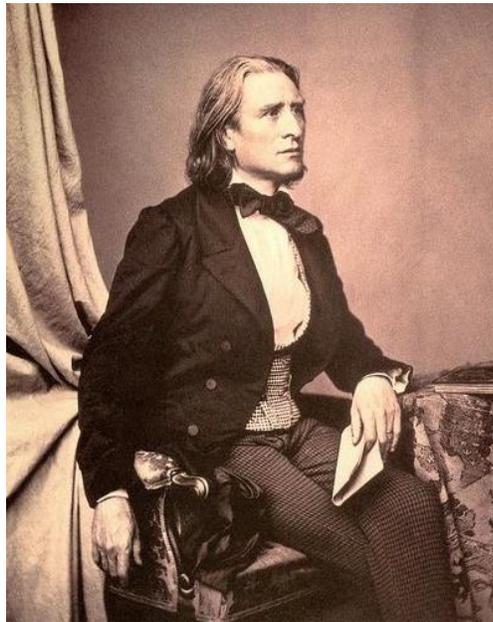


Franz Liszt: An Esoteric Astrological Analysis – Part One

Celeste Jamerson



Franz Liszt in 1858, Photographed by Franz Hanfstaengl (1804-1877)¹

Abstract

The present article seeks to examine the astrological chart of the composer Franz Liszt with a focus on Liszt's soul purpose. Liszt's ray chart was examined in a previous article in the *Esoteric Quarterly* entitled "Franz Liszt and the Seven Rays."² This article seeks to offer yet more detailed insights by way of astrological analysis. Alongside more traditional techniques, reference will be made to the work of the Tibetan Master Djwhal Khul, hereafter referred to as the Tibetan, who pioneered a new type of astrology focusing on soul purpose in the book *Esoteric Astrology*, written by Alice A. Bailey. Reference will also be made to the work of Dane Rudhyar, a composer and pioneer in the field of humanistic astrology, who studied and wrote about Franz Liszt's birth chart. Part One of this article will examine the planets in the signs and

houses and the way in which they distribute the seven rays. Part Two will examine other factors such as the Great Comet of 1811 under which Liszt was born, the fixed stars, the asteroids, centaurs and theoretical planets.

Introduction

Liszt was one of the most innovative of the 19th-century Romantic composers, and his

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music helped to pave the way for that of the 20th century. He made significant contributions in the areas of piano performance, the teaching of piano and orchestral conducting. In addition, Liszt was an important performer and promoter of the music of other great composers such as Berlioz, Chopin, Beethoven, and Wagner.

Liszt was born on October 22, 1811, in the village of Doborján, Hungary, near the Austrian border.³ Liszt's gestation and birth coincided with the period of maximum brightness of the Great Comet of 1811. This spectacular comet was said to presage important events, and the gypsies encamped near Doborján told Liszt's mother that the brilliant comet foretold the birth of a great man.⁴

Liszt's father Adam was an excellent amateur musician. When Liszt's talent became known, his father took him to Vienna, and then to Paris, providing for his musical education and arranging concerts in various cities for the young Liszt to display his talents, much like Mozart's father Leopold had done for his own son. However, Liszt's father was taken suddenly with typhoid fever and died on August 28, 1827, when father and son were taking a break from a concert tour in Boulogne-sur-Mer, France. While still in his teenage years, Liszt moved back to Paris with his mother. There he gave piano lessons and performed at gatherings in the salons of the uppermost aristocrats in Paris, where he became a favorite of the French Salon movement.



Portrait of Marie d' Agoult by Henri Lehmann (1843)⁵

At one of these gatherings, Liszt met the first of his two life partners, the Countess Marie d'Agoult. Marie was beautiful and intelligent and later became famous as a writer and historian. However, Marie suffered from bleak periods of depression. Unhappily married at the time of her liaison with Liszt; she may purposely have allowed herself to become pregnant in order to solidify her relationship with him.⁶ The two lovers left Paris to avoid scan-

dal, traveling through Italy and Switzerland. The couple ultimately had three children together. Liszt acknowledged paternity of each of these three infants and personally provided for their upbringing and education. When each of Marie's children was born, Liszt and Marie left the child with foster parents, a common practice of the aristocracy at the time, and continued their travels. Eventually, the children were sent to Paris to be raised by Liszt's moth-

er. On his travels with Marie, Liszt absorbed many artistic and cultural influences which were important to his development as a composer.

Liszt eventually became estranged from Marie after he struck out on his own to pursue a career as a touring virtuoso pianist. In his concerts, Liszt enthralled audiences with his technique and charisma. His playing was met with tremendous enthusiasm by both men and women, but many women became particularly obsessed with the handsome artist. Some of them collected locks of his hair, his gloves, and even his old cigar butts, cherishing them as treasures.

After many successful years of concertizing, Liszt met the Princess Carolyne von Sayn-Wittgenstein, with whom he developed a serious, committed relationship. Liszt retired from the concert stage, and the couple moved to

Weimar in 1848. Liszt became conductor of the court orchestra there, devoting himself to composition and to teaching piano master classes. The Princess Carolyne was a fervent supporter of Liszt's music and believed implicitly in his greatness. Liszt and Carolyne wished to be married, but in order to do so she had to obtain an annulment of her first marriage from the Catholic Church. Carolyne's husband and in-laws sought to prevent the marriage, since they stood to lose their stake in Carolyne's great fortune if she remarried. Finally, after a prolonged effort on Carolyne's part, the church hierarchy granted permission for her to marry Liszt. The couple made plans to be married in Rome on Liszt's fiftieth birthday in 1861. Tragically, the Church withdrew its permission for their marriage at the last minute, on the very eve of the wedding, apparently due to the influence wielded by Carolyne's powerful in-laws.



Carolyne von Sayn-Wittgenstein and Her Daughter, Princess Marie⁷

Carolyne's husband died four years later, but by this time, Liszt and Carolyne had given up on the idea of marriage, remaining instead close friends for the remainder of Liszt's life. Around this same time, two of Liszt's three children died: Daniel in 1859 and Blandine in 1862. Liszt withdrew for a time to a monastic

retreat and decided to become a priest, which had been a dream of his as a young man. Nevertheless, Liszt continued to occupy himself constantly with music, especially with sacred music, and with the teaching of young piano students. From 1869 until his death in 1886, Liszt traveled between three cities almost eve-

ry year, spending a few months in each: Rome, Weimar, and Budapest in his native Hungary. Liszt died in 1886 of complications brought on by the treatment of pneumonia, which he contracted while he was visiting his daughter Cosima at the Bayreuth Festival. Cosima had urged her father to come to the Festival to lend his endorsement to the music of her late husband Richard Wagner, who also had been a close friend of Liszt.

A more lengthy biography of Liszt, as well as an analysis of his rays can be found in the article, “Franz Liszt and the Seven Rays,” in the Spring 2014 issue of the *Esoteric Quarterly*.⁸ In that article, a case was made for Liszt’s soul and mind being on the Fourth Ray of Harmony through Conflict. Furthermore, his personality was said to be on the Second Ray of Love-Wisdom, his emotional body on the Sixth Ray of Devotion and Abstract Idealism, and his physical body on the Seventh Ray of Organization and Ceremonial Magic. Some examples also were given of the rays as they manifested through Liszt’s astrological chart. Specifical-

ly, the Third Ray of Active Intelligence and Adaptability, distributed by the sign Libra, in which Liszt’s Sun is found, was deemed to be of considerable importance. In this article, Liszt’s astrological chart will be examined in greater detail for indications of character traits and important life themes, and the rays will be further discussed as they appear in the birth chart.

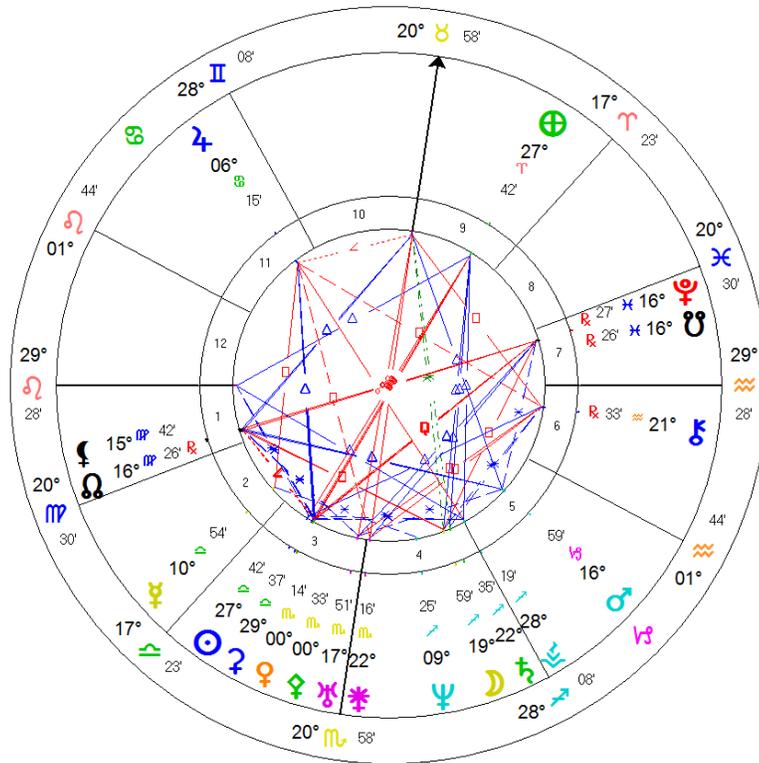
Liszt’s Ray Chart

A representation of Liszt’s rays as proposed by the author in the article “Franz Liszt and the Seven Rays” is given here in the following chart:

- IV soul 2 personality
- 4 mind
- 6 emotional
- 7 physical

In addition, Ray 6 was proposed as a legacy ray, carried over as a strong ray from a previous existence of Liszt.⁹

Franz Liszt
 Natal Chart
 Oct 22 1811 NS, Tue
 1:16 am LMT -1:06:08
 Raiding, Austria
 47°N34' 016"E32'
 Geocentric
 Tropical
 Placidus
 True Node



Liszt's Birth Chart

Liszt was born very early on October 22, 1811.¹⁰ The Sun is in the late degrees of Libra, and the Moon in Sagittarius. Dane Rudhyar and Louise Rodden use the time of 1:16 am, which probably has been rectified by Rudhyar. The Leo rising seems to be correct given Liszt's noble character and appearance. This includes the striking, long mane of hair which Liszt maintained throughout his life.¹¹

In astrology, the Sun, Moon, and the rising sign are usually considered to be the three most important factors in a chart. In esoteric astrology, the rising sign assumes even greater importance than in traditional astrology, because it is viewed as an indicator of soul purpose. In esoteric astrology, the Sun is seen as describing the personality in the current incarnation, and the Moon indicates energies and tendencies carried over from the past.¹² The present article will give attention to these three factors, as well as to other features of Liszt's chart. In addition to aspects, or angles between planets, planetary rulerships will be considered, both exoteric and esoteric. In the individual on the path of discipleship, which Liszt undoubtedly was, esoteric rulers begin to assume a greater importance, but the exoteric rulers still are important in the outer life.

In Part Two of this article, other bodies will be considered as well, including the Great Comet of 1811, the fixed stars, asteroids, centaurs, and theoretical planets. These will add greater detail and help to explain some of the more unusual aspects of Liszt's life. As we proceed, we will see that certain themes appear repeatedly when viewing Liszt's chart on different levels. This can be explained partly through the influence of the seven rays conditioning these bodies.

Overall Chart Pattern

A look at the overall pattern of Liszt's chart¹³ reveals that the majority of planets are below the horizon. This indicates an emphasis on subjective meaning in the life, which is appropriate for someone like Liszt who evidenced a deep spirituality. Jupiter in Cancer, Pluto in Pisces, and Uranus in Scorpio, form

what Rudhyar refers to as an "imperfect 'grand trine' in water signs," imperfect because the orb for the trine between Jupiter and Uranus is over 10 degrees.¹⁴ Grand trines facilitate the flow of energy between points of the horoscope and can lead to ease of accomplishment in the life. Sometimes, however, there may be too much ease involved with this aspect, leading to a lack of initiative in the native. But if a T-square is present, this will provide obstacles for the native to push against. Liszt has a T-square, albeit somewhat wide, in cardinal signs, with Jupiter in Cancer opposing Mars in Capricorn, with an orb slightly over ten degrees, squared by Mercury in Libra. Another T-square is found in mutable signs, but it requires Lilith, conjunct the north node in Virgo, to make the square complete.¹⁵ In this T-square, Lilith and the north node in Virgo oppose Pluto and the south node in Pisces. At the foot of the T-square lie Neptune, the Moon and Saturn in Sagittarius. In keeping with this overall chart pattern of the grand trine and two T-squares, Liszt was blessed with tremendous talent and success in his performing career, but he also encountered obstacles requiring him to develop strength and the capacity for hard work to achieve many of his goals. Jupiter in Cancer in the eleventh house, the most elevated planet in the chart, is common both to the grand trine and the cardinal T-square. This indicates Liszt's ability to manifest on the physical plane through an effective combination of love and intelligent activity.

Leo – Liszt's Rising Sign

In traditional astrology, the rising sign gives information about a person's appearance and behavior. Liszt's noble demeanor and long, flowing mane of hair have been mentioned. In esoteric astrology, however, the rising sign also indicates soul purpose.

According to the Tibetan, Leo is "the sign of individuality and of self-conscious effort."¹⁶ The lion is associated with pride, which may manifest on a lower or a higher level. Music historian Dana Gooley writes how Liszt exhibited pride in his writings and in his performances:

Through his many published essays—in which he voiced often critical opinions about contemporary art, politics, and mores—he projected an attitude of confidence, pride, independence, and moral conviction, and these qualities, confirmed by his behavior in the culture of salons, became central to his reputation.¹⁷

Leo is ruled by the Sun on all three levels, as specified by the Tibetan: these are the exoteric, esoteric, and hierarchical levels.¹⁸ On a personality level, the Sun as ruler can indicate

self-centeredness since the Sun is the center of the solar system. Liszt popularized the solo piano recital, in contrast to the typical variety concert of the time.¹⁹ Liszt wrote to his friend, the Princess Belgiojoso, that “I have ventured to give a series of concerts all by myself, affecting the style of Louis XIV and saying cavalierly to the public: “*Le concert, c’est moi*,” (“I am the concert”). This was a variation on the words of Louis XIV, the Sun King, who said, “*L’état, c’est moi*,” (“I am the State”).²⁰



Franz Liszt – Lithograph by Josef Kriehube ²¹

The lion displays courage and strength. During his performing career, Liszt was often compared to the warrior Napoleon, whose Sun was in the sign Leo. According to music historian Dana Gooley, the comparison of Liszt with Napoleon was partially due to Liszt’s heroic, assertive approach as a pianist. Liszt’s friend, Franz von Schober, writes:

If other concert halls are salons in which exquisite, sumptuous pleasures are offered, those of Liszt are battlefields, and his suc-

cesses are victories and triumphs. The feeling conveyed by this image comes over everyone who hears him, and hence he has rightly been called, so often and from so many directions, the Napoleon of the piano.²²

One of Liszt’s warhorses, a piece he played which was immensely popular with audiences, was the *Konzertstück in F Minor* by Carl Maria von Weber. Near the end of this piece, as performed by Liszt, the pianist effectively

takes on the character of a heroic warrior knight returning from the Crusades.²³ The imagery of the warrior knight seems appropriate for Liszt's Fourth Ray Soul expressing through a Leo ascendant.

Courage is an attribute of Ray One, which Leo distributes. Ray One and Leo can display willfulness, but as the Leo native evolves, the Divine Will begins to supersede the little will of the personality. The advanced Leo learns to say, "Thy will be done." Liszt may have attained this state of spiritual acceptance to some degree later in his life, after living through tragedies such as the death of two of his children and his thwarted marriage to the Princess Carolyne.

The sign Leo, along with Libra and Capricorn, marks "points of attainment, through crisis met and triumphant achievement."²⁴ This could apply, among other things, to Liszt's tenure at the court of Weimar, where he faced many administrative obstacles as conductor of the court orchestra. He also encountered frequent opposition from the critics and the public in his efforts to promote his own avant-garde compositions and those of his colleagues such as Wagner and Berlioz.

In addition to the will-to-dominate, the Leo possesses the "will-to-illuminate,"²⁵ which is fitting for a sign ruled by the Sun. The Tibetan tells us that "the will-to-illuminate is that which drives all Leo people on to experiment and so to gain knowledge."²⁶ Liszt was a voracious reader who was interested in numerous subjects, including literature, philosophy and religion. He also was driven to practice and experimentation on the piano, thus enormously increasing his knowledge of that instrument's capabilities, knowledge which he then passed on to others.

Liszt seemed to be seeking for the secrets of Harmony and Beauty from his Fourth Ray Soul, but answers on the deepest levels were elusive. In a letter written to Lambert Massart at the *Gazette musicale*, Liszt recounts a "dream" in which he meets a mysterious figure, probably representing Liszt himself on a higher level. This mysterious figure tells him:

I yearn. I sense the future, but nothing is apparent yet. I do not know if after all this time I am coming to the end of my journey. . . . At times . . . in the dying flickers of the day, the white clouds hovering around the mountain tops take on pure, transparent colors. Their subtle tints change continually as they merge and produce an indescribable, shifting array of color and light, as though thousands of souls had been transfigured and were ascending to the heavens. But the sun, sinking behind the mountains, reclaims its magnificent rays; the clouds become thick, heavy, and dull again . . . and I resume my desolate and uncertain way.²⁷

The sign Leo rules the heart. Leos are often generous, especially those who are advancing along the path of probation or discipleship. At this point, the lion emerges from its lair, and the Leo undertakes projects on behalf of others.²⁸ Liszt gave many concerts for charity and constantly was providing financial and moral support to other musicians.

According to the Tibetan, "Leo indicates the height of achievement of the human soul,"²⁹ and "is the focal point for the expression of the second aspect, the love-wisdom or consciousness aspect" in humanity.³⁰ An interplay goes on between Leo and its opposite sign, Aquarius. In this process, "the intensive self-consciousness of Leo expands into the group awareness of Aquarius."³¹ As described above, Liszt was highly committed to helping his fellow musicians. This shows an awareness on his part of the importance of the work of the Fourth Ray ashram, going beyond his own personal interests.

On the esoteric or soul level, the Sun veils Neptune as the ruler of Leo. Neptune distributes the Sixth Ray and is related to the solar plexus center, which is involved with the transmutation of emotional energy in the body. This happens when energy is raised from the solar plexus to the heart center. These two centers fall on either side of the diaphragm, which marks the demarcation from focus on the self to group consciousness. The Tibetan explains:

Neptune, being the sign of the Deity of the waters, is related to the sixth ray which

governs the astral or emotional plane of desire. When Neptune is thus active in the advanced Leo subject, then emotion-desire have been transmuted into love-aspiration and are dedicated to and oriented to the soul³²

The Sixth Ray is prominent in Liszt's overall makeup, as is the tendency to a high spiritual impulse. Leo, as the fire sign on the fixed cross, transmits the "fires of God"—cosmic, solar and planetary—producing purification, the intensification of the light and eventual revelation to the purified man who stands in light."³³ The fire of Leo helps to clear the way for the expression of the soul.

The process of purification, which is a necessary part of the path of discipleship and initiation, is pictured in the image of the burning ground. The Leo disciple "treads this burning ground with will and self-effacement. When he has reached full self-consciousness and mental integration and when he has attained personality effectiveness, then he treads it—undeterred by pain."³⁴ Liszt battled against unfavorable conditions during many periods of his life. His tenure at Weimar, in particular, was a source of constant frustration. As mentioned above, Liszt worked under extremely difficult conditions there, struggling to achieve recognition as a composer and a high level of performance from his players in his role as an orchestral conductor. Throughout his life, Liszt was subject to hostility or ingratitude from critics, fellow musicians, students and other people in his immediate circle, such as Marie d'Agoult and their daughter Cosima. Although many of these people no doubt felt that their actions were justified, there is no question that such actions were painful for Liszt. In addition, the tragedies of the death of two of Liszt's children and his thwarted marriage to Carolyne have been mentioned above.

In the advanced disciple, some mention of hierarchical rulers in the astrology chart may not be out of place. The Sun veils Uranus as the ruler of Leo on a hierarchical level. Liszt, who has Uranus in its exaltation in Scorpio in his chart, may have reached the point where Uranus is a controlling factor in the advanced Leo. At this point, "his spiritual consciousness is

capable of great expression and he can be . . . both an electric, dynamic leader, a pioneer in new fields of endeavour and also a magnetic centre of a group whether the group is small, as in a home, or vast as in a nation."³⁵ This description seems to apply to Liszt in his work as a teacher and leader of a group of young students and composers, and also as a founder and president of the Academy of Music in Hungary.

Libra – Liszt's Sun Sign

The Sun, ruler of the Leo ascendant, is at 27 degrees 42 minutes of Libra in Liszt's chart. The Sun, which represents the personality life for this incarnation, is in its fall in this sign. In Libra, importance is given to relationships and community, and not so much to the individual. In his book, *An Astrological Mandala*, Dane Rudhyar gives the Sabian symbol for the Sun at 28 Libra (all Sabian symbols are read forward to the next degree) as "a man becoming aware of spiritual forces surrounding and assisting him." Liszt's deep spirituality already has been mentioned. Rudhyar gives the keynote for this degree as "The realization, at any level of existence, that one is never alone, and that the 'community'—visible or invisible—is sustaining one's efforts." In Liszt's case, this is suggestive of support coming from Hierarchy and the ashram.

In Rudhyar's analysis of Liszt's chart in the book, *The Lunation Cycle*, he stresses another aspect of this degree symbol: "A man is alone in surrounding gloom. Were his eyes open to things of the spirit he could see helping angels arriving. Spiritual sustainment given to him who opens himself to his full destiny."³⁶ This interpretation of the degree symbol fits with Liszt's episodes of deep depression at various periods in his life. Here the tension or conflict between doubt and faith is emphasized.

Liszt's Sun is conjunct the minor planet Varuna.³⁷ Varuna is a powerful Hindu God who rules over the waters. According to the Tibetan, Varuna is a Raja Lord ruling the astral plane. His element is water, and he is connected esoterically with the planet Neptune and the Sixth Ray.³⁸ The fact that Varuna is conjunct Liszt's Sun further emphasizes the presence of

the Sixth Ray quality in his makeup.³⁹ The presence of Varuna also suggests power and charisma, especially when combined with other factors in Liszt's chart, including his Leo ascendant and Venus in Scorpio (see below).

In esoteric astrology, the personality mantram for Libra is "Let choice be made."⁴⁰ The Libran is traditionally considered to be indecisive, experiencing a need to weigh both sides of the equation before making a decision.

The poet and contemporary of Liszt, Heinrich Heine, criticized Liszt for trying out so many different philosophies rather than sticking with one. Liszt replied that he considered himself a child of his age, and that other people were unsettled as well in this regard.⁴¹ For example, Liszt faced the important choice of becoming a priest or a musician. Under the guidance of his parents and his spiritual confessor, he chose to become a musician, but later in life, he took holy orders as well. From that point on he concentrated his efforts largely, although not entirely, on religious music. This choosing of the middle way is suggestive of the soul mantram for Libra, "I choose the way which lies between the two great lines of force."⁴²

The symbol of Libra is the scales of justice. Liszt was concerned for the poor and the downtrodden and gave numerous benefit concerts for them during his lifetime. He also urged that musicians and artists be given the respect that was their due.

Libra, ruled by Venus, is a sign of relationship, and the Libran native may submerge his own identity in the identity of the other. The tendency to attempt to please others by adapting to their expectations may have been magnified by Liszt's Second Ray personality. The music historian Dana Gooley claims that a large part of Liszt's success was his ability to adopt the habits and mannerisms of the country which he was visiting at any particular time.⁴³

A look at the overall pattern of Liszt's chart reveals that the majority of planets are below the horizon. This indicates an emphasis on subjective meaning in the life, which is appropriate for someone like Liszt who evidenced a deep spirituality.

Liszt's Sun in Libra is opposed by Earth in Aries, ruled by Mars. The Earth is always opposite the Sun in the chart. According to Alan Oken, for disciples, the position of the Earth in a chart indicates the field of service. Perhaps the juxtaposition of these two signs in Liszt's chart indicates that he eventually needed to find and follow his own path, carving out his individual identity rather than striving overly much to please others.

The Earth is a Third Ray planet, and Aries distributes the First and the Seventh Rays. On a higher level, the First Ray has to do with the divine will, and the Seventh Ray with the manifestation of the higher will onto the physical plane. The Third Ray of Active Intelligence is distributed both through the Earth and through Libra, Liszt's Sun sign. The importance of Aries and Libra in Liszt's chart implies the potential for participating in this manifestation of the divine will onto the physical plane, in Liszt's case presumably through musical composition and performing.⁴⁴

Other Planets in Cardinal Signs

Liszt's planets in Cancer, Capricorn and Libra, including the T-square with Mars, Jupiter and Mercury, emphasize the Third Ray of Creative Intelligence and Adaptability, which pours through all three of these signs. Cardinal signs are signs of initiative, and the Third Ray involves adaptation to new circumstances. For example, Liszt was a skillful adaptor of other composers' works. His practice of performing transcriptions, paraphrases and improvisations on classical vocal repertoire was useful in presenting this music to a wider audience in the age before phonographs. He also revised and adapted his own piano works repeatedly in order to incorporate the new creative ideas which came to him and to deal with new developments in the way pianos were constructed over time.

The fact that Jupiter and Mars are in their exaltation in signs which distribute the Third and Seventh Rays is indicative of success and of the ability to manifest on the level of the material plane. Music historian Michael Saffle writes that:

. . . the contemporary European press . . . marveled over [Liszt's] money-making proclivities, and only his frequent, heartfelt donations to charitable causes prevented bolder public attacks on the prices that he and (sometimes) members of his entourage charged for reservations and concert tickets.⁴⁵

Jupiter, in the eleventh house, is the most elevated planet in Liszt's chart. Jupiter in Cancer indicates generosity and an ability to manifest suitable forms for oneself and for others.⁴⁶ Jupiter is part of both Liszt's grand trine and his cardinal T-square, suggesting the ability to manifest the musical thoughtforms of Hierarchy onto the physical plane. The influence of Jupiter in Cancer is readily seen in Liszt's seemingly unbounded generosity, manifesting itself in his numerous benefit concerts, his charitable gifts, and his piano master classes which he gave free of charge after he quit touring as a piano virtuoso. Jupiter in the eleventh house also indicates generosity toward his spiritual group, including fellow musicians and composers in the Fourth Ray ashram.

Although it is out of sign⁴⁷, the trine of Jupiter with Liszt's sun in late Libra further emphasizes the influence of Jupiter in his chart. Jupiter also trines Venus in Scorpio, facilitating relationships, especially with women, including relationships of a sexual nature.

As previously mentioned, Jupiter is part of a grand trine with Uranus and with Pluto. The trine of Jupiter in Cancer with Uranus in Scorpio emphasizes Liszt's ability to bring through magnetic energy in his performances. This is further discussed below in the section on Uranus in Scorpio. The fact that Jupiter and Pluto, the exoteric and esoteric rulers of Pisces and of the eighth house, are in trine, suggests the potential for working with the energies of death and sexuality in a transformative and ultimately redemptive manner. The importance of this

aspect will be discussed further below in the section on Pluto.

Mars in Capricorn trine the Midheaven relates to Liszt's prodigious strength at the piano. One critic called Liszt "the greatest key-chopper, the most enraged piano-shatterer and string-breaker of our century."⁴⁸ The pianos of the day, which were not so strong as our modern-day pianos, often could not stand up to Liszt's playing, and he often kept two pianos on stage so that he could move to another piano if a mishap occurred with the piano on which he was playing. Friedrich Wieck, father of the pianist Clara Wieck, who married the composer Robert Schumann, attended one of Liszt's concerts and wrote critically about the violent energy of his performance:

After [Liszt] annihilated Thalberg's Énard [piano] in the first piece, he played the fantasy on a C. Graf [piano], broke two brass strings, fetched himself the second walnut C. Graf from the corner and played his etude, after which he, having once again broken two strings, said aloud to the public that it [the etude] had not succeeded and he would like to play it again. As he entered, he vehemently threw his gloves and handkerchief on the ground in front of the piano . . . It was the strangest concert of our life.⁴⁹

In her diary, Clara Wieck (or her father, writing for her) describes a concert of Liszt's using the imagery of war: "After the concert, Liszt remains like a conqueror on the battlefield, like a hero at his chosen post of honor.—The conquered piano lies at his feet. Broken strings appear here and there like shredded standards. The horrified instruments take cover in their cases."⁵⁰

The fact that Mars is in Liszt's fifth house of creativity indicates tremendous creative energy on his part. Liszt was not afraid of undertaking bold initiatives, such as raising money and coordinating the festival for the unveiling of the Beethoven monument in Bonn, raising funds for the flood victims in Hungary, and conducting contemporary music which was thought to be difficult to perform, such as the music of Berlioz and Wagner. In addition, Mars is sextile to both Uranus and Pluto within

a very tight orb, facilitating a flow of power and charisma, and contributing to the spell he was able to cast over his audiences as a performer.

Mars in its exaltation in the fifth house also suggests Liszt's appeal to the opposite sex and the intensity of his love affairs. It is interesting to note that Liszt's Mars sets off the Capricorn stellium of his mistress Marie d'Agoult, which consists of the north node, Sun, Mars, Black Moon Lilith, Chiron and Mercury.⁵¹ As Liszt's affair with Marie was ending, she wrote a poisoned pen novel, *Nélida*, under the pseudonym of Daniel Stern, ostensibly about their relationship. In this novel, the painter Guermann, who was supposed to represent Liszt, was portrayed as a shallow womanizer whose artistic creativity was dealt a death blow when he left his lover, Nélida, supposed to represent Marie.⁵²

The fifth house is also the house of children. Mars, co-ruler of Scorpio, is connected with the concept of death.⁵³ Liszt's relationships with his children were problematic and fraught with tragedy, with two of his children dying in early adulthood. Liszt's Mars was tightly conjunct that of his daughter Cosima, his only child to survive him, indicating the tension in their relationship.⁵⁴ Cosima resented Liszt for not having spent enough time with her when she was young. She defied Liszt's wishes when she divorced her first husband, Hans von Bülow, to marry Richard Wagner, with whom she had become romantically involved. In the summer of 1886, three and a half years after Wagner's death, Liszt visited Cosima at the Bayreuth Festival. Cosima, who was busy running the Festival, failed to provide properly for Liszt's care, thus increasing his suffering in his last days and perhaps hastening his death.⁵⁵

Mercury is at 10 degrees 54 minutes of Libra, squaring both Jupiter in Cancer and Mars in Capricorn. Libra has to do with marriage and partnerships, and it is of interest that Liszt's two domestic partners, Marie d'Agoult and Princess Carolyne von Sayn-Wittgenstein, both served as literary collaborators of Liszt, assisting him in the creation of his prose writings.⁵⁶ As mentioned above, Liszt also made transcriptions and paraphrases of other composers' works.

Mercury rules the antahkarana,⁵⁷ and in disciples and initiates, Mercury in Libra suggests the ability to build the bridge, i.e., antahkarana, the path between the mind and the soul, reaching eventually to the monad. This may be equated with the "Path of the Just, which shineth ever more unto the Perfect Day," which is the Path to Shamballa, the City of Peace, ruled by Libra.⁵⁸ This suggests an ability on the part of Liszt to access the higher levels of the mind for musical inspiration and creativity.

Liszt's Mercury is closely conjunct two supermassive black holes in the constellation Virgo: one in NGC 4697; and the other in NGC 4594, also known as M104, or the Sombrero Galaxy. The second of these black holes is also parallel to Liszt's Sun and Venus.⁵⁹ Black holes lend an air of charisma to the native and carry a Plutonian type of energy, which is a recurring theme in Liszt's chart, as we will see in the section below on Pluto. Alex Miller, a leading expert on black holes in astrology, writes that "Astrologically, Black Holes promote change and transition, and can be difficult to work with. Highly mercurial, with a power base that makes Pluto seem infantile, Black Holes represent the volte face, the sudden, swift, complete reversal of the status quo. . . ."⁶⁰

The fact that the black hole in NGC 4594 is parallel to Venus and the Sun would tend greatly to enhance Liszt's personal and sexual charisma. The conjunctions of both black holes to Mercury suggest powerful energy in his method of communication, which would include his musical performances. Also, the subject matter of Liszt's musical compositions often had to do with death or with demonic elements. This will be discussed further in the section on Pluto below.

Alex Miller writes that in natives with contacts between black holes and Mercury,

The tactile senses can . . . be very acute and developed, and the hands graceful or skilled. Manual dexterity is common, and the native may find that skill with the hands in some way opens doors or allows the manipulation of reality in ways which would not ordinarily be possible.⁶¹

This would help to explain Liszt's incredible pianistic ability.

Miller writes that "Mercury/Black Hole natives are deep thinkers, keen and penetrating, possessed of an ability to see things which others cannot. This combination also promotes a very powerful intellect capable of assimilating and processing complex data, and vast amounts of it."⁶²

The black holes conjunct Mercury in Liszt's chart may help to explain his propounding of forward-looking theories and musical techniques which failed to gain popular acceptance at the time. According to Miller,

[Black Hole / Mercury natives] see, not the ways things are, but the ways they could become, and this often creates a barrier of perspective and distance between themselves and their peers, who are not able to grasp, or are unwilling to accept, the ramifications of what the Black Hole/Mercury native sees so clearly. This can be a useful perspective, but it is often a thankless one, as others lag behind the vision, do not fully understand it, or are threatened by its scope. Cassandra-like, Black Hole/Mercury natives will find many doubters when they express their vision. They are able to see to the heart of the matter and can easily throw off societal conditioning and intimidation, but they often find that others are unwilling to hear what they have to say, or to take it seriously.⁶³

The Moon and Planets in Sagittarius

The Tibetan tells us that the moon represents "that which is *past*," and that it "summarises limitation and the present handicaps." Furthermore, "it governs the physical body and shows where the prison of the soul is to be found."⁶⁴ Liszt's Moon conjunct Saturn and Neptune and square Pluto suggests health challenges, which Liszt faced for much of his life.

Liszt's physical problems often seemed to be connected with the emotions. Liszt was sickly from an early age, and he sometimes experienced fits of fever or fainting when he per-

formed. On one occasion, Liszt suffered a fit of hysterics and collapsed while playing a concert. He had to be carried offstage, where he regained consciousness, but some people in the audience feared that he had died.⁶⁵

Liszt's Moon in Sagittarius, along with his planets in Scorpio, may indicate past lives where religion was an important activity, as Sagittarius is connected with matters of religion and spirituality. If taken negatively, this could mean that religion was an easy out for Liszt from the emotional complications of his life, as some authors have implied.⁶⁶

According to Rudhyar, however, "the moon is not the past as mere dead weight," but it is rather "the striving and the struggling of embodied man away from that past; his willingness to face it and overcome."⁶⁷ From this point of view, perhaps one could say that the Moon represents characteristics from the past that can be used either in negative or positive ways, with the way of least resistance tending toward the negative pole.

Liszt was born under a waxing crescent moon. According to Rudhyar, this configuration indicates "the new impulse for action, or quality of activity . . . , as it challenges the old in a more or less intense struggle. This leads usually to self-assertiveness, faith in oneself and an eagerness to overcome obstacles in carrying out an inwardly felt command or vital urge."⁶⁸ For Liszt, this type of urge led toward important advancements in musical composition and performance, as well as an insistence on the proper treatment of musicians in society.

Liszt's Moon is conjunct Neptune, Saturn and the asteroid Vesta in Sagittarius. The Tibetan tells us that in Sagittarius, the one-pointed self-interest of the personality becomes "the one-pointedness of the disciple."⁶⁹ Liszt intended to create progressive works of art in the religious vein, such as with his oratorio *The Legend of Saint Elizabeth*, which is similar in style to the music dramas of Richard Wagner. In Sagittarius, "the arrow of the mind is projected unerringly towards the goal."⁷⁰ According to the Tibetan, "every time the man finds himself under the influence of Sagittarius it is with the objective of orienting himself to some new and

higher objective, with the task of refocussing himself towards a higher goal and with the unfoldment of some basic and directing purpose.”⁷¹

The esoteric mantram of Sagittarius is “I see the goal. I reach that goal and then I see another.”⁷² The sign Sagittarius suggests movement, and Liszt did an enormous amount of traveling. As far as his musical goals, Liszt was always in quest of new horizons. He stated that he wanted to throw his lance far into the future, an image reminiscent of the Sagittarian archer.

In Atlantean times, the symbol for Sagittarius was the centaur, which symbolized the personality, or the man in bondage to his lower instincts. This was later replaced by the man on the horse, and eventually by the symbol of the arrow and part of the bow.⁷³ These symbols represent the soul and spirit.

Sagittarius participates in the awakening of the intuition.⁷⁴ Neptune is sextile Mercury in Libra, which involves the building of the antahkarana. Above, it was suggested that Mercury in Libra indicated an ability on Liszt’s part to bring through music from Hierarchy through the intuition. The sextile from Mercury in Libra to Neptune in Sagittarius further demonstrates the role that inspiration and intuition played in Liszt’s creativity.

The Moon is also slightly over ten degrees away from Neptune in Sagittarius. According to Rudhyar, the conjunction of Liszt’s Moon and Neptune indicates that his music possesses a transcendental, rapturous quality, expressing “a deep yearning for the infinite.” Rudhyar writes that Liszt is one of a select group of composers whose music bears this Neptunian quality, alongside the graceful Venusian qualities of grace and proportion (see section on Venus below).⁷⁵ This aspect, along with Liszt’s sextile between Neptune in Sagittarius and Mercury in Libra, indicates an ability to access the inspiration and other spiritual qualities in the process of composition and musical performance.

The presence of Saturn here lends a regulating and disciplining quality to the movement associated with this sign. Liszt’s Saturn is conjunct

Sagittarius A, a radio source and probable supermassive black hole at the center of the Milky Way.⁷⁶ Alex Miller is of the opinion that the black hole at the Galactic Center “represents both the source and the ending of the journey, the cosmic womb/tomb which birthed our system and which will one day in the far-distant future reclaim it.”⁷⁷ In addition, he believes that it “provides a convenient frame of reference for aligning with cosmic consciousness.”⁷⁸ The conjunction of Sagittarius A with Saturn in Liszt’s chart suggests that he was able to draw on important information and inspiration from a higher source in creating his futuristic musical compositions.

Venus and Uranus in Scorpio

Liszt has both Venus and Uranus in Scorpio, a Fourth-Ray sign. Liszt’s Sun in late Libra is conjunct and closely parallel to Venus in early Scorpio.⁷⁹ The fact that Venus is the exoteric ruler of Libra, the sign in which Liszt’s Sun is to be found, makes its position especially significant in his chart.

Venus rules music as an expression of the beautiful. Rudhyar notes that the Sun-Venus conjunction is an important factor in the charts of composers whose music possesses the qualities of beauty and proportion.⁸⁰ In addition, Venus in Scorpio suggests that Liszt’s music holds deep transformative power. Venus rules Taurus, the sign of Liszt’s Midheaven, which says something about Liszt’s attractive public persona, which was so helpful to him in his career as a concert pianist.

Venus is also the planet of relationships, and we find a potential for transformation here as well, through pain and deep emotion. Venus is in its detriment in Scorpio, which is ruled by the non-sacred planets Mars and Pluto. On a personality level, the native with Venus in Scorpio must learn to resist the tendency to dominate others through sexual magnetism.

In Liszt’s chart, Uranus in Scorpio is conjunct the IC, or *imbum coeli*, Latin for the “bottom of the sky,” opposite the MC or Midheaven. Since the IC represents the home environment, this placement suggests instability and unconventionality in his living arrangements. For many years, Liszt led an unsettled existence,

doing a great deal of traveling. He also lived, at two different periods in his life, with a female partner to whom he was not married. This resulted in a certain amount of notoriety for him, since this was an important issue in the society in which he lived.

Oken writes that on a personality level, Uranus in Scorpio “is connected to the sexual processes, as Uranus rules the gonads, and its Seventh Ray energy is directly linked to the physical plane.” Natives with this placement are therefore tested as to the correct use of sexual energy.⁸¹ Uranus is said to rule the sacral center, but it also rules the head center and the raising of the kundalini force along the spine in initiates.⁸² This may relate to the power that Liszt was able to summon with his music in various ways.

Uranus in Scorpio suggests intuition and charisma. Rudhyar points out that many great Romantics such as Liszt, Wagner, and Alfred de Musset were born with Uranus in this sign.⁸³ He says that this placement helps the native “give creative expression to deep human urges” and “revolutionize the way large groups of people *feel*.”⁸⁴

Liszt’s playing aroused great enthusiasm in his audiences, and often it seemed to transport them to another realm of existence. The following report attests to this phenomenon:

Describe how Liszt plays? How your bosom always swells when the flood of his tones rises, when he carries us along on the wings of his sounding longing into the romantic kingdom of the anticipated, the unknown, away beyond all restraints of existence.⁸⁵

The planet Uranus has to do with electricity, and Liszt’s playing possessed an electrical quality. Liszt sometimes gave dramatic improvisations on the piano which were meant to represent thunderstorms. A reviewer wrote about one of these performances that “Liszt seemed to me like the highly charged conductor of an electric machine. When he is moved, electrical waves radiate outward. We felt electrified along with him.”⁸⁶

Uranus, a Seventh Ray Planet, is trine its dispositor Pluto, a First Ray planet in Liszt’s chart. Pluto and Uranus are both esoteric planets, and their influence is strong on the soul level.⁸⁷ According to Alan Oken, positive aspects between these two planets indicate “a Power to manifest the Will of the Plan into the outer world.”⁸⁸ This is enhanced by the combination of the First and Seventh Rays.

Oken states that Uranus in Scorpio helps to birth the new archetypes by bringing about “the death of outdated thoughtforms.”⁸⁹ According to the Tibetan, Uranus in Scorpio signifies that “knowledge can be transmuted into the way of wisdom and of light. This necessarily brings in the will aspect or the influence of the first ray. . . blended with the seventh ray . . . producing the desired manifestation upon the physical plane.”⁹⁰

These higher aspects of Uranus in Scorpio apply to Liszt’s compositional activities, in which he employed forward-looking techniques involving dissonance and thematic transformation. Liszt’s compositional techniques influenced the music of his great colleague Wagner. Both Wagner and Liszt in turn had an enormous influence on future generations of composers.

Pluto, Ray One, and the Shamballa Force

Liszt’s Pluto is in Pisces, the sign it rules esoterically, making it very strong in Liszt’s chart. In addition, Pluto is retrograde, making its expression more internal and perhaps more problematic. Pluto distributes the First Ray of Will and Power, and Liszt brought at lot of power to his playing. This was also mentioned in the section on the sign Leo, which also distributes First Ray energy. In the lower worlds, the power of the First Ray often manifests as death and destruction.

Pluto symbolizes death and transfiguration, as well as obsession. Liszt seems to have had an obsession with death. During the cholera epidemic of 1832, Liszt remained in Paris, unlike some people who chose to flee to the surrounding areas. He used to visit Victor Hugo’s

home, where he would play the funeral march from Beethoven's Sonata in A-flat major "while all the dead from cholera filed past to Notre Dame in their shrouds."⁹¹ Many of Liszt's compositions had to do with the subject of death, such as *Totentanz* ("Dance of Death"), *Funérailles* ("Funerals"), and *Pensée des Morts* ("Thoughts of Death"). The Countess Dash recalled in her memoirs how Liszt once kept the other tenants of his building up all night while he played the *Dies Irae* ("Day of Wrath," a 13th-century Latin hymn on the Last Judgment), "from dusk to dawn in countless variations."⁹² In later life, as we have seen, Liszt was to experience the death of two of his children when they were young adults.

Paradoxically, Pluto is a non-sacred planet, but it is esoteric, operating on the soul level. Despite its negative reputation, Pluto has a positive side. Helena Blavatsky wrote that "Pluto is a deity with the attributes of the serpent. He is a healer, a giver of health, spiritual and physical and of enlightenment."⁹³ Although Pluto can cause the death of the physical form, it never causes destruction of the consciousness aspect.⁹⁴ According to esoteric astrologer Phillip Lindsay, "Pluto is the 'non-sacred' co-ruler of the Ray 1 who destroys all useless forms."⁹⁵ This is so that new, better or more appropriate forms can be created:

Death is but a doorway into a new life. Pluto is situated on the furthest frontiers of our solar system, and could be seen as symbolically guarding the door to the void - or "the place where evil dwells," to paraphrase a line from "The Great Invocation." Because Pluto is a "non-sacred" planet and hasn't fully "redeemed" its form, it can have a close relationship to Chaos but is not inherently Chaos. Its action can cause the illusion of Chaos, but it is working within universal laws.⁹⁶

The Fourth Ray probably was Liszt's mental ray as well as his soul ray. The individuals on this ray possess the ability to make beauty out of troublesome or even ugly energies or events. Liszt exemplified this ability, especially in his works dealing with demonic subjects, such as the Faust and Dante symphonies.

In keeping with this astrological symbolism, Liszt experienced a series of transformations in his life, each involving a type of death and re-birth. Each time, as he sacrificed the old, something new was born. Sometimes the sacrifices were of his own volition, but at other times, they were thrust upon him. As a young man, he pursued a career as a traveling concert pianist, which contributed to his estrangement from his partner, Marie d'Agoult. After achieving tremendous success as a performer, he then gave up that career, which was beginning to tax his strength, for a new life in Weimar with the Princess Carolyne von Sayn-Wittgenstein. There he became renowned as a composer and conductor. He also gave piano mas-

terclasses to many students free of charge. After a period of years, when the bureaucratic difficulties became too frustrating and unpleasant, Liszt decided to quit his post. On the eve of Liszt's fiftieth birthday, when it looked like his partner Carolyne would be granted an annulment of her first marriage in order to marry him, the Catholic Church withdrew its permission. Around this same time and within a space of a few years, two of Liszt's children by his first partner, Marie d'Agoult, died. Liszt partially withdrew from outer life for a brief period, eventually deciding to become a priest. This did not result in a permanent withdrawal from the world, however. Liszt resumed his work of teaching and composing, with an increasing emphasis on liturgical music. He once again adopted a busy travel schedule, composing and working with students in Rome, Weimar and Hungary.

In Greek mythology, Pluto was god of the Underworld, which Liszt depicts in the first movement of his memorable *Dante Symphony*. Pluto rules both the head center and the base of the spine center in average man, but only the base of the spine center in disciples and initiates, in which case Vulcan, an undiscovered

First Ray planet, rules the head center.⁹⁷ One notes that when a certain amount of purification of the lower energies has taken place, on the path of initiation, the kundalini force begins to rise from the base to the head center.

In Liszt's chart, Pluto is exactly conjunct the south node in Pisces in the seventh house of partnerships and open enemies. The south node can bring up tempestuous energies from the past, including past lives. It should be noted that Liszt experienced many difficulties in his relationships, including in his problematic relationship with Marie d'Agoult. In Liszt's chart, Pluto opposes Black Moon Lilith⁹⁸, which is conjunct the north node and exactly conjunct the asteroid Amor, having to do with love relationships, in Virgo, in the first house.⁹⁹ The north node, like the south node, can represent a karmic connection from the past.

In Hebrew lore, Lilith was a demon who seduced many men. The children born of these unions were killed as punishment by the angels of the Lord. She also was believed to hypnotize and strangle children in their cribs. Lilith's symbology is reminiscent in many ways of that of Pluto. She is said to live in a tree,

and to be accompanied by a snake and a screech owl, the latter being a symbol of death. The symbols of the tree and the snake suggest the kundalini force rising up from the base of the spine, which is connected with Pluto, to the head center. The Sabian symbol for Lilith in Liszt's chart, at 16 Virgo, is "In the zoo, children are brought face to face with an Orang-utang." According to Dane Rudhyar, the keynote for this symbol is, "A direct confrontation with the 'wild' power of primordial nature within oneself."¹⁰⁰ The conjunction of Black Moon Lilith with the north node and Amor, and their opposition to Pluto and the south node, suggest a plumbing and cleansing of deep, painful wounds in love relationships, especially in Liszt's relationship with Marie d'Agoult. Liszt's Virgo and Pisces placements form a T-square with Neptune, Moon and Saturn in Sagittarius, suggesting pain and restriction in relationships with women. Liszt said that his father told him on his deathbed that he worried that relationships with women would cause Liszt much grief in his life, something Liszt remembered and recounted years later.¹⁰¹



Lady Lilith by Dante Gabriel Rossetti¹⁰²

Pluto is involved in the transmission of First Ray force from the Great Bear, Taurus and the Pleiades to Shamballa.¹⁰³ Normally, the energy from Shamballa is stepped down by the Hierarchy before reaching Humanity, but in 1825, it was determined by the Hierarchy that mankind was able to handle some of this force directly.¹⁰⁴ On a lower level, the Shamballa force leads to “a welling up of the self-will or of the will-to-power which is characteristic of the developed lower nature, the personality aspect of integrated selfhood.” On a higher level, however, it can cause “a stimulation of the will-to-serve the plan as it is grasped by the world aspirants, the world disciples and initiates.”¹⁰⁵ The Shamballa force gave an impetus to the Industrial Revolution, and aroused “evil in nations—aggression, greed, intolerance and hate . . . as never before,” ultimately resulting in World Wars I and II. At the same time, however, it led to “an uprising of good . . . resulting in the growth of understanding, the spread of idealism, the purification of our educational systems and the inauguration of reforms in every department of human life.”¹⁰⁶

Liszt appears to have responded to this impulse through his involvement in the Romantic movement and with the Saint-Simonians, a group in France, who sought to regenerate society through Christian brotherly love as well as through reforms in the areas of education and economics. The Saint-Simonians also believed that the scientific forces of the Industrial Revolution could be positively channeled for the betterment of humanity. Saint-Simon believed that Christian brotherly love could help accomplish their goals, as did the Abbé Felicité Lamennais, a Catholic priest who served as a spiritual mentor to Liszt. Lamennais attached particular importance to the arts and cultivated Liszt and other composers for this reason.¹⁰⁷

Liszt became acquainted with Lamennais in early 1834, when Liszt wrote to Lamennais to express his admiration for his book, *Paroles d'un croyant* (Words of a Believer). Lamennais wrote back and invited Liszt to spend the summer with him in a spiritual retreat at La Chênaie in the summer of 1834. During that time, Liszt began to develop his mature compositional style. He was also exposed to

Lamennais' ideas about the social and spiritual responsibility of the composer. This led to Liszt's composition of the piano piece “*Lyon*,” written in honor of the workers of that city, many of whom were imprisoned or killed as a result of an uprising in April 1834. The piece bore the motto, “To live working or to die fighting,” and the dedication bore Lamennais' initials. Liszt later visited Lyon in 1835 and 1837 to give concerts to raise money for the poor.¹⁰⁸

Liszt's prose writings also show the influence of Lamennais. In Liszt's 1834 article, “On Future Church Music,” Liszt writes about uniting the theatre and the church in a new type of music. One could argue that he eventually did this in his great oratorio, *The Legend of Saint Elizabeth*, written in 1873, which was mentioned previously in the section of this article on Liszt's planets in Sagittarius. In another article, “On the Position of Artists and Their Place in Society,” written in 1835, Liszt outlined a socially progressive plan for bringing music instruction into the schools and for improving music education and the availability of good music to the public in general.¹⁰⁹

As a result of the Shamballa impetus in the 19th century, the difference between good and evil became more clearly defined:

All has been speeded up and little such growth was seen on a worldwide scale prior to 1825. The knowledge of the Hierarchy is also spreading over the earth; the facts anent discipleship and initiation are becoming common property; humanity has consequently moved onward into a greater measure of light. Good and evil stand out in clearer focus; light and dark are in a more brilliant juxtaposition; issues of right and wrong are appearing with cleared definition, and humanity as a whole sees the great problems of righteousness and love, of sin and separateness upon a worldwide scale.¹¹⁰

The use of the First Ray energy of the will from Shamballa needs to be accompanied by the Second Ray energy of love. Liszt may have been chosen by Hierarchy to be part of a group of disciples and initiates attempting to channel the Shamballa force in a constructive manner

for the benefit of humanity. If so, he would have been aided in this process by the trine in his chart between the First Ray planet Pluto and the Second Ray planet Jupiter, as described above. As a Leo rising on a spiritual path, Liszt channeled both First and Second Ray energies. The transmission of Second Ray energies would have been facilitated by Jupiter's position in Liszt's chart as the most elevated planet, exalted in Cancer in the eleventh house of spiritual groups.

Conclusion

After having examined Liszt's chart in detail, one can observe certain themes and various manners in which the rays are represented. Liszt, with his Leo rising, had a sense of pride and a flair for showmanship. Yet, as he matured, Liszt also exemplified the higher Leo traits of selfless love and dynamic leadership. As a relatively advanced Leo individual, he was able to balance the energies of Leo with those of its opposing sign, Aquarius, resulting in group awareness and service.

Leo distributes the First Ray. Pluto, a First Ray planet, is also prominent in Liszt's horoscope. Pluto represents death, resurrection and transformation. Liszt underwent this process many times in his life in a rather dramatic fashion, where he died to an older way of existence and began anew, such as when he gave up his solo performing career and moved to Weimar to conduct, compose and teach master classes; or later in his life when his plans to marry were thwarted and he decided to take holy orders.

In Liszt's chart, Jupiter trines Pluto. This trine between the exoteric and the esoteric rulers of Pisces suggests an ability to balance the First Ray of Will and Power with Ray Two of Love-Wisdom. Jupiter in its exaltation in the eleventh house was indicative of Liszt's kindness and generosity toward others, including his fellow musicians. It has been suggested here and in the article "Franz Liszt and the Seven Rays"¹¹ that Ray Two was Liszt's personality ray. Ray Two is the ray of the teacher, and it possesses the attractive force of love. Liszt gathered a group of young musicians around him, whom he taught free of charge. These students then went on to teach future genera-

tions of musicians in many different countries throughout the world.

During his lifetime, Liszt demonstrated an ability to manifest higher artistic impulses onto the material plane. This is indicated by the presence of the Seventh and the Third Rays, which are emphasized in Liszt's cardinal T-square with Mars in Capricorn opposite Jupiter in Cancer, squared by Mercury in Libra. Jupiter, the most elevated planet in the chart, is also part of a grand trine with Uranus in Scorpio and Pluto in Pisces. Liszt's Sun in Libra, although not part of the cardinal T-square by degree, suggests diplomacy as well as a talent for giving the public what they wanted. With Sun in Libra, Liszt demonstrated the quality of indecision in many situations, which eventually developed into a workable compromise. Sun in Libra opposite Earth in Aries suggests, however, that Liszt's true form of world service lay in striking out on his own path rather than conforming to other people's wants or expectations.

The Fourth Ray probably was Liszt's mental ray as well as his soul ray. The individuals on this ray possess the ability to make beauty out of troublesome or even ugly energies or events. Liszt exemplified this ability, especially in his works dealing with demonic subjects, such as the *Faust* and *Dante* symphonies. As one might expect with a composer of this stature, Liszt has several planets in Fourth Ray signs. Venus, the dispositor of Liszt's Libra Sun, is in Scorpio, confirming Liszt's attraction for women. The Seventh-Ray planet Uranus, also in Scorpio, in its exaltation, confirms Liszt's qualities of magnetism and electricity, notable in his performing.

Liszt's Sagittarian planets indicate a desire for freedom and travel, as well as spiritual striving. The presence of the Moon here suggests that Liszt's spiritual expression hearkened back to earlier times. The conjunction of Saturn with the Moon squares from the Moon to Lilith and Pluto suggest negative emotional energy coming up from the past in order to be redeemed. Liszt's Neptune in Sagittarius sextile Mercury in Libra indicates a highly-developed intuition, and Saturn in Sagittarius

conjunct the Galactic Center suggests that Liszt's musical creativity had higher origins.

Neptune's placement in Sagittarius also emphasizes the Sixth Ray, which lent spiritual and magnetic qualities to Liszt's character. The Sixth Ray has an affinity with the astral plane, the sixth plane counting from the top downwards in Theosophy. The lower regions of this plane contain negative, misdirected desire energies which are very troublesome and problematic for humanity. Liszt's Scorpio planets and strong Sixth Ray suggest that he was involved with bringing these energies to light, with an eye to their eventual transmutation. The importance of the astral energies is confirmed by Venus in Scorpio and Sun conjunct Varuna, as well as the mutable T-square discussed above.

In the forthcoming second part of this article, the influence of the fixed stars, the Great Comet of 1811, the asteroids, the centaurs and the theoretical planets will be examined. These factors will largely be seen to corroborate the above observations as well as lend further fascinating detail on Liszt's life and spiritual path.

1 http://en.wikipedia.org/wiki/File:Franz_Liszt-1858.jpg. This work is in the public domain in the United States, and those countries with a copyright term of life of the author plus 100 years or less. (Accessed May 23, 2014).

2 Celeste Jamerson, "Franz Liszt and the Seven Rays" in *Esoteric Quarterly* (Spring 2014), 15-34. <http://www.esotericquarterly.com/issues/EQ10/EQ1001/EQ100114-Jamerson.pdf#page=1>. (Last accessed May 23, 2014).

3 Doborján, now called Raiding, is in the territory of present-day Austria. Rudhyar gives the time of Liszt's birth as 1:16 am. Rodden gives this time a DD rating (conflicting/unverified). http://www.astro.com/astro-databank/Liszt-%2C_Franz. (Last accessed May 24, 2014).

4 Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847*, rev. ed. (Ithaca: Cornell University Press, 1988), 54-55.

5 http://commons.wikimedia.org/wiki/File:Marie_d%27Agoult_1843.png. (Last accessed May 23, 2014). This work is in the public domain in the United States, and those coun-

tries with a copyright term of life of the author plus 100 years or less.

6 See Charles Suttoni, "Liszt and Madame d'Agoult: A Reappraisal," in *Liszt and His World: Proceedings of the International Liszt Conference Held at Virginia Polytechnic Institute and State University 20-23 May 1993*, Franz Liszt Studies Series #5, ed. Michael Saffle (Stuyvesant, NY: Pendragon, 1998), 17-35.

7 http://commons.wikimedia.org/wiki/File:Carol-yne_Sayn-Wittgenstein02.jpg. (Last accessed May 23, 2014). This media file is in the public domain in the United States. This applies to U.S. works where the copyright has expired, often because its first publication occurred prior to January 1, 1923. Princess Marie was the daughter of Carolyne von Sayn-Wittgenstein and her husband Nicholas.

8 Jamerson, "Franz Liszt and the Seven Rays."

9 Ibid., 30.

10 A discussion of the data regarding Liszt's time and place of birth may be read at "Liszt, Franz." http://www.astro.com/astro-databank/Liszt,_Franz. (Last accessed May 24, 2014) See also Michael Rob-bins, "Franz Liszt," http://www.makara.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm. (Last accessed May 14, 2014)

11 The positions of the fixed star Regulus near the ascendant and Algol at the Midheaven help to confirm Liszt's ascendant as being in the last degrees of Leo. Preliminary research by the present author regarding Liszt's transits and progressions suggests, however, that the actual time of birth may have been a few minutes earlier than that given by Rudhyar.

12 Alice A. Bailey, *Esoteric Astrology* (New York: Lucis Publishing, 1951), 18-19.

13 For definitions of any astrological terms which may be unfamiliar, the reader is referred to the website <http://www.astrologycom.com/glossary.html>. (Accessed May 21, 2014).

14 Dane Rudhyar, *Person Centered Astrology* (New York: Aurora) (Reprint of CSA Press, 1976), 207-08.

15 Black moon Lilith is the lunar apogee, the empty point of the ellipse of the orbit of the moon around the earth. This is different from the asteroid Lilith, and also from dark moon Lilith, which will be discussed in Part Two of this article.

¹⁶ Rudhyar, *Person Centered Astrology*, 275.
¹⁷ Dana Gooley, *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004), 89.
¹⁸ See Bailey, *Esoteric Astrology*, 147, 294 and 296-97.
¹⁹ Liszt continued to participate as well, of course, in concerts with other performers.
²⁰ La Mara, ed., *Franz Liszts Briefe*, Vol. I, p. 25, quoted in Walker, *Liszt: The Virtuoso Years*, 356.
²¹ http://commons.wikimedia.org/wiki/File:Franz-Liszt_1839_Litho.JPG. (Last accessed May 24, 2014). This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or less. This work is in the public domain in the United States because it was published (or registered with the U.S. Copyright Office) before January 1, 1923.
²² Franz von Schober, *Briefe über Franz Liszts Aufenthalt in Ungarn* (Berlin, 1843), 4, quoted in Gooley, *The Virtuoso Liszt*, 78.
²³ Gooley, "Warhorses: Liszt, Weber's *Konzertstück*, and the Cult of Napoleon" in *The Virtuoso Liszt*, 78-116.
²⁴ Bailey, *Esoteric Astrology*, 266.
²⁵ *Ibid.*, 288-89.
²⁶ *Ibid.*, 289.
²⁷ Liszt, *An Artist's Journey: Lettres d'un bachelier ès musique 1835-1841*, trans. and ed. Charles Suttoni (Chicago: The University of Chicago Press, 1989), 97.
²⁸ Bailey, *Esoteric Astrology*, 310.
²⁹ *Ibid.*, 147.
³⁰ *Ibid.*, 194.
³¹ *Ibid.*, 135-36.
³² *Ibid.*, 297-98.
³³ *Ibid.*, 293.
³⁴ *Ibid.*, 294.
³⁵ *Ibid.*, 309.
³⁶ Dane Rudhyar, *The Lunation Cycle* (Boulder, CO: Shambhala, 1971), reprint of *The Moon, the Cycles and Fortunes of Life* (David McKay, 1967), 111.
³⁷ Varuna is at 27 degrees 20 minutes 34 seconds Libra in Liszt's chart. Source: <http://serennu.com>. (Last accessed May 24, 2014). Additional sources for calculations for Liszt's birth chart in the present article include the astrology software programs Solar Fire version 8.1.2 with the Galastro add-on, by Astrolabe; and Starlight version 1.0 by Bernadette Brady.

³⁸ See Alice Bailey, *A Treatise on Cosmic Fire* (New York: Lucis, 1951), 897-98; and Alice Bailey, *The Externalisation of the Hierarchy* (New York: Lucis, 1957), 505.
³⁹ For a detailed discussion of the Sixth Ray with regard to Liszt, see Jamerson, "Franz Liszt and the Seven Rays" in the *Esoteric Quarterly*.
⁴⁰ Bailey, *Esoteric Astrology*, 250. See also 653.
⁴¹ Gooley, *The Virtuoso Liszt*, 151, 198. The enthusiastic following of different "isms" in succession also suggests the Sixth Ray.
⁴² Bailey, *Esoteric Astrology*, 250. See also 654.
⁴³ Gooley, *The Virtuoso Liszt*, 118-19, 155, 198.
⁴⁴ See Alan Oken, *Soul-Centered Astrology* (Lake Worth, Florida: Ibis, 2008), 283-85, and also 254.
⁴⁵ Michael Saffle, *Liszt in Germany, 1840-1845: A Study in Sources, Documents, and the History of Reception*, Franz Liszt Studies Series No. 2 (Stuyvesant, NY: Pendragon, 1994), 14-15.
⁴⁶ See Michael Robbins, "Jupiter in Cancer," http://www.makara.us/04mdr/01writing/03tg/planets/jupiter/jupiter_cancer.htm. (Last accessed May 24, 2014).
⁴⁷ An out-of-sign aspect involves two planets which make an aspect which is not the same as the relationship of the two signs. In this case, Jupiter in early Cancer trines Sun in Libra by degree, but the sign Cancer is in square relationship to the sign Libra rather than in a trine relationship. Out-of-sign aspects are usually thought to be somewhat weaker than aspects that are not out-of-sign.
⁴⁸ *Doncaster Gazette*, 11 December 1840; quoted in *Liszt Society Journal* 11 (1986), 47; and in Gooley, *The Virtuoso Liszt*, 107.
⁴⁹ Friedrich Wieck, *Briefe aus den Jahren 1830-1838*, ed. Käthe Walch-Schumann (Cologne, 1968), 93-94, quoted in Gooley, *The Virtuoso Liszt*, 108.
⁵⁰ Lisztmann, *Clara Schumann*, i: 198-99, quoted in Gooley, *The Virtuoso Liszt*, 109.
⁵¹ For Marie d'Agoult's astrological chart, see Astrodatbank, "D'Agoult, Marie," http://www.astro.com/astro-databank/D'Agoult_Marie. (Last accessed May 24, 2014).
⁵² Marie d'Agoult, *Nelida*, trans. Lynn Hoggard (Albany: State University of NY Press, 2003). Originally published in 1846, under the pen name Daniel Stern.
⁵³ Alex Miller, *The Black Hole Book* (Crossroad Press. Kindle Edition. 2014-03-03), Kindle Locations 1466-1467.

- ⁵⁴ For Cosima Liszt Wagner's chart, see Astro-databank, "Liszt, Cosima" <http://www.astro.com/astro-databank/Liszt-Cosima>. (Last accessed May 24, 2014).
- ⁵⁵ See Alan Walker, ed., *The Death of Franz Liszt Based on the Unpublished Diary of His Pupil Lina Schmalhausen* (Ithaca: Cornell University Press, 2002).
- ⁵⁶ It was alleged by the prominent early twentieth-century Liszt scholar Emile Haraszati that Liszt was the author of no prose writings other than his own personal correspondence, but this view can no longer be supported, now that many of the holographs of Liszt's writings have come to light. It is now believed that there are only a couple of exceptions in which one of Liszt's partners published her own writing under Liszt's name. Carolyne's daughter, Princess Marie Hohenlohe née von Sayn-Wittgenstein, has left a description of Princess Carolyne and Liszt's collaborative process on the prose writings, which she witnessed while she lived with them at the Altenburg castle in Weimar. See Janita R. Hall-Swadley, ed. and trans., *The Collected Writings of Franz Liszt*. Vol. I: F. Chopin (Lanham: Scarecrow, 2011), 4-17.
- ⁵⁷ Bailey, *Esoteric Astrology*, 281.
- ⁵⁸ See Michael Robbins, "Mercury in Libra." http://www.makara.us/04mdr/01writing/03tg/planets/mercury/mercury_libra.htm. (Accessed May 24, 2014).
- ⁵⁹ NGC 4697 is at 10 degrees 47 minutes Libra, and NGC 4594 is at 11 degrees 06 minutes Libra. The declination of NGC 4594 is minus 10 degrees 34 minutes. These black holes are in the sign Libra by longitude rather than in the sign Virgo because of the precession of the equinoxes. The precession of the equinoxes presently puts most of the constellation Virgo in the tropical zodiacal sign of Libra.
- ⁶⁰ Alex Miller, *The Black Hole Book* (Crossroad Press. Kindle Edition. 2014-03-03), Kindle Locations 121-123. Crossroad Press. Kindle Edition.
- ⁶¹ Ibid., Kindle Locations 652-654.
- ⁶² Ibid., Kindle Locations 600-602.
- ⁶³ Ibid., Kindle Locations 606-611.
- ⁶⁴ Bailey, *Esoteric Astrology*, 19. Emphasis in original.
- ⁶⁵ See Walker, *Liszt: The Virtuoso Years*, 203-04. See also Ibid., 68.
- ⁶⁶ See for example Rudhyar, *The Lunation Cycle*, 51, 95, 111-12. Phillip Lindsay makes a related point in his book on Krishnamurti, where he observes that Krishnamurti's Sagittarius Moon represented his reversion to Advaita, an old form of religion. See Phillip Lindsay, *The Initiations of Krishnamurti: An Astrological Biography* (Palmerston North, New Zealand: Apollo, 2002), 37.
- ⁶⁷ Dane Rudhyar, *New Mansions for New Men* (La Verne, CA: El Camino, 1978), 113.
- ⁶⁸ Rudhyar, *The Lunation Cycle*, 50-51.
- ⁶⁹ Ibid., 176.
- ⁷⁰ Bailey, *Esoteric Astrology*, 121.
- ⁷¹ Ibid., 178.
- ⁷² Bailey, *Esoteric Astrology*, 193.
- ⁷³ Ibid., 175-76.
- ⁷⁴ Ibid., 177.
- ⁷⁵ Dane Rudhyar, "Star Melodies." <http://www.khaldea.com/rudhyar/astroarticles/starmelodies.php>. (Last accessed August 17, 2013). Originally published in *Astrology Magazine*, February 1857. See also the section in this article on Liszt's Venus. Interestingly, in this article Rudhyar also cites Liszt's friend and colleague Richard Wagner as an example of a composer whose music combines the Venusian and Neptunian influences.
- ⁷⁶ Sagittarius A is at 23 degrees 25 minutes of the sign Sagittarius in Liszt's chart.
- ⁷⁷ Miller, *The Black Hole Book*, Kindle Locations 1975-1977.
- ⁷⁸ Ibid., Kindle Location 1985.
- ⁷⁹ The Sun and Venus have declinations of minus 10 degrees 40 minutes and minus 10 degrees 41 minutes, respectively.
- ⁸⁰ Dane Rudhyar, "Star Melodies."
- ⁸¹ Oken, *Soul-Centered Astrology*, 314.
- ⁸² *Esoteric Astrology*, 296-97, 517.
- ⁸³ The great Romantic composers Chopin, Mendelssohn, Schumann and Verdi also had Uranus in Scorpio.
- ⁸⁴ Dane Rudhyar, *The Zodiac as the Universal Matrix: A Study of the Zodiac and Planetary Activity*, The Lost Writings of Dane Rudhyar I, Ed. Michael R. Meyer (Berkeley, CA: Khaldea, 2010), 140. Emphasis in original.
- ⁸⁵ Pietro Mechetti, "Franz Liszt" in *Wiener Zeitschrift für Kunst* (December 7, 1839), 1173-1176, quoted in James Deaville, "The Politics of Liszt's Virtuosity" in *Liszt and the Birth of Modern Europe: Music as a Mirror of Religious, Political, Cultural, and Aesthetic Transformations*, Franz Liszt Studies Series No. 9 (Stuyesant, NY: Pendragon, 2003), 128.
- ⁸⁶ Gooley, *The Virtuoso Liszt*, 209.
- ⁸⁷ Bailey, *Esoteric Astrology*, 114.

88 Oken, *Soul-Centered Astrology*, 380.
89 Ibid., 315.
90 Bailey, *Esoteric Astrology*, 224.
91 Antoine Fontaney, *Journal intime (1831-36) (Paris, 1925)*, 133, quoted in Walker, *Liszt: The Virtuoso Years*, 151.
92 Walker, *Liszt: The Virtuoso Years*, 151.
93 Helena Petrovna Blavatsky, *The Secret Doctrine*, Vol. II. 30. Note; quoted in Bailey, *Esoteric Astrology*, 667.
94 Bailey, *Esoteric Astrology*, 127. “Pluto or death never destroys the consciousness aspect.”
95 Phillip Lindsay, “Chaos to Synthesis,” <http://www.esotericastrologer.org/EAauthorEssays/EAessaysPGL1.2.htm>. (Last accessed May 23, 2014).
96 Ibid.
97 Bailey, *Esoteric Astrology*, 517.
98 These calculations for Lilith are done using the mean apogee.
99 The asteroid Amor is at 15 degrees 08 minutes Virgo in Liszt’s chart.
100 Rudhyar, *An Astrological Mandala*, 160.
101 Walker, *Liszt: The Virtuoso Years*, 127.
102 Source: Delaware Art Museum. <http://commons.wikimedia.org/wiki/File:Lady-Lilith.jpg>. Description: “Lilith, the subject of this painting, is described in Judaic literature

as the first wife of Adam. She is associated with the seduction of men and the murder of children. The depiction of women as powerful and evil temptresses was prevalent in 19th-century painting, particularly among the Pre-Raphaelites. The artist depicts Lilith as an iconic, Amazon-like female with long, flowing hair. Her languid nature is reiterated in the inclusion of the poppy in the lower right corner—the flower of opium-induced slumber.” Additional note: “Begun in 1864 with Fanny Cornforth as the model, and completed in 1868. Repainted at Kelmscott 1872-3, with the face of Alexa Wilding.” (Last accessed May 25, 2014). Permission is granted to reproduce this file under the [Creative Commons Attribution-Share Alike 3.0 Unported](https://creativecommons.org/licenses/by-sa/3.0/) license.
103 See Bailey, *Esoteric Astrology*, 376-77; and Alice A. Bailey, *The Rays and the Initiations* (New York: Lucis, 1960), 96.
104 Bailey, *The Externalisation of the Hierarchy*, 535-36, *The Rays and the Initiations*, 145.
105 Bailey, *Esoteric Astrology*, 376-77.
106 Bailey, *The Rays and the Initiations*, 145.
107 Walker, *Liszt: the Virtuoso Years*, 154-60.
108 Ibid., 158.
109 Ibid., 159-60.
110 Bailey, *The Rays and the Initiations*, 145-46.
111 Jamerson, 29.