spirit of forgiveness was apparent in Mozart's relationship with his wife, and the theme of forgiveness was prominent in Mozart's operas.

The Fourth Ray seems probable as the ray of the mind as well as of the soul, due to Mozart's artistic temperament and his sense of the dramatic in art as well as in life. As his biographer Nissen puts it, Mozart was "never a stoic."⁸³ The presence of the Fifth Ray may be seen as well, however, in Mozart's exactitude when composing and performing. Of course, the Fifth Ray also is distributed through Aquarius, the sign of Mozart's Sun, Mercury and Saturn, and need not be the ray of the mind itself.

The Sixth Ray of Abstract Devotion or Idealism is postulated for Mozart's astral body, given the strength of his emotions. The letters from Mozart to his fellow Mason Puchberg describing his finances are written with a combination of despair and hope, suggesting a Fourth Ray mind and a Sixth Ray emotional body. The quality of devotion is visible in Mozart's relationship with his wife and arguably in his attitude to religion and spirituality as well. In a letter to his father, Mozart writes about attending mass with his future bride:

Indeed for a considerable time before we were married we had always attended Mass and gone to confession and received Communion together; and I found that I never prayed so fervently or confessed or received Communion so devoutly as by her side; and she felt the same. In short, we are made for each other; and God who orders all things and consequently has ordained this also, will not forsake us.⁸⁴

As a young man, Mozart wrote a good deal of church music for Salzburg. Although career considerations obviously played an important factor in this activity, Mozart manifestly enjoyed this type of music. According to Constanze,

“church music was his favorite genre,” and “if [she] wanted to give [Mozart] a special surprise at a family festivity, she would secretly arrange a performance of a new church composition by Michael or Joseph Haydn.”⁸⁵ It was previously assumed that Mozart wrote very little church music after having moved to Vienna. Robert Marshall tells us that “it turns out, however, that several unfinished church compositions . . . which had always been assumed to belong to the Salzburg period, actually date from late in the Vienna years: the period after 1787.”⁸⁶ In his later years, Mozart composed much music for the Masonic Lodge as well, as has been mentioned in the section on Mozart and Masonry above. As also mentioned in that section, Mozart belonged to a lodge where spiritual devotion played an important factor in the life of the group.

Mozart’s physical vehicle seems clearly to have been on the Seventh Ray of Ceremonial Order and Ritual. His body was small and delicate, which is typical for a Seventh Ray body. As a child, Mozart suffered from several illnesses, including smallpox, which he contracted on his travels.⁸⁷ The disruptions in routine associated with travel apparently played havoc with his Seventh Ray physical vehicle, which tends to require a more orderly existence in order to maintain its good health. It has been stated that, as an adult, Mozart “remained small and pale, and frequently had an unhealthy appearance.”⁸⁸ As already noted, Mozart died at the young age of thirty-five. The Seventh Ray also is suggested by Mozart’s activities of providing music for the Catholic Mass and the Masonic Lodge and by his enthusiastic participation in the rituals of the Masonic fraternity.

Mozart and the Fourth Ray

The Tibetan gives us the following passage from the Old Commentary regarding the Technique of Integration for the Fourth Ray. There is much in this passage which applies to Mozart:

“Midway I stand between the forces which oppose each other. Longing am I for harmony and peace, and for the beauty which results from unity. I see the two. I see naught else but forces ranged opposing, and I, the one, who stands within the circle at the centre. Peace I demand. My mind is bent upon it. Oneness with all I seek, yet form divides. War upon every side I find, and separation. Alone I stand and am. I know too much.’

The love of unity must dominate, and love of peace and harmony. Yet not that love, based on a longing for relief, for

peace to self, for unity because it carries with it that which is pleasantness.

The word goes forth from soul to form. ‘Both sides are one. There is no war, no difference and no isolation. The warring forces seem to war from the point at which you stand. Move on a pace. See truly with the opened eye of inner vision and you will find, not two but one; not war but peace; not isolation but a heart which rests upon the centre. Thus shall the beauty of the Lord shine forth. The hour is now.’⁸⁹

As a child, Mozart’s Second Ray Personality, made him extremely lovable and compliant with his father’s wishes and instructions. As he became older, he experienced more conflicts and became more rebellious, both against his father and against authority figures like the Archbishop Colloredo and his deputy, Count Arco.

Mozart’s music also took on more elements of *Sturm and Drang*, or “Storm and Stress,” as he

The genius who tends to be looked on today primarily as a naïve Wunderkind reveals himself in fact to be a composer who was very much engaged both ideologically and politically, one who spoke up for the universal truth of the natural order, for the relief of the downtrodden, and even for the women’s [movements] and peace movements of his era.

grew older. There was more chromaticism, and a powerful use of the minor keys in certain works. However, his music never lost its underlying serenity. In a sense, the music of the classical period, especially the sonata form, is about a resolution of harmony out of conflict, of consonance arising out of dissonance. Regarding Mozart's operas, his happy endings sometimes appear unconvincing, as in the case of *Don Giovanni* where the remaining characters express their satisfaction in a moralizing ensemble after Don Giovanni is dragged off to hell.⁹⁰ Mozart's music, however, contains much genuine drama, with harmony resulting through conflict. We might think of *Così fan tutte* and *Le nozze di Figaro* (*The Marriage of Figaro*) as two examples of operas where characters undergo profound transformations through their interactions leading to self-knowledge, harmony, and to the resolution of conflict on a higher level.

Mozart and the Ray Two Fusion Technique

The Tibetan tells us that "fourth ray disciples employ the second ray technique" of fusion. Using this technique, "the second ray disciple, through rightly applied technique, produces curiously enough, third ray results, of which the use of the creative imagination is the outstanding characteristic."⁹¹

The Tibetan also says that the creative imagination "is one of the great building attributes of deity," that it is brought about by "the evocation of the love nature," and that it "brings in soul power in full tide." This is important, because:

In the world of phenomenal appearance, the soul is the creating agent, the major building factor, the constructor of forms, and, through the Technique of Fusion, the power to imagine or to use imaginative thought power (in conjunction with the faculty to visualise, to wish, to dream into being) is definitely and scientifically developed.⁹²

This creative energy pours down in a stream which involves the love petals of the egoic lotus. According to the Tibetan, the channel for these energies are as follows:

a. From the Monad to the love petals of the egoic lotus.

b. From these love petals to the astral vehicle, energising all astral matter found in the equipment of the phenomenal man. "The spirit of God moves upon the face of the waters."

c. From thence to the solar plexus centre.

d. From that centre to the heart centre. The needed duality connected with the astral body thus appears. We have here also a correspondence to the descent of the fire of the will to the base of the spine with its subsequent raising, along the spinal column, to the head.⁹³

Mozart must have mastered this technique of fusion to an extraordinary degree, to have been able to produce the great works of music for which he was responsible.

Crises of Soul Integration in the Life of Mozart

In *Esoteric Psychology*, Vol. II, the Tibetan names several periods of crisis in the lives of individuals during which the soul attempts to gain control of the vehicles. He names the first period as:

Appropriation of the physical sheath. This takes place between the fourth and seventh year, when the soul, hitherto overshadowing, takes possession of the physical vehicle.⁹⁴

This period seems to have coincided with the time when Mozart's musical talent began to manifest. Mozart's older sister Nannerl, speaking of herself in the third person, writes of her own harpsichord lessons and tells how Wolfgang soon took up the instrument as well:

The son was at the time three years old when the father began instructing the seven-year-old daughter on the clavier.

The boy immediately showed his extraordinary, God-given talent. He often spent long periods at the clavier, picking out thirds, and his pleasure showed that they sounded good to him.

When he was four years old, his father, as if for a game, taught him some minuets and other pieces at the clavier. It went so well and was so effortless that he had easily learnt a piece in one hour and a minuet in half an hour, so that he could play them without mistakes and with the utmost delicacy. He made such progress that when he was five years old he was composing little pieces, which he would play to his father who would write them down.⁹⁵

As mentioned above in the biographical section of this article, Leopold Mozart, becoming aware of the extraordinary God-given talent of his son, decided to take both children on a tour of Europe to display their talents. This traveling exposed Wolfgang to many important events musically and culturally and contributed to a sense of confidence in his future interactions with the nobility.

The Tibetan tells us that a second crisis of integration takes place during adolescence. This is:

A crisis during adolescence, wherein the soul appropriates the astral vehicle. This crisis is not recognised by the general public and is only dimly sensed, from its evidenced temporary abnormalities, by the average psychologist. They do not recognise the cause but only the effects.⁹⁶

The following incidents of the smallpox and the intrigue against Mozart's opera may well have disturbed the placidity of Wolfgang's Second Ray personality, and they indicate the emergence into greater prominence of the soul ray: Ray Four of Harmony through Conflict.

In September 1767, when Wolfgang was eleven, Leopold set out with the children on another journey, this time to Vienna. On this journey, Wolfgang contracted smallpox. After he recovered, his father Leopold managed to secure a commission for the boy, now aged twelve, to write an opera, entitled *La finta semplice*, for the court theatre. This was a misjudgment and an overly ambitious move on Leopold's part, however. Competing composers at court, who wanted their operas to be chosen for performance instead, intrigued against the boy, with the aid of the singers in

the opera. The rehearsals were a disaster, as the musicians intentionally performed poorly, and the opera had to be withdrawn. Stanley Sadie writes, "What long-term effects this episode may have had on Mozart's career, and further on his attitudes to his fellow men and fellow composers, can only be conjectured."⁹⁷

The Tibetan tells us that a third crisis occurs in one's early twenties:

A similar crisis between the twenty-first and twenty-fifth years, wherein the mind vehicle is appropriated. The man should then begin to respond to egoic influences, and in the case of the advanced man, he frequently does.⁹⁸

For Mozart, depending on whether one counts the twenty-first year as beginning at age 20 or age 21, this period covers the years 1776 or 1777 to 1780 or 1781. These were years of uncertainty which ended in Mozart's finding his future home city and his life partner. During these years, Mozart began to rebel against his father. By the end of this period, the father Leopold's dominating influence in Mozart's life had been lessened considerably.

In 1777, driven by extreme frustration with the situation in Salzburg, where he now had a minor appointment with the Salzburg court orchestra, Mozart and his mother undertook a journey, first to Mannheim, and then to Paris, to look for better work for Wolfgang.⁹⁹ It was in Mannheim that Mozart met his first real love, Aloysia Weber. Mozart wrote some vocal works with her in mind, and she became an outstanding interpreter of his vocal music. Ultimately, however, she spurned his romantic advances, perhaps due to her own feelings of ambition and a desire to follow other career opportunities which left no room for Mozart in her life. It was on this journey, as well, that Mozart lost his mother, who died on July 3rd, 1778.¹⁰⁰ Mozart's tight Pluto-Moon conjunction was being activated at this time by progressed Mercury (square) and transiting Uranus (opposition).¹⁰¹ During the trips to Mannheim and Paris, the letters of Mozart and his father show that they were in constant conflict on various matters. This involved the issue of Wolfgang's impracticality, including his man-

agement of money, his failure to promote himself effectively in Paris, and his attentions to Aloysia, who came from a poor family.

After returning to Salzburg for a while, and composing his opera *Idomeneo* for Munich, Mozart ultimately settled in Vienna. Although it was not clear at first whether this would be a permanent move, Mozart in fact lived in Vienna for the rest of his life. It was in 1781 that Mozart broke with the Archbishop of Salzburg and struck out on his own as a freelance musician in Vienna. It was in Vienna that he courted and eventually married Constanze Weber, the younger sister of Aloysia. The marriage took place on August 4, 1782, in St. Stephens Cathedral.

By his birthday in January 1781, Mozart had reached the age of twenty-five. In a letter to a disciple, the Tibetan explains that between the ages of twenty-five and forty, the disciple confronts a crisis of opportunity:

There are many types of crisis in the lives of all aspirants, but in the case of those who are pledged disciples there are always two major crises in their lives: There is first of all the *crisis of opportunity* and its wise recognition. At some time, every disciple is faced with some determining choice which leads eventually to the distinctive nature of his life service. This usually takes place between the ages of twenty-five and forty, usually around the age of thirty-five. I refer not here to the choice which every able bodied and sane man has to take when he determines his life work, his place of living and his life associates. I refer to a free choice made when these other lesser choices have been made. Such a choice came to you in your earlier years. This crisis of opportunity relates ever to life service. This is true in spite of karma or environing conditions. It is not a choice of the personality, based upon expedient or earthly motives, necessity or anything else. It is a choice based upon the relation of the soul to the personality and only confronts disciples.¹⁰²

Another important event, besides those described above, which took place during this period, was Mozart's initiation into the Mason-

ic fraternity in 1784. He arranged to have his father initiated into this same fraternity in the following year. Mozart's membership in the Masons was evidently an important part of his soul purpose.

In *Esoteric Psychology*, Vol. II, the Tibetan mentions a fourth soul crisis as beginning at age thirty-five:

A crisis between the thirty-fifth and forty-second years, wherein conscious contact with the soul is established; the threefold personality then begins to respond, as a unit, to soul impulse.¹⁰³

In Mozart's case, at the age of thirty-five, he underwent the crisis of death, which on the soul level may have signified the fact of his having been recalled for greater service elsewhere. The Emperor Joseph II, who had been a supporter of Mozart's music, although perhaps not to the degree that Mozart would have wished, was dead. Mozart's patron, Gottfried van Swieten, was the target of a secret police investigation into the activities of the Masons, and his dismissal from government service coincided with Mozart's death. Although Mozart had hopes of finally leading a settled bourgeois existence, perhaps this was not to be, as it would have been commensurate with "a longing for relief, for peace to self, for unity because it carries with it that which is pleasantness," which is the lower manifestation of the Fourth Ray.¹⁰⁴

Nissen, writing of Mozart, said that "he was a fruit that ripened early, which lasted only for a short while."¹⁰⁵ Perhaps the plan laid out by Mozart's soul prior to incarnation was that Mozart only would stay on this earth for a short period to perform a needed service for humanity, and then return to the ashram on the inner planes for higher work.

Mozart's Process of Awakening the Chakras

Disciples on the path go through a process of transference of energy from the lower to the higher chakras. The first part of this experience involves the transference of creative energy from the sacral center, which governs

the generative organs, to the throat center. With Mozart, the transference of creative energy from the sacral chakra to the throat center was likely well underway, as evidenced by his incredible musical creativity.

With regard to the lower centers, Mozart's scatological humor has been discussed above, along with the phenomenon of the earthy letters to his cousin Bäsle. In addition, Mozart had a very sociable nature. It is doubtful whether Mozart and his cousin actually engaged in an affair, as some writers have alleged, but we may assume that their interactions were indicative of a somewhat flirtatious and vivacious nature on the part of Mozart. In a letter to Mozart's father, written in 1781, Mozart tells him, referring to rumors about him and Constanze, with whose mother Mozart was lodging:

I am not saying that I am unsociable with the mademoiselle in the house. I mean the one I'm supposed to be married to already, I'm not saying I never speak to her – but I am not in love with her. – Yes, I joke around with her and have fun whenever time allows, and that's only in the evening when I'm taking supper at home – because in the morning I stay in my room and write and in the afternoon I am rarely at home and – that's all. If I had to marry every lady with whom I've been joking around, I would easily have collected 200 wives by now. . . .¹⁰⁶

In addition to the expression of sexuality, the sacral center governs issues of money. As a young man, Mozart wrote to his father that his sexual urges were as strong as any other young man's, and that he desired to marry to have a constructive outlet for these energies and to lend stability to his existence:

The voice of nature speaks in me as loud as in any man, louder perhaps than in some big, robust brute of a fellow. It's impossible for me to live as most young men live nowadays. – First of all, I have too much Religion in me, second, I have too much love for my neighbor and too great a sense of decency that I could seduce an innocent girl, and third, I have too great a horror and

disgust, dread and fear of diseases, in fact, I like my health too much to play around with whores; I swear that I never had anything to do with a woman of that sort; – if it had happened, I would not have kept it from you, for to err is Natural for a human being, and to err once would only show a moment of weakness, – although I dare not say that I could have kept it to just one time if I had erred once in such a matter. And for the life of me, this is the honest truth. No matter how strong such a drive is in me, it is not strong enough to tempt me. As my personal disposition is more inclined toward a quiet and domestic life than toward noise and excitement – and as I never had to attend to any of my daily needs, such as linen, clothes, etc., from my very youth – I cannot think of anything more essential to me than a wife. – I can assure you that I often spend money needlessly because I don't take care of my things; – I am completely convinced that I can manage better with a wife, even with just the income I have now. – And think of all the unnecessary expenses that can be avoided? – of course, other expenses take their place, but one is aware of them, one can plan ahead, in one word: one can lead an orderly life. – In my eyes, an unmarried person lives only half a life, – at any rate, that's what my eyes are telling me, I can't help it, – I have thought about it and reflected on it time and time again – but I always come back to the same conclusion.¹⁰⁷

Although Mozart seems to have underplayed the romantic side of his feelings for Constanze in his letters to his father, he appears to have loved her deeply, judging by his behavior and by his letters to her. Neumayr, writing in *Music and Medicine*, does much to explode the myths which have grown up around this marriage:

A mutual sensual attraction was a vital aspect of the relationship between Wolfgang and Constanze, which is apparent in many of his letters to her, but we should not overlook the fact that an emotional commitment growing out of his vast capacity for love was at the center of their marriage. His love

for Constanze, which grew in intensity over the years, had its origins in feelings of deep affection. Mozart often had difficulty composing when she was not with him. His greatest enjoyment was in having her constantly near him; every separation, however short, was painful to him.¹⁰⁸

During their married life together, Mozart's wife experienced several pregnancies, which necessitated medical care, including special curative baths in the town of Baden. Unfortunately, only two of his children survived into adulthood. In one sense, his musical creations served as children to him.

Mozart's turbulent moods, often related to finances and career rivalries, suggest that Mozart was working on learning to deal with his emotions and transfer the energies from the solar plexus to the heart center, which is the second of the three major transferences. Mozart sometimes was the victim of power struggles and was involved himself in musical rivalries at court. Mozart, realizing his worth, pushed for appointments, work and recognition, although he was not as diplomatic as he might have been. Although Mozart did criticize other composers, he also seemed to have had a rather trusting attitude, often refusing to believe that others could harbor ill will to him.

Mozart had a genuinely loving and forgiving nature. Forgiveness was an important theme in Mozart's operas, *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), *Le nozze di Figaro* (*The Marriage of Figaro*) and *Così fan tutte*. Mozart had a great capacity for love of the group, as evidenced by his devotion to the Masonic lodge. As a member of the Lodge *Zur Wohltätigkeit* (*Charity*), Mozart engaged in many charitable acts, for which he was remembered in the oration at his Masonic funeral:

It has pleased the Eternal Architect of the world to tear from our chain of brothers one of its most deserving and beloved links. Who did not know him? Who did not esteem him? Who did not love him, our worthy Brother Mozart?

Only a few weeks ago he stood here in our midst, glorifying with his magic sounds the dedication of our temple. Who among us would have thought then how soon he was to be taken from us? . . .

Mozart's death is an irreplaceable loss to art. His talent, which already showed itself when he was a boy, made him one of the wonders of our time. Half of Europe esteemed him, the great called him their darling, and we called him – brother! Though it is proper to recall his achievements as an artist, let us not forget to honor his noble heart. He was a zealous member of our order. His love for his brothers, his cooperative and affirmative nature, his charity, his deep joy whenever he could serve one of his brethren with his special talents, these were his great qualities. He was husband and father, a friend to his friends and a brother to his brothers. He only lacked riches to make hundreds of people as happy as he would have wished them to be.¹⁰⁹

The third and last transference to take place is that from the center at the base of the spine to the head center, or the awakening of the kundalini energy. One might inquire as to what degree this transference occurred in Mozart. To answer this question, one must consider Mozart's esoteric inclinations, his work with the Masonic lodge, and his extraordinary creativity. A passage in Nettl suggests a tendency in Mozart towards an identification with the Divine Will, one of the aspects of this transference from the base of the spine to the head center:

What Mozart's thoughts were in his younger years can be inferred from the words he wrote on October 25, 1777: "I always see God before me. I recognize His omnipotence. I live in awe of His wrath. But I also know His love, His mercy, and His compassion. He will never abandon His servants. If His will is done, mine too is done, and nothing can go wrong." When we analyze this passage a little more carefully we are struck to see that he identifies his will with the will of God.¹¹⁰

Conclusion

At the remove of over two hundred years, Mozart is still remembered for his great genius which found its expression in music of supreme beauty and artistry. Mozart was a foremost member of the Fourth Ray Ashram as well as an important forerunner of the Age of Aquarius. Mozart apparently came to this planet on a specific mission from Hierarchy to help forge new paths of musical expression in preparation for the Aquarian Age. Mozart's rebellion against established authority and against mediocrity helped to pave the way for the contributions of that other great soul, Beethoven. The composers of the nineteenth century, who embodied the spirit of Romanticism, owed Mozart a large debt of gratitude.

Although he was born with a prodigious talent, Mozart faced many obstacles on the way to the manifestation of his genius. Mozart's music contains shades of darkness as well as light, but ultimately his music leaves us with a feeling of divine serenity. Through his music, as well as his love and generosity of others, Mozart rendered a great service to the Hierarchy and to humanity. We look forward to the years after 2025, when the Fourth Ray ashram is scheduled once more to become active. Perhaps at that time we will see new composers of his stature or even greater, but our debt to Mozart will never be forgotten.

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¹ "File:Martini bologna mozart 1777.jpg." http://en.wikipedia.org/wiki/File:Martini_bologna_mozart_1777.jpg (accessed December 9, 2012). This portrait by an unknown artist was said by Mozart's father to be a perfect likeness of his son. Mozart received the order of the Golden Spur from the Pope in 1770. This picture is in the public domain.

² Masonic funeral ode to Mozart, quoted in Paul Nettl, *Mozart and Masonry* (New York: Da Capo, 1970), 23.

³ For an overview of opinions on Solomon's work, see "Maynard Solomon." http://en.wikipedia.org/wiki/Maynard_Solomon (accessed December 19, 2012). A critique of Solomon's psychoanalytical approach to writing on Mozart's life may be found in Matthew Head, "Myths of a Sinful Father: Maynard Solomon's 'Mozart,'" in *Music and Letters* 80 (1999): 74-85.

⁴ Braunbehrens writes, "Mozart never called himself Amadeus but always used simply Amadé (or Amadeo), in an attempt to translate his baptismal name Theophilus (Gottlieb, or 'love of God')." It is therefore quite appropriate that the theater and cinema associate themselves with the name 'Amadeus,' thereby announcing that they want nothing to do with Mozart's actual life. 'Amadeus' stands for the embellishments, legends, and fantasies about Mozart." Volkmar Braunbehrens, *Mozart in Vienna: 1781-1791*, trans. Timothy Bell (New York: HarperCollins, 1991), 3.

⁵ *Ibid.*, 17.

⁶ *Ibid.*, 50.

⁷ Stanley Sadie, *Mozart: The Early Years: 1756-1781* (New York: Norton, 2006), 23.

⁸ Anton Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, trans. Bruce Cooper Clarke (Bloomington, IL: Medi-Ed Press, 1994), 102.

⁹ Sadie, *Mozart: The Early Years*, 33.

¹⁰ *Ibid.*, 34.

¹¹ H.C. Robbins Landon, *1791: Mozart's Last Year* (New York: Thames and Hudson, 1988), 25.

¹² Robbins Landon, *Mozart's Last Year*, 25.

¹³ Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 99.

¹⁴ For the truth about Mozart's relationship to Salieri, see Braunbehrens, *Mozart in Vienna*, 165-66, as well as 209: "... there was no enmity between Mozart and Salieri, as is frequently maintained. Salieri was in a powerful position, and not even a Mozart could displace him. He sincerely admired Mozart, which did not prevent him from scheming against him when his own interests were involved."

Braunbehrens also writes, "There was no real dislike between Mozart and Salieri; indeed, they had a friendly relationship characterized by mutual respect." (*Mozart in Vienna*, 337)

¹⁵ Else Radant, "Calendar of Mozart's Life, Works and Related Events," in *The Mozart Compendium*, ed. H.C. Robbins Landon (New York: Schirmer Books, 1990), 28.

¹⁶ See Braunbehrens, *Mozart in Vienna*, 120-21; and Robbins Landon, *Mozart's Last Year*, 27-30. See also "Constanze: A Vindiction" in Robbins Landon, *Mozart's Last Year*, 182-99. Mozart, who was of small, unassuming stature, felt compelled to dress elegantly in order to make the proper impression when performing. For more on Mozart's dress, see Robbins Landon, *Mozart's Last Year*, 207-08.

¹⁷ Braunbehrens, *Mozart in Vienna*, 352-53.

¹⁸ H.C. Robbins Landon, *Mozart and Vienna* (New York: Schirmer Books, 1991), 198-200. See also Braunbehrens, *Mozart in Vienna*, 162-63. In *Mozart's Last Year*, Robbins Landon writes that "it is clear that Mozart's financial situation was rapidly recovering throughout the second half of 1791 (27). Nissen writes of several "impressive offers" for commissions which Mozart had received, in addition to the post at St. Stephen's Cathedral (Robbins Landon, *Mozart's Last Year*, 152).

¹⁹ Robbins Landon, *Mozart's Last Year*, 153. Nissen wrote that Constanze believed that overwork hastened Mozart's death (Robbins Landon, *Mozart's Last Year*, 152-53).

²⁰ Robbins Landon, *Mozart's Last Year*, 169.

²¹ Quoted in Braunbehrens, *Mozart in Vienna*, 405.

²² Braunbehrens, *Mozart in Vienna*, 413-424. Braunbehrens chastises scholars for their lack of objectivity and research into the facts regarding Mozart's final illness and Josephinian burial practices, in favor of a romanticized version of Mozart's death and "pauper's burial." (*Mozart in Vienna*, 412-14). For more on Josephinian burial practices, see Johann Peztl, "Sketch of Vienna," in Robbins Landon, *Mozart and Vienna*, 122-23.

²³ Braunbehrens, *Mozart in Vienna*, 426-28.

²⁴ Andrew Steptoe, "Mozart's Appearance and Character," in *The Mozart Compendium*, 104.

²⁵ Ibid.

²⁶ Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 98-99.

²⁷ Braunbehrens, *Mozart in Vienna*, 180.

²⁸ Mozart may even have had some harsh words to say about his friend Haydn, but Haydn wrote the following: "My wife writes to me, but I don't believe it, that Mozart speaks very ill of me. I forgive him." (Robbins Landon, *Mozart's Last Year*, 62).

²⁹ Mozart dedicated the *Haydn* string quartets to the older master. Mozart's father, Leopold, reported that, upon hearing these quartets, Haydn told him, "Before God and as an hon-

est man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition." (Braunbehrens, *Mozart in Vienna*, 200).

³⁰ Braunbehrens, *Mozart in Vienna*, 192.

³¹ Robbins Landon, *Mozart's Last Year*, 97.

³² Quoted in Robbins Landon, *Mozart's Last Year*, 162.

³³ When his friend Michael Haydn became ill, Mozart wrote two violin-violata duets for him in Michael Haydn's style to complete a series of six duets which had been promised to the Archbishop of Salzburg. The Archbishop never suspected that two of these duets were by Mozart. See H.C. Robbins Landon, *Mozart: The Golden Years: 1781-1791* (London: Thames and Hudson, 1990), 90.

³⁴ For more on Mozart and Masonry, see "Mozart and Freemasonry" in Braunbehrens, *Mozart in Vienna*, 226-66; Robbins Landon, "A Freemasons' Conspiracy in 1791?" in *Mozart: The Golden Years*, 225-36; Chapter 6, "Midnight for the Masons" in Robbins Landon, *Mozart's Last Year*, 55-64.

³⁵ Jacques Henry, *Mozart the Freemason: The Masonic Influence on His Musical Genius*, trans. Jack Cain (Rochester, Vermont: Inner Traditions, 2006) and Nettl, *Mozart and Masonry*.

³⁶ Robbins Landon, *Mozart's Last Year*, 59-60.

³⁷ Braunbehrens, *Mozart in Vienna*, 251.

³⁸ Braunbehrens, *Mozart in Vienna*, 5 and 242-55; Robbins Landon, "A Freemasons' Conspiracy in 1791?" in *Mozart: The Golden Years*, 225-36; Chapter 6, "Midnight for the Masons" in Robbins Landon, *Mozart's Last Year*, 55-64.

³⁹ Braunbehrens, *Mozart in Vienna*, 252-55.

⁴⁰ For the Masonic implications of *The Magic Flute* (*Die Zauberflöte* in German), see Braunbehrens, *Mozart in Vienna*, 255-66; and Jacques Chailly, *The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera* (Rochester, VT: Inner Traditions, 1992).

⁴¹ For a summary of Mozart's medical history leading up to his final illness, see Robbins Landon, *Mozart's Last Year*, 176-78.

⁴² Quoted in Robbins Landon, *Mozart's Last Year*, 152. Braunbehrens writes that "there is almost no supporting documentation for the poisoning theory, which essentially stems from only three sources." (*Mozart in Vienna*, 407). He goes on to analyze these sources on

- 407- 412. Robbins Landon gives a summary of factors in Mozart's final illness and the poisoning rumors which arose posthumously in *Mozart's Last Year*, 178-81.
- 43 Quoted in Braunbehrens, *Mozart in Vienna*, 413.
- 44 Anton Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 204-05.
- 45 David explains that this calculation "is based on the fact that 'the Moon veils Vulcan' - so, what I do is to add/subtract 15 degrees from the position of the Moon [repeatedly until I] get it within 8 degrees of the Sun." – Email communication, October 21, 2012.
- 46 Bailey, *Esoteric Astrology*, 135.
- 47 Sadie, *Mozart: The Early Years*, 16-22.
- 48 Quoted in Robbins Landon, *Mozart: The Golden Years*, 196.
- 49 Dane Rudhyar, *An Astrological Mandala: The Cycle of Transformations and Its 360 Symbolic Phases* (New York: Vintage Books, 1974), 25-26.
- 50 *Ibid.*, 253.
- 51 For Mozart's propensity for dressing well, see Braunbehrens, *Mozart in Vienna*, 58, 120-21.
- 52 Dane Rudhyar, *An Astrological Mandala*, 253-54. 'Emphasis in original).
- 53 *Ibid.*, 254.
- 54 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 96.
- 55 Gunthard Born, *Mozarts Musiksprache* (Munich, 1985), quoted in Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 96-97.
- 56 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 99-100.
- 57 See section on Mozart and his father and also Braunbehrens, *Mozart in Vienna*, 49.
- 58 Rudhyar, *An Astrological Mandala*, 249-50. The quote is from Genesis 3:19.
- 59 *Ibid.*, 250.
- 60 *Ibid.*, 268. Emphasis in original.
- 61 *Ibid.*
- 62 *Ibid.*, 184-85.
- 63 "Uranus," <http://en.wikipedia.org/wiki/Uranus> (accessed December 19, 2012).
- 64 Alice A. Bailey, *Esoteric Astrology* (New York: Lucis Publishing, 1951), 135-36.
- 65 Letter from Wolfgang Mozart (Mannheim, January 1778) to Leopold Mozart, quoted in Robert L. Marshall, *Mozart Speaks: Views on Music, Musicians, and the World* (New York: Schirmer Books, 1991), 13. The "art of playing *prima vista*" refers to sight-reading, or performing a piece at sight which one has never seen or heard before.
- 66 Bailey, *Esoteric Astrology*, 252-54.
- 67 *Ibid.*, 284.
- 68 *Ibid.*, 263.
- 69 *Ibid.*, 263-64.
- 70 Bailey, *Esoteric Astrology*, 252.
- 71 Bailey, *Esoteric Astrology*, 332-33.
- 72 Alice A. Bailey, *The Externalisation of the Hierarchy* (New York: Lucis Publishing, 1957), 155.
- 73 *Ibid.*, 155-56.
- 74 Bailey, *Esoteric Astrology*, 193.
- 75 Braunbehrens, *Mozart in Vienna*, 227.
- 76 *Ibid.*, 227.
- 77 Robbins Landon, *Mozart's Last Year*, 152-53. The "sedentary way of life" presumably refers to composing and playing at the keyboard while seated. Pergolesi and Hasse are two other composers, well-respected, but whose music is of lesser complexity than that of Mozart.
- 78 This was in physical actuality, rather than by zodiacal degree. This position is determined by examination of the star map in the *Starlight* astrological software program, developed by Bernadette Brady.
- 79 From *Starlight*, astrological software program, natal report on Mozart.
- 80 It is interesting to note that the official cause of Mozart's death was "military fever." (See section on Mozart's death above). Also of interest is the fact that Mozart contracted smallpox in October 1767, when Progressed Mars, which had gone direct, returned to its natal position in Mozart's chart.
- 81 "Seven Rays," http://en.wikipedia.org/wiki/Seven_rays. For a more extensive treatment of the subject, see Michael D. Robbins, *Tapestry of the Gods*, Vol. I: The Seven Rays: An Esoteric Key to Understanding Human Nature, 3rd Ed. and Vol. II: Psychospiritual Transformation and the Seven Rays, 3rd Ed. (Jersey City Heights, NJ: The University of the Seven Rays Publishing House, 1996) and Alice A. Bailey, *Esoteric Psychology*, Vol. I (New York: Lucis Publishing, 1936) and Vol. II (New York: Lucis Publishing, 1942).
- 82 Michael D. Robbins, "Wolfgang Amadeus Mozart," <http://www.makara.us/04mdr/01writing/03tg/bios/Mozart.htm>. (accessed December 20, 2012).

83 Quoted in Robbins Landon, *Mozart's Last Year*, 153.
84 Marshall, *Mozart Speaks*, 173.
85 Ibid., 277.
86 Ibid. Marshall adds that "it is clear . . . that by 1790 . . . Mozart was emphasizing his skills as a church composer in support of a petition for an appointment as second court composer in support of a petition for an appointment as second court Kapellmeister and just one year later would be offering his services to the municipal council of Vienna as an unpaid assistant to the ailing Kapellmeister of St. Stephen's Cathedral."
87 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 102-23.
88 Andrew Steptoe, "Mozart's Appearance and Character," in *The Mozart Compendium*, 104.
89 Bailey, *Esoteric Psychology*, Vol. II, 363.
90 Nicholas Till, *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas* (New York: Norton, 1992), 227-228.
91 Bailey, *Esoteric Psychology*, Vol. II, 386-87.
92 Ibid., 387-88.
93 Ibid., 388.
94 Ibid., 52.
95 Sadie, *Mozart: The Early Years*, 18.
96 Bailey, *Esoteric Psychology*, Vol. II, 53.

97 Sadie, *Mozart: The Early Years*, 135-41.
98 Bailey, *Esoteric Psychology*, Vol. II, 53. The term "egoic influences" here refers to the influence of the soul.
99 Sadie, *Mozart: The Early Years*, 415-20.
100 Sadie, *Mozart: The Early Years*, 459.
101 See astrological section above for more on Mozart's natal Pluto-Moon conjunction.
102 Alice A. Bailey, *Discipleship in the New Age*, Vol. II (New York: Lucis Publishing, 1955), 644.
103 Sadie, *Mozart: The Early Years*, 459.
104 Bailey, *Esoteric Psychology*, Vol. II, 363.
105 Quoted in Robbins Landon, *Mozart's Last Year*, 152.
106 Robert Spaethling, ed. and trans., *Mozart's Letters, Mozart's Life: Selected Letters* (New York: Norton, 2006), 274.
107 Ibid., 295-96.
108 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 133. Neumayr goes on to refute the rumors about adulterous love affairs ascribed to Mozart (133-34). For more on Constanze's character, see "Constanze: A Vindication" in Robbins Landon, *Mozart's Last Year*, 182-99.
109 Nettl, *Mozart and Masonry*, 22.
110 Ibid., 115.