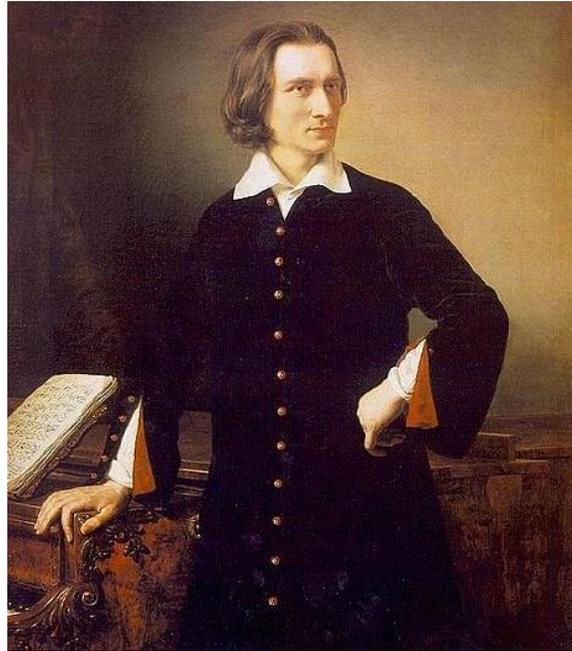


Franz Liszt: An Esoteric Astrological Analysis: Part Two

Celeste Jamerson



Portrait of Franz Liszt by Miklós Barabás, 1847¹

Abstract

In Part One of this article, the birth chart of Franz Liszt was discussed with respect to the planets in the signs and houses, the aspects among the planets, the planetary rulerships, and the rays.² In Part Two, the influence of the Great Comet of 1811; the fixed stars; the asteroids; the centaurs and other trans-Neptunian objects; and the theoretical planets, including the Dark Moon Lilith, will be examined and discussed.

The present author wished to investigate to see whether these additional bodies would add further corroborative detail to the study of Liszt's chart. The study of these additional bodies proved to be extremely helpful in coming to an understanding of Liszt's character, life experience and soul purpose.

Introduction

After decades of relative neglect, the use of the fixed stars is once again becoming more common in astrology. The stars were called "fixed" in order to distinguish them from the "wandering stars," or planets.

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 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. Special interests include Esoteric Christianity and Esoteric Astrology.

Traditionally, certain powerful stars were thought to be either harmful or beneficial to the native, depending on the nature of the star and its position in the horoscope. A more esoteric interpretation might be that fixed stars often carry powerful energies, which may be channeled for good or for ill. In working with stars, astrologers normally only use conjunctions, and not the other aspects such as the trine, opposition, square or sextile. In this method, the star's position is projected onto the ecliptic and given in zodiacal longitude. Although an orb of one degree is normally used, astrologers have been known to use an orb of up to several degrees for certain very bright or powerful stars. In recent years, however, the ancient technique of using *parans* has been revived for working with stars in a chart. In this method, a star and a planet's energies are considered to be connected in some manner if one hits any of the four angles of the chart at the same time that the other hits an angle on the day of the native's birth. For the purposes of Liszt's chart, we will consider the day to begin with the previous sunrise, on October 21st. This is the Egyptian and Roman method of working with parans.³ The present article will use both techniques for working with fixed stars: parans and conjunctions by zodiacal degree, as both have been seen to yield significant results.

In addition, the position of the minor planets has been taken into consideration in Liszt's chart. There are hundreds of thousands of minor planets orbiting our Sun. Although the main location for minor planets is in the asteroid belt between Mars and Jupiter, some of these objects have been spotted closer to the earth, as well as in the far outer reaches of the solar system. The minor planets in the inner solar system are usually referred to as asteroids. The minor planets of the outer solar system include the trans-Neptunian bodies, as well as the centaurs, which are thought to originate in the Kuiper Belt. Comets also originate in the outer regions of the solar system: in the Kuiper Belt, the scattered disc, or the Oort Cloud. Unlike asteroids, comets have an atmosphere consisting of a coma, which surrounds the head, and a tail, which in the case of certain bright comets can light up earth's

sky quite dramatically, as was the case with the Great Comet of 1811.

In recent years, astrologers have added more and more of the minor planets to their repertoire, finding that they lend useful additional information in the casting of horoscopes. For the purposes of the present article, the author focused on a small group of the most well-known asteroids and centaurs, as well as a few trans-Neptunian objects such as Sedna, Orcus and Varuna, the last of which already was mentioned in Part One of this article. The Great Comet of 1811 will be discussed as well.

The minor planets were only used in this article if they made contact with another planet in the chart or, in some cases, with each other. When working with minor planets, the author employed a somewhat conservative approach, usually sticking to an orb of one degree or slightly more, with a few exceptions, as in the case of Chiron. Declinations were used in addition to the usual planetary aspects such as conjunction, opposition, trine, square, and sextile. By definition, the declination of a body is its distance from the celestial equator. Two objects are said to be parallel if they share the same declination within a one-degree orb. This relationship is analogous to a conjunction, in which two planets adjoin one another, resulting in a blending of their energies. Two planets are said to be contraparallel if they are equidistant from the celestial equator, one lying to the north and the other to the south. Once again, as with parallel planets, only a one-degree orb is normally allowed. The contraparallel relationship is similar in effect to that of a planetary opposition, in which two forces oppose each other, and some type of integration or compromise ideally is sought.

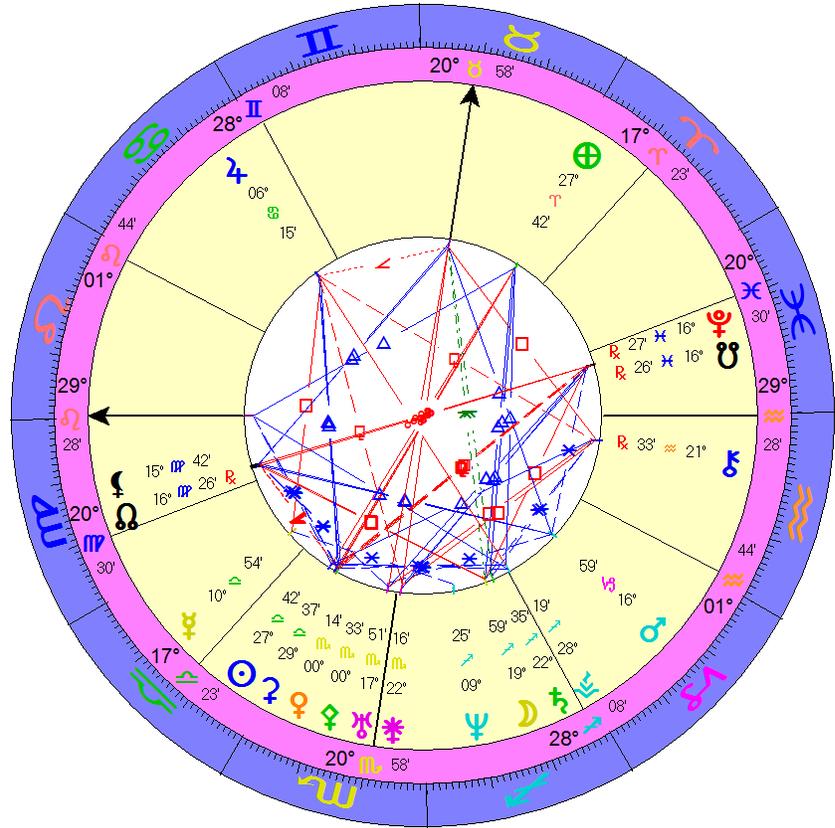
In addition, this article will investigate the position of certain theoretical planets which have been observed by clairvoyants but whose existence has not been confirmed by astronomers. These planets may represent thought-forms or bodies in astral substance. The position of Dark Moon Lilith will be consulted as well. This postulated second moon of Earth was observed by an astronomer named Waltemath, and later by the astrologer and clairvoyant Walter Gorn Old, who was also known

as Sepharia, but these observations were not confirmed by later astronomers.

Liszt's astrological chart is given for reference at the beginning of this article. Keeping with standard practice, in order to maintain clarity and ease of reading, only the positions of the standard planets, the nodes, Black Moon Lilith, the centaur Chiron, and the four major asteroids (Ceres, Pallas, Juno and Vesta) are given on the wheel. The positions of other bodies will be given in the text of the article. Liszt's birth chart is followed by tables explaining the symbols used for the planets, points and signs of the zodiac in the chart.

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



Liszt's Birth Chart⁴

Table of Planetary Symbols

Symbol	Planet or Chart Point Referenced
	Sun
	Earth
	Moon
	Mercury
	Venus
	Mars
	Jupiter
	Saturn
	Uranus
	Neptune
	Pluto
	Chiron
	Ceres
	Pallas
	Juno
	Vesta
	Black Moon Lilith
	North Node
	South Node

Table of Astrological Signs

Symbol	Astrological Sign
	Aries
	Taurus
	Gemini
	Cancer
	Leo
	Virgo
	Libra
	Scorpio
	Sagittarius
	Capricorn
	Aquarius
	Pisces

The Great Comet of 1811, Argo Navis and Hercules

When Liszt was born, the Great Comet of 1811 had been dramatically lighting up the night sky. This comet was first spotted in March of 1811 in the constellation Puppis, the keel of the ship Argo Navis.⁵ In addition to Jason and the Argonauts, the ship's crew included the famed musician Orpheus, whose music kept the ship and its sailors safe from harm. We will see in this article that the myth of Orpheus was important to Liszt and showed up repeatedly in his chart.

In ancient times, comets were thought to portend events such as wars, the death of rulers, and other disasters. The Great Comet of 1811 was known in Europe as "Napoleon's Comet." Napoleon in fact looked upon this comet as an omen of success for his invasion of Europe in 1812.⁶ In the western hemisphere, this same comet was known as "Tecumseh's Comet." Tecumseh was a leader of the Shawnee Indians whose name meant "Shooting Star" and who fought on the side of the British in the War of 1812 in order to protect the rights of his people. Around this time, the eastern United States also experienced severe earthquakes, the worst in that area's recorded history.⁷ Comets also could portend the birth of important persons: the gypsies from Liszt's district predicted that the Great Comet of 1811 signified the birth of a great man.⁸ Comets may be associated with an intensified form of spiritual energy. In Tolstoy's *War and Peace*, Pierre looked upon the Great Comet of 1811 as a positive omen, coinciding with his love for Natasha Rostova and his spiritual awakening.⁹ From an esoteric point of view, comets can be looked upon as divine messengers, transmitting information and energy from the far outer reaches of the solar system. Many of these interpretations of comets suggest the influence of Ray One of Will and Power, which is associated not only with destruction, but also with the seeding of new ideas into the human consciousness.

At the time of Liszt's birth, the Great Comet of 1811 was traversing the constellation Hercules.¹⁰ Hercules is one of the great solar heroes, his twelve labors symbolizing initiatory tests

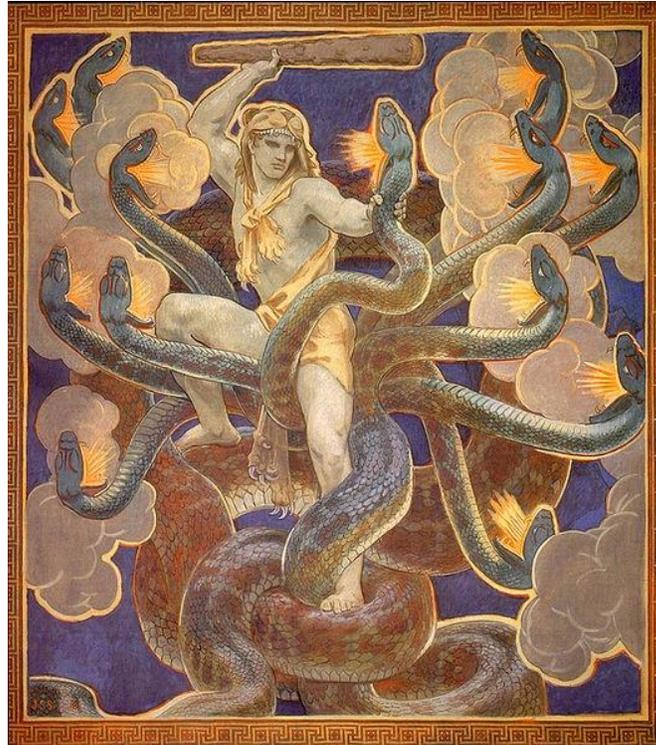
undertaken in the twelve signs of the zodiac. This solar imagery is reminiscent of Leo, Liszt's rising sign. The press already had picked up on this heroic energy in 1822 when Liszt gave a series of concerts in Vienna at only 11 years of age, and they referred to him as "Little Hercules."¹¹ Writing sixty years later, Liszt's student Carl Lachmund stressed the heroic element in Liszt's performing and composing. "Whenever [Liszt] appeared in public, it could be said of him: 'See the conquering hero comes,'" he wrote.¹²

The Tibetan Master Djwhal Khul, hereafter referred to as the Tibetan, calls Hercules "the perfect disciple but not yet the perfected Son of God."¹³ Hercules achieves his triumph in Scorpio, the sign in which Venus (the dispositor of Liszt's Libra Sun)¹⁴ and Uranus are found in Liszt's chart. In Hercules' eighth labor, counted esoterically, he slays the Hydra, which symbolizes the desire nature, by kneeling and lifting it up high into the air, thus weakening it so that it may be killed. This story illustrates the transmutation and lifting of the lower energies to a higher plane through the virtue of humility.¹⁵

Interestingly enough, the imagery of the Hydra was invoked in a review of one of Liszt's concerts, in which the writer also compared Liszt to Napoleon:

. . . Liszt is also outwardly a portrait of our times; for who might represent it better than Napoleon heading the Italian army? It is his profile . . . that we saw, and which by the feeble light of our theatre, arose a strangely picturesque, almost magical fashion in dark, sharp contours on the light backdrop . . . that proud, dignified, immobile head, steadily soaring over the wild roar of the battle. He fought the great Hydra of the revolution as it raged and sobbed and clamored to the skies, and into its wide, white-toothed jaws he stretched his hand – he fought and won. To destroy it? Oh, no! To place it, tamed and armed, upon the throne of the world.¹⁶

The concept of going into battle and fighting an inimical force, only to transform or tame it, rather than to destroy it, carries a Ray Four implication.



Hercules (1921) –John Singer Sargent¹⁷

The constellation Hercules lies directly north of Ophiucus, the Serpent Bearer, in the sky; Ophiucus, in turn, lies north of the constellation Scorpio. This juxtaposition emphasizes the Plutonian themes of death, rebirth, transmutation and purification. We find this imagery confirmed by the importance in Liszt's chart of the stars Ras Alhague in Ophiucus and Aculeus in Scorpio (see the section on the fixed stars below).

The Fixed Stars

Esoterically, the fixed stars as a group represent the spirit or the First Aspect of Deity,¹⁸ although individual stars have their own ray makeups. Famous individuals, such as Liszt, typically have powerful stars impacting their charts. Stars of sufficient brightness are deemed to be significant in a chart if they are conjunct or parallel to an angle, point or planetary body; if they are the heliacal rising or setting star (last star seen to rise or set before dawn); or if they are in paran to a planet in the chart (see below).

Stars may be found quite far from the ecliptic, the path taken by the sun and the planets as

they appear to travel around the earth in the sky. The astronomer and astrologer Claudius Ptolemy (c. 90-168) developed a practice of projecting stars onto the ecliptic by zodiacal degree, a method which gradually gained acceptance with astrologers over the centuries. In this method, each star is assigned a position with respect to zodiacal longitude. Because of the axial precession of the earth, the zodiacal positions of the fixed stars change gradually over the course of the centuries. In recent years, however, a more ancient technique of using star parans has been revived by the astrologer Bernadette Brady to measure the position and influence of the fixed stars in an astrological chart. Briefly, a star and a planet are said to be in paran to each other if they arrive at any of the angles of the chart at or very close to the same time. For example, a star may reach the midheaven (overhead) as a planet is setting, or vice versa. Any of the four angles of the chart may be involved: the midheaven, the IC (Imum Coeli, or the bottom of the chart), the eastern horizon, or the western horizon. This type of relationship results in a connection or blending of energies between the planet and the star involved. Brady points out

that using star parans restores the full picture of the actual sky map, as opposed to the use of conjunctions based on zodiacal longitude.¹⁹ As previously mentioned, both methods of working with fixed stars, by zodiacal degree and by paran, will be used, as both methods have been seen to produce meaningful results.

In examining the fixed stars in Liszt's chart, we begin with Regulus, which is conjunct the ascendant.²⁰ Regulus is a star of the first magnitude, situated on the ecliptic. It was one of the four Royal Stars of Persia, which were thought to serve as guardians of the four quarters of the sky. The name Regulus comes from the Latin word meaning "little king." This star is also called *Cor leonis*, or the "heart of the Lion." Regulus conjunct the ascendant in Leo indicates Liszt's dramatic appearance, with his long, flowing mane of hair, as well as his noble, proud demeanor.

Ptolemy, who often described a star's influence by comparing it to a combination of planetary energies, ascribes a Martian and Jupiterian nature to this star.²¹ In the book, *Fixed Stars*, Ebertin writes that Regulus on the Ascendant gives "a courageous and frank character,"²² which describes Liszt quite well. Astrologer Diana Rosenberg says that its natives are "actors on the stage or in real life . . . even if they start out humble, shy, retiring, they often rise to important, influential positions . . . ; they eventually take command, and come to expect to be honored, followed, obeyed." She adds that they are "adventurous, daring, idealistic" and that they "take risks."²³ Although Liszt came from humble origins in a small village in Hungary, he eventually became a world famous concert pianist, playing works of considerable difficulty before large audiences, and even for royalty, an activity which necessitated confidence and a willingness to take risks.

The astrologer Robson, writing in a rather fatalistic vein, associates Regulus rising with "great honour and wealth, but violence and trouble, sickness, fevers, acute diseases, benefits seldom last, favour of the great, victory over enemies and scandal." Much of this applies to Liszt, who was subject to fever and

sickness, especially as a young man. He did receive numerous honors, but was dogged by scandal at many points in his life, often having to do with women, such as his partner Marie d'Agoult and his student Olga Janina, who are discussed later under the fixed star Aculeus, as well as in the sections on the asteroids and centaurs below. Regarding the star Regulus, Robson also declares that in certain instances "the Native shall die an unhappy death; or at least . . . all his honours, greatness and power shall at last suffer an eclipse and set in a cloud."²⁴ This might be said to apply to the manner of Liszt's death, which is described in some detail in the section below on the star Algol. It should also be mentioned that Liszt's body was not treated with due respect, and that his funeral and burial were conducted in circumstances unbecoming such a great composer. This was due to the fact that Liszt died while visiting his daughter Cosima at Bayreuth during the annual Wagner festival there. Tragically, Cosima seems to have been more concerned with the success of the festival than with caring for her father in his final illness and death.²⁵

Regulus, the heart of the Lion, was setting as the Moon reached the midheaven on the day before Liszt's birth. In traditional terms, this means that the energies of Regulus and the Moon are astrologically linked.²⁶ According to Brady, this placement indicates "a natural leader, who leads by love and devotion, rather than by power and authority." She adds that an individual having this paran is "drawn to a humanitarian career" and is "loved by others."²⁷ This describes Liszt's acts of charity, as well as his nurturing attitude toward his many students and musical protégés, and the goodwill which was generated thereby.

The fixed stars Mirfak and Algol in the constellation Perseus were overhead at Liszt's birth.²⁸ The midheaven, or the top of the chart, has to do with one's public reputation. Perseus was a hero in Greek mythology, son of Zeus and the maiden Danäe. Perseus was sent to kill the Gorgon Medusa, who was so hideous to look upon that those who directly gazed at her perished from the sight. Medusa, who used to be a lovely maiden, had mated with the god

Poseidon in Athena's temple. As punishment, Athena turned Medusa into a monster with snakes for locks of hair. Perseus protected himself from the deadly sight of Medusa's head by looking at her reflection in his shield, and was thus able to cut off Medusa's head with his sword. Mirfak, a star in Perseus's right side near his sword, is associated by Brady with strength and physical vitality,²⁹ qualities which Liszt clearly possessed as a

pianist. It is interesting to note that Liszt was presented with a jewel-encrusted sword by the Hungarians when he gave a concert in his native land on Jan. 4, 1840. This valuable gift was given to Liszt in honor of his achievements as a pianist and in gratitude for the charity concerts Liszt had given after the disastrous flood in Hungary in 1838.³⁰ Liszt was very attached to this sword, and he often wore it onstage for his concerts.



Perseus with the Head of the Medusa by Benvenuto Cellini³¹

Liszt was very taken with Benvenuto Cellini's statue of Perseus holding the head of the Medusa, which he saw on his travels in Italy. Liszt writes in a travel letter that "I entered the Uffizi arcade and, directing my steps toward the grand-ducal piazza, soon found myself at the foot of Benvenuto Cellini's *Perseus*. The sight of that noble statue, enhanced by the night's spell, made an incomparably strong impression on me."³² He goes on to describe the myth of Perseus and the meaning it holds for him:

The story of Perseus is one of the beautiful myths of Greek poetry. Perseus is one of those glorious champions who prevailed in the struggle between good and evil. Perseus is the man of genius, the dual being born of the union of a god and a mortal woman. His first adventures in life were in combat. He slays the Gorgon; he cuts off the head of Medusa, the inert force, that brutal obstacle that always arises between a powerful man and the fulfillment of his destiny. He soars aloft on the winged horse

[Pegasus], he is master of his genius; he rescues Andromeda; he seeks to unite himself with beauty, a poet's eternal lover, but this will not take place without further combat. The struggle resumes, but as Perseus is born of woman – as much a man as a god – he is flawed. Fate steps in. He slays the father of Danaë; sorrow and remorse weigh heavily on him. He is slain in turn by Megapenthes, the avenger of Acrisius. After Perseus' death the nations raise altars to him.

A primeval concept! An everlasting truth!³³

The star Algol in Perseus represents the head of the monster Medusa, which Perseus carries under his left arm. Algol, at Liszt's midheaven, helps to explain certain unusual features of Liszt's life and character. According to Ebertin, the name Algol is derived from the Arabic "Al Ghoul," which means "demon," "evil spirit" or "devil." The word "alcohol" is derived from the same root,³⁴ and Liszt was known to drink large amounts of alcohol to help him get through the day.

Algol, traditionally the most evil star in the heavens, is associated in mundane charts with violence, war and disasters.³⁵ The Hebrews called this star Rosh ha Satan, or "Satan's Head." The ghoulish imagery of Algol fits with Liszt's reputation as the "Satanic Abbé." Many of Liszt's compositions treated demonic topics, such as the *Dante Symphony* with its beginning section set in hell, the *Faust Symphony* with its "Mephistopheles" movement, and the four *Mephisto Waltzes*. He even wrote a *Mephisto Polka*.

The star Algol at the midheaven in a chart is traditionally associated with murder and with sudden death.³⁶ This description fits the case of Liszt, who died suddenly of two injections of either camphor or morphine given too close to the heart by the doctors who were treating him for pneumonia.³⁷ As Liszt lay on his sickbed, his student, Lina Schmalhausen, who had been banished from the house by Liszt's daughter, Cosima, stood outside the window. She tried to get a glimpse of Liszt as he lay on the bed, but she could only see the lower part of his

body, his chest and his arms. She later wrote in her diary:

At 11:15 pm the Master received two morphine injections in the region of the heart. The odor penetrated all the way to my window. Then the Master's body *shook* violently as if an earthquake were taking place. The bedcover flew rapidly up and down, then his left arm fell along the bed. The doctors again bent over him with the candelabras, set them down again, and left the room *without saying a single word*.³⁸

Esoterically, Algol suggests lower energies which can be transformed into something higher. Algol was sometimes referred to as Lilith in the Hebrew tradition.³⁹ In Hebrew lore, Lilith is a demon who lives by the red sea. Her hair is often said to be red, and she is said to dress in this color in order to seduce men. Lilith supposedly gave birth to a race of giants and monsters who lived on the second of the seven earth layers from the bottom, which would be the sixth layer down. These monsters are said to be "always sad and full of sorrow and sighs, and there is no joy at all among them. And these hosts can multiply [and ascend] from that earth to this world upon which we stand, and [here] they become harmful spirits"⁴⁰ The color red and the sixth level both suggest the astral plane. The lower astral plane is the abode of negative energies which may be viewed as demonic. There is a resonance as well between the sixth, or astral plane, and the Sixth Ray, which is one of Liszt's major rays.⁴¹

The imagery of Lilith in Liszt's chart suggests that one purpose of his music was to bring to light and to transmute powerful, sometimes negative, energies. The demon Lilith, who is often depicted as having the form of a snake below the waist, is said to dwell in a tree and to be married to the demon Samael. This marriage was brought about by the Blind Dragon, "the counterpart on high of 'the dragon that is in the sea.'"⁴² The images of the snake, the dragon and the tree strongly suggest the raising of the kundalini energy. The kundalini is a type of subtle energy resting at the bottom of the spine and often depicted as a coiled snake

or dragon. This energy is related to spiritual as well as physical creativity. When a student has reached a certain point on the spiritual path, the kundalini energy becomes uncoiled and is raised up from the base of the spine, traveling through the chakras along the spinal column, all the way up to the head. This ultimately produces a mental and spiritual awakening. In this process, the higher and the lower energies become united through the use of the will. The Tibetan speaks of an advanced “point in the unfoldment of consciousness wherein, by an act of the will, the conscious and illumined man (focused in the highest head centre) arouses the centre at the base of the spine and draws the kundalini fire upwards.”⁴³

In some traditions there are two Liliths, an Elder and a Younger. The 13th-century Spanish Kabbalist, R. Isaac Hacoen, states that Lilith the Elder is “a ladder on which one can ascend to the rungs of prophecy.” According to Rafael Patai, an expert on Jewish mysticism, “This can mean only one thing: that Lilith can help those whom she favors — or gain mastery over her — to rise towards, or actually attain prophetic powers.”⁴⁴ In fact, we read that “Samael and Lilith the Elder . . . are referred to as the Tree of knowledge of Good and Evil”⁴⁵ The images of the ladder and the tree both suggest the spinal column, along which the kundalini is said to rise. The importance in Liszt’s chart of Mirfak as well, in the right side of Perseus, near the hero’s sword, confirms this symbolism of the rising kundalini energy.

According to astrologer Diana Rosenberg, who made an extensive study of Algol, this star

“forces confrontation and assimilation of harsh aspects of human experience.” She writes that Algol brings up issues of “religion, bigotry vs. tolerance, cruelty vs. kindness, [and] healing.” Rosenberg states that this star is not necessarily

At the time of Liszt’s birth, the Great Comet of 1811 was traversing the constellation Hercules. Hercules is one of the great solar heroes, his twelve labors symbolizing initiatory tests undertaken in the twelve signs of the zodiac. This solar imagery is reminiscent of Leo, Liszt’s rising sign. The press already had picked up on this heroic energy in 1822 when Liszt gave a series of concerts in Vienna at only 11 years of age, and they referred to him as “Little Hercules.”

always malefic: its powerful energy may be used in a constructive manner. Its natives are “serious, strongly ambitious, patient, driven to succeed, [and] to be in the spotlight. . . .” Most importantly for Liszt, she states that “There is a strong artistic side to this star, and many of its natives are amiable and tolerant.” In fact, Liszt behaved in this manner with his students. An important result of having this star prominent in one’s horoscope is that “one cannot remain aloof from awareness of tragedy and horror in human experience, and must come to terms with it in some manner.”⁴⁶ This happened when tragedy struck Liszt’s native Hungary and he responded by giving a series of concerts to aid the flood victims. This incident marked a renewed association with his native land after he had spent many years abroad, and gave an important impetus to his developing concert career. Although Algol has an evil reputation, there also is a positive side to this star. Ebertin writes that “As everything has two sides, it has to be said that ‘high spiritual rays’ are emanating from Algol also, but only those human beings can receive them, who have already reached high spiritual development.”⁴⁷ This corresponds to the Tibetan’s teaching, given above, that the raising of the kundalini force to the head center occurs when the disciple has reached a relatively high level of spiritual attainment.

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Leighton, Frederic - Perseus on Pegasus Hastening to the Rescue of Andromeda - 1895-96⁴⁸

The hero Perseus, slayer of the Medusa, is often depicted as riding the winged horse Pegasus. In the constellation Pegasus, the navel of the horse is represented by the star Alpheratz, which is Liszt's heliacal setting star (the last clearly visible star to set before sunrise).⁴⁹ The imagery of the flying horse complements that of Liszt's planets in Sagittarius, which is the archer on horseback. According to Brady, the heliacal setting star represents a gift or treasure from one's own spirit.⁵⁰ She describes the individual with Alpheratz as the heliacal setting star as "always reaching for greater levels of self-expression or freedom."⁵¹ Elsewhere, she writes that Alpheratz in this position gives the ability to work well under pressure and to handle new developments quickly,⁵² qualities which presumably were extremely useful for Liszt as concert pianist and conductor. Rosenberg links Alpheratz with honors, freedom, success, and independence, which Liszt exemplified in his career as a highly successful traveling piano virtuoso. Rosenberg also writes that those born under the star Alpheratz possess "keen intellect, poetic and musical ability."⁵³ Liszt exhibited these qualities in his prose writings, compositions and piano performances.

As we might expect, there are many stars in Liszt's chart relating to music. One of these is Sirius, which is in paran to Venus, a planet also having to do with music and artistic ability. Venus was on the nadir, or bottom of the chart, as Sirius was rising. Brady's delineation of this paran is "the poet, the artist or the talented musician."⁵⁴ Rosenberg finds that Sirius gives to its natives a heightened sense of color and sound, and that they "perceive the underlying magic in everyday existence."⁵⁵ For Liszt, music was joined to the sacred. Liszt once saw a vision of the composers Allegri, Mozart and Beethoven while he was visiting the Sistine Chapel. This was the location where Mozart had heard Allegri's *Miserere* and transcribed it from memory on the first hearing, thus rescuing Allegri's work from obscurity. Liszt later wrote in a letter that:

It seemed to me as if I saw him [Mozart], and as if he looked back at me with gentle encouragement. Allegri was standing by his side, basking in the fame which his *Miserere* now enjoyed. . . .

Then there emerged from the background, next to Michelangelo's *Judgement Day*,

slowly, unutterably great, another shadow. Full of inspiration, I recognized it at once; for while he was still bound to the earth he had consecrated my brow with a kiss.”

This last shadow was of Beethoven, now deceased, who had once given the boy Liszt, who had just played for him, a kiss of blessing upon his brow. On this occasion, Beethoven told Liszt, “Go! You are one of the fortunate ones! For you will give joy and happiness to many other people! There is nothing better or finer!”⁵⁶ Liszt later repaid the older composer by contributing a large amount of time and money to the construction and dedication of the Beethoven monument in Bonn, as well as by the championing of his works, not all of which were popular or well known at the time.

Traditionally, Sirius is called the “Scorcher” because of its powerful energy, which can lead to trouble if a person does not channel it in the proper manner. Rosenberg writes that people born under the star Sirius “love [the] spotlight,” can become dictatorial without necessarily meaning to be, and that they possess an “adventurous spirit, mind, [and] imagination.”⁵⁷ Although usually quite amiable, Liszt was sometimes known to lose his temper, as in the incident with Robert Schumann described under the section on the star Arcturus below.

Ptolemy ascribes Martian and Jupiterian traits to the star Sirius, as he does to Regulus.⁵⁸ Esoterically, the Tibetan tells us that “the influences of Sirius . . . are focused in Regulus.” Sirius, the “dog Star,” is esoterically prominent in the month of August, ruled by the sign Leo.⁵⁹ The lodge on Sirius is said to be the higher counterpart of the institution of Masonry on this planet,⁶⁰ and we note that Liszt was a Mason. Sirius also is associated with the concept of freedom. As his country’s most famous son and a declared patriot, Liszt became an inspiring symbol for the Hungarians who dreamed of liberating their country from the rule of the Austrian Hapsburg dynasty. When the European revolutions of 1848 came, however, Liszt stood with those Hungarians who favored a more cautious, measured course of action. Liszt explained that he believed that the true solution to the world’s problems lay in

love and in implementing the ideas needed to bring about a more just society.⁶¹

Another important musical star in Liszt’s chart is Vega in Lyra, the Lyre. In ancient times, this constellation was sometimes represented by a vulture, who often carried the lyre in its claws. Vega is one of the brightest stars in the Northern sky. Ebertin writes that it “has a Venus nature with a blend of Neptune and Mercury.”⁶² This would seem to be an ideal combination for music, as Mercury would add a facility for communication to the musical qualities of Venus and Neptune. Vega rose with the Sun on the morning before Liszt’s birth.⁶³ Brady gives this placement as “Seeing the magic in life; touching another world.” She also writes that this placement indicates “Devotion to another world; music and the arts, or a strong spiritual life.”⁶⁴ Liszt, who was highly spiritual, created this type of magical, otherworldly effect with his playing. Mercury is also in paran to Vega in Liszt’s chart, as it was setting when Vega was culminating. Brady writes that this placement indicates “A visionary with a very persuasive voice and/or charismatic ideas,” and “to be interested in the secrets, fantasy writing or the mythology of different cultures.”⁶⁵ In Liszt’s mind, the musician performed a priestly function. Liszt wrote in his prose works about music and its magical power, as experienced in cultures such as Ancient Greece, and he advocated for a return to this spiritual function for music in modern society.⁶⁶

Brady writes that “Vega captures the enchantment of spell-binding music.”⁶⁷ The Greeks associated this star with the legend of Orpheus, singer and player of the lyre, whose music cast spells over his listeners through its magical power. Even animals were entranced by Orpheus’s music and gathered around to hear him play. This could serve as a symbol of music purifying and refining man’s animal characteristics into something greater and finer.⁶⁸ Liszt seemed to be taken with the figure of Orpheus, and made mention of Orpheus and the lyre in his prose writings. Liszt also wrote a symphonic poem, “Orpheus,” featuring the harp, which represented the lyre of the famous musician.

This particular composition was a favorite of Liszt's close friend Richard Wagner.

In a letter to the *Gazette Musicale*, a French music periodical, Liszt writes about a dream in which he wanders through the desert following a mysterious figure. This figure, who could be said to represent Liszt's higher self, carries a lyre, the instrument of Orpheus. In the dream, Liszt, who has been following the figure for some time, begins to faint from exhaustion. Liszt writes that a "bird with dark plumage and a hideous head," probably a vulture, "uttered a high-pitched cry as it brushed against my face. It was a mocking, cursing cry." In desperation, Liszt calls out to the mysterious figure:

"Oh, whoever you are," I cried, "incomprehensible being who has fascinated and taken complete possession of me, tell me, tell me, who are you? Where do you come from? Where are you going? What is the reason for your journey? What are you seeking? Where do you rest? . . . Are you a condemned man under an irrevocable sentence? Are you a pilgrim filled with hope eagerly traveling to a peaceful, holy place?"

The traveler stood there and made a sign that he was about to speak. I noticed that he was holding an oddly shaped musical instrument whose bright, metallic finish shone like a mirror in the rays of the setting sun. An evening breeze rose, carrying with it the notes of the mysterious lyre: broken notes, unconnected chords, vague and indefinite sounds, suggesting at times the crashing of waves over a reef, the murmur of pines defying a tempest, or the confused buzzing of a beehive or large crowds of people. From time to time the music would stop and I heard the following clear words:

"Do not trouble to follow me; the hope you attach to my steps is deceptive. Do not ask me what I do not know; the mystery you want to fathom has not been revealed to me."⁶⁹

The reference to the metallic finish (perhaps gold) and the Sun reminds us of Liszt's rising sign Leo, ruled by the Sun. It is also worth mentioning here that Orpheus was the son of Apollo, the Sun god.

Strangely enough, the lyre was sometimes associated with the idea of torture, perhaps because of "the tension inherent in its strings, a situation of stress which crucifies man every moment of its life." Viewed this way, musical sound would become "the carrier of stress and suffering."⁷⁰ Orpheus met his death when he was torn apart by the Bacchantes, a crazed group of women followers of Dionysus, and his head floated downstream with his lyre. After his death, Orpheus and his lyre were transported by Zeus into the heavens, where they dwelt amongst the stars. Hans Christian Andersen, who called Liszt "the Orpheus of our day,"⁷¹ captured this sacrificial quality when writing about one of Liszt's performances:

. . . he seemed to me a demon who was nailed fast to the instrument whence the tones streamed forth – they came from his blood, from his thoughts; he was a demon who would liberate his soul from thralldom; he was on the rack, the blood flowed, and the nerves trembled; but as he continued to play, the demon disappeared. I saw that pale face assume a nobler and brighter expression: the divine soul shone from his eyes and from every feature; he became as beautiful as spirit and enthusiasm can make their worshippers.⁷²

This suffering led to a state in which lower energies were transformed into higher, divine energies through a sacrificial impulse. An observer at one of Liszt's performances wrote that:

As the closing strains began, I saw Liszt's countenance assume that agony of expression, mingled with radiant smiles of joy, which I never saw in any other human face, except in the paintings of our Saviour by some of the early masters; his hands rushed over the keys, the floor on which I sat shook like a wire, and the whole audience were wrapped in sound, when the hand and the frame of the artist gave way.⁷³

Parallels have been drawn between Christ and the figure of Orpheus, who was at the heart of an Ancient Greek initiatory system of religion. According to the esoteric writer Peter Dawkins, the word Orpheus means "fisherman,"

and in the Orphic Mysteries, the fisherman symbolized “the fully-fledged initiate who has entered the Greater Degrees of illumination.” Dawkins further states that:

The biblical New Testament is filled with symbols and teachings from both Hebraic and Orphic sources, both of which stem from Ancient Egypt. The “fisherman” is the grail initiate, who is able to fish in the ocean of life at will and catch the mysteries of God — each fish representing the greatest of mysteries that can be caught, which is man himself; hence the statement by Jesus that these disciples would be “fishers of men.”⁷⁴

Given these spiritual dimensions to the myth of Orpheus, it is not surprising that the star Vega is related both to music and religion.

In addition to music and religion, Rosenberg associates Vega with authoritarianism, fanaticism, and an attempt to impose one’s own ideology onto others.⁷⁵ This description suggests both the Fourth Ray of Harmony and Beauty and the Sixth Ray of Devotion and Abstract Idealism. As we have seen, both of these rays were prominent in Liszt’s makeup.⁷⁶ Although Liszt seems generally to have exhibited religious tolerance, his campaigning on behalf of the “Music of the Future” could have been interpreted by some people as a form of musical fanaticism.

Liszt’s heliacal rising star (the last clearly visible star to rise before the Sun) is Spica, the spike or sheaf of wheat in the constellation Virgo. According to Brady, the heliacal rising star represents a gift inherited from one’s past and from one’s ancestral heritage.⁷⁷ Liszt apparently received his talent for music from his father, who was a gifted musician. According to Ebertin, Spica is a musical star, bringing honor and fame. Ebertin also writes that Spica gives refinement and a noble bearing, and that with this star, erotic energy is sublimated into artistic and creative channels.⁷⁸ According to Brady, Spica as the heliacal rising star indicates excelling in one’s field and “wanting to use one’s talents for the greatest possible good.”⁷⁹ This seems fitting for a musician like Liszt who gave so many concerts for charity

and taught so many students free of charge. In addition, Mercury and Spica set together on the evening before Liszt’s birth, indicating “success through putting forward new ideas.” This could apply both to Liszt’s prose writings and his music. Brady also writes for this combination, “having a curious and hungry mind.”⁸⁰ This is fitting for Liszt, who was a voracious reader on a wide variety of subjects. He wrote to Marie d’Agoult, “I have an immense need . . . to learn, to know, to deepen myself.”⁸¹

Another musical star in Liszt’s chart is Alhena, which reached both the midheaven and the IC at the same time as Jupiter. Brady delineates this paran as “The scholar or explorer; the person with a mission.”⁸² Alhena is of a Venus-Jupiter nature, bestowing spirituality as well as artistic and scientific inclinations.⁸³ Rosenberg says that those born under this star tend to be creative and dramatic, with a “keen sense of color” and light. She counts music as one of the vocations associated with this star. Significantly, she also says that its natives are drawn to the demonic side of life, and to “a search for light in the darkness.” According to Rosenberg, those under the influence of this star are subject to emptiness and despair.⁸⁴ It is known that Liszt struggled with depression at various times in his life, especially in old age. Rosenberg also links this star with “blindness, eye problems [and] physical disabilities.”⁸⁵ As Liszt grew older, his eyesight gradually deteriorated, and he eventually had to have his students read to him. Alhena represents the heel of the left twin in the constellation Gemini. It is also associated with the wound in the tendon of Achilles, and Robson says that “it bestows eminence in art but gives liability to accidents affecting the feet.”⁸⁶ When Liszt became older, his feet were perpetually swollen due to dropsy, so much so that he shuffled around in backless slippers. In addition, Liszt suffered an accident in 1881, in which he fell down the stairs of the Hofgärtnerei, his home in Weimar, and afterwards he had to be confined to his room for almost eight weeks. This accident was the beginning of a decline in Liszt’s health, marking his entry into old age.⁸⁷

Three other stars in Liszt's chart carry ecclesiastical overtones. One is Al Rescha, the knot joining the two fishes in the constellation Pisces, which carries a strong Christian symbolism. In Liszt's chart, Al Rescha was culminating when Venus was on the IC, and vice versa. This paran is said to give "insights into the hidden patterns of society, ideas, or places."⁸⁸ One might say that this type of insight is often found in Liszt's prose writings. In addition, Sualocin, in the constellation Delphinus, was on the nadir, or the bottom of the chart, as the Sun was rising. Brady writes that an individual with this placement is "physically talented, vital and alive."⁸⁹ This seems to be connected with the imagery of the dolphin, which Delphinus represents. Robson associates this constellation with a "fondness for pleasure, ecclesiastical matters and travel."⁹⁰ In addition to becoming a priest, Liszt did a great deal of traveling throughout his life. El Nath, the tip of the horn in Taurus the bull, is also related to religious preferment. Rosenberg ascribes success in matters relating to the 9th house, such as religion, to this star.⁹¹ In Liszt's chart, the Sun is culminating while El Nath is setting. According to Brady, this placement means "to strongly and physically focus on one's goals,"⁹² something that Liszt unquestionably did as a pianist, conductor, composer and teacher. According to the Tibetan, the horns of Taurus the Bull are symbolic of spiritual striving: "the up-turned horns of the Bull with the circle below" depict "the push of man, the Bull of God, towards the goal of illumination and the emergence of the soul from bondage with the two horns (duality) protecting the 'eye of light' in the centre of the Bull's forehead; this is 'the single eye' of the New Testament which makes the 'whole body to be full of light.'"⁹³

There are several important parans to the planet Saturn in Liszt's chart. Saturn is a planet which helps to define boundaries and which is related to the organization of structures. These include the structures created by the concrete mind. Esoteric astrologer Alan Oken writes that Saturn, which is a Third Ray planet, "controls the creation of structural patterns for mental energy. It is the 'form' side of the term 'thought-forms' — that is, the crystallization of mental energy so that the Active Intelli-

gence of Divinity may manifest in the outer world and on the Earth."⁹⁴ The stars in paran to Saturn in Liszt's chart relate to his codification of knowledge regarding piano playing and musical composition: knowledge which he passed on to future generations.

Spica was discussed earlier in this section as being Liszt's heliacal rising star. In Liszt's chart, Saturn was rising when the star Spica was overhead. For Brady, this paran indicates "to be a prime mover of an idea, a founder, an originator," which describes Liszt in his position as leader of the New German School of composition.

In Liszt's chart, Saturn culminated with the stars Aculeus and Ras Alhague, and it reached the nadir with these two stars as well. Aculeus, known as M6 in the Messier catalogue, is actually an open star cluster in Scorpio, rather than being a single star. Aculeus is situated above the sting in the Scorpion. Brady links it with attacks which can make one stronger.⁹⁵ Liszt suffered various attacks to his reputation during his life, including an assassination to his character in the novel *Nélida* by Marie d'Agoult, as well as another novel written by his student Olga Janina, who claimed to have an affair with him. According to Brady, Saturn in paran to Aculeus indicates the researcher who seeks practical solutions to problems.⁹⁶ This applies to Liszt's approach to conducting, orchestration and piano technique. Like Alhena (see above), this star is traditionally associated with issues of eyesight.⁹⁷

Ras Alhague is the head of Ophiucus, the snake handler who also represents the healer Aesculapius.⁹⁸ According to Brady, this paran indicates a "desire to leave a legacy of knowledge or wisdom."⁹⁹ We have seen that Liszt did this with his teaching, as well as with his development of techniques in piano performance and musical composition. On the negative side, Ebertin writes that Ras Alhague is associated with "too much good living" and with "overindulgence of tobacco and alcoholic drinks." In addition to artistic and scientific pursuits, Rosenberg lists religion among the vocations of those with this star prominent in their charts. Like Ebertin, she lists alcoholism and other addictions as dangers for those born

under its influence.¹⁰⁰ Liszt was very fond both of cigars and of cognac. Ebertin adds, however, that, “Beside the lower emanations, there are supposedly higher influences attributed to Ras Alhague, though only very few people are able to attune themselves to these influences.”¹⁰¹ Rosenberg associates this star with expressive talents, accompanied by an “agonizing inner emotional intensity.”¹⁰² She writes that its natives tend to be imaginative, obsessive and high-strung, and that the emotions can be very difficult to control. These characteristics appear to be typical of the Romantic artist and of Liszt in particular. They suggest both the Fourth Ray and the Sixth Ray, which have been mentioned above as strong rays for Liszt. In addition, Ray Four is distributed through Scorpio, and the Sixth Ray comes through Mars, the ruler of Scorpio. We recall that Liszt had several planets in Scorpio, and that this sign was on Liszt’s IC. Pluto, which also rules Scorpio, has an obsessive quality, linking its symbolism with that of Ras Alhague. In fact, the constellation Ophiucus as a whole carries Plutonian overtones, since the healer Aesculapius was struck down by Pluto because he dared to raise the dead.

In Liszt’s chart, Saturn set at the same time as Arcturus in the constellation Boötes. Boötes is the Hunter and Farmer, the mythological inventor of the plow who taught the Athenians to farm.¹⁰³ Boötes represents the pioneering spirit. In Liszt’s chart it is linked with Saturn, a planet having to do with the mind and with the creation of forms, including thoughtforms, as explained above. Brady associates this paran with the “the explorer, the one who finds new pathways,”¹⁰⁴ a good explanation of Liszt’s activities as a pianist and composer. Ebertin ascribes a Mars-Jupiter nature to this star. Its natives seek to achieve “justice through power” and may become “belligerent and quarrelsome.”¹⁰⁵ The latter tendency often seems to have been muted by other influences in Liszt’s chart, as well as by his Second Ray personality. Liszt was known to often express his opinions vociferously in his written essays, however, stirring up controversy in the process.¹⁰⁶ He also sometimes wrote in a stern, uncompromising manner to his first mistress, Marie d’Agoult, and to his daughters, when they went

against his wishes. This tendency also may be connected with his Leo rising, as well as with the First and Fifth Rays, which Leo transmits. In addition, one must always keep in mind the strong influence of Ray Four of Harmony through Conflict as the soul ray and the probable ray of Liszt’s mind.

Saturn also is in paran with the star Alnilam, the central star in the belt of Orion: Saturn was on the nadir when Alnilam was culminating, and vice versa. The imagery of Alnilam involves tying things together. Brady writes that having Alnilam in paran with Saturn means “to find . . . solutions to complex problems.”¹⁰⁷ Liszt was known for achieving this in the areas of piano performance and musical composition. Alnilam has a spiritual connotation as well, since the three stars in the belt of Orion are thought to represent the Three Kings in the story of the Nativity. Interestingly, there is a painting called “The Three Magi,” by Ary Scheffer, in which Liszt is depicted as the central figure, gazing up at the Star of Bethlehem in a contemplative manner while holding his crown in his hand.¹⁰⁸

The Asteroids

Unlike the traditional planets, which were mostly named after male deities, many of the asteroids have been named after goddesses. It is interesting that the asteroids make many meaningful points of contact in the chart of Liszt, a man who held such a fascination for women. The mythic symbolism of the asteroids in Liszt’s chart is quite evocative and helps to explain the events and themes of his life.

The first four asteroids to be discovered by astronomers were Ceres, Pallas, Juno and Vesta. Ceres is the largest object in the asteroid belt. When Ceres was first discovered, it was thought to be a planet, but then was demoted to an asteroid when other small bodies began to be discovered between Mars and Jupiter. Ceres has recently been re-classified as a “dwarf planet.” In Roman mythology, Ceres is the goddess of fertility, and the mother of Persephone to the Greeks. Persephone was abducted by Hades or Pluto, god of the Underworld, who wished to make her his wife.

Ceres protested by withdrawing her energy from the earth, which then became cold and barren. Eventually, a compromise was reached whereby Persephone spent the winter months with her husband Pluto. During those months, Ceres would go into mourning and the vegetation would die. When Persephone was allowed to come to the surface of the earth to be with her mother during the rest of the year, the earth put forth flowers and fruit again. This story was told in the Ancient Mysteries to depict the principle of resurrection. As we have seen in Parts One and Two of this article, the symbolism of Pluto and of Scorpio, the sign that it

rules, is quite powerful in Liszt's chart, signifying death, transformation and renewal. The Greek counterpart of the goddess Ceres is Demeter. In Liszt's chart, the asteroids Ceres and Demeter are both conjunct Liszt's Sun, as well as being conjunct his Venus in Scorpio.¹⁰⁹ The juxtaposition of these bodies indicates the potential for transformational sexual energy as well as for conflict in Liszt's relationships with women. It also may be indicative of how Liszt and his partner Carolyne transformed their romantic relationship into a close friendship after they were forbidden to marry by the Roman Catholic Church.



Demeter Mourning for Persephone (1906), by Evelyn De Morgan¹¹⁰

Ceres and Demeter are also conjunct the asteroid Siva, named after the Hindu God Shiva, in Liszt's chart. In the Hindu Trimurti or trinity, the god Shiva represents the First Aspect of Deity, which is related to the First Ray. Esoteric astrologer Phillip Lindsay points to a relationship between the god Shiva and Pluto, "the 'non-sacred' co-ruler of the Ray 1 who destroys all useless forms."¹¹¹ Liszt experienced many instances of rebirth in his life, where old circumstances were eliminated to make room for the new. One of the most dra-

matic of these was the sudden calling off of Liszt's marriage to Carolyne by the Church on the eve of their wedding, when the altar of the church already had been decorated with flowers in preparation for the wedding ceremony the next day. Liszt survived this wrenching emotional experience and eventually went on to become a priest in the Catholic Church.

In Liszt's chart, Pallas in Scorpio is also conjunct Venus, Ceres and Demeter. If a somewhat wider orb is allowed, it may also be said to be conjunct the Sun at 27 Libra 42. Pallas

Athena was the virgin goddess of war and of wisdom. As a wisdom goddess, Pallas is aligned with the concept of creative intelligence.¹¹² The asteroid Pallas conjunct the Sun indicates Liszt's creative powers as a composer. By the same token, the conjunction of Pallas with Venus points to the fact that both of Liszt's partners, Marie and the Princess Carolyne, were extremely intelligent and well-educated women with creative abilities of their own. Both of these women were adept at writing and they aided Liszt in the process of recording his thoughts on paper when he wrote and published his articles on music. This process is further discussed below in the section on Dark Moon Lilith.

As a virgin goddess, Pallas's conjunction with Venus suggests Liszt's failure to marry his partner Princess Carolyne, with whom he had lived for many years. The asteroid Pallas carries a Libran flavor of weighing the choices between the pairs of opposites, and therefore the conjunction of Venus and Pallas also suggests relationships with two different women. Not only did Liszt have two main spousal-like relationships in his life; he was involved in another type of dual situation in which he was engaged to Princess Carolyne but meanwhile also took a secret lover, Agnes Street-Klindworth, for a period of time. Liszt's romantic relationship with Agnes eventually evolved into a friendship, as did his relationship with Carolyne when the Church prevented their marriage from taking place.

The asteroid Juno designates the marital relation or partnerships. Juno was the long-suffering wife of the Roman god Jupiter, who had many love affairs. In Liszt's chart, Juno in Scorpio is conjunct the IC, which has to do with matters of the home. In addition, the IC lies approximately midway between Juno and Uranus. This suggests unconventional household living arrangements and partnerships, such as those which Liszt maintained with Marie d'Agoult and later with Princess Carolyne von Sayn-Wittgenstein, without the benefit of marriage. This was an important issue in Liszt's day, especially in conservative Weimar, where he lived with Carolyne for many years. In Liszt's chart, Juno also is conjunct the as-

teroid Eros. As would be expected, Eros indicates love and sexuality, and its conjunction with Juno indicates an intensification of this aspect of Liszt's relationships with women. Astrologer Lee Lehman has found, however, that Eros also carries a connotation of death,¹¹³ so once again we encounter a Plutonian theme of deep emotions linked both to relationships and their endings in Liszt's chart.

We also observe that the asteroid Hebe, named after the cupbearer to the gods, is contraparallel Juno, suggesting tensions from substance issues in relationships.¹¹⁴ Liszt had a student, Olga Janina, previously mentioned in the section on the fixed stars in this article. Janina, whose real last name was Zielinska, was a drug user who studied piano with Liszt and became obsessed with him. When Liszt attempted to cut off contact with her, she showed up at Liszt's apartment, where she threatened to kill Liszt and then herself. She ultimately was prevented from causing any bodily harm to herself or to Liszt when two of Liszt's friends came upon the scene.

The Greek counterpart of the Roman goddess Juno is Hera, and we find the asteroid Hera opposite the asteroid Vesta in Liszt's chart. Vesta was the Roman goddess of the home and the hearth. In her temples, the vestal virgins kept the fires burning. Vesta therefore also represents dedication to work and career, including a spiritual component. Vesta in the fifth house is trine Liszt's Leo ascendant, facilitating the flow of creative energy and dedication in Liszt's composing and performing. Vesta is in Sagittarius, a fiery sign representing aspiration and spirituality. Perhaps the opposition with Hera indicates that Liszt had to give up the idea of marriage in his later years to dedicate himself fully to his music and to the church. Sagittarius also represents movement, freedom and independence, and Liszt was constantly traveling in his career. In his later life, he regularly traveled between Rome, Hungary, and Weimar to spend different parts of the year in each location. This type of three-pronged life may not have been possible, or at least not so easy of accomplishment, had he been married to the Princess Carolyne.

Vesta also is parallel to Mars in Liszt's chart. Interestingly, both of these bodies are "out of bounds," or greater than 23 1/2 degrees from the ecliptic, which intensifies their energy. Vesta, like Mars, appears to be connected with the Sixth Ray of Devotion and Abstract Idealism, an important ray for Liszt. In addition, Vesta is in Sagittarius, a sign distributing the Sixth Ray. Vesta and Mars both are in the fifth house, governing artistic creativity. Liszt wrote a series of six articles, "On the Situation of Artists," in which he expressed his strong feelings regarding the difficult conditions under which artists were forced to work, as well as the ideals which he followed in his chosen career of music.¹¹⁵ In this article, Liszt writes:

I do not know by what adversity the artist is condemned, why he is made to live his life and vegetate away without common property, dignity, or blessing . . .

Nevertheless, do not underestimate the feelings that inspired us to live a contented life. In light of so much destitution and poverty, I do not think I am going too far by asking: even though there are so many sad experiences, is it possible to still have our child-like faith in art? Is it foolish to flatter ourselves with the earnest hope of filling our magnificent cities with the sound of the lyre, or is it better to black out the sun with new doctrines and obscure the order of things?

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.¹¹⁶

Another body which is parallel Vesta and Mars in Liszt's chart is Orcus, a Trans-Neptunian object in the Kuiper Belt. Like Vesta and Mars, Orcus is also out of bounds, which strengthens its effect. Due to the gravitational pull of the planet Neptune, the object Orcus

tends to travel approximately opposite Pluto in the sky. For this reason, it is sometimes called the "anti-Pluto."¹¹⁷ In Etruscan mythology, Orcus was the counterpart of the Roman god Pluto. The fact that Orcus is parallel to Mars, which rules Scorpio along with Pluto, lends further strength to the concept of death and transformation in Liszt's chart. The parallel relationship of Orcus to Vesta suggests that these Plutonian energies were manifested in Liszt's work and career, including his musical depictions of hell and of the demonic, discussed previously in this article.

We have noted that the asteroid Amor is conjunct Black Moon Lilith, which in turn is conjunct the north node and opposite Pluto. According to Lehman, the energy of Amor can be "very difficult to integrate," as a "love-hate polarity" is involved. When Pluto and Amor are in aspect, love relationships can be intense, even obsessive, involving issues of power and control.¹¹⁸ This appears to have been the case in Liszt's relationship with Marie d'Agoult, and some control issues were present later in Liszt's life with his partner Carolyne, as well.

The asteroid Lilith in Sagittarius is square Liszt's nodes, Pluto and Black Moon Lilith, which is a point in the chart corresponding to the empty focus in the ellipse of the Moon's orbit around the Sun. Interestingly, the asteroid Lilith is also conjunct Liszt's Moon within a four-degree orb. These aspects all point to a difficult, painful yet transformative aspect to Liszt's relationships. In a further section of this article, we will see that yet another body, Dark Moon Lilith, named after the same mythological figure, is tightly conjunct Liszt's Sun.

The asteroid Sappho is also conjunct Liszt's Sun. Sappho was a Greek poetess who was powerfully attuned to her own sensuality, especially in relationship with other women. Lehman writes that the asteroid Sappho indicates sexual charisma, regardless of the native's preference, as well as an abundance of kundalini energy, which may be channeled into a person's work and creativity.¹¹⁹ The concept of kundalini was discussed above in the section on the fixed star Algol in Liszt's chart.

The asteroid Orpheus is conjunct Neptune in Liszt's chart, emphasizing the themes of music, spirituality, death and resurrection. As described in the section above on the fixed star Vega, Orpheus was a great musician and initiate who enchanted listeners with his exquisite playing. One day, Orpheus's wife, Euridice, was fatally bitten by a snake rising up out of the earth. Orpheus went down to the Underworld, ruled by Hades or Pluto, to rescue

Euridice from the jaws of death. On a higher level, Euridice may represent the soul. In fact, Blavatsky writes that "Under the legend, Orpheus seeks in the kingdom of Pluto, his lost soul."¹²⁰ Interestingly, we also find that the asteroid Euridyke, another spelling for Euridice, is conjunct Liszt's ascendant. The presence of these myths in Liszt's chart suggests that his music holds a transformative and redemptive power.



Orpheus in the Underworld (1594), by Jan Brueghel the Elder¹²¹

Certain asteroids in Liszt's chart point to issues regarding the health of Liszt and his children. Asclepius was a great healer who was able to snatch men from the jaws of death, for which he was struck down by Pluto. Hygeia, the goddess of health, was Asclepius's daughter. The asteroid Hygeia is conjunct the malefic Mars, having to do with death, in the fifth house of children. This indicates serious health issues in Liszt's offspring, two of whom died at a relatively young age. At times, Liszt was subject to difficulties with his own health connected with his performing as a pianist, an activity related to the fifth house. As discussed in Part One of this article, Liszt sometimes experienced fits of fever or fainting when he performed in public. On one occasion, Liszt suffered a fit of hysterics and collapsed while

playing a concert. He had to be carried off-stage, where he regained consciousness, but some members of the audience feared that he had died.¹²² The asteroid Aesculapia, named after Asclepius, is in the tenth house of career and contraparallel to Vesta and Mars, both of which are in the fifth house of artistic creativity: this also suggests health issues connected with performing. We note that, like Vesta and Mars, Aesculapia is out of bounds, which intensifies its impact.

We also note that the asteroid Niobe is conjunct Sedna in Pisces, and that both bodies are retrograde, suggesting a negative, inward-turning aspect to their influence. Sedna is a large Trans-Neptunian object recently discovered in the outer solar system. In mythology,

gy, Niobe was a nymph who mourned for her children when they were killed by Artemis and Apollo; and Sedna was a sea goddess, which suggests the astral plane and the emotions. The death of Liszt's children Daniel in 1859 and Blandine in 1862 affected Liszt deeply and contributed to his depression later in life. Interestingly, Liszt often had played selections from Pacini's opera *Niobe* on the piano during his solo concert career.¹²³

Another compelling myth having to do with the death of children in Liszt's chart is that of Daedalus and Icarus. In Greek myth, Daedalus constructed wings for himself and his son Icarus to escape from a tower where they had been imprisoned. Since these wings were attached with wax, Daedalus warned Icarus not to fly too close to the sun, or the wax would melt. Icarus, however, in his overconfidence and elation, ignored this advice. The wax melted, his wings fell off, and Icarus plunged to his death. Liszt's own son Daniel was extremely intelligent, idealistic and ambitious, but died tragically of tuberculosis at the age of twenty. In Liszt's chart, Icarus is closely parallel the Moon. Icarus and the Moon are also contrap-parallel the midheaven, which has to do with one's career. We have noted that Liszt's solo piano career involved the taking of risks and many daring feats of virtuosity.

In Greek mythology, Cassandra was a prophetess whose predictions were never heeded, although they proved later to be accurate. Cassandra's most famous prophecy was the Fall of Troy. In Liszt's chart, Cassandra is contrap-parallel Uranus in Scorpio and opposite Saturn, which is in turn conjunct the Galactic Center.¹²⁴ This placement may indicate that Liszt received some musical ideas from the higher planes which, being ahead of their time, met with difficulty in gaining acceptance.

The Centaurs

The centaurs are small bodies orbiting in the outer reaches of the solar system. They

are unusual in that their orbits, which are unstable, cross those of one or more of the outer planets. The centaurs possess some characteristics of asteroids and some characteristics of comets. In Greek mythology, the centaurs possessed a dual nature as well, with the head, neck, upper torso, and arms of a man joined to the body of a horse. Psychologically, these heavenly bodies suggest elements of the lower nature in need of evolution and integration. In Liszt's chart, these energies played out in the areas of work, health, creativity and relationships.

The most famous of the centaurs is Chiron, who represents the teacher as well as the wound that will not heal. Chiron was the wisest of the centaurs and taught some of the major heroes of Greek mythology, such as Jason and Asclepius. In a tragic incident, Chiron was wounded in the heel. Although well-versed in medicine, Chiron was unable to heal his own wound. Eventually, Zeus allowed Chiron to die and granted him immortality amongst the stars. Chiron is retrograde in Liszt's sixth house of work and health, square his midheaven. In Weimar, Liszt applied himself to the education of young pianists and conductors, as well as attempting to educate, or perhaps indoctrinate, audiences through his promotion of the Music of the Future. In so doing, Liszt had to face tremendous obstacles related to the lack of sufficient funds and conflicts over rehearsal space with the head of the Court Theatre. Liszt's Chiron is parallel Juno in his chart, indicating wounds in relationships. Liszt's Chiron was conjunct the Sun of his partner, Princess Carolyne von Sayn-Wittgenstein,¹²⁵ who lived with him in the Altenburg castle in Weimar. During these years, Liszt suffered pain over conservative Weimar's disapproval of his relationship with Carolyne, and the lack of respect with which she was treated by the members of the community because of her relationship with Liszt.

The centaur Bienor is trine Saturn, ancient ruler of Liszt's sixth house of work and health. Astrologer Mark Andrew Holmes writes that Bienor signifies "exuberance, expansion, empowerment, liberalism, generosity, love of others, compassion, cooperation or alternately, condemning, hateful, judgmental, doomed effort, being attacked, becoming trapped."¹²⁶

Liszt seems to have experienced all of these emotions in his difficult work situation at the Weimar court. Astrologer Philip Sedgwick, who also has made an extensive study of the centaurs, writes that Bienor "offers a sense of creative spirit, belief in the urge of the soul, [and] confidence. His name means literally, 'strong man.'"¹²⁷ This creative energy doubtless gave Liszt the strength and determination to meet

and transcend any difficulties in his health and work. In Liszt's chart, Bienor is parallel Aesculapia, the asteroid named after Asclepius, the great healer, described above in the section on the asteroids. Bienor, along with Aesculapia, is contraparallel Mars and Vesta. When planets are contraparallel, this means that there are opposing energies that need to be integrated, as in an opposition. The fact that Bienor and Aesculapia were contraparallel to Mars and Vesta, which were in the fifth house, indicates that a tension existed between Liszt's health issues and his ability to carry on his creative activities, but that he met the challenges bravely. Liszt was known to deflect any concerns about his health with remarks like, "one does not get sick" (even though Liszt, in fact, did suffer periodically from ill health), or "if one does not have good health, one should go out and get some." In this, Liszt displayed the courage of Leo the lion, his rising sign.

Many of Liszt's musical performances and compositions involved a demonic energy and power which tended to awaken certain astral energies in his listeners. Liszt's role as a Romantic composer may well have been to help bring these difficult energies into the public consciousness so that they could be experienced and eventually transformed. In some ways, this was a continuation of the work begun by Liszt's great predecessor Beethoven.

The centaurs Pelion and Elatus are conjunct Liszt's Saturn in Sagittarius and the Galactic Center. Although grouped in with the astronomical group of centaurs, Pelion was not named after a mythological centaur per se, but after Mount Pelion in Greece, where the centaurs were said to have lived. As such, Pelion is related to the concepts of high standards and of initiation.¹²⁸ Liszt, although usually kind to his students, was known to harshly criticize those students who seemed not to properly respect the music or who failed to attain to certain standards of musicianship. If a student hadn't worked out his or her piece technically, Liszt would often make remarks such as, "we don't take in washing here," or "tend to your dirty laundry at home." Pelion in a chart signifies a sense of mission and self-confidence,

high career accomplishments and extreme generosity. All these were characteristics which Liszt had in abundance. Negative characteristics of this centaur may include parading one's past accomplishments.¹²⁹ Liszt wore his medals and decorations onstage in his concert performances, and this often provoked criticism. The justification for this action, however, was that he was wearing these decorations to educate the public of his day about the respect due to musicians. Elatus, also conjunct Pelion and Saturn, is said by Philip Sedgwick, the astrologer who proposed the name for this astronomical body, to signify "expression of self and ego through word and writing."¹³⁰ The conjunction of Pelion and Elatus is therefore connected with Liszt's propensity to express his opinions in a proud manner in his written essays. The conjunction of these two planets to Saturn in Sagittarius, a Sixth Ray sign, would lend idealism, weight and conviction to his words. Music historian Dana Gooley writes that:

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Through his many published essays — in which he voiced often critical opinions about contemporary art, politics, and mores — [Liszt] 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.¹³¹

In Liszt's chart, the centaur Crantor is retrograde and conjunct Jupiter, which is direct, in the eleventh house. The eleventh house governs companions, stepchildren and foster children, which arguably could include Liszt's piano students, because of the close, parental type of relationship he had with them. Although Crantor belongs to the group of centaur bodies in the solar system, Crantor was not actually named after a centaur, but after a Lapith. The Lapiths were a kindred people to the centaurs, who fought them in battle. During the fighting, Crantor was killed by a tree trunk which cut off his left shoulder and chest. We might infer from this myth that issues of the heart are involved here. In a chart, Crantor can represent nurturing and passion, which can turn into a feeling of victimization if expressed negatively.¹³² Liszt experienced this dynamic in the cases of Marie d'Agoult and Olga Janina, both of whom turned against him with a vengeance (see above), although, in keeping with Jupiter, he treated both women generously, at least from his own point of view. Crantor conjunct Jupiter in the eleventh may indicate Liszt's generous and loving attitude to his pupils in general, and the fact that sometimes these students took advantage of him in various ways, including monetarily.¹³³ Philip Sedgwick identifies substance abuse as a negative manifestation of Crantor,¹³⁴ and the conjunction with Jupiter in Liszt's chart magnifies this issue. Liszt's extensive use of alcohol and cigars already has been mentioned. Liszt also apparently contributed to the habits of drinking and smoking in his male students. Liszt's biographer, Alan Walker, writes that:

Whenever one walked into the music room of the Hofgärtnerei [Liszt's home in Weimar in his later years], one could be sure of seeing two things close to the piano: a decanter of Liszt's favourite cognac and a

lighted candle on which the young men would keep alight their cigars. Smoking and drinking were a way of life with Liszt; in fact, they were ranked by him among the social graces, and all young men who were desirous of making their way in the world were supposed to master them as soon as possible. Liszt therefore considered it perfectly natural to offer alcohol and tobacco to his young charges. Sad to say, some of them became addicted, and one or two ended up as alcoholics.¹³⁵

Because of the suddenness of Crantor's death in mythology, it has been theorized that the centaur Crantor deals with death and sudden endings.¹³⁶ Both Daniel and Blandine, Liszt's children, died rather suddenly, after brief illnesses, while Liszt was still alive. Liszt's hopes for marriage with Princess Carolyne ended suddenly as well, when their marriage was called off the night before the wedding. Finally, in keeping with the symbolism of Crantor, Liszt's own death was sudden and violent, involving the heart, as described in the section above on the star Algol.

Extra Bodies and Theoretical Planets

In addition to the regular planets and asteroids recognized by astronomy, some astrologers work with extra bodies or theoretical planets. The Tibetan has confirmed the existence of non-physical planetary bodies in our solar system which have an effect on humanity:

Certain astral energies, emanating from some planetary forms which as yet exist not in the form of physical planets, nor yet in the etheric realm, but which are enclosed within the ring-pass-not of our solar system. They represent, in the planetary sense, two groups of lives:—First, those astral shells of decaying and disintegrating planets which are to be seen by the initiate, still revolving around our sun, but which are nevertheless fast disappearing. Our moon will join their number when the complete disintegration of the outer form has taken place. Second, the astral forms of those lesser solar lives on the evolutionary arc

who are taking form slowly but have not yet taken an etheric body, and will never in this world period take a physical body. These two groups are the planetary correspondences to the re-incarnating types of men, and to those who have passed over and are slowly shedding their bodies, prior to eventual rebirth, or who have completely vacated their shells.¹³⁷

Some of these extra bodies apparently have been spotted by clairvoyants and theosophists such as George Sutcliffe and Geoffrey Hodson.¹³⁸ The periods of these bodies are often quite long, and most tend to move even more slowly than the generational planets such as Uranus, Neptune and Pluto. Liszt's chart has a large number of aspects to these extra bodies, which resonate with events in his life and with facets of his character.¹³⁹ These extra bodies and theoretical planets have evocative names such as Hermes, Midas, Morya, Osiris, and Sigma.

Hermes is the equivalent of the Roman god Mercury in Greek mythology. The extra body Hermes has a period of 840 years and is associated with "career matters, mental brilliance, idealistic groups, changes, travel and moves."¹⁴⁰ In Liszt's chart, Hermes is conjunct Vesta. One of the meanings of Vesta is hard work and dedication to one's profession. This combination of energies is appropriate for a fabulously successful traveling virtuoso like Liszt.

The theoretical planet Midas has a period of 1140 years and indicates "fortune and wealth with little effort."¹⁴¹ We recall that, in mythology, everything that King Midas touched turned to gold. Midas is exactly contraparallel Mercury in Liszt's chart. This placement is also quite appropriate, especially considering Liszt's golden years as a virtuoso pianist, when he was showered with valuable gifts on his travels. The Princess Carolyne von Sayn-Wittgenstein even gave him "a gold ingot inscribed with the Midas legend – a heavy-handed pun on his "golden touch," writes his biographer Eleanor Perenyi.¹⁴²

Sigma has been described as a "lunar etheric body located between [the orbits of] Jupiter

and Saturn." It is said to have a period of 13.93 years and to be related to the concept of karma.¹⁴³ Sigma is conjunct Mercury in Liszt's chart, perhaps indicating that his musical activities of composing and performing were karmically ordained.

In 1929, Geoffrey Hodson and George Sutcliffe clairvoyantly spotted the planet Morya beyond the orbits of Neptune and Pluto. According to the tables, Morya has an orbital period of 625 years, and its symbolism is said to be related to that of the sign Libra. Morya's qualities include acceptance, endurance and transmutation. It also is said to have the spiritual, electric quality of Uranus, which is of special interest, since Uranus is the esoteric ruler of Libra, Liszt's sun sign.¹⁴⁴ In Liszt's chart, Morya is conjunct the north node; and it also conjuncts Black Moon Lilith, which in turn is conjunct the asteroid Amor. Morya also opposes Pluto, emphasizing the theme of transmutation to be found with both planets. The placements of Morya and Pluto in the first and seventh houses respectively, conjunct the nodal axis, as well as Morya's conjunction to Black Moon Lilith and Amor, suggest karmic tensions in Liszt's relationships, leading to eventual transmutation and transcendence.

The theoretical planet Osiris is said to have a period of 990 years. It is "linked to Taurus" and associated with the resolution of inner conflicts and with finding inner peace.¹⁴⁵ Perhaps this type of inner peace was what Liszt was looking for when he embraced the clerical life. Osiris is conjunct the Ascendant in Liszt's chart. Osiris was the god of the Egyptians who was killed, passed through the underworld and was resurrected. Once again, there is a confirmation of the Plutonian energy of death, transformation and resurrection in Liszt's horoscope. The fact that Osiris is conjunct Liszt's ascendant appears to indicate that this dynamic is directly linked to his soul purpose.

Dark Moon Lilith

Dark Moon Lilith, not to be confused with the Black Moon or with the asteroid of the same name, refers to a body allegedly orbiting the earth, spotted by an astronomer named Georg Waltemath in 1898. Unfortu-

nately, there was no further confirmation of this siting by other astronomers.¹⁴⁶ In 1918, astrologer Sepharial (Walter Gorn Old), who had observed what he believed to be the same body, proposed the name Lilith for this object. Both Waltemath and Sepharial believed that this moon was too dark to be observed by the naked eye under most conditions.¹⁴⁷

Sepharial viewed Lilith's influence as negative. He writes, "Lilith causes rapid changes and upsets, its influence being unfortunate and violent, disruptive and fatal."¹⁴⁸ Later, he writes in greater detail: "The influence of Lilith is undoubtedly obstructive and fatal, productive of various forms of catastrophes and accidents, sudden upsets, changes, and states of confusion."¹⁴⁹

Astrologer Mae R. Wilson-Ludlam did additional studies on Dark Moon Lilith. She associates its symbolism with a pre-Adamic, soulless demon, possessing an amoral type of charisma. Dark Moon Lilith, nonetheless, can provide insight into overcoming certain life problems, as Lilith's symbol was the (wise old) screech owl. Wilson-Ludlam writes that:

When fully understood, approached with the realization that the Dark Moon's energy provides us with excitement and enticements which lead us toward experiencing the negative side of life, Lilith can then be handled wisely.

Lilith alters the destiny somewhat by forcing upon us drawbacks such as accepting second place, second best, or a substitute situation, but if we're intent on progress, we learn to make the most of our experiences and grow therefrom.¹⁵⁰

In Liszt's chart, Dark Moon Lilith is tightly conjunct the Sun. This dark influence seems to confirm Liszt's history of depression. Wilson-Ludlam writes that Dark Moon Lilith conjunct the Sun represents a "spiritual/ego problem," and that there is a need for wise choices, which will lead to creative growth and greater "regard for the self's worth."¹⁵¹ We recall that the Sabinian symbol for the degree of Liszt's Sun, 28 Libra, which is the same degree shared by Dark Moon Lilith, is "a man becoming aware of spiritual forces surrounding and assisting

him."¹⁵² Rudhyar writes for this symbol that "A man is alone in surrounding gloom. Were his eyes open to things of the spirit he could see helping angels arriving. Spiritual sustenance given to him who opens himself to his full destiny."¹⁵³

According to Wilson-Ludlam, "Natal Lilith in the third house is indicative that some basic lack of elementary education causes within the individual an undercurrent of frustration. Often, the education is interrupted. For some reason, he is forced to learn or acquire knowledge the hard way. Sometimes an apprenticeship is involved."¹⁵⁴ As a boy, Liszt was taught reading and writing in a crowded schoolroom with sixty-seven students under a single teacher. Liszt told his biographer Lina Ramann that he learned nothing about history, geography, or the natural sciences as a child.

In a letter to Carolyne von Sayn-Wittgenstein he said that he regarded his lack of early education as a great problem, which he had never sufficiently remedied.¹⁵⁵

Wilson-Ludlam writes of the native with Lilith in the third house that "Regardless of the outer cloak of success, he still feels vulnerable because of what he hasn't learned, afraid that his lack of communication prowess may be exposed."¹⁵⁶ After moving with his parents to Vienna to further his musical education and promote his musical career, Liszt studied piano with renowned pedagogue Carl Czerny, and theory with the famous composer Antonio Salieri. When Liszt arrived in Paris with his parents in 1823, however, he was denied admission to the Paris Conservatory on the grounds that he was a foreigner. Liszt's father was able to find two excellent teachers, however, to teach Liszt theory (Antonin Reicha) and composition (Ferdinando Paer) privately. Meanwhile, Liszt attempted to fill in the gaps in his early education with assiduous self-study, reading reference books many hours a day while practicing technical exercises at the piano.

As an adult, when writing his articles and books about music, Liszt first relied on the help of the Countess Marie d'Agoult and then the Princess Carolyne von Sayn-Wittgenstein,

each of whom possessed a talent for writing. Although, with a few exceptions, the ideas expressed were Liszt's own, he depended on these two ladies to help him express his ideas on paper.¹⁵⁷ Liszt had issues with languages because of the fact that he lived in several different countries at different times of his life. Liszt was born into a German-speaking family in Hungary, and then moved to Paris at a young age, where he learned to speak French. Later, when he visited Germany, he experienced some difficulty with the German language, at least for a time, having spent so many years in France. When he returned to Hungary for some months each year later in his life, he tried to learn Hungarian, but the language ultimately proved too difficult for him, as it did for many others, who had been used to transacting official business in German, the language of the aristocracy.

Another issue with a third house Lilith, according to Wilson-Ludlam, is that:

Friends bring their problems through the third house Lilith's door as it holds a fascinating, often valuable assistance to others. The attraction for the individual's daily world is indeed a charismatic one. Others just want to be in touch with his world for their own reasons. The excitement of Lilith's magnetism here creates an overlapping of communications.¹⁵⁸

Liszt was the charismatic head of a group of musicians, several of whom made themselves at home in his house for various periods of time when he lived in the spacious Altenburg. Liszt was constantly surrounded by students whom he treated indulgently, often giving them financial assistance as well as free lessons and master classes.

Sepharial associates Dark Moon Lilith in the third house with "a series of troubles arising out of correspondence."¹⁵⁹ Liszt was involved in certain controversies regarding articles he wrote in the form of letters to music periodicals in France, including an article about a rival pianist named Thalberg. According to Dana Gooley, Liszt, with his combative attitude, probably did more damage to his own reputation than he did to that of his rival,¹⁶⁰ although

Liszt is much better remembered today than is Thalberg. Wilson-Ludlam writes that the individual with Dark Moon Lilith in the third house "is vulnerable to gossip, mistaken impressions and communications against his best interests."¹⁶¹ Liszt was the subject of constant gossip, especially regarding his love life. Some of this gossip took place among Liszt's own students.¹⁶²

Sepharial writes that "In the third house, [Dark Moon Lilith] has signified accidents and death of brothers and sisters."¹⁶³ Wilson-Ludlam writes that with Lilith in the third house, "problems arise through short trips and errands."¹⁶⁴ This placement of Dark Moon Lilith in the third house may be connected with Liszt's accident in later life in which he fell down the stairs of his home in Weimar, the Hofgärtnerei, as well as to his ultimate death when he undertook the journey to visit his daughter Cosima at Bayreuth. According to Wilson-Ludlam, "Brothers and sisters withdraw for the saddest of reasons, misunderstandings, difficult to straighten out, even betrayal."¹⁶⁵ Although Liszt is thought to have been an only child, his biographer Alan Walker writes that there is some evidence, taken from letters of Liszt and of his family, that Liszt may in fact have had a brother or half-brother who died at a young age. Once, when he was ill, Liszt wrote to his partner Marie d'Agoult, "Let my illness be like an absence, like a day or two away from you If only I hadn't lost a brother from consumption. There was a time when I should have been delighted for a cold to rid me of life. Now I should be broken-hearted to die." According to Walker, "This suggests that at some point Liszt had witnessed a family death scene."¹⁶⁶

Dark Moon Lilith in Libra is parallel Liszt's Venus in Scorpio, as well as being parallel and conjunct his Sun. All of these bodies in turn are parallel the supermassive black hole in the nucleus of NGC 4594, also known as M104, or the Sombrero Galaxy, in the constellation Virgo. In Part One of this article, it was stated that "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."¹⁶⁷ Wilson-Ludlam associates Lilith with a nega-

tive sort of charisma: “Sinister and hostile though she be, she is an attention getter, as fascinating as a magician doing his tricks, hence the magnetism of the dark Moon proves difficult to ignore.”¹⁶⁸ Liszt was sometimes accused in his career as a concert pianist of dazzling audiences with shallow displays of virtuosity. As Liszt matured as an artist, he gained more wisdom and restraint in his creative decisions.

Wilson-Ludlam writes that Dark Moon Lilith is charismatic in an earthy way, representing “sexual attraction without heartfelt love” and without morality.¹⁶⁹ Rightly or wrongly, Liszt sometimes was accused of operating in this manner in relationships: Marie d’Agoult viciously referred to Liszt as a “Don Juan parvenu.” We also recall that Black Moon Lilith (another point, which is actually the empty focus of the ellipse of the orbit of our Moon around the Earth) is conjunct the north node, the asteroid Amor and the theoretical planet Morya; and opposite Pluto and the south node in the seventh house of relationships. These points, in turn, are squared by the asteroid Lilith and the Moon. When put together, these placements overwhelmingly suggest intense, often negative emotions and power struggles manifesting in relationships. The possibility for transformation is always present, however. According to Wilson-Ludlam, “the continuous choices for harmony and for the good of the whole become the antidote for the dark Moon Lilith.”¹⁷⁰ Liszt, a Fourth Ray soul, appears to have found this harmony and to have worked continuously in his life for the good of the whole, thereby transmuting these lower energies and channeling them for the greater good.

Conclusion

In Part One of this article, we studied the planets, signs and houses in Liszt’s chart. In Part Two we turned our attention to the Great Comet of 1811, the fixed stars, and the minor and theoretical planets. We observed that the study of these bodies, with their attendant mythology, confirmed the results of and helped to add further detail to the study of the planets in the signs and houses. These details, in turn, appeared to be strongly corroborated by Liszt’s

character traits and by the events and circumstances of his life. A summary of our findings appears below.

Liszt, with the sign Leo and the royal star Regulus rising, had a proud demeanor and a flair for showmanship. However, Liszt also exemplified the higher Leo traits of selfless love and dynamic leadership, which intensified as he grew older. He was able to blend the energies of Leo with those of its opposing sign, Aquarius, a sign of group service.

Leo is a First Ray sign. Pluto, a First Ray planet, is also prominent in Liszt’s horoscope. Death, transformation and resurrection are keynotes of Pluto. Other points, stars, planetoids, and theoretical planets in Liszt’s chart echo this symbolism. These include Dark Moon Lilith, Black Moon Lilith and the asteroid Lilith, all representing a feminine type of Plutonian energy, largely perceived as negative; Ceres, whose myth is inextricably tied in with that of Pluto and the Mysteries, with their theme of resurrection; Osiris, the god who died and came to life again; and Orpheus, who brought his wife Euridice back to life through the power of his music. The star Algol at the midheaven, as well as the black hole contacts in Liszt’s chart with Mercury, Venus and the Sun were also seen as carrying a Plutonian type of energy and a dark type of charisma.

In keeping with this astrological symbolism, Liszt experienced a series of transformations in his life, always involving some form of death and rebirth. Each time, as he sacrificed the old, something new was born. This pattern was evidenced multiple times in Liszt’s career and relationships. Sometimes the sacrifices were of his own volition, and at other times they were thrust upon him. Finally, when death came in old age, it came suddenly and violently, apparently brought about by medical malpractice, while Liszt was in a weakened state due to pneumonia. Liszt’s astrological chart suggests that the energetic signature for this type of sudden death was already present, but even if so, this was but the final of a series of deaths which he had experienced throughout his life, which ultimately led to a higher and greater form of existence.

In Liszt's chart, Pluto is trine Jupiter. 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, his generosity and his tendency to help others, most notably his fellow musicians. It has been suggested in Part One of this article, as well as in "Franz Liszt and the Seven Rays," 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 generations 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 ability is indicated by the presence of the Seventh and the Third Rays, both of which are emphasized in Liszt's cardinal T-square. This T-square consists of Mars exalted in Capricorn opposite Jupiter exalted in Cancer, square Mercury in Libra. Also, the Seventh-Ray planet Uranus is in its exaltation in Scorpio, a sign of the Fourth Ray of Beauty and Harmony. Mars out of bounds and exalted in Capricorn in the fifth house of creativity and love affairs indicates Liszt's technical prowess and an ability to appeal to the public through his virtuosity at the piano. It also indicates Liszt's attractiveness to the opposite sex. The fact that Liszt's Sun was in the Third-Ray sign Libra suggests diplomacy as well as a talent for giving the public what they wanted. Liszt, however, was plagued by periods of depression and inactivity at various points during his life. This is sometimes an issue with the Fourth Ray, which was probably Liszt's soul ray and mental ray as well as being pronounced in his astrological chart, with multiple planets and asteroids in Scorpio and Sagittarius, both Fourth Ray signs.

Liszt's Sagittarian planets indicate a desire for freedom and travel, as well as spiritual striving. Because the Moon is involved, some observers might suggest that Liszt's decision to embrace the Church later in life was a nod to-

ward the past, rather than a step forward on his spiritual path. It may have been necessary, however, for Liszt to step back and integrate this important part of his spiritual heritage. In any case, Liszt hoped to blend his artistic and his spiritual pursuits into creating a meaningful church music of the future, just as his friend Wagner attempted to create a future type of opera in which the music and dramatic action were perfectly integrated. Liszt's new style of spiritual music was exemplified in his dramatic oratorio, *The Legend of Saint Elisabeth*.

Neptune in Sagittarius emphasizes the Sixth Ray of Devotion and Abstract Idealism, as well as the Fourth Ray of Harmony and Beauty. These qualities are confirmed by stars of a spiritual and musical nature in Liszt's chart, such as Spica, Vega, Sirius, Sualocin, Alhena, Al Rescha, El Nath, and Mintaka. The Sagittarian qualities of freedom and independence are amplified by the presence of Alpheratz, the navel in the flying horse Pegasus, as the heliacal setting star. Neptune in Sagittarius sextile Mercury in Libra indicates a highly developed intuition, and Saturn in Sagittarius conjunct the Galactic Center suggests that higher influences may have found their way into Liszt's musical compositions.

Liszt's attractiveness to the opposite sex along with sexual power issues is indicated by Venus in Scorpio trine Jupiter in Cancer, in addition to his Uranus in Scorpio sextile Mars in Capricorn in the fifth house and trine Pluto in Pisces in the seventh. Mars in turn was sextile Pluto. The smaller bodies in Liszt's chart confirm these dynamics, including important contacts involving the asteroids Amor, Eros, Sappho and Lilith. Black Moon Lilith and Dark Moon Lilith further contribute to this symbolism. The black hole NGC 4594 makes close contact with the Sun, Venus and Dark Moon Lilith, adding a mysterious sort of charisma, which contributed to the public's fascination with Liszt as a performer. The trans-Neptunian planet Varuna is conjunct the Sun, suggesting the magnetic pull of the astral plane and the emotions. These placements of minor planets and bodies all confirm a relationship among sex, deep emotions, death and transformation. In addition, the Great Comet, under which

Liszt was born, added a quality of excitement and fascination to Liszt's personality.

The sign Scorpio, ruled by Sixth-Ray Mars, is known for its sexual energy. Its co-ruler, Pluto, adds a connection with death and with the transformation and purification of lower energies. 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. There are several indications in Liszt's chart that he was involved with bringing these energies to light, with an eye to their eventual transmutation. In addition to the planets mentioned above, the fixed star Algol at Liszt's midheaven should be mentioned. This star, in addition to its reputation of being connected with violent events, such as Liszt's own death, also indicates the process of bringing to light and eventually transmuting the lower energies.

Liszt was born as the Great Comet of 1811 was transiting the constellation Hercules, at the height of its brilliancy. The disciple Hercules achieved his triumph in the sign Scorpio by kneeling in the mud and lifting up the Hydra, or many-headed snake. This story symbolizes the transmutation of the lower energies. Many of Liszt's musical performances and compositions involved a demonic energy and power which tended to awaken certain astral energies in his listeners. Liszt's role as a Romantic composer may well have been to help bring these sometimes difficult energies into the public consciousness so that they could be experienced and eventually transformed. In some ways, this was a continuation of the work begun by Liszt's great predecessor Beethoven. As Cyril Scott wrote, Beethoven's music served as a constructive outlet for the emotions, especially of women, which had been suppressed by society.¹⁷¹

It is not surprising that, as a celebrated composer and musician, Liszt had several planets in Scorpio and Sagittarius, both of which distribute the Fourth Ray of Harmony through Conflict. 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 those of his

works dealing with demonic subjects, such as the *Faust* and *Dante* symphonies.

Liszt appears to have been one of a group of Romantic artists sent by Hierarchy to counteract the excessive materialism resulting from the powerful Fifth Ray energies which had entered this planet during the 18th century.¹⁷² According to Phillip Lindsay, these Romantic artists may have been members of the Sixth as well as the Fourth Ray ashrams.¹⁷³ Although the influence of the Fourth Ray waned in the 20th century, this ray is scheduled to come back into prominence in the present century, after the year 2025. The influence of Ray Seven will continue to grow as well in the coming Aquarian Age, and the combination of these two ray influences will prove vital to the restoration of the Mysteries.

The present article has explored the birth chart of Franz Liszt from an esoteric standpoint. Further study is desirable to show how Liszt experienced the phenomenon of soul integration, related to higher purpose, during the various stages of his life. It is hoped that a further study of this type will add to our knowledge of Liszt's spiritual development and his mission as a disciple of the Hierarchy. Also, a study of the astrological and ray charts of some of the other outstanding composers of the Romantic period could be undertaken, with an eye to the eventual comparison of the charts of some of these individuals. The ultimate goal of such a study would be to help shed further light on the work of the Fourth Ray ashram, as we approach the period of its growing influence in the years ahead.

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- 1 Online: <http://en.wikipedia.org/wiki/File:Barabas-liszt.jpg>. (Last accessed August 5, 2014). 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.
 - 2 Celeste Jamerson, "Franz Liszt: An Esoteric Astrological Analysis" in *The Esoteric Quarterly* (Summer 2014), online: <http://www.esotericquarterly.com/issues/EQ10/EQ1002/EQ100214-Jamerson.pdf>.

- ³ Bernadette Brady, Starlight Astrology Software, Version 1.0.
- ⁴ A discussion of the data regarding Liszt's time and place of birth may be read at "Liszt, Franz," http://www.astro.com/astro-data/bank/Liszt_Franz. (Last accessed August 5, 2014). Also see Michael Robbins, "Franz Liszt," http://www.makara.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm. (Last accessed August 12, 2014).
- ⁵ For more on the Great Comet of 1811, see Gary W. Kronk, "C/1811 F1 (Great Comet)," <http://www.cometography.com/lcomets/1811f1.html> (Last accessed August 5, 2014).
- ⁶ See Gary W. Kronk, *Cometography: A Catalog of Comets*. Vol. 2: 1800-1899 (Cambridge: Cambridge University Press, 2003), 19. Excerpts online: http://books.google.co.uk/books/about/Cometography_1800_1899.html?id=5XXjVF8fuGkC. (Last accessed August 27, 2014).
- ⁷ New Madrid, Missouri website, "Strange Happenings during the Earthquakes," online: <http://www.new-madrid.mo.us/index.aspx?nid=132>. (Last accessed August 27, 2014).
- ⁸ Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847*, rev. ed. (Ithaca, NY: Cornell University Press, 1988), 54-55.
- ⁹ Leo Tolstoy, *War and Peace*, Book 8, Chapter 22, online: http://www.online-literature.com/tolstoy/war_and_peace/167/. (Last accessed August 27, 2014).
- ¹⁰ See Gary W. Kronk, *Cometography*, Vol. 2, 19-27.
- ¹¹ Walker, *Liszt: The Virtuoso Years*, 78. See also Rev. Hugh R. Haweis, "Franz Liszt (1811-1886)" online: <http://www.web-books.com/Classics/ON/B1/B1540/28MB1540.html>, (Last accessed August 12, 2014) and "Franz Liszt and Beethoven," http://raptus-association.org/lisztbeet_e.html. (Last accessed August 12, 2014).
- ¹² Carl Lachmund, *Living with Liszt: From the Diary of Carl Lachmund, an American Pupil of Liszt, 1882-1884*, 2nd ed., ed. Alan Walker. Franz Liszt Studies Series (Hillsdale, NY: Pendragon, 1995), 15, 18.
- ¹³ Alice Bailey, *The Destiny of the Nations* (New York: Lucis, 1949), 38.
- ¹⁴ In astrological terms, Venus is said to be the dispositor of Liszt's Libra Sun, because Venus rules the sign Libra.
- ¹⁵ See Alice Bailey, *Esoteric Astrology* (New York: Lucis, 1951), 143-44.

- ¹⁶ Dana Gooley, "Weber's *Konzertstück* and the Cult of Napoleon" in *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004), 113.
- ¹⁷ Online: http://en.wikipedia.org/wiki/File:Singer_Sargent_John_-_Hercules_-_1921.jpg. (Last accessed August 12, 2014). 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. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. In this painting, as in the concert review, the symbolism of Liszt's Leo rising is present. In this painting by Sargent, Hercules wears the hide of the Nemean lion, whom he has just fought in his previous labor (traditionally, the killing of the Lernaean Hydra is the second labor, while the killing of the Nemean lion is the first). The hide of the Nemean lion gave strength and protection to its wearer.
- ¹⁸ See Temple Richmond, "Fixed Stars in Esoteric Astrology," *The Esoteric Quarterly* (Winter 2005), 23-31.
- ¹⁹ Bernadette Brady, *Brady's Book of Fixed Stars* (Boston: Weiser Books, 1998), 9-37.
- ²⁰ Regulus was at 27 Leo 12 at the time of Liszt's birth. With such a bright star, we can give more than one degree of orb.
- ²¹ Claudius Ptolemy, *Tetrabiblos or Quadripartite, Being Four Books of the Influence of the Stars*, trans. J.M. Ashmand (Abingdon, MD: Astrology Classics, 2002), 17.
- ²² Elsbeth Ebertin, George Hoffmann and Reinhold Ebertin, *Fixed Stars and Their Interpretation* (Tempe, AZ: American Federation of Astrologers, 1971), 52.
- ²³ Diana K. Rosenberg, *Workbook of Fixed Stars and Constellations* (Diana Rosenberg, 1998), 24.
- ²⁴ Vivian E. Robson, *Fixed Stars and Constellations in Astrology* (Abingdon, MD: The Astrology Center of America, 2005), 195-96. First published in 1923. Robson's latter quote appears to refer mainly to nocturnal births, of which Liszt was one.
- ²⁵ See Alan Walker, ed., *The Death of Franz Liszt Based on the Unpublished Diary of His Pupil Lina Schmalhausen* (Ithaca: Cornell University Press, 2002), 139-94.
- ²⁶ All star parans are calculated with the Starlight software program, Version 1.0, by Bernadette Brady, using the 1:16 am birth time.

- As mentioned in the introduction to this article, the parans used in this article were drawn for the day starting with the sunrise prior to Liszt's birth, which would be on October 21st, 1811, since his birth was at night. According to Brady, the ancient Egyptians and Romans used this method. This particular method seems to the present author to yield the most compelling results in the case of Liszt's chart.
- 27 Bernadette Brady, *Star and Planet Combinations* (Bournemouth, England: The Wessex Astrologer, 2008), 209. See also Starlight 1.0.
- 28 Mirfak was culminating in the map of the sky at the time of Liszt's birth, and Algol was conjunct the midheaven by zodiacal degree calculation. Stars often do not hit the angles of the sky at the same time as the zodiacal degree with which they are associated. Algol was at 23 Taurus 32, and Liszt's midheaven is at 20 Taurus 58. As in the case of Regulus, we allow more than a one degree orb for the powerful star Algol.
- 29 Brady, *Star and Planet Combinations*, 184.
- 30 Walker, *Liszt: The Virtuoso Years*, 323-32.
- 31 Photo by Morio. Online: [http://en.wikipedia.org/wiki/File:Perseus_\(Benvenuto_Cellini\)_2_013_February.jpg](http://en.wikipedia.org/wiki/File:Perseus_(Benvenuto_Cellini)_2_013_February.jpg). Last accessed August 9, 2014. Permission is granted to share this file under the Creative Commons Attribution-Share Alike 3.0 Unported license.
- 32 Franz Liszt, *An Artist's Journey*, ed. and trans. Charles Suttoni (Chicago: University of Chicago Press, 1989), 153.
- 33 Ibid.
- 34 Ebertin, *Fixed Stars*, 24. See also "Etymology of the Word 'Alcohol,'" online: http://www.vias.org/encyclopedia/Alcohol_004.html (Last accessed August 23, 2014).
- 35 See Diana Rosenberg, "Medusa's Head," in *NCGR Journal* (Winter 1992-1993), 74-80. See also Rosenberg, "Medusa's Head," <http://ye-stars.com/WP/medusas-head>. (Last accessed August 12, 2014.)
- 36 Robson, 124. Referenced in "The History of the Star: Algol," <http://www.constellationsofwords.com/stars/Algol.html>. Last accessed August 12, 2014.
- 37 On the evening of July 31st, at 11:15 pm, two doctors gave Liszt two injections of either camphor or morphine. These injections appear to have been the immediate cause of his death, which is recorded as 11:15 pm in the death register of the Bayreuth archives. See Walker, *The Death of Franz Liszt*, 131-34.
- 38 Walker, *The Death of Franz Liszt*, 132-33. Emphasis in the original. Walker writes, "Unless Schmalhausen was later to confirm from independent sources the nature of the substance injected into Liszt, we doubt that it could have been morphine, which has no perceptible smell. To be sure, morphine would have been the drug of choice as a painkiller. But some sources claim that Liszt's doctors administered injections of camphor to warm the body. Camphor has a highly characteristic aroma which could easily have drifted toward Lina's coign of vantage," 132n.
- 39 We recall from Part One of this article that Liszt also had Black Moon Lilith conjunct the North Node and opposite Pluto.
- 40 Raphael Patai, *The Hebrew Goddess*, 3rd ed. (Detroit: Wayne State University, 1990), 232-33, 330. The quote is from Naphtali Herz ben Jacob Elhanan, *Emeq haMelekh* (Amsterdam, 1648), 179d-180a. The text in brackets has been inserted by Patai.
- 41 See Celeste Jamerson, "Franz Liszt and the Seven Rays," in *The Esoteric Quarterly* (Spring 2014), online: <http://www.esotericquarterly.com/issues/EQ10/EQ1001/EQ100114-Jamerson.pdf#page=1>, 26-28, 31 (Last accessed August 12, 2014). See also Robbins, "Franz Liszt," online: http://www.makara.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm (Last accessed August 12, 2014).
- 42 Patai, 245-46. The quote within the inner quotation marks is from Isaiah 27:1.
- 43 Alice Bailey, *Esoteric Astrology*, 296. For additional discussion on the raising of the kundalini and the planetary forces involved, as well as on the symbolism of Lilith and its relationship to the kundalini, see Jamerson, "Franz Liszt: An Esoteric Astrological Analysis — Part One," 91-92.
- 44 See Patai, *The Hebrew Goddess*, 245-47.
- 45 Gershom Scholem, *Tarbitz*, vol. 5, 194; quoted in Patai, *The Hebrew Goddess*, 247.
- 46 Rosenberg, *Fixed Stars Workbook*, 9. See also Rosenberg, "Medusa's Head," in *NCGR Journal* (Winter 1992-1993), 74-80.
- 47 Ebertin, *Fixed Stars*, 25.
- 48 Online: http://commons.wikimedia.org/wiki/File:Leighton_Frederic_Perseus_On_Pegasus_Hastening_To_the_Rescue_of_Andromeda_-_1895-96.jpg. (Last accessed August 9, 2014). 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. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights.

49 This star is classified by modern astronomers as belonging to the constellation Andromeda, but astrologically it seems to fit better with the symbolism of Pegasus, the flying horse. See Brady, *Brady's Book of Fixed Stars*, 51 and *Star and Planet Combination*, 115.

50 Brady, *Starlight 1.0*.

51 *Ibid.*

52 Brady, *Star and Planet Combinations*, 116.

53 Rosenberg, *Fixed Stars Workbook*, 2.

54 Brady, *Starlight 1.0*. See also *Star and Planet Combinations*, 230.

55 Rosenberg, *Fixed Stars Workbook*, 17.

56 Walker, *Liszt: The Virtuoso Years*, 84.

57 Rosenberg, *Fixed Stars Workbook*, 17.

58 Ptolemy, 17, 20.

59 Bailey, *Esoteric Astrology*, 299-300.

60 Bailey, *Esoteric Astrology*, 349-50. See also Bailey, *Initiation, Human and Solar* (New York: Lucis, 1951), 17-18, 181-82; and Bailey, *The Rays and the Initiations* (New York: Lucis, 1960), 330-31.

61 Alan Walker, *Franz Liszt: The Weimar Years 1848-1861* (Ithaca: Cornell University Press, 1989), 69-73.

62 Ebertin, *Fixed Stars*, 75.

63 Vega rose with the Sun in actuality, rather than by zodiacal degree. See Brady, *Starlight 1.0*.

64 Brady, *Star and Planet Combinations*, 245.

65 *Ibid.*

66 See for example Franz Liszt "On the Situation of Artists" in *The Collected Writings of Franz Liszt, Vol. 2: Essays and Letters of a Traveling Bachelor of Music*, ed. Janita R. Hall-Swadley (Lanham: Scarecrow, 2012), 73-104.

67 Brady, *Star and Planet Combinations*, 244.

68 We will see under the section on asteroids that the asteroid Orpheus is important in Liszt's chart as well.

69 Franz Liszt, *An Artist's Journey*, 96.

70 Diana Rosenberg, *Secrets of the Ancient Skies: Fixed Stars and Constellations in Natal and Mundane Astrology, Vol. II: Libra-Pisces* (New York: Ancient Skies Press, 2012), 472.

71 Hans Christian Andersen, "Liszt," *Monthly Musical Record* (1 April 1875), 49, quoted in Michael Saffle, *Liszt in Germany, 1840-1845*, Franz Liszt Studies Series No. 2 (Stuyvesant, NY: Pendragon, 1994), 108. According to

Saffle, the entire review from which this quote is taken appears in *A Poet's Bazaar*, 8-11.

72 Hans Christian Andersen, from *A Poet's Bazaar*; quoted from an 1846 edition in Gooley, *The Virtuoso Liszt*, 248.

73 Henry Reeve; quoted in Gooley, *The Virtuoso Liszt*, 248.

74 Peter Dawkins, "The Judaic-Christian Mysteries," in *The Great Vision* (Coventry: The Francis Bacon Research Trust, 1985), 37.

75 Rosenberg, *Fixed Stars Workbook*, 40.

76 See Jamerson, "Franz Liszt and the Seven Rays," 24-28, 30-32.

77 Brady, *Starlight 1.0*.

78 Ebertin, *Fixed Stars*, 61-62.

79 Brady, *Star and Planet Combinations*, 232.

80 Brady, *Star and Planet Combinations*, 233 and *Starlight 1.0*.

81 See Jamerson, "Franz Liszt and the Seven Rays," 23 and Ben Arnold, "Liszt as Reader, Intellectual and Musician" in *Liszt and His World*, Franz Liszt Study Series (Stuyvesant, NY: Pendragon, 1998), 37-60.

82 Brady, *Starlight 1.0*.

83 Ebertin, *Fixed Stars*, 38.

84 Rosenberg, *Fixed Stars Workbook*, 17.

85 *Ibid.*

86 Robson, 126-27.

87 Walker, *Franz Liszt: The Final Years, 1861-1886* (Ithaca, NY: Cornell University, 1996), 403.

88 Brady, *Starlight 1.0*.

89 *Ibid.* See also *Star and Planet Combinations*, 236.

90 Robson, 43.

91 Rosenberg, *Fixed Stars Workbook*, 13.

92 Brady, *Starlight 1.0*. See also *Star and Planet Combinations*, 164.

93 Bailey, *Esoteric Astrology*, 154.

94 Alan Oken, *Soul Centered Astrology: A Key to Your Expanding Self* (Lake Worth, FL: Ibis, 2008), 304.

95 Brady, *Star and Planet Combinations*, 76.

96 *Ibid.*, 78.

97 Eric Morse, *The Living Stars* (New York: Amethyst Books, 1988), 86-87.

98 Brady, *Star and Planet Combinations*, 205.

99 *Ibid.*, 207.

100 Rosenberg, *Fixed Stars Workbook*, 37.

101 Ebertin, *Fixed Stars*, 72.

102 Rosenberg, *Fixed Stars Workbook*, 37.

103 Brady, *Star and Planet Combinations*, 127.

104 *Ibid.*, 129.

105 Ebertin, *Fixed Stars*, 63.

- 106 See Gooley, *The Virtuoso Liszt*, 52-77 and 89.
 107 Brady, *Starlight 1.0*. See also *Star and Planet Combinations*, 106-08.
- 108 “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.” Marthe Kolb, *Ary Scheffer et son temps (1795-1858)* (Paris, 1937), 370-71, quoted in Walker, *Liszt: The Weimar Years*, 77. This picture may be accessed online at: <http://loosesignatures.blogspot.com/2013/03/hat-time-when-george-eliot-hung-out.html#more>. (Last accessed August 9, 2014.)
- 109 The positions of the planetoids were obtained using Solar Fire software, version 9.0.17. Another source consulted was “Astrology Ephemeris: Centaurs, TNOs, Asteroids & Planets (1500 - 2099),” <http://serennu.com/astrology/ephemeris.php?inday=22&inmonth=10&inyear=1811&inhours=00&inmins=00&insecs=00&insort=pname&z=t&gh=g&addobj=&inla=&inlo=&h=P>. (Last accessed August 12, 2014.)
- 110 Online: http://commons.wikimedia.org/wiki/File:Evelyn_de_Morgan_Demeter_Mourning_for_Persephone,_1906.jpg. (Last accessed August 9, 2014). 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. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights.
- 111 Phillip Lindsay, “Chaos to Synthesis,” online: <http://www.esotericastrologer.org/EAauthorEssays/EAessaysPGL1.2.htm>. (Last accessed August 9, 2014.)
- 112 See Demetra George and Douglas Bloch, *Asteroid Goddesses: The Mythology, Psychology, and Astrology of the Re-Emerging Feminine* (Nicolas-Hays, Inc., Kindle Edition, 2003-08-01), Kindle Locations 725-728, 1734, 1747-1749.
- 113 Lee Lehman, *The Ultimate Asteroid Book* (West Chester, PA: Schiffer Publishing, 1988), 169-70.
- 114 If two bodies are parallel, they share the same declination (distance south or north from the celestial equator). If they are contraparallel, they are the same number of degrees from the celestial equator, but one is north of the celestial equator and one is south. See online, “Declinations,” <http://www.astrology.com/declinations-0/2-d-d-297541>. (Last accessed August 9, 2014).
- 115 Liszt, “On the Situation of Artists,” 73-104.
- 116 *Ibid.*, 89.
- 117 Online, “90482 Orcus,” http://en.wikipedia.org/wiki/90482_Orcus (Last accessed August 13, 2014), and Mike Brown, “S/1 90482 (2005) needs your help,” <http://www.mikebrownsplanets.com/2009/03/s1-90482-2005-needs-your-help.html> (Last accessed August 13, 2014).
- 118 Lehman, 179-84.
- 119 *Ibid.* 151-63.
- 120 Helena Petrovna Blavatsky, *The Secret Doctrine*, Vol. III, 142, quoted in Bailey, *Esoteric Astrology*, 667.
- 121 Online: [http://commons.wikimedia.org/wiki/File:Jan_Brueghel_\(I\)_Orpheus_in_the_Underworld_-_WGA03564.jpg](http://commons.wikimedia.org/wiki/File:Jan_Brueghel_(I)_Orpheus_in_the_Underworld_-_WGA03564.jpg). Last accessed August 9, 2014. 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.
- 122 See Jamerson, “Franz Liszt: An Esoteric Astrological Analysis,” 88, and Walker, *Liszt: The Virtuoso Years*, 68 and 203-04.
- 123 See Saffle, *Liszt in Germany, 1840-1845*, 96, 186, 195.
- 124 See Jamerson, “Franz Liszt: An Esoteric Astrological Analysis — Part One,” 89.
- 125 Carolyne von Sayn-Wittgenstein was born on Feb. 8, 1819 (NS), at Voronovica, Ukraine.
- 126 Mark Andrew Holmes, “Bienor,” <http://markandrewholmes.com/bienor.html>. (Last accessed August 13, 2014).
- 127 Sedgwick, “New (Dwarf) Planets okay, Plutoids, Eris, Sedna, Centaurs and Kuiper Belt Objects,” <http://www.philipsedgwick.com/> (Last accessed August 13, 2014).
- 128 Mark Andrew Holmes, “Pelion,” <http://markandrewholmes.com/pelion.html> (Last accessed August 13, 2014).

- August 12, 2014). See also Zane Stein, “Chiron and Friends: Pelion,” <http://www.zanestein.com/pelion.htm> (Last accessed August 12, 2014).
- 129 Sedgwick, “New (Dwarf) Planets okay, Plutoids, Eris, Sedna, Centaurs and Kuiper Belt Objects.”
- 130 Ibid.
- 131 Gooley, *The Virtuoso Liszt*, 89.
- 132 Zane Stein, “Crantor,” <http://www.zanestein.com/crantor.htm> (Last accessed August 12, 2014). See also Mark Andrew Holmes, “Crantor,” <http://markandrewholmes.com/crantor.html> (Last accessed August 12, 2014), and Sedgwick.
- 133 Walker, *Liszt: The Final Years*, 243.
- 134 Sedgwick, “New (Dwarf) Planets okay, Plutoids, Eris, Sedna, Centaurs and Kuiper Belt Objects.”
- 135 Walker, *Liszt: The Final Years*, 242.
- 136 Trans-Neptunian Astrology, “Crantor, thud: Dealing with a Sudden End,” <http://transneptunianastrology.blogspot.com.au/2007/06/83982-crantor-healing-of-sudden-end.html>. (Last accessed August 12, 2014). Referenced by Zane Stein, “Crantor.”
- 137 Alice Bailey, *A Treatise on White Magic* (New York: Lucis, 1951), 312.
- 138 Libra Rising, “The Unknown Planets,” <http://www.librarising.com/space/unknown.html> (Last accessed April 23, 2014).
- 139 Out of a set of nine of these extra bodies in the Solar Fire software program, five of them aspect important points in Liszt’s chart, even though only a one-degree orb is used.
- 140 Libra Rising, “The Unknown Planets.” See also Libra Rising, “Ephemerides for Hermes, Osiris, and Midas,” <http://www.librarising.com/astrology/tables/herosimid.html> (Last accessed August 12, 2014).
- 141 Libra Rising, “The Unknown Planets” and “Ephemerides for Hermes, Osiris, and Midas.”
- 142 Eleanor Perenyi, *Liszt: The Artist as Romantic Hero* (Boston: Atlantic – Little, Brown, 1974), 253.
- 143 Libra Rising, “The Unknown Planets.”
- 144 Ibid. Also Libra Rising, “Morya Ephemeris,” <http://www.librarising.com/astrology/tables/morya.html> (Last accessed August 12, 2014).
- 145 Libra Rising, “The Unknown Planets” and “Ephemerides for Hermes, Osiris, and Midas.”
- 146 Michael E. Bakich, *The Cambridge Planetary Handbook* (Cambridge: Cambridge University Press, 2000), 146.
- 147 For further information, see “Other Moons of Earth: Waltemath’s moons” online: http://en.wikipedia.org/wiki/Other_moons_of_Earth#Waltemath.27s_moons. (Last accessed August 13, 2014) and “Georg Waltemath” online: http://en.wikipedia.org/wiki/Georg_Waltemath (last accessed August 21, 2014). See also Paul Schlyter, “Hypothetische Planeten,” online: <http://www.neunplaneten.de/nineplanets/hypo.html#moon2> (Last accessed August 13, 2014). Also “Planetary objects proposed in religion, astrology, ufology and pseudoscience: Lilith” online: [http://en.wikipedia.org/wiki/Lilith_\(hypothetical_moon\)#Lilith](http://en.wikipedia.org/wiki/Lilith_(hypothetical_moon)#Lilith) (Last accessed August 13, 2014).
- 148 Sepharial (Walter Gorn Old), *The Science Of Foreknowledge* (Kindle Edition. 2004-04-12), Kindle Locations 668-669.
- 149 Ibid., Kindle Locations 634-635.
- 150 Mae R. Wilson-Ludlam, *Lilith Insight: New Light on the Dark Moon* (Tempe, AZ: American Federation of Astrologers, 1979), 60. Reprint edition, 1997.
- 151 Ibid., 61.
- 152 Dane Rudhyar, *An Astrological Mandala: The Cycle of Transformations and Its 360 Symbolic Phases* (New York: Vintage Books, 1974), 190.
- 153 Dane Rudhyar, *The Lunation Cycle* (Boulder, CO: Shambhala, 1971), reprint of *The Moon, the Cycles and Fortunes of Life* (David McKay, 1967), 111.
- 154 Wilson-Ludlam, 48.
- 155 Walker, *Liszt: The Virtuoso Years*, 57.
- 156 Wilson-Ludlam, 48.
- 157 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 been rediscovered. 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. See also Jamerson, "Franz Liszt: An Esoteric Astrological Analysis — Part One," 87.
- 158 Wilson-Ludlam, 49.
- 159 Sefharia, Kindle Location 637.
- 160 See Gooley, *The Virtuoso Liszt*, 52-77 and 89.
- 161 Wilson-Ludlam, 49.
- 162 See for example Lachmund, 28-29, 70-71, 319-22, 338.
- 163 Sefharia, Kindle Locations 636-637.
- 164 Wilson-Ludlam, 49.
- 165 Ibid.
- 166 Walker, *Liszt: The Virtuoso Years*, 45n.
- 167 Jamerson, "Franz Liszt: An Esoteric Astrological Analysis — Part One," 87. For more on the astrology of black holes, see Alex Miller, *The Black Hole Book* (Crossroad Press. Kindle Edition. 2014-03-03).
- 168 Wilson-Ludlam, 1.
- 169 Ibid., 2.
- 170 Ibid.
- 171 Cyril Scott, "Beethoven, Sympathy and Psychoanalysis" in *Music and Its Secret Influence throughout the Ages* (Rochester, Vermont: Inner Traditions, 2013), 59-66. Original edition published as *Music: Its Secret Influence throughout the Ages* (UK: Rider, 1933).
- 172 "A number of sensitive artists were 'sent in' (into incarnation) 'before their time' (and, reasonably, under Neptune) in an attempt to offset the gathering materialism which later engulfed the world in the late 19th and the first half of the 20th century." Michael Robbins, "Chopin," <http://www.makara.us/04mdr/01writing/03tg/bios/Chopin.htm> (Last accessed August 12, 2014).
- 173 Phillip Lindsay, "Sagittarius Full Moon 2011: William Blake - Visionary Artist, Poet and Mystic." Online: <http://2013rainbowroundtable.ning.com/profiles/blogs/sagittarius-full-moon-2011-william-blake-visionary-artist-poet-an>. (Last accessed August 12, 2014). "William Blake was part of a 'band of brothers', members of a group of creative advanced souls, sent into incarnation as an 'emergency measure' - to offset the dangerous effects of the fifth ray cycle that started during his life (1775). This fifth ray of science was a great stimulus for the Industrial Revolution but it also had its shadow expression - mind separated from love, ignoring the by-products of European industry: human degradation, pollution and greed; hence the phrase from one of Blake's poems, 'dark satanic mills'." Although Lindsay explicitly refers to writers and visual artists in this article, it seems plausible to include Romantic composers like Liszt in this group as well.