

# Franz Liszt and the Seven Rays

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Franz Liszt, Portrait by Ary Scheffer<sup>1</sup>

## Abstract

The purpose of this article is to study the influence of the seven rays in the life of the great Romantic composer Franz Liszt. The first part of this article will give a short synopsis of Liszt's life and work and the important role he played in the history of classical music.<sup>2</sup> A brief explanation of the seven rays will follow. Each ray then will be described in terms of its influence on the life and work of Liszt. Liszt's life, his music, his relationships, and his prose writings will be examined for signs of the influence of the rays. An effort will be made to determine which rays condition Liszt on various levels. These are the same levels which were used by the Tibetan Master Djwhal Khul, hereafter referred to simply as "The Tibetan," in performing ray analyses for a select group of disciples and include those of

the soul, personality, mind, emotions and physical body. Although a detailed analysis of Liszt's astrological chart is beyond the scope of the present article, some consideration also will be given to the rays as they influence Liszt through planets and points in his chart. Speculation will also be given as to a possible past-life ray influence.

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## About the Author

Celeste Jamerson is a soprano and teacher of singing in the New York metropolitan area. She has a BM in voice performance from Oberlin Conservatory, a BA in German Studies from Oberlin College, an MM in voice performance (with distinction) from Indiana University, and a DMA in voice performance from the University of North Carolina at Greensboro. She has studied with the Morya Federation Esoteric Schools of Meditation.

## Introduction

Franz Liszt was a pivotal figure in the history of western music. He made important contributions to the areas of performing and composing which helped change the course of music history and which continue to have an impact up to the present day. Liszt had enormous influence, not only as a pianist and composer, but also as a teacher and conductor. The innovative nature of Liszt's musical contributions notwithstanding, he saw himself as continuing the legacy of the great composers of the past, such as Bach, Mozart, and Beethoven. In addition, Liszt was quick to recognize the talents of other great composers of the day, such as Chopin, Berlioz and Wagner, and he tirelessly and selflessly promoted their music. Liszt was an inspiring teacher, who generously shared his time and his expertise with young pianists, composers and conductors. These students of Liszt went on to teach future generations, and their influence on the field of music is still felt to the present day.

As a pianist, Liszt was a charismatic performer, who could mesmerize an audience with his playing. An aura of mystique surrounded him, and many false rumors were circulated about his life. Only recently has a more balanced assessment and a fuller appreciation of Liszt's

role in the development of music become possible. Alan Walker did a great deal to raise the level of Liszt scholarship with his recent, three-volume biography of the composer.<sup>3</sup> The appearance of Walker's biography, as well as the occasion of the two hundredth anniversary of Liszt's birth in 2011, encouraged further

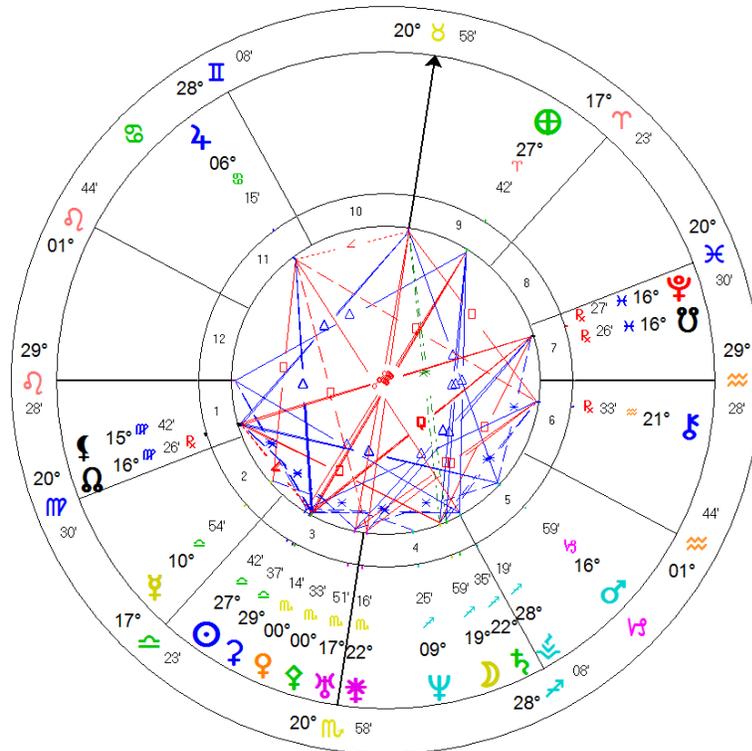
musicological research, which has shed additional light on Liszt's life and on his activities as performer, composer, conductor, and teacher.

Very little seems to have been written on Liszt from the angle of esotericism, especially when one compares him with many of the other great composers. An examination of Cyril Scott's *Music and Its Secret Influence throughout the Ages*, for example, failed to turn up any references to Liszt, although this book contains perceptive observations about many other composers, including

Liszt's great contemporary, Richard Wagner.<sup>4</sup> The astrologer and composer Dane Rudhyar, however, has made some observations on Liszt's astrological chart and on the esoteric significance of his music.<sup>5</sup> Michael Robbins also has published a short article on Liszt's astrological chart, with some brief comments on the Fourth and the Sixth Rays as they affected Liszt.<sup>6</sup> The present article on Liszt and the seven rays is an attempt to shed further light on the life and work of this great composer from an esoteric standpoint.

**We must . . . consider the fact that the energy of the rays streams through the planets and signs in an individual's astrological chart. In addition, esoteric psychologists often speak of secondary ray influences, or sub-rays, which also can condition an individual on a particular level. It also may happen that a ray exerts an influence on one's present existence as a legacy, carried over from a previous life in which its influence was strongly felt. Therefore, it may be said that all seven of the rays can manifest in the life of an individual on various levels and to various degrees.**

**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**<sup>7</sup>

## Liszt's Life and Work

Liszt was born on October 22, 1811 in the village of Doborján, Hungary, near the Austrian border.<sup>8</sup> 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 great events, and the gypsies encamped near Doborján said that a great man would be born that year.<sup>9</sup>

Liszt's father, Adam, was a talented amateur musician who served as a bookkeeper on the estate of Prince Nicholas Esterhazy II (1765–1833). Nicholas II was the grandson of Prince Nicholas Joseph (1714–1790), who had been the patron of the great composer Joseph Haydn. Franz's health was delicate as a child, and he frequently suffered from fever. In fact, just before his third birthday, he became so ill and unresponsive that his parents thought that he was dead, but the boy rallied.

In his sixth year, Franz listened with great interest as his father played a piano concerto at

home one day. That same evening, Franz hummed back one of the themes of the concerto to his astonished parents. Adam began to give piano lessons to Franz. When people asked the young boy what he would like to be when he grew up, he would point to Beethoven's portrait on the wall and say, "ein solcher!" ("I want to be like him!") Adam, who had studied to be a priest as a young man, often took Franz to visit the Franciscans. These visits made a deep impression on Franz, who would later express the desire to become a priest himself.

In 1822, Liszt's parents brought him to Vienna, where he studied piano with Carl Czerny and composition with Antonio Salieri. While in Vienna, Liszt played the piano for Beethoven, who predicted a great future for the boy.<sup>10</sup> After only fourteen months in Vienna, Liszt's father took him to Paris, where he studied music theory with Antonin Reicha and composition with Ferdinando Paer. Like the young Mozart, Liszt also gave concerts as a child

prodigy, touring in the company of his father. On August 28, 1827, however, Adam Liszt died tragically after having contracted typhoid fever on their travels.

After his father's death, Liszt's mother joined him in Paris. Liszt devoted himself to teaching piano lessons all day, well into the evening hours. He would often come home late and fall asleep on the stairs in the hallway so as not to disturb his mother. Liszt left off composing and practicing. It was at this time that Liszt took up the habits of smoking cigars and of drinking rather large amounts of alcohol in the belief that this would help him to cope with his demanding schedule. He retained these habits up until the end of his life.

Around this same time, Liszt fell in love with one of his aristocratic piano students, Caroline de Saint-Cricq. The two young people wished to become engaged, but her father forbade it. Liszt writes that "in order to heal from such an intensive wound, I had to fill my heart entirely with the mystical Feeling of love and religion."<sup>11</sup> Liszt wanted to join the priesthood, but his confessor, Abbé Bardin, and his mother dissuaded him. The young man became severely depressed, and his health was affected. The rumor even spread around Paris that Liszt had died. Finally, he was roused from his depression by a popular uprising on the streets of Paris in 1830. Filled with revolutionary sentiments, he began to compose again, while affiliating himself with groups of liberal and revolutionary thinkers who advocated better conditions for the people, often enlisting music and the arts in their cause.<sup>12</sup> Liszt gave himself over to studying the great literature and music of the Romantic Movement by figures such as Hugo, George Sand, and Frédéric Chopin. In a letter, Liszt wrote,

For the past fortnight my mind and fingers have been working away like two lost spirits. The Bible, Homer, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber are all around me. I study them, meditate on them, devour them with fury.<sup>13</sup>

In his early twenties, Liszt frequented the salons of Paris and met several young women

with whom he formed intimate relationships. Then, in 1833, Liszt met the Countess Marie d'Agoult, and the two were immediately drawn to one another. The Countess, who was unhappily married at the time, became pregnant with Liszt's child, and the couple eloped to Switzerland. During the early years of their relationship in the 1830s, Liszt and Marie traveled throughout Switzerland and Italy. In all, the couple had three children together, whom they left with caretakers while Liszt and Marie continued their travels. On these travels, Liszt composed many outstanding piano pieces which drew their inspiration from art and nature, and which appeared in the collection *Années de pèlerinage* ("Years of Pilgrimage"), Books 1 and 2.<sup>14</sup> He also wrote essays on music which were published in musical journals of the day. In these essays, Liszt proposed reforms in the fields of music education, music publishing and church music, as well as in the treatment of composers and performing artists.

In 1838, Marie moved back to France, entrusting her two daughters by Liszt to the care of Liszt's mother. Their son Daniel was brought later from Rome to join his sisters and grandmother as well. Marie's relationship with Liszt deteriorated, and by the year 1844, they had become estranged. Liszt resumed touring in earnest, as a concert pianist during the late 1830's and early 1840's, meeting with phenomenal success. His piano playing was technically flawless and musically spellbinding. In addition, Liszt's ability to read complicated scores at sight, to memorize large amounts of repertoire, and to improvise was second to none. In general, Liszt was a consummate master of all aspects of technique and performance, and audiences responded to his playing with an enthusiasm which bordered at times on hysteria.

In keeping with Liszt's sense of concern for the public welfare, the receipts of many of his concerts went to charity. When floods devastated his native Hungary, Liszt gave a series of benefit concerts for the relief of those who had lost their homes. Another notable cause for which Liszt raised a large sum of money was the erection of a monument to Beethoven in Bonn, Germany, Beethoven's birthplace.

The brutal pace of Liszt's touring eventually became detrimental to his health, and Liszt finally decided to retire from his career as a professional pianist so that he could concentrate his energies on composing. Liszt accepted an offer from the Grand Duke of Weimar to lead the court orchestra there. In February 1847, as Liszt's days as a touring virtuoso were coming to an end, he met Princess Carolyne von Sayn-Wittgenstein, who was to become his second life partner.

Liszt and Carolyne moved to Weimar, where they lived in a spacious dwelling called the Altenburg, where Liszt also taught and held many concerts. In Weimar, he essentially invented the modern piano master class, in large part, by observing that when students played and received instruction in front of their peers, they benefited from the experience. Many of Liszt's students went on to become important pianists, conductors, and teachers in their own right. Liszt and his circle at the Altenburg espoused the most forward-looking trends in modern music. He and his group of followers became known as the "New Weimar School." According to Alan Walker, these young musicians were "attracted to Weimar solely by Liszt's magnetic presence" and they "were responsible not only for the resurgence of artistic activity that swept through the city in the 1850s but also for the renewal of the Romantic movement in Germany itself."<sup>15</sup>

Liszt conducted and promoted the progressive music of Berlioz and Wagner at a time when it was shunned by most other conductors. His support was especially important to the success of Wagner, whose music had been banned in most of the German states after Wagner's involvement in the 1848 revolution, and who was now living in exile in Switzerland. In Wagner's absence, Liszt conducted the premiere of *Lohengrin* and other important performances of Wagner's operas, as well as providing him with crucial financial assistance.<sup>16</sup>

As a composer, Liszt employed and helped develop modern methods in composition, such as the technique of "thematic transformation," in which the main thematic material of a composition is derived from a series of short melodic or rhythmic motives which are altered or

developed throughout the course of the piece. He was also a pioneer in the genre of the program symphony, which grew out of the traditional symphony but had an explicitly dramatic or literary program, as with his *Faust* and *Dante* symphonies.

As conductor of the court orchestra, Liszt was hampered by budgetary restrictions and by conflicts over rehearsal time with the director of the court theatre, who shared the same rehearsal space. Nevertheless, he was able to lift the general level of orchestral playing, setting the standard for the following generation of conductors. The late 1850's and the 1860's were very difficult years for Liszt. In 1859, tragedy struck with the death of his son Daniel. In the same year, he resigned his position at Weimar because of the conditions described above, plus a lack of support for mounting new and ambitious musical productions. In 1861, Liszt planned to travel to Rome to marry Princess Carolyne, who had finally obtained an annulment of her previous marriage from the Catholic Church. However, the church withdrew permission for them to marry at the last minute. Carolyne and Liszt took up separate quarters in Rome and remained close friends until Liszt's death.

Liszt suffered yet another tragedy with the death of his daughter Blandine in 1862. In the wake of these crises, he became introspective and pessimistic. He moved into a cell in the old monastery of the Madonna del Rosario, which was his principal residence from June 20, 1863 to 1868. Even in these surroundings he continued to compose, especially church music; to teach; and to receive visitors. In 1865, Liszt entered the lower orders of the priesthood. Many people were puzzled by this decision on Liszt's part, and some people accused him of insincerity. This decision, however, was in keeping with the religious tendencies which Liszt had exhibited ever since he was a youth. Liszt applied himself to the composition of church music, where he was attempting to revive some of the stylistic traits of the great Renaissance composer Palestrina, albeit in Liszt's more modern harmonic language. For a time, he hoped to be appointed to

direct the music of the Sistine Chapel in Rome, but this did not come to pass.<sup>17</sup>

Liszt eventually resumed a busy life of traveling, teaching, composing, and conducting. From 1869 onward, Liszt's life was divided among three cities, where he would spend a few months out of each year: Rome; Weimar, where he resumed his piano master classes; and Budapest in his native Hungary, where he established the Royal Academy of Music, now known as the Franz Liszt Academy of Music, in 1875. Many of Liszt's compositions in his later years became more and more harmonically adventurous, stark, and futuristic. He continued to compose much religious music, including his great oratorios *Die Legende von der heiligen Elisabeth* and *Christus*, as well as many smaller works for choirs and for organ.

During his later years, Liszt's health began to worsen, due in part to his demanding work schedule and frequent travel. In the summer of 1886, Liszt went to attend the Bayreuth Festival to lend his support for the operas of his friend Richard Wagner, who had died in 1883. Liszt's daughter Cosima had divorced her first husband, Liszt's pupil Hans von Bülow, to marry Wagner in 1870. This, as well as Liszt's absence during Cosima's early years of life, had led to a troubled relationship between father and daughter. Unfortunately, Liszt, who was exhausted from the rigors of travel, developed pneumonia at Bayreuth. Cosima, who was in charge of running the festival, was unable or unwilling to properly care for her sick father. On the evening of July 31<sup>st</sup>, at 11:15 pm, doctors gave Liszt two injections of camphor or morphine, which made his body shake violently. This appears to have been the immediate cause of his death, which is recorded as 11:15 in the death register of the Bayreuth archives.<sup>18</sup> His friend and former partner Princess Carolyne was badly shaken by the news of Liszt's death, and died less than a year afterwards, on March 9, 1887.

## **The Seven Rays in Man**

**T**he seven rays are seven qualities of energy making up the universe and may be thought of as seven qualities of Divinity. The

significance of the number seven, which is an important tenet of theosophy, is also evident in traditional groupings such as the seven colors of the rainbow, the seven classical planets, the seven days of the week and the seven spirits before the throne of God in the Book of Revelation in the Bible. According to the writings of Alice Bailey, the seven rays stream from the seven major stars in the Big Dipper and from there on through the various planets and constellations, ultimately reaching our earth and conditioning all life on this planet.<sup>19</sup>

Although each individual human being might be said to be on one or other of the rays, the situation is actually still more complicated. The different rays can condition man on various levels. In *Discipleship in the New Age*, Vol. I and II, the Tibetan speaks of rays governing the individual on five levels: that of the soul, the personality, the mind, the emotional or astral body, and the physical body.<sup>20</sup> Although it is theoretically possible for any ray to affect individuals on any of these levels, certain combinations are more common than others. In general, the soul and the personality can be on any of the seven rays, although the soul and the personality are not usually on the same ray except in the case of certain advanced initiates. The mind tends to be conditioned most often by Rays One, Four, or Five, with Ray Three being another possibility. Other rays for the mind are much rarer, but are possible in the case of senior disciples. The astral body most often is conditioned by Rays Two or Six, although Ray One also is a possibility. The physical body is most often conditioned by Rays Three or Seven, although it is possible for an advanced disciple to take a physical body on one of the other rays as well.

We must also consider the fact that the energy of the rays streams through the planets and signs in an individual's astrological chart. In addition, esoteric psychologists often speak of secondary ray influences, or sub-rays, which also can condition an individual on a particular level. It also may happen that a ray exerts an influence on one's present existence as a legacy, carried over from a previous life in which its influence was strongly felt. Therefore, it

may be said that all seven of the rays can manifest in the life of an individual on various levels and to various degrees.<sup>21</sup> As in the case of the planets and the zodiacal signs, each of the rays has the potential for being expressed positively or negatively, in a higher or a lower manner. Although all individuals can exhibit both higher and lower aspects of the rays, the higher aspects tend to be more readily expressed in people at a high level of spiritual advancement, and vice versa.

### The Odd and Even Ray Lines

One way of categorizing the seven rays is to divide them up into groups of the odd and even rays. We will find this distinction to be especially helpful in the analysis of Liszt's rays. The odd-numbered Rays One, Three, Five and Seven make up the so-called "hard" ray line, whereas the even-numbered Rays Two, Four and Six belong to the "soft" ray line. The hard ray line has to do with the manifestation of the will onto the material plane. It concerns itself largely with the manifestation of concrete forms of one type or another, including those forms created by the mind. By contrast, the soft line, sometimes called the "love line," is more concerned with feelings, emotions, and the qualities which are contained within the outer form.<sup>22</sup>

### The Seven Rays in the Life of Liszt

The following sections will discuss the seven rays as they relate to Liszt's life and character. The rays will first be examined in their numerical order. This will not be the same order as that of their relative importance in the life of Liszt. The issue of relative importance and level of influence will be touched upon in a later section. Also, for the sake of completeness, all seven rays will be considered, with comments on each ray's relative importance, or lack thereof, where Liszt is concerned.

#### Ray One – Will and Power

The First Ray of Will and Power is at the head of the hard ray line, or the will line, which is

adept at producing results in the material world.<sup>23</sup> In esoteric astrology, the rising sign is said to be an indicator of soul purpose, and Liszt's rising sign is Leo, which transmits the First Ray. We see Ray One exemplified in Liszt's tremendous energy and power as a pianist. Ray One is very focused and driven, adjectives which apply to Liszt and to his career. Ray One individuals often undertake solo enterprises, and we note that Liszt was one of the first pianists regularly to appear alone in recital, as opposed to the custom of the time, in which several artists appeared in the same variety concert. Some of Liszt's ideas about the artist suggest Ray One. He writes that "the destiny of the artist is both sad and great. . . . However adverse his circumstance, be it the resistance of his family or the world, misery and sad trepidations, or other obstacles that appear to him as insurmountable: his Will remains firm and steadfast in the face of opposition." Liszt adds that "the artist remains alone."<sup>24</sup> The heroic element is present in Liszt's choices of literary subjects for his symphonic poems and program symphonies. Liszt's biographer Alan Walker writes of these compositions that:

It will not escape attention that most of them deal with exceptional heroes – *Hamlet*, *Mazeppa*, *Prometheus*, *Faust*, *Tasso*, and *Orpheus*, characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt readily identified with their struggle and did some of his best work in their company, so to speak.<sup>25</sup>

Ray One is the ray of the leader. We see this characteristic in Liszt as conductor of the Weimar orchestra and as a leader of a group of forward-looking young musicians and composers. Because of the one-pointed focus of this ray, Ray One individuals can be imperious, insensitive to others' feelings, and even cruel. Although these characteristics were not especially pronounced in Liszt, we sometimes see a stern, demanding side of his character in his interactions with his children and with his first partner, Marie d'Agoult.<sup>26</sup>

#### Ray Two – Love-Wisdom

Ray Two of Love and Wisdom is at the head of the soft ray line. It stands in contrast to Ray One of Will and Power. The Second Ray had a profound influence on Liszt's life and relationships. In general, Liszt can be seen to have exemplified more of the loving gentleness of Ray Two than the stern aloofness of Ray One. In its higher aspect, the Second Ray is associated with a pure, impersonal love which always wants the best for other people. In its lower aspect, the Second Ray can show undue attachment to other individuals, and a clinging type of relationship in which one gives love primarily in order to receive love. The Second-Ray individual can be overly tolerant and reluctant to set limits to others' behavior.

The planet Jupiter is a major conveyor of the Second Ray, and this planet was prominent in Liszt's astrological chart. Jupiter is associated with expansiveness and generosity. Liszt's generosity seemingly knew no bounds. He was constantly helping others with gifts of his time and money. Liszt gave many concerts for charity and gave many free piano master classes during his lifetime, and in later life, Liszt no longer accepted money for his teaching. Ray Two individuals tend to make excellent teachers, partly due to their patience and willingness to nurture others. Liszt was known for his kindness and patience as a teacher. An American student, Carl Lachmund, wrote that "the dear Master was kind and lenient with pupils whose efforts were sane and sincere."<sup>27</sup> When Hans von Bülow briefly substitute taught for Liszt's master classes while Liszt was away, he concluded that some of Liszt's pupils were undeserving of receiving instruction from the master, and he sent them packing. When one of his pupils told him what von Bülow had done, Liszt said, "Bülow was quite right." He then added, however: "But he was too hard. I suppose that you will see all those people tonight at the Sächsischer Hof? Just tell them to wait until Bülow has left, and then to come back here."<sup>28</sup>

Liszt sometimes had difficulty in saying no to people who were draining or injuring him with their destructive behavior. On one such occasion, this landed him in serious trouble. Liszt had a young pupil named Olga Janina (a pseu-

donym for Olga Zielinska-Piasecka). Janina was a substance addict with a rough demeanor who carried around a revolver, a dagger, and a large supply of drugs. Janina passed herself off as a "Cossack countess," but she was neither. She formed an immense passion for Liszt, which appears to have been one-sided. This did not stop her from writing a novel about a torrid affair which they supposedly had together, which caused harm to Liszt's reputation. If this were not bad enough, she published it under the pseudonym of Robert Franz, a friend and colleague of Liszt's. Robert Franz was mortified to see this sort of thing published under his name and disavowed any connection with the novel. When Liszt tried to cut off any further contact with Janina, she went to see him in his rooms, where she threatened to kill Liszt and then herself. Fortunately, some friends came by to see Liszt, and interrupted the dangerous scene. Writing about his experience with Janina, Liszt says:

The *Cossack woman* . . . prowled around my lodging in Rome for entire nights. My grave error consisted in finally letting myself be taken in by her false airs of eccentric heroism, her torrent of words which were not lacking in intelligence and a sort of disarming eloquence; she had furthermore an astonishing capacity for work, and a most rare talent as a pianist. Without doubt I should have sent her packing after her first declaration of love, and not succumbed to the stupid temptation of imagining that I could be at all good for her with things as they stood.<sup>29</sup>

Another pupil who caused Liszt some trouble was Lina Schmalhausen. Schmalhausen possessed only a modest talent, but Liszt was patient with her playing. On one occasion when Hans von Bülow was substituting for Liszt in his master classes, he severely criticized Lina's playing. Lina, who felt humiliated in front of the other students, refused to come back to any further classes. Liszt, however, went around to visit her personally, and told her that it was perfectly all right for her to return. When Lina was suspected of having stolen some money from Liszt's rooms, Liszt refused to prosecute or even to confront her. He even interceded on

her behalf before the court when she was accused by a local merchant of shoplifting. Schmalhausen repaid Liszt's kindnesses to her by reading to him when his sight began to fail him in his old age, and by attempting to care for him during his final illness, until Liszt's daughter Cosima banned her from his sick room.

Liszt exemplified the higher aspects of the Second Ray in his ability to forgive and forget personal slights. Carl Lachmund recalled in his diary that Liszt had been very supportive of the violinist Joseph Joachim when he was beginning his career as concertmaster in Liszt's orchestra, but that Joachim later had distanced himself from Liszt and from his music. In September of 1884, Joachim, who was playing at the Bach festival in Eisenach, snubbed Liszt, who had contributed a large amount of money to the festival, by failing to greet him when he arrived at the railway station. Later, however, Lachmund writes that "No doubt prompted by shame or doubt after the Bach festival slight, Joachim called at [Liszt's residence] (a thing he had not done for years). When the violinist began on apologetic lines, the Master cut him off and asked him pleasant questions about himself. This was the magnanimous Liszt!"<sup>30</sup>

As its name implies, the Second Ray of Love-Wisdom is dual in nature. The Christ may be said to exemplify the love side of this ray, or 2A; and the Buddha the wisdom side, or 2B. According to the Tibetan, "Those on the love aspect of the Second Ray tread one or other of the various paths, primarily that of the World Saviours; They become the divine Psychologists and World Teachers."<sup>31</sup> Of these two types, Liszt would appear to exemplify 2A rather than 2B.

In addition, there is a third type of this ray, type 2C. This type is attracted to study, and wants to know all the details and how they fit together to form the whole. According to the Tibetan, these disciples "follow the way of specialised detail and of a comprehensive inclusiveness."<sup>32</sup> According to the Tibetan, type 2C is actually a subtype of type 2A,<sup>33</sup> and it is quite possible that Liszt exemplified type 2C. Although this aspect of Liszt's character has often not been appreciated, Ben Arnold, who

has done a detailed study of Liszt's extensive library and reading habits, points out that Liszt "most certainly was an intellectual."<sup>34</sup> Arnold quotes a passage from a letter of Liszt's to Marie d'Agoult where he writes that "I have an immense need . . . to learn, to know, to deepen myself."<sup>35</sup>

It should not be forgotten that Ray Two is connected with music. The Ray Two master, Koot Hoomi, is described as a great musician who plays an instrument in his home which is a combination of an organ and a piano.<sup>36</sup> It is of interest to note that, at the Altenburg in Weimar; Liszt not only had several pianos, but also an instrument called the "piano organ," a combination of the two instruments which was capable of producing a variety of orchestral colors.<sup>37</sup>

### Ray Three – Active Intelligence and Adaptability

Liszt's Sun, which has to do with the expression of one's personality, and his Mercury, which has to do with one's style of communication, are both in the sign of Libra, which distributes the Third Ray. The Third Ray is characterized by creative intelligence and activity. Liszt's creative urge manifested itself in his piano playing, composing, conducting, writing, and teaching. In *Tapestry of the Gods*, Michael Robbins tells us that "creativity results from the ability to *combine things in new ways*." This includes artistic endeavors such as composing:

Third ray people are willing to try all different sorts of combinations until they hit upon the one (or ones) which meets the immediate need. Through combining and recombining they also create variety. One of the principal criteria used to determine creativity is the ability to generate interesting variety. In musical circles, the creativity of a composer is often judged by how many and what kinds of "variations" he can generate upon a particular theme. Musical works bearing the title, "Theme and Variations" are excellent testimonies to the creative resources of the composer.<sup>38</sup>

Liszt was a master of the technique of thematic transformation, in which a musical theme re-

appears in various new guises involving changes in rhythm, articulation, and pitch. This technique involves the manipulation and recombination of musical elements at a fundamental level. Liszt was known to rework and revise his compositions many times, occasionally returning to them after many years. Sometimes this was done for practical reasons, such as adapting to changes in the manufacture of modern pianos. In fact, many of Liszt's compositions exist in multiple versions.

### **Ray Four – Harmony through Conflict**

Ray Four concerns the principle of Harmony through Conflict. Harmony is often synonymous with beauty. One might assume that the Fourth Ray would feature prominently in the constitution of composers and artists. This would be true, especially of Liszt, who was composing at an important time in the history of western music, when the influence of the Fourth Ray was still strong.

Ray Four can be described as the Ray of Harmony, Beauty and Art.<sup>39</sup> Speaking of this ray, the Tibetan tells us that:

Its exponents develop along the line of music, rhythm and painting. They withdraw within in order to comprehend the life side of the form. The outer manifestation of that life side in the world is through that which we call art. The great painters and the superlative musicians are in many cases reaching their goal that way.<sup>40</sup>

The advanced musician on the Fourth Ray possesses a sensitivity to slight gradations in sound textures. Those on the soft ray line are sensitive to images and the intuition,<sup>41</sup> qualities which Liszt possessed.

The Tibetan tells us that “harmony, expressing itself in beauty and creative power, is gained through battle, through stress and strain.”<sup>42</sup> The battle, however, is not one in which one side is totally annihilated. Rather, the best characteristics of those on the losing side of the battle are assimilated into those on the winning side.<sup>43</sup> The Fourth Ray occupies the midway point between Rays One and Seven and therefore performs a bridging function.

The Fourth Ray person is adept at the arts of mediation and compromise. One important compromise is that between the old and the new.<sup>44</sup> The Tibetan states that the Fourth Ray disciples “bring about a ‘righteous compromise’ and adapt the new and the old so that the true pattern is preserved.”<sup>45</sup> In the 19th century, conflict arose among composers and performers about whether to forge ahead into new territory or to carry on the glorious traditions of the past in a largely unchanged manner. Liszt was capable of acting diplomatically, but he also displayed a crusading zeal, which points to the influence of Ray Six (see below).

Liszt's life contained many ups and downs, including some periods of relative inactivity which he apparently needed to renew his strength for future endeavors. This type of contrast is typical of the individual on the Fourth Ray. It can be harder to make beauty out of the events of one's life than to create beauty in one's art, because one tends to have less control over the former than the later.<sup>46</sup> It is evident that Liszt, like so many other composers, found it more difficult to harmonize the conflicts in his life than those in his musical compositions. Robbins reminds us that the creation of beauty, whether in art or in life, is often accompanied by pain:

Fourth ray people are not only those who are most sensitive to beauty, but those for whom pain and suffering are constant life themes. They actually experience pain in the presence of ugly, inharmonious patterns, and are determined to transform them into something more beautiful.<sup>47</sup>

We know that Liszt experienced pain and conflict in his personal and professional life. His relationship with Princess Carolyne, although a source of great joy and support to him, was marred by the church's refusal to allow them to marry. Liszt suffered from a deep depression during various periods in his life,<sup>48</sup> but he found consolation in his spirituality, as well as in his music, which often involves creating harmony out of conflicting elements.

Works of art do not just contain beautiful elements: unpleasant factors are included as well.

The following quote by Robbins on the Fourth Ray artistic process could well be applied to the music of Liszt:

Sometimes elements of real ugliness contribute to the creation of beauty; it all depends upon how the ‘ugly’ element is related to a particular context. Advanced fourth ray people are not given to promoting a saccharine, superficial harmony. Life is filled with many sad and terrible things – events which are maximally discordant and disruptive. But if such events are integrated into the soul’s pattern of growth; if spiritual values are extracted from moments of dissonance, darkness and despair, then an overall harmony will be perceived and spiritual beauty created. The Divine Drama is beautiful for all its terror.<sup>49</sup>

Robbins adds that “in great music, the most unpleasant dissonances can become beautiful if they are properly resolved.”<sup>50</sup> Liszt’s music often included ugly or terrifying elements which he ultimately resolved into a beautiful and harmonious whole, such as in his *Faust* and *Dante* symphonies. This type of music has the potential for helping to understand and resolve the conflicts faced by individuals in the modern world.

The Fourth Ray is also related to the quality of the intuition. This quality is very important in written musical composition, as well as in musical improvisation. Improvisation involves letting musical ideas flow spontaneously in performance.<sup>51</sup> Although nowadays we tend to think of improvisation mostly in conjunction with jazz, improvisation was still an important part of classical music in Liszt’s time. As a component of their performances, keyboard virtuosos often would improvise on a theme, often provided by a member of the audience. Liszt was a master at this sort of improvisation. In addition, we note that he particularly appreciated the music of the gypsies of his native Hungary, which was performed in an improvisatory manner.

### **Ray Five – Concrete Knowledge and Science**

In addition to Ray One, Liszt’s rising sign Leo distributes Ray Five. Ray Five and Ray Three

are both connected with the mind. Whereas Ray Three concerns the higher mind, abstract thinking, and form on a large scale; Ray Five has to do with the lower, concrete mind and with the understanding and analysis of form on a detailed level. The Fifth Ray is the ray of “exactitude in action.”<sup>52</sup> The Tibetan tells us that “the man on the Fifth Ray will possess keen intellect, great accuracy in detail, and will make unwearied efforts to trace the smallest fact to its source, and to verify every theory.”<sup>53</sup> This ray is important not only to scientists, but also to technicians of various sorts.<sup>54</sup> This may well include musical technicians.

It is probable that a musician of Liszt’s caliber would have some Ray Five in his makeup because of the strict attention to detail which is evidenced in much of his music.<sup>55</sup> As a composer, Liszt added considerably to the detail that was used in printed scores, adding many new symbols to show precise effects which had not hitherto been indicated in written music.<sup>56</sup> Liszt also showed this mastery of detail in his piano technique, including in the manner of fingering and proposed novel solutions to problems in this area.<sup>57</sup> This suggests a combination of the Third Ray (adaptability and invention) with the Fifth Ray (attention to detail). The Seventh Ray also helps to account for Liszt’s technical innovations (see section below on the Seventh Ray).

Many of the characteristics of the Fifth Ray, however, do not appear to fit Liszt at all. Ray Five individuals tend to become focused on a small area of specialty and to pay great attention to minutiae, often at the expense of the whole. This cannot be said of Liszt, who had a broad vision of music, art and religion; and who promoted unity among the arts. Ray Five individuals also tend to exhibit the qualities of objectivity and skepticism, whereas Liszt was characterized by a strong faith and devotion, which are more indicative of Ray Six (see below). Also, Ray Five individuals tend to be detached, whereas Liszt was magnetic and charismatic, traits associated with Rays Two and Six respectively. Given these considerations, Ray Five does not appear to have been a major influence for Liszt at any of the five lev-

els of soul, personality, mind, emotions, or physical body.

### Ray Six – Devotion and Idealism

Ray Six is the ray of Devotion and Abstract Idealism. This devotion may be to a person, to a religion, or to a cause. Because life in the everyday world often fails miserably to measure up to the Sixth-Ray person's ideal, the desire for release from one's surroundings can be great.<sup>58</sup> The Romantic Movement, of which Liszt was such an important exponent, exhibits the Sixth-Ray characteristic of longing for a higher, better world. In addition, Liszt's devotion to the church, in which he took minor orders later in life, and to church music have

been noted in the section of this article on Liszt's life.

The Sixth Ray was also evident in Liszt's attitude towards music in general. Liszt was devoted to the ideals of the high and the beautiful in music. Because of the qualities of intense devotion and aspiration, the Sixth-Ray person is able to achieve a high quality of ecstasy and rapture.<sup>59</sup> In this vein, Liszt would tell his students not to look down at the piano when they played, but to look up in order to play with greater inspiration and freedom.<sup>60</sup> Robbins tells us that Sixth-Ray people "imagine *themselves* below and the *ideal* above—*high* above," and they are "overwhelmed by the vision of the greatness which lies ahead."<sup>61</sup>



*Franz Liszt Fantasizing at the Piano* by Josef Danhauser <sup>62</sup>

A well-known painting by Josef Danhauser shows Liszt playing for a distinguished set of friends and colleagues, all well-known figures of the Romantic era, while he gazes upward at a bust of his hero, Beethoven, on the piano. Seated from left to right are Alexandre Dumas (père), George Sand, Franz Liszt, and Marie d'Agoult; standing from left to right are Hector Berlioz or Victor Hugo, Niccolò Paganini, and Gioachino Rossini. Although the setting for the

painting is supposed to be a Parisian salon, these persons did not actually pose for the painting, which was done in Vienna, where Danhauser lived. In the painting, Liszt is playing a piano by Conrad Graf, who also commissioned the painting. Interestingly, the painting also shows a statue of Joan of Arc (on the left), and a painting of Lord Byron, both figures with a pronounced Sixth Ray.<sup>63</sup> This painting may have been loosely based on a real-life in-

cident in which Liszt played Beethoven's Moonlight Sonata in a Parisian salon. This incident was reported by Berlioz in the *Journal des débats* and also was recalled by Ernest Legouvé in his memoirs. Legouvé writes:

I had invited a few friends around one evening: Liszt, Goubaux, Schoelcher, Sue, and half a dozen others. Berlioz was one of us. "Liszt," he said, "why not play us a Beethoven Sonata." From my study we passed into the salon . . . There were no lights, and the fire in the grate had burned very low. Goubaux brought the lamp from my study, while Liszt went to the piano and the rest of us sought seats. "Turn up the wick," I told Goubaux . . . But instead he turned it down, plunging us into blackness, or, rather, into full shadow; and this sudden transition from light to dark, coming together with the first notes of the piano, had a moving effect on every one of us . . . Whether by chance or by some unconscious influence, Liszt began the funereal and heart-rending adagio of the Sonata in C# Minor. The rest of us remained rooted to the spot where we happened to be, no one attempting to move . . . I had dropped into an armchair, and above my head heard stifled sobs and moans. It was Berlioz.<sup>64</sup>

Another painting, "The Three Magi," by Ary Scheffer, symbolically depicts Liszt's visionary character. In this painting,

The star which has guided the Magi has stopped above Bethlehem, the goal of their journey. One of them, in the centre, surprised, is contemplating this mysterious, marvelous guide. He seems to be questioning it. His features recall those of Liszt.

The beautiful face of a young artist, brightly illuminated, appears in all the fire of holy inspiration . . . He alone is struck by the sight of wonder. One of the wise men, turned towards him, is observing him as if

to read his thoughts. The other, bent with age, keeps his eyes fixed on the ground and meditates.<sup>65</sup>

Although Liszt was a master of technique with regards to performance and composition, he said repeatedly that technique needed to be the servant, not the master, of musical inspiration.<sup>66</sup> Liszt's conducting is a good example of this maxim. Instead of strictly indicating all of the beats, which would have been more of a Fifth-Ray approach, Liszt often indicated

the shape of the phrase with his hands when conducting. Liszt referred to those conductors who beat time in a metronomic manner as "windmills." Regarding the proper function of conductors, Liszt stated that "we are helmsmen, not oarsmen."<sup>67</sup> This approach suggests a combination of Rays One, Four and Six.

Sixth-Ray persons are highly susceptible to the emotions.<sup>68</sup> The Sixth Ray bears a numerical resonance to the sixth plane, the astral plane. Because of the powerful emotional quality of this ray, the Sixth-Ray individual has the ability to arouse and inspire others.<sup>69</sup> No doubt this helps to account for Liszt's hypnotic effect upon his audiences as a pianist. Liszt was occasionally subject to fits of hysteria, related to having to perform when he was in ill health. He also was capable of losing his temper with students on occasion when he felt they were being disrespectful of the music or when they offended his sense of propriety or idealism. The tendency to be moody and temperamental is also characteristic of the Fourth Ray. His pupil Carl Lachmund wrote:

**It appears that the true importance and significance of Liszt's music are gradually becoming apparent to greater numbers of musicians and musicologists. Even more importantly, it is to be hoped that his selfless attitude toward group work will become typical of the disciples in the Fourth Ray ashram as they move forward to greater achievements in the years that lie ahead after 2025.**

Sometimes there came a converse side to the Master's good humor, and he could be unjust; we had observed this with sorrow. We never felt sure of our ground; it was as if standing on a volcano; one feared to enter into a conversation with him. A tactless word or the personality of a pupil grating on his sensitiveness might precipitate such a sudden change of mood.<sup>70</sup>

Lachmund writes that Liszt became angry with a pupil who brought some music to a master class which he considered to be "hackneyed," but that "his good heart came to the fore though as always. His treatment of her must have worried him. At the next lesson, two days later, he singled her out as the first to play, and was noticeably kind to her."<sup>71</sup> Liszt's attempt to patch things up in this instance suggests the influence of the Second Ray.

In addition, Liszt was at the center of a group of devoted disciples, who did much to promote the ideals of the "Music of the Future." The crusading quality of the Sixth Ray often meets with resistance, and this happened with Liszt in the case of conservative audiences and critics. Liszt was a reformer in the field of music, demanding higher standards from his orchestras and an improvement in the musical tastes of audiences. Liszt campaigned as well for the improvement of the status of musicians in society. A focused, selective love and loyalty to a person or a cause is characteristic of the individual on the Sixth Ray. Liszt was loyal to his vision of the Music of the Future, and to his friends Berlioz and Wagner, whose music he promoted when it was still largely unpopular with audiences and critics. Liszt's indefatigability in this cause is a Sixth-Ray trait.<sup>72</sup>

The Sixth-Ray individual is capable of great faith and optimism, no matter what the outer appearances may be.<sup>73</sup> In his essay "On the Situation of Artists," after pointing out the lamentable current state of affairs, Liszt affirmed the power of faith. The following words are filled both with faith and idealism:

Yes certainly, against all odds, and regardless of our use of the words *because or although*, we know that faith can move mountains. We believe in art, as we believe in

God and humanity. We believe art is the organ that expresses the Sublime. We believe in endless progress and in an unconfined social future for the musician; we believe in the endless power of our hope and love! And it is from this belief that we have spoken and will continue to speak.<sup>74</sup>

The devotion and idealism of the Sixth Ray often can turn to fanaticism. In Liszt, however, this trait seems to have been moderated by the Second Ray characteristics of love and tolerance, and by the Fourth Ray ability to mediate and compromise. Although Liszt realized that much of his music was too modern sounding for contemporary audiences and critics, he said, "ich kann warten" (I can wait). He had faith that his music would be appreciated by the audiences of the future. This remark also shows the determined patience of Ray Two.<sup>75</sup>

### Ray Seven – Organization and Ceremonial Magic

Ray Seven is a lower reflection of the First Ray, and is concerned with manifesting the divine will on a physical level. The planets Uranus and Jupiter distribute the Seventh Ray, and we note with interest that both of these planets are exalted by sign in Liszt's astrological chart.<sup>76</sup> Seventh-Ray individuals have a talent for organization of various kinds. This may include ceremonial as well. The Seventh Ray is adept at rhythm and timing,<sup>77</sup> which are of supreme importance to musicians.

The Seventh Ray is methodical. As a young man, Liszt drilled himself on piano technique for as many as 10-12 hours a day. As a conductor, he was responsible for the rehearsal and coordination of large numbers of musicians. Liszt was able to pull off performances of very difficult works, often under extremely trying conditions. This suggests both Ray One (Liszt as head of the orchestra) and Ray Seven. These two rays share a talent for administration.

The Seventh Ray also is concerned with ceremonial magic. Liszt was a devout Catholic, and he preferred Catholic churches with their ornate artwork and ceremonial over Protestant churches, which tended to be much more aus-

tere.<sup>78</sup> This preference also shows the influence of the Fourth Ray of Beauty and Harmony. In addition to being a devout Catholic, Liszt was a member of the Masonic fraternity. In the 1840s, Liszt became a Mason, like the composers Mozart and Haydn before him, and he retained this affiliation for the remainder of his life.<sup>79</sup>

In its aspect of ceremonial magic, the Seventh Ray involves work with the deva kingdom.<sup>80</sup> Cyril Scott lists several composers who were inspired by the devas, including Franck, Grieg, Wagner, Debussy, Ravel and Scriabin.<sup>81</sup> It would not be unreasonable to mention Liszt in this regard as well. Some of Liszt's compositions are very evocative of natural phenomena. Many of Liszt's piano pieces in *Années de pèlerinage* ("Years of Pilgrimage"), Volumes I and II, were inspired by art and nature during Liszt's travels in Switzerland and Italy. In addition, the piano piece, *Les jeux d'eau à la Villa d'Este*, depicts the play of water in the fountains of this villa in Tivoli, near Rome, where Liszt spent time later in life. Walker writes that "Liszt used to sit for hours gazing at the fountains, spellbound by the play of their cascading waters." He adds that "for thirty years [this piece] had no successor until Ravel composed his own *Jeux d'eau*."<sup>82</sup> Another example of this type of musical composition is the piano piece, *St. Francis of Assisi Preaching to the Birds*. This piece evokes "the chirping and twittering of birds" and "was inspired by the thousands of sparrows that sometimes rose in clouds above the Monte Mario" in Rome.<sup>83</sup> It should be noted here that birds are said to have an affinity with the deva kingdom, as well as being representative of the soul.

### **The Rays as They Affected Liszt on Various Levels**

The influence of Ray Four was consistently present in Liszt's life and work. It seems most reasonable to designate Ray Four as Liszt's soul ray, his higher purpose being that of creating beauty and harmony through music. In this he appears, for all intents and purposes, to have been an important member of the Fourth Ray ashram, or soul group.

Ray Two seems the best choice for Liszt's personality ray due to Liszt's legendary kindness, his generosity, and his overall patience with his students. Ray Two is the ray of the teacher. The personality ray often affects one's choice of occupation early in life, and if we except Liszt's period of touring as a child prodigy, his first occupation as a young man in Paris was that of teaching piano. Ray Six is another possible choice for the personality ray, due to Liszt's strong quality of devotion. If we are to accept Ray Six as the personality ray, we then must decide how to account for the prominence of Ray Two, and vice versa. Another explanation for the prominence of Ray Six is given later in this section. In any case, one does well to remember that Rays Two, Four and Six are closely related one to another, as members of the soft, or love ray line. As the disciple progresses over the course of many lives, Ray Four and Ray Six begin to resolve into Ray Two: conflict leads to harmony and eventually unity; and one-pointed devotion evolves into an impersonal, all-encompassing love.

Ray Four is strongly indicated as the ray of the mind. Liszt's approach to music, whether it be performing, composing, teaching, or conducting, was intuitive, rather than dry and academic, as would have been the case with a Fifth Ray mind. Liszt's prose writings were descriptive and colorful, which points to a mind on the Fourth Ray.

Liszt's emotional body appears to have been on the Sixth Ray. Liszt exhibited both the fiery and the watery side of the Sixth Ray in his performances, which were characterized by fiery passion, as well as by mystical reverie. It is doubtful whether Liszt could have kept his audiences so enthralled without the inspiration and magnetism of a Sixth Ray astral body. In addition, Liszt's emotions were capable of flaring up quickly with his students, but he quickly sought to patch things up and forgive. This suggests the dominance of his Second Ray personality over his Sixth Ray astral body.

Liszt's physical body, which includes the physical brain, appears to have been on the Seventh Ray. The Seventh Ray body is more

delicate than the Third Ray body, which is stronger and can take more abuse. The Seventh Ray body pays a price if it does not follow a set routine and rhythm. Although tall, Liszt's body was delicate and subject to ill health due to the hardships of travel, which was more arduous in his day than it is now. Although Liszt tended to push himself, he periodically needed respites from travel and performing in order to regain his good health. Liszt's appreciation of and respect for ceremony have been noted above in the section on the Seventh Ray. Also, the Seventh Ray helped Liszt to discipline himself, sticking to a strict practice routine as a young musician. It also helped him to ground his musical ideas into new and innovative forms. Here we see the influence of the Seventh Ray planet Uranus.

The strong influence of the Sixth Ray in Liszt seems to go beyond that of simply being the ray of his emotional body. We recall that, early in life, Liszt wished to become a priest, and that religious expression was always natural to him. As a youngster, Liszt was subject to religious ecstasies and was attracted to the idea of martyrdom. This appears to suggest a strong Sixth Ray emphasis, reaching beyond the merely emotional level. At the same time, the Second Ray, rather than the Sixth Ray, appears to be the ray of Liszt's personality, for reasons discussed above.

Another solution presents itself, which is that the Sixth Ray was a legacy ray: perhaps the ray of Liszt's personality in a previous life. The legacy ray often asserts itself early in life and represents a talent or inclination which seems natural, but which may not become one's vocation in adulthood. Liszt did eventually become a priest, but he also continued to compose and teach music up until the very end of his life. Liszt did write a great deal of sacred music, an occupation which indicates the presence of both the Fourth and the Sixth Rays, and possibly Ray Two as well, which also has to do with religion. It has been pointed out by Rémy Stricker that Liszt was the most prolific composer of church in the 19<sup>th</sup> century.<sup>84</sup> His music was not, however, exclusively of the sacred variety.

Ray Four is indicated as Liszt's primary soul ray, due to the fact that it represents the deepest motivation in Liszt's life and work. Liszt's soul may have a subray, however, of Ray Six or Ray Two. A disciple in one of these sub-ashrams of the Ray Four ashram might concern him or herself with creating beauty and harmony through religious music or with the teaching of music to others. It is clear that Liszt regarded music as a sacred calling. He wrote to his friend George Sand that the artist "is stamped with an imprint of sacred predestination at his birth. He does not choose his profession, but his career chooses him, and it propels him relentlessly forward." He adds that "polarity is his art – the sensuous rendition of the mysteries and the Divine in humankind and in nature."<sup>85</sup> Liszt was able to create beauty and harmony (Ray Four) through the effective use of the Ray Six qualities of imagination, inspiration and aspiration. In addition, he was generous with his musical gifts, both in his performing for charitable causes and in his training of young musicians (Ray Two).

### **Liszt and the Work of the Fourth Ray Ashram**

Liszt seemed to have had a sense that he was not working alone, but that he was part of a group of musicians whose mission it was to move music forward in a new direction. According to Dane Rudhyar, Liszt's music, like that of Wagner, employed chromaticism in such a manner that it eventually helped lead to the breakup of the tonal system. Rudhyar equated tonality and the rule of the tonic with the divine right of kings. He wrote: "if tonality means the divine right of the tonic, then the rise of individualism in the Romantic era was bound to manifest in music as the gradual breakdown of tonality. Liszt and Wagner became powerful agents in fostering such a process."<sup>86</sup>

Liszt's music influenced not only Wagner but also later composers such as Gustav Mahler and Arnold Schoenberg. Cyril Scott viewed the dissonant music of composers such as Schoenberg as a necessary method of breaking up negative thought forms. According to Scott, this method was only meant to be temporary,

however. He writes: “the Hierarchy has intimated that the ultra-dissonant phase of music will not endure, and it was never intended that it should.”<sup>87</sup>

The twentieth century saw a withdrawal of the Fourth Ray, resulting in a lessening in the activity of the Fourth Ray ashram. The Tibetan tells us that “The fourth ray being temporarily out of full incarnation at this time is the reason for the relative interlude in the production of human creative art of a very high order.” Looking forward to the future, however, he said that “the cycle of suffering is nearing its close, and we shall later see—when the fourth ray again swings into full objective activity—a recurrence of the arts on a turn of the spiral far more exalted than any lately seen.”<sup>88</sup>

The externalization of the Fourth Ray ashram is set to begin soon, in the year 2025. It may be significant in relation to this fact that the study and performance of Liszt’s music has increased in recent years. Liszt had said that he could wait for his music to be appreciated. It appears that the true importance and significance of Liszt’s music are gradually becoming apparent to greater numbers of musicians and musicologists. Even more importantly, it is to be hoped that his selfless attitude toward group work will become typical of the disciples in the Fourth Ray ashram as they move forward to greater achievements in the years that lie ahead after 2025. Liszt’s unselfish attitude and his generosity to other composers and performers indicate an advanced group awareness. This ability to cooperate with other disciples for the common good points to Liszt as an advanced soul, and will become more common during the coming Aquarian Age.

## Conclusions

As indicated above, an individual may be influenced by all seven of the rays, although their effects will be felt to widely differing extents, and on different levels. The analysis undertaken in this article indicates that Liszt was conditioned strongly by the “soft” ray line of Rays Two, Four and Six. Ray Four of Harmony through Conflict is strongly indicated as the ray of the soul, as it described Liszt’s major contribution and soul purpose,

and its influence was overarching in Liszt’s life. Liszt’s mind also was most probably on this ray. Ray Two of Love-Wisdom and Ray Six of Devotion and Abstract Idealism are extremely important as well. Ray Two was indicated by his dedication to teaching and his nurturing attitude toward his pupils. Ray Six was evidenced by his religious vocation, by his dedication to religious music, by his hypnotic effect on audiences as a performer, and by his enthusiasm and dedication to the cause of the “Music of the Future.” Although various interpretations are possible, the present author assigned Ray Two as the ray of Liszt’s personality, and Ray Six as the ray of Liszt’s astral body. She also suggested that Ray Six could be a legacy ray from a previous life. This would help to explain the strong influence of Ray Six, without it being the ray of Liszt’s soul, which in all probability is Ray Four. In addition, Liszt’s soul may have Ray Six or Ray Two as a subray.

The influence of the hard, or odd-numbered, ray line is indicated more subtly in Liszt’s life. These rays do not appear to be primary influences on the levels of Liszt’s soul, personality, mind, or astral body. With the exception of Ray Seven, which seems to govern the physical body, their presence may come solely through their influence in Liszt’s astrological chart. Ray Three of Active Intelligence and Adaptability did contribute to Liszt’s abilities as a performer and composer, and can perhaps be explained by his sun being in Libra, a zodiac sign which distributes the Third Ray. Ray One of Will and Power, distributed by Leo, Liszt’s rising sign, was evident in his powerful musical performances. Ray Five of Concrete Knowledge and Science, seems to be the least important of the seven rays for Liszt, although its influence may be detected in his advanced technical ability. This may be explained by his rising sign being in Leo, which distributes the Fifth Ray.

It is hoped that the present article on Liszt and the rays will help increase awareness and lead to further study of this composer from an esoteric perspective. An area for additional research is that of Liszt’s astrological chart, incorporating the asteroids and the recently dis-

covered centaurs in addition to the traditional planets. Another research project which would be most desirable would be to examine the connections among Liszt and some of the other important composers of the late 18th and the 19th centuries, such as Beethoven, Schubert, Mendelssohn, Chopin, Berlioz, Brahms, Robert and Clara Schumann, and Wagner, to name a few. This type of study would be greatly aided by a comparison of astrological charts and of the predominant ray influences of the individuals involved, keeping in mind that these individuals were all part of the Fourth Ray ashram. Research of this type would give a much-needed esoteric perspective on this period of music history and would impart a greater knowledge of the work of the Fourth Ray ashram in anticipation of its externalization, scheduled to begin in 2025.

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<sup>1</sup> [http://en.wikipedia.org/wiki/File:Ary\\_Scheffer-Franz-Liszt.jpg](http://en.wikipedia.org/wiki/File:Ary_Scheffer-Franz-Liszt.jpg) This picture is in the public domain. (accessed January 17, 2014).

<sup>2</sup> Classical music is serious music which is relatively advanced structurally and harmonically.

<sup>3</sup> Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847*, rev. ed. (Ithaca, NY: Cornell University Press, 1988); *Franz Liszt: The Weimar Years, 1848-1861*, rev. ed. (Ithaca: Cornell University Press, 1993); *Franz Liszt: The Final Years, 1861-1886* (Ithaca, NY: Cornell University Press, 1996).

<sup>4</sup> Cyril Scott, *Music and Its Secret Influence throughout the Ages* (Rochester, Vermont: Inner Traditions, 2013). Original edition published as *Music: Its Secret Influence throughout the Ages* (UK: Rider, 1933).

<sup>5</sup> See, for example, Dane Rudhyar, *The Magic of Tone and the Art of Music* (Boulder: Shambhala, 1982), 69, 103, and 196; and Rudhyar, *The Lunation Cycle: A Key to the Understanding of Personality* (Boulder: Shambhala, 1971), 51, 74, 82, 94-95, 98, 105-13.

<sup>6</sup> Michael Robbins, "Franz Liszt." [http://www.makara.us/04mdr/01writing/03tg/bios/Liszt\\_Franz.htm](http://www.makara.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm) (accessed January 17, 2014).

<sup>7</sup> A discussion of the data regarding Liszt's time and place of birth may be read at "Liszt, Franz." [http://www.astro-databank/Liszt\\_Franz](http://www.astro-databank/Liszt_Franz) (accessed January 17, 2014)

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See also Rudhyar, *The Lunation Cycle*, 104-05.

<sup>8</sup> 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-data/bank/Liszt%2C\\_Franz](http://www.astro.com/astro-data/bank/Liszt%2C_Franz) (accessed January 17, 2014).

<sup>9</sup> Walker, *Liszt: The Virtuoso Years*, 54-55.

<sup>10</sup> *Ibid.*, 71-86.

<sup>11</sup> Franz Liszt, "To George Sand (1837)" from "Letters of a Traveling Bachelor of Music" in *The Collected Writings of Franz Liszt, Volume 2: Essays and Letters of a Traveling Bachelor of Music*, ed. Janita R. Hall-Swadley (Lanham, MD: Scarecrow, 2012), 233-34.

<sup>12</sup> See Ralph P. Locke, "Liszt and the Saint-Simonians" in *Music, Musicians, and the Saint-Simonians* (Chicago: The University of Chicago Press, 1986), 101-06.

<sup>13</sup> *Ibid.*

<sup>14</sup> Janita R. Hall-Swadley, "Liszt's Swiss and Italian Journeys" in Liszt, *Collected Writings*, Vol. II, 50-60.

<sup>15</sup> Walker, *Liszt: The Weimar Years, 1848-1861*, 67-68.

<sup>16</sup> *Ibid.*, 112-26.

<sup>17</sup> See Zsuzsanna Domokos, "Liszt's Church Music and the Musical Traditions of the Sistine Chapel," in *Liszt and the Birth of Modern Europe: Music as a Mirror of Religious, Political, Cultural, and Aesthetic Transformations*, ed. Michael Saffle and Rossana Dalmonte, Franz Liszt Studies Series No. 9 (Hillsdale, NY: Pendragon, 2003), 25-46.

<sup>18</sup> Alan Walker, *The Death of Franz Liszt: Based on the Unpublished Diary of His Pupil Lina Schmalhausen* (Ithaca, NY: Cornell University Press, 2002), 131-34.

<sup>19</sup> See Michael D. Robbins, *Tapestry of the Gods, Vol. I: The Seven Rays: An Esoteric Key to Understanding Human Nature*, 3<sup>rd</sup> ed. and *Vol. II: Psychospiritual Transformation and the Seven Rays*, 3<sup>rd</sup> 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, 1936) and Vol. II (New York: Lucis, 1942).

<sup>20</sup> Alice A. Bailey, *Discipleship in the New Age*, Vol. I (New York: Lucis, 1944) and Vol. II (New York: Lucis, 1955).

<sup>21</sup> See also Robbins, *Tapestry*, Vol. I, 24: "Of course, it must be remembered, that we all

- have all the rays. It is simply a matter of emphasis in any one life.”
- 22 Ibid., 103, 203.
- 23 Ibid., 203.
- 24 Liszt, “To George Sand (1837)”, *Collected Writings*, Vol. II, 242.
- 25 Walker, *Liszt: The Weimar Years*, 305.
- 26 See Ibid., 424-39; Walker, *Liszt: The Final Years*, 135-36; and 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, ed. Michael Saffle. Franz Liszt Studies Series No. 5 (Stuyvesant, NY: Pendragon, 1998), 35.
- 27 Carl Lachmund, *Living with Liszt from the Diary of Carl Lachmund, An American Pupil of Liszt, 1882-1884*, ed. Alan Walker (Hillsdale, NY: Pendragon, 1995), 32.
- 28 Walker, *Liszt: The Final Years*, 244.
- 29 Dezső Legány, *Liszt and His Country: 1869-1873* (Budapest: Occidental, 1992), 118-19. Emphasis in the original.
- 30 Lachmund, *Living with Liszt*, 337.
- 31 Bailey, *Discipleship in the New Age*, Vol. II, 518. Capitalization is in original.
- 32 Ibid.
- 33 Ibid. See also Robbins, *Tapestry of the Gods*, Vol. I, 196.
- 34 Arnold, “Liszt as Reader, Intellectual, and Musician” in *Liszt and His World*, 37-60. In pages 48-60 of this article, Arnold gives a long list of literary works which Liszt is known to have read.
- 35 Ibid., 37-39.
- 36 C.W. Leadbeater, *The Masters and the Path* (New Orleans, Cornerstone, 2007, reprint edition) 18-19.
- 37 Walker, *Liszt: The Weimar Years*, 77-79.
- 38 Robbins, *Tapestry*, Vol. I, 68-69.
- 39 Ibid., 22.
- 40 Alice A. Bailey, *Letters on Occult Meditation* (New York: Lucis, 1950), 17.
- 41 Robbins, *Tapestry*, Vol. I, 99.
- 42 Bailey, *Esoteric Psychology*, Vol. I, 343.
- 43 Robbins, *Tapestry*, Vol. I, 89-94, 106-107.
- 44 Ibid., 94-95.
- 45 Bailey, *Esoteric Psychology*, Vol. II, 143.
- 46 Robbins, *Tapestry*, Vol. I, 96-97.
- 47 Ibid., 97.
- 48 Sensitivity to one’s own suffering is a characteristic of those on the Fourth Ray: According to the Tibetan, this kind of suffering results from identification with the lunar vehicles, or the “Not-Self.” Robbins, *Tapestry*, Vol. I, 110. See also Bailey, *Esoteric Psychology*, Vol. II, 41. Robbins points out that the Moon, the planet of fluctuation, distributes the Fourth Ray of Harmony through Conflict.
- 49 Ibid., 96-97.
- 50 Ibid., 97.
- 51 See Ibid., 105-06, for remarks on improvisation and the Fourth Ray.
- 52 Ibid., 134.
- 53 Bailey, *Esoteric Psychology*, Vol. I, 207-08.
- 54 Robbins, *Tapestry*, Vol. I, 134.
- 55 “Technical expertise” is a strength for those on the Fifth Ray. See Ibid., 135-36,
- 56 Hall-Swadley, “A Call for Change” in Liszt, *Collected Writings*, Vol. II, 36-38.
- 57 Walker, *Liszt: The Virtuoso Years*, 296-316.
- 58 Robbins, *Tapestry*, Vol. I, 147.
- 59 Ibid., 153.
- 60 Lachmund, *Living with Liszt*, 51, 303.
- 61 Robbins, *Tapestry*, Vol. I, 151.
- 62 *Franz Liszt Fantasizing at the Piano (Franz Liszt, am Flügel phantasierend)* [http://en.wikipedia.org/wiki/File:Liszt\\_at\\_the\\_Piano.JPG](http://en.wikipedia.org/wiki/File:Liszt_at_the_Piano.JPG) (accessed January 23, 2014).
- 63 According to esoteric astrologer Phillip Lindsay, Joan of Arc has a Sixth Ray soul with a First Ray personality, while Lord Byron has a Fourth Ray soul with a Sixth Ray personality. Phillip Lindsay, *Soul Cycles of the Seven Rays: Esoteric Astrology and Initiation* (Kearney, NE: Morris, 2006), 38-39.
- 64 Kenneth Hamilton, *After the Golden Age* (Oxford University Press: Oxford, 2008), 82-84.
- 65 <http://loosesignatures.blogspot.com/2013/03/hat-time-when-george-eliot-hung-out.html> (accessed January 23, 2014).
- 66 Lachmund, *Living with Liszt*, 33.
- 67 Walker, *Liszt: The Weimar Years*, 270, 276. See also Lachmund, *Living with Liszt*, 96.
- 68 Robbins, *Tapestry*, Vol. I, 160.
- 69 Robbins, *Tapestry*, Vol. I, 152.
- 70 Lachmund, *Living with Liszt*, 235.
- 71 Ibid., 235-36.
- 72 See Ibid. “Sixth ray people are the ‘die hards.’ (*The Destiny of the Nations*, p. 29 [Bailey]). They never give up, perhaps, because they never let go. The strength of their persistence is virtually equal to the persistence of those upon the first ray, but it is the persistence of tenacious desire rather than of will.”
- 73 Ibid., 149.
- 74 Liszt, “On the Situation of Artists,” in *Collected Writings*, Vol. 2, 89. See also Liszt’s

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essay, "About Church Music of the Future," 141-42 in the same volume.

<sup>75</sup> In a letter to a disciple, the Tibetan writes, "You have the persistence and the will (like tempered steel) of the second ray and can dismiss all fear as to your capacity to weather the storm and difficulty and to win through. Nothing can stop you...." (Bailey, *Discipleship in the New Age*, Vol. I, 139-40).

<sup>76</sup> Uranus is exalted in the sign of Scorpio and Jupiter is exalted in the sign of Cancer.

<sup>77</sup> Robbins, *Tapestry*, Vol. I, 176-77.

<sup>78</sup> See Liszt, "To George Sand, (1835)" from "Letters of a Traveling Bachelor of Music" in *Collected Writings*, Vol. II, 222-23.

<sup>79</sup> Walker, *Liszt: The Virtuoso Years*, 367-69.

<sup>80</sup> Robbins, *Tapestry*, Vol. I, 172-73. See also Bailey, *Esoteric Psychology*, Vol. I, 122-23 and Alice Bailey, *A Treatise on Cosmic Fire* (New York: Lucis, 1951), 474.

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<sup>81</sup> Scott, *Music and Its Secret Influence*, 96-97, 104-05, 113-29.

<sup>82</sup> Walker, *Liszt: The Final Years*, 372.

<sup>83</sup> *Ibid.*, 56-57.

<sup>84</sup> Rémy Stricker, *Franz Liszt: les ténèbres de la gloire* (Paris: Gallimard, 1993), 367, quoted in Pauline Pocknell, "Liszt and Pius IX: The Politico-Religious Connection," in Saffle and Dalmonte, eds., *Liszt and the Birth of Modern Europe*, 90.

<sup>85</sup> Liszt, "To George Sand (1837)" in *Collected Writings*, Vol. II, 242.

<sup>86</sup> Rudhyar, *The Magic of Tone and the Art of Music*, 103.

<sup>87</sup> Scott, *Music and Its Secret Influence*, 130-32.

<sup>88</sup> Bailey, *The Rays and the Initiations* (New York: Lucis, 1950), 244.