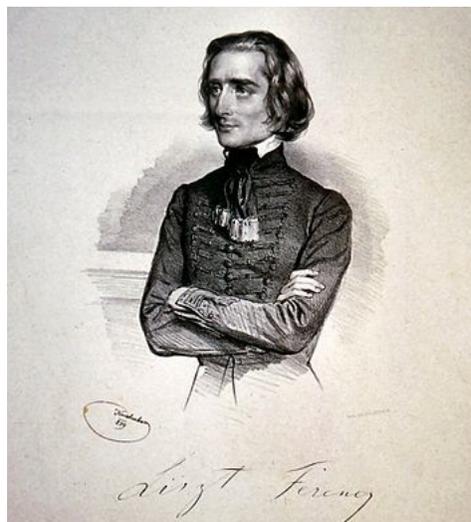


# Soul Crises in the Life of Franz Liszt – Part One

Celeste Jamerson



Franz Liszt in 1839 – Lithograph by Josef Kriehuber<sup>1</sup>

## Abstract

The present article examines the life of the composer Franz Liszt with reference to periods of soul crisis as laid out by the Tibetan Master Djwhal Khul, hereafter referred to as the Tibetan. The timing of these soul crises will be compared with the ages of man, ruled by the seven classical planets, specified by the astrologer Ptolemy in his celebrated *Tetrabiblos*.<sup>2</sup> In addition, some of the most important transits and secondary progressions to Liszt's astrological chart will be examined for indications of soul contact in the form of life lessons.<sup>3</sup> We will take note of how Liszt responded to these challenges, and their significance for his path as a disciple of the Hierarchy.

The first half of this article will follow Liszt from his birth up until the end of his career as a traveling piano virtuoso, which occurred in the late 1840s.

## Introduction

As discussed in a previous article, Franz Liszt (1811–1886) was one of the great Romantic composers, an important member of

the Fourth Ray Ashram of Harmony and Beauty.<sup>4</sup> As a young man, he also was the most celebrated concert pianist of his day. When we contrast his lifespan with those of some of the other great composers of the Classical and Romantic periods, such as Mozart (1756 – 1791), Schubert (1797–1828), Mendelssohn (1809 –1847), Chopin (1810 –1849), or Robert Schumann (1810 –1856), we can readily see that Liszt's life was quite long by comparison. We, therefore, have an excellent opportunity in the case of Liszt to examine the periods of soul crises mentioned by the Tibetan, particularly those in later life.<sup>5</sup>

## About the Author

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

In *Esoteric Psychology*, Vol. II, the Tibetan names five periods of crises in the lives of individuals, in which the soul attempts to gain control of its vehicles. He says that: "There are many corresponding cycles of crisis in the life history of any soul down through the ages, but these major five crises can be traced with clarity from the standpoint of the higher vision."<sup>6</sup> The first four of these crises occur when the soul establishes contact and attempts to exercise greater control over the physical body, the emotions, the mental body, and the personality as a whole. The last crisis occurs in the latter years, when the soul decides whether to stay with the body or to withdraw in preparation for the next incarnation. In addition, in *Discipleship in the New Age*, Vol. II, the Tibetan names two crises which specifically affect disciples: a "*crisis of opportunity*," which affects disciples in their middle twenties to middle thirties and involves choosing their life service, and a "*crisis of expression*," in the disciples' latter years. The crisis of expression concerns the disciple's "stabilised life tendency" and "puts to the test all that he believes and for which he has stood and fought throughout his life experience."<sup>7</sup> The Tibetan outlines a five-step process of Alignment of the bodies, Crisis, Light, Revelation of the Plan, and Integration leading to Initiation. This process appears to take place on different levels, and may involve minor initiations on different turns of the spiral.

The first half of this article on Liszt includes the crises of the appropriation of the physical, astral and mental vehicles, as well as the crisis of opportunity in which one finds one's soul mission.

The transits and progressions of the planets to the birth chart over time can help to indicate how these crises will manifest in the lives of individuals. One of the most important of the planets involved in this process is Saturn. Saturn was the outermost of the seven classical planets, its orbit constituting their outer limit. The planet Saturn was named after the Roman god who for a time ruled as the supreme deity before his son, Jupiter, supplanted him. Saturn was considered to be the Roman equivalent of the Greek Cronus, whose name was very close

to that of Chronus, "Time." Cronus was said to have devoured his own children, suggesting the passage of time and the process of death. The seventh day of the week is named after Saturn, who traverses one quarter or ninety degrees of the zodiac in seven years. Astrologers consider the period of seven years to be very important in the life of the individual. We will see that these cycles relate to the Tibetan's periods of soul crises as well. In traditional astrology, Saturn is associated with the concepts of limitation, boundaries, responsibility, father figures, the passage of time, death, and cycles of dissolution and renewal. It was considered the "greater malefic," with Mars as the lesser malefic, since the influence of both of these planets was considered to be largely negative.

As strange as it might seem at first with all of the above in mind, the Tibetan refers to Saturn as the planet of opportunity. The opportunity that Saturn presents, however, is the opportunity to suffer, to learn, and to work off karma. Saturn's passage through the zodiac helps provide these opportunities, as painful as they sometimes may seem in the life of the individual. This often happens through Saturn's role in breaking up existing conditions, thus facilitating needed change. In this capacity, Saturn is a conduit for Ray One, or the Shamballa Force.<sup>8</sup> In this role, Saturn helps the disciple to choose the happy medium, the middle path between the pairs of opposites.<sup>9</sup> This concept is also seen when working with the Fourth Ray.

## **The Ray Four Technique of Integration**

As previously stated, Liszt was presumably a Ray Four soul, and a senior disciple of the Ray Four Ashram. Ray Four is the Ray of Harmony through Conflict, and Liszt's soul crises are better understood when viewed with this in mind. These crises will tend to involve the reconciliation of warring elements involving the personality and the soul. Producing beauty out of otherwise ugly elements apparently was part of Liszt's soul mission. This involved a transmutation of lower to higher energies.

The Tibetan quotes the Old Commentary, which he says is an ancient esoteric writing, on the technique of integration for the Fourth Ray soul. This is conveyed in symbolism reminiscent of the *Bhagavad Gita*, when Arjuna makes the difficult decision on the Field of Kurukshetra, under the council of Krishna, to fulfil his duty and to engage in battle:

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

The love of unity must dominate, and love of peace and harmony. Yet not that love, based on a longing for relief, for peace to self, for unity because it carries with it that which is pleasantness.

The word goes forth from soul to form. “Both sides are one. There is no war, no difference and no isolation. The warring forces seem to war from the point at which you stand. Move on a pace. See truly with the opened eye of inner vision and you will find, not two but one; not war but peace; not isolation but a heart which rests upon the centre. Thus shall the beauty of the Lord shine forth. The hour is now.”<sup>10</sup>

According to the Tibetan, the Fourth Ray Crisis follows a series of steps as outlined below:

1. A sense of isolation. Putting this into more modern language, a complex is produced of the same nature as that which temporarily overcame Elijah. He was overwhelmed with a sense of his clarity of vision in relation to the problem with which he was faced, of his unique response to it, and also with a sense of aloneness which devastated him.
2. A sense of despairing futility. The forces arraigned against the disciple seem so great

and his equipment so inadequate and feeble!

3. A determination to stand in the midst and, if not victorious, at least to refuse to admit defeat, taking with determination the position which St. Paul expressed in the words: “Having done all, to stand.”

4. A sudden recognition of the Warrior within, Who is invisible and omnipotent but Who can only now begin His real work when the personality is aligned, the crisis recognised, and the will-to-victory is present. We would do well to ponder on this.<sup>11</sup>

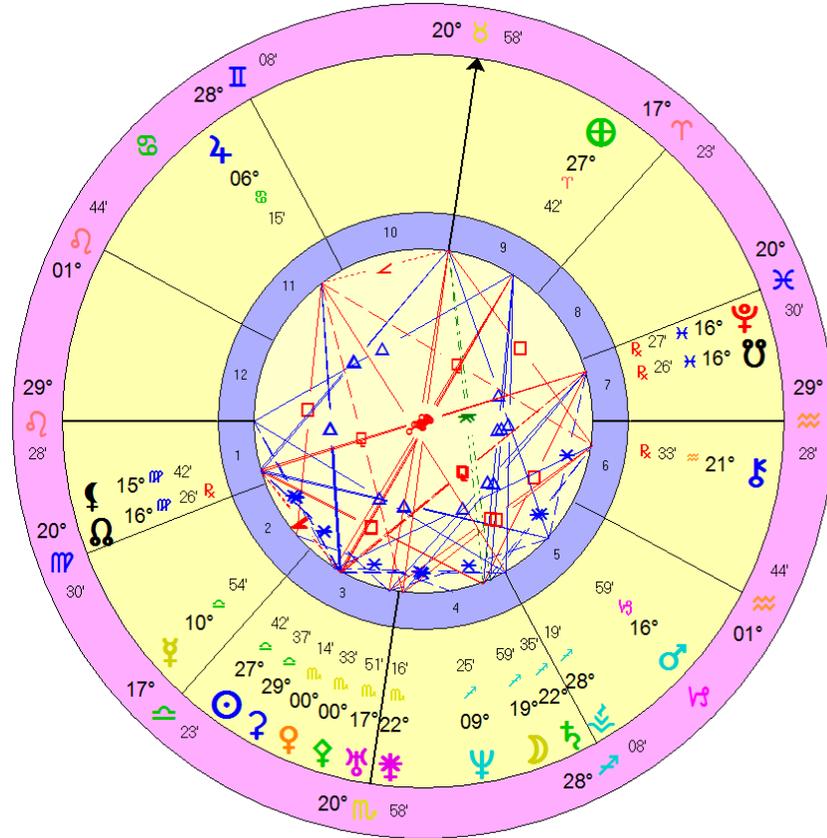
Eventually, the Fourth Ray disciple achieves “the breaking forth of the light of victory”—a victory which does not inflict defeat upon those who are at war, but which results in that triple victory of the two sides and of the One Who is at the centre. All three move forward to perfection.”<sup>12</sup>

The integration of the three-fold personality (body, emotions and mind) with the soul and later with the spirit takes part, not only in the individual, but later, within the group and eventually in humankind as a whole. This is particularly significant in light of the human kingdom’s place as the Fourth Creative Hierarchy and as a bridging kingdom between the lower and higher kingdoms.<sup>13</sup> The Fourth Ray, in the middle of the Seven, serves as a bridging ray between the first three and the last three rays. Therefore, these factors appear to lend a special significance to the work of the Fourth Ray Ashram and of its disciples, of which Liszt was one.

## Liszt’s Astrological Chart

Liszt was born on October 22, 1811 in the village of Doborján, Hungary, near the Austrian border. This village, now called Raiding, is in the territory of present-day Austria. Liszt’s astrological chart, given below, was analyzed in two previous articles in the *Esoteric Quarterly*.<sup>14</sup> Those readers seeking an in-depth analysis of Liszt’s chart are invited to consult these articles.

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



**Liszt's Birth Chart<sup>15</sup>**

In esoteric astrology, the Sun sign represents the lessons of the personality in the current incarnation. Liszt's Sun is in Libra, a sign in which partnerships often present a challenge to the expression of one's own individuality. Libra, the sign of the Scales, presents the weighing of two alternatives with the eventual goal of choosing a middle way. In esoteric astrology, the Moon represents the past, including past incarnations. Liszt's Moon is in Sagittarius, a sign distributing the Fourth Ray of Harmony and Beauty, as well as the Fifth Ray of Concrete Knowledge and the Sixth Ray of Abstract Devotion.<sup>16</sup> We shall see that religious devotion played an important role in Liszt's life, alongside that of music.

In esoteric astrology, the rising sign, which symbolizes the soul's mission, is very important. This is especially significant in the case of disciples, such as Liszt, who have a strong soul connection. Liszt's ascendant is in

the final degrees of the sign Leo, conjunct the powerful royal star Regulus, the heart of the Lion. According to the Tibetan, Leo is "the sign of individuality and of self-conscious effort."<sup>17</sup> The Lion is associated with pride, which may manifest on a lower or a higher level. The exoteric mantra for Leo is "Let other forms exist. I rule because I am." The esoteric mantra, on the other hand, which indicates a high degree of soul contact, is "I am That and That am I."<sup>18</sup>

Liszt's midheaven is conjunct the fixed star Algol, which also channels a powerful energy, potentially negative, especially if misused. This helps explain the demonic air that many people perceived in Liszt's music and performances, despite the fact that he became a priest later in life.<sup>19</sup> Tables of the meaning of the glyphs for the planets, asteroids, points and signs in the birth chart are given below.

### 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

**Liszt’s Early Life through the First Soul Crisis: Appropriation of the Physical Body**

Ptolemy writes that the first four years of life, which are ruled by the moon, are characterized by “mental incompleteness” and “rapidity of growth.”<sup>20</sup> Liszt was weak and sickly as an infant.

Liszt’s biographer Alan Walker writes:

On one occasion, just before his third birthday, the sickness reached a crisis: the symptoms resembled those of catalepsy. His parents took him for dead and ordered his coffin made by the village carpenter. He rallied shortly afterwards, but for much of his life he was subject to feverish attacks and fainting spells.<sup>21</sup>

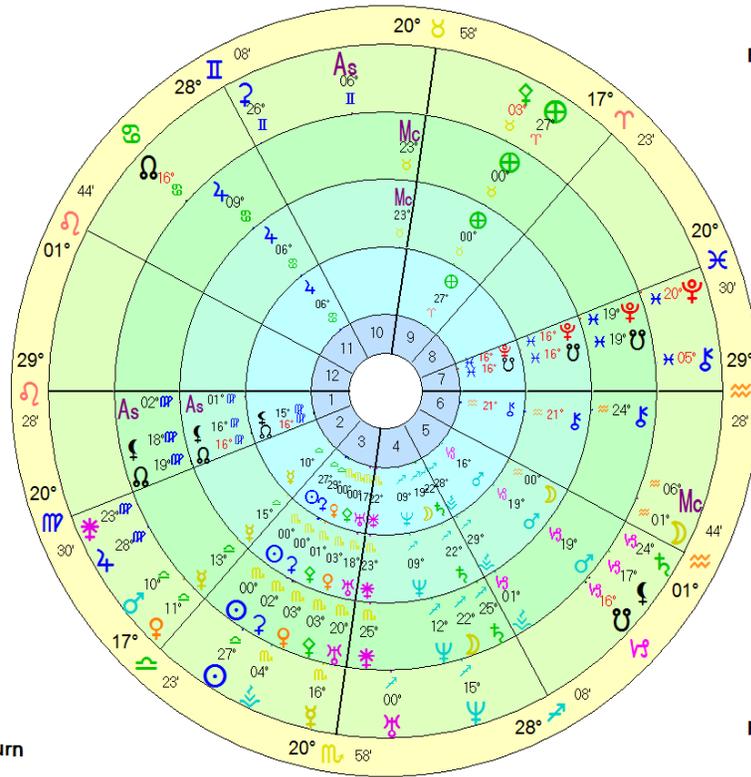
A look at the progressions and transits to Liszt’s chart at the time of his third birthday reveals some important factors possibly contributing to this serious illness and near death. The Sun in the solar return chart is in the sixth house, having to do with health.<sup>22</sup> Progressed Sun and progressed Ceres both have gone into the first degree of the sign of Scorpio. Whenever a planet changes sign by progression it can indicate an important change in life emphasis. In myth, Ceres was the mother of Persephone, who was abducted by Hades or Pluto, Lord of the Underworld. Scorpio is co-ruled by Mars and by Pluto, who as Lord of the Underworld is associated with death. This death need not always be literal: it can involve important endings, transformations and new beginnings. This type of transformation was a constant theme in Liszt’s life. Liszt had Pluto conjunct the south node in Pisces as well as several planets and important asteroids in the sign of Scorpio.<sup>23</sup>

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

Middle Inner Wheel  
**Franz Liszt**  
**Franz Liszt Solar Return**  
 Sec.Prog. SA in Long  
 Oct 21 1814NS, Fri  
 6:39:04 pm LMT - 1:06:08  
 Raiding, Austria  
 47°N34' 016"E32  
*Geocentric*  
*Tropical*  
*Placidus*  
*True Node*

*True Node*  
*Placidus*  
*Tropical*  
*Geocentric*  
 47°N34' 016"E32  
 Raiding, Austria  
 6:39:04 pm LMT - 1:06:08  
 Oct 21 1814NS, Fri (+2 secs)  
**Solar Return**  
**Franz Liszt**  
**Franz Liszt Solar Return**  
 Outermost Wheel

*True Node*  
*Placidus*  
*Tropical*  
*Geocentric*  
 47°N34' 016"E32  
 Raiding, Austria  
 6:39:04 pm LMT - 1:06:08  
 Oct 21 1814NS, Fri  
 Directed - Solar Arc  
**Franz Liszt Solar Return**  
**Franz Liszt**  
 Middle Outer Wheel



### Franz Liszt Solar Return, 1814

Further examination of the solar return chart reveals that the transiting south node and Lilith are also conjunct natal Mars, also having to do with death and with fevers.<sup>24</sup> Both transiting Mars and transiting Venus are closely conjunct Liszt's natal Mercury and square natal Jupiter and natal Mars. Transiting Mercury, in the sixth house of the solar return, is conjunct natal Uranus, indicating a sudden influx of energy or a surprise event.<sup>25</sup> Transiting Chiron, indicating possible health problems, is trine natal Jupiter and Venus. Chiron also trines Vesta, which has to do with dedication to an ideal, in the solar return chart. These factors suggest that this sudden health event is a preparation for soul contact regarding Liszt's eventual vocation of music. Ceres, concerned with death, resurrection and the mysteries, is conjunct Polaris, a star of spiritual direction and soul purpose.<sup>26</sup>

This incident appears to have led to the first of the soul crises described by the Tibetan. Ac-

ording to the Tibetan, the first of the soul crises "takes place between the fourth and seventh year, when the soul, hitherto overshadowing, takes possession of the physical vehicle."<sup>27</sup>

Ptolemy also notes a change at age four, but he describes it as the beginning of the age of Mercury, which lasts for ten years:

In this period, the intellectual and reasoning faculties of the mind begin to take their character, imbibing the seeds of learning, and developing, as it were, the elements and germs of the genius and abilities, and their peculiar quality. The mind is also roused to discipline and instruction, and to its first exercises.<sup>28</sup>

The Tibetans and Ptolemy's remarks could be reconciled by the observation that when the soul takes possession of the physical vehicle, this would include the brain. At any event, Liszt began to exhibit prodigious musical talent during his sixth year.

Liszt's father, Adam, who was an excellent amateur musician, played the piano and sometimes invited other musicians over to play chamber music, so Liszt grew up with the sound of music around the house. Adam writes that:

On one occasion, during his [Franz's] second or third year, we thought him dead and ordered his coffin made. This agitated condition lasted until his sixth year. In that same year he heard me play Ries's Concerto in C-sharp minor. Franz, bending over the piano, was completely absorbed. In the evening, coming in from a short walk in the garden, he sang the theme of the concerto. We made him sing it again. He did not know what he was singing. That was the first indication of his genius.<sup>29</sup>

At this time, progressed and solar arc Venus were in trine to natal Jupiter. If Saturn and Mars, as already discussed, were considered the malefics, or unfortunate planets, Jupiter and Venus were the benefics, or fortunate planets, bestowing blessings on the native. Jupiter was the most elevated planet in Liszt's chart, part of both his grand trine in water and a T-square in cardinal signs. Jupiter is in the eleventh house, representing the ashram or spiritual group, and Venus rules music, among other things. This progression indicates a positive connection between Liszt and the ashram, with a probable inflow of energies and information from the Fourth Ray Ashram to Liszt.

This incident seems to be reminiscent of a similar happening that occurred with the young Mozart and which may have been an indication of a similar process in the life of that great composer. Mozart's older sister Nannerl, speaking of herself in the third person, writes of her own harpsichord lessons and tells how Wolfgang soon took up the instrument as well:

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

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

When he was four years old, his father, as if for a game, taught him some minuets and other pieces at the clavier. It went so well and was so effortless that he had easily learnt a piece in one hour and a minuet in half an hour, so that he could play them without mistakes and with the utmost delicacy. He made such progress that when he was five years old he was composing little pieces, which he would play to his father who would write them down.<sup>30</sup>

Liszt's father was reluctant at first to give Franz lessons because of his fragile health. Eventually, he began teaching him, but discontinued lessons for a while because the boy's fever returned. In the summer of 1819, when Franz was not yet 8 years old, his father Adam took him to Vienna to play for the famous piano pedagogue Carl Czerny, who was extremely impressed by the boy's excellent sight-reading and improvisational abilities. Although the boy's technique was still unruly, Czerny wrote that: "one saw that Nature herself had formed a pianist."<sup>31</sup>

In October 1820, Liszt gave his first public concert in Oedenburg, and he then gave his first public solo concert in Pressburg (Bratislava), the ancient capital of Hungary, on Sunday, Nov. 26, 1820. Adam Liszt was resolved to move the family to Vienna so that the boy could study piano with Czerny, and they arrived in that city in the early spring of 1822. Czerny began giving him a series of technical finger exercises, which constituted a process of training the brain and the physical body. He also forced him to learn music quickly, which contributed to Liszt's prodigious sight-reading ability. In addition to studies with Czerny, Franz began studying theory and composition from Antonio Salieri, the Viennese court composer and Mozart's supposed rival.<sup>32</sup>

It is of interest to note that Liszt had a Seventh Ray physical vehicle and that this period of his life consisted of his building in an orderly technique and method which would serve him in his music making for the rest of his life.<sup>33</sup> It also should be observed that the body on the Seventh Ray is subject to health difficulties when a routine is not followed, and Liszt's

touring concert schedule eventually did lead to such difficulties from time to time.

On Dec. 1, 1822, Liszt gave his first public concert in Vienna. It has been written that on this occasion, Beethoven came up to the stage and enthusiastically kissed Liszt on the forehead in a gesture of blessing. Walker writes, however, that it is more likely that this kiss of dedication, or “Weihekuss,” took place on another occasion, when Liszt went to visit Beethoven in his lodgings along with his teacher Czerny and played for the great master. Liszt told one of his own pupils many years later:

... Beethoven was working at a long, narrow table by the window. He looked gloomily at us for a time, said a few brief words to Czerny, and remained silent when my kind teacher beckoned me to the piano. I first played a short piece by Ries. When I had finished, Beethoven asked me whether I could play a Bach fugue. I chose the C-minor Fugue from the Well-Tempered Clavier. “And could you also transpose the fugue at once into another key?” Beethoven asked me. Fortunately I was able to do so. After my closing chord I glanced up. The great master’s darkly glowing gaze lay piercingly upon me. Yet suddenly a gentle smile passed over his gloomy features, and Beethoven came quite close to me, stooped down, put his hand on my head, and stroked my hair several times. “A devil of a fellow,” he whispered, “a regular young Turk!” Suddenly I felt quite brave. “May I play something of yours now?” I boldly asked. Beethoven smiled and nodded. I played the first movement of the C-major Concerto. When I had concluded Beethoven caught hold of me with both hands, kissed me on the forehead, and said gently: “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!”<sup>34</sup>

On September 20, 1823, the Liszt family set out for Paris, with Franz giving concerts in various cities along the way. On December 11, 1823, the Liszt family arrived in Paris, where little Franz took the public by storm. Inevitable comparisons were made to the young Mozart,

who also had toured with his own father, giving concerts to high acclaim at a young age. One newspaper article declared Franz to be Mozart reborn. Although Franz was denied admission to the Paris Conservatory, which refused to admit foreign piano students, this was probably beneficial in the long run, because he thus avoided being kept to an excessively rigid routine that might have impeded his creativity. Instead, he studied theory and composition privately with the distinguished teachers Antonin Reicha and Ferdinando Paer.

### **The Second Soul Crisis: Appropriation of the Emotional or Astral Vehicle**

From Paris, Adam took his son out on tour, including twice to England, where he played before King George IV. Liszt was beginning to receive great acclaim as a performer, but he also was growing as a composer, albeit not yet mature. Nevertheless, his father cherished hopes that one day his son would be a great composer.

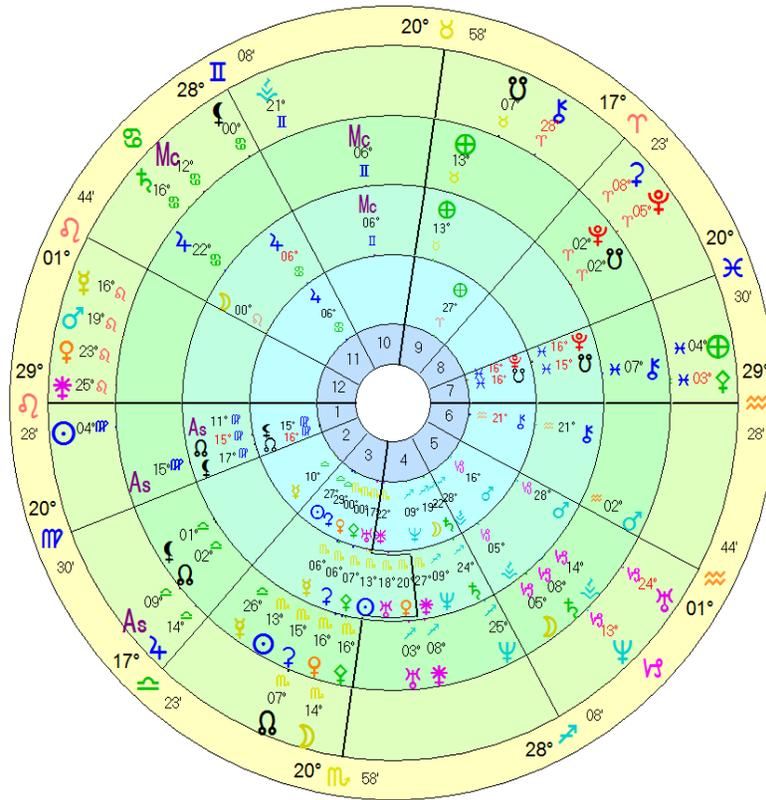
Like the young Mozart, Liszt was universally feted but retained his kindly good nature. He must have been lonely, however, because his lifestyle did not make it possible for him to have friends his own age. In 1823, in the company of his father, Liszt had visited the Franciscan monks at the seminary where his father Adam had studied for a while. This visit evidently made a deep impression on the boy. Franz took up religious reading and desired to become a priest, but the father insisted that the boy become a musician. The stage was being set for the second soul crisis, in which the soul appropriates the astral vehicle, a process that would involve the Sixth Ray, the ray of Liszt’s astral body.<sup>35</sup> This crisis would play out in the area of religion as well as relations with the opposite sex.

The Tibetan tells us that a second crisis of soul integration takes place during adolescence, when “the soul appropriates the astral vehicle.”<sup>36</sup> This corresponds to the observations of Ptolemy, who writes that the ages of 14-22 are ruled by the planet Venus. During this period, the child goes through puberty and develops romantic inclinations.

Innermost Wheel

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

*True Node*  
*Placidus*  
*Tropical*  
*Geocentric*  
 50°N43' 001"E37'  
 Boulogne sur Mer, France  
 8:30 am LMT - 0:06:28  
 Aug 28 1827NS, Tue  
**Event Chart**  
**Death of Adam Liszt**  
 Outermost Wheel



Middle Inner Wheel  
**Franz Liszt**  
**Death of Adam Liszt**  
 Sec.Prog. SA in Long  
 Aug 28 1827NS, Tue  
 8:30 am LMT - 1:06:08  
 Raiding, Austria  
 47°N34' 016"E32'  
*Geocentric*  
*Tropical*  
*Placidus*  
*True Node*

*True Node*  
*Placidus*  
*Tropical*  
*Geocentric*  
 47°N34' 016"E32'  
 Raiding, Austria  
 8:30 am LMT - 1:06:08  
 Aug 28 1827NS, Tue  
**Directed - Solar Arc**  
**Death of Adam Liszt**  
**Franz Liszt**  
 Middle Outer Wheel

### Death of Adam Liszt

In 1827, Liszt stopped with his father at a seaside resort to rest from the rigors of touring. There, his father was taken ill suddenly with a fever and died after an illness of a few days. Liszt's world was turned upside down. A look at the transits and progressions at this time gives us some insights into this event. The planet Saturn, which has to do with the passing of time and with father figures, was transiting opposite Liszt's natal Mars and trine natal Pluto and Uranus. As previously mentioned, both Mars and Pluto have been connected with the concept of death, and Uranus often indicates sudden, unexpected developments.

Liszt's progressed Moon had just gone into Leo, and was about to enter the twelfth house. Transiting Saturn was to follow within a little over a year. The twelfth house is a place of rest and reflection, preparing for a cycle of renewed activity. During the years 1827-1834, Liszt experienced an artistic and compositional block. Music historian Jay Rosenblatt calls

these "The Seven Lost Years of Franz Liszt." During this time, Liszt largely abandoned composing and even drastically curtailed practicing and performing for a while.<sup>37</sup> Nevertheless, Liszt later called the years from 1827-1838 his "years of artistic re-awakening." During this time, Liszt became a fashionable piano teacher to the aristocracy, who clamored for his services. He wore himself out, teaching from morning to night in an effort to support himself and his widowed mother in Paris. He began smoking and drinking in an attempt to cope with his schedule and presumably with his emotions. People who knew or met Liszt around this time described him as being in a depressed or melancholy state of mind. A mistaken report was even spread that Liszt had died. An obituary of Liszt was published in the French periodical *Le Corsaire* on Oct. 23, 1828, the day after his 17th birthday.

Pluto had been transiting Liszt's 8<sup>th</sup> house, which has to do with sex as well as with death.

This was a time of sexual awakening for him. During this time, Liszt fell in love with one of his piano students, Caroline de Saint-Cricq, but her father forbade a marriage and turned Liszt away because of his lower social status. These events caused Liszt to become ill for some time and to renew his determination to become a priest, but he was dissuaded by his mother and by his confessor.

An event happened in the summer of 1830, however, which gave Liszt renewed energy, effectively waking him up from his lethargy. This was the Revolution of 1830, or the “three glorious days” of July 27 - 29, 1830, which saw fighting and gunfire in the streets of Paris. Liszt began to compose a “Revolutionary Symphony,” which reflected his enthusiasm for the rebels’ cause. This piece was abandoned, however, largely because the rebels proved unsuccessful in their fight. In late October 1830, transiting Saturn passed over Liszt’s ascendant and into his first house, indicating a new beginning and a period of renewed activity.

This activity was not only musical, but also social. He began frequenting the salons and met with well-known literary and musical figures of the day. Liszt, who was very handsome and popular with the ladies, apparently had more than one love affair during this time period. He soon was to meet a woman, however, who would provide great intellectual as well as romantic stimulus and who would become his first life partner.

### **The Third Soul Crisis – The Appropriation of the Mental Vehicle**

The Tibetan tells us that a third crisis occurs “between the twenty-first and twenty-fifth years, wherein the mind vehicle is appropriated.” He adds that “the man should then begin to respond to egoic influences, and in the case of the advanced man, he frequently does.”<sup>38</sup> In this case, the Tibetan is using the phrase “egoic influences” to refer to the influence of the soul. This corresponds with and slightly anticipates the beginning of Ptolemy’s fourth period, ruled by the Sun and including ages 22-41. Although

Ptolemy does not speak overtly in terms of the soul, his characterization of this period agrees, in principle, with the Tibetan’s. He writes that, during this period, “Authority of action now commences in the mind, the career of life is entered upon, distinction and glory are desired, and puerile irregularities are relinquished for more orderly conduct, and the pursuit of honor.”<sup>39</sup> In terms of astrological transits, Saturn has traveled three-quarters of the way around the zodiac from its natal position by age 21.

During his early twenties, Liszt met and interacted with many great artists, writers and musicians in the salons and concert halls of Paris. These included Berlioz, Chopin, and the female writer George Sand (born Amantine Lucile Dupin) who eventually became Chopin’s lover. During this period, Liszt also came into contact with Saint-Simonianism, a philosophy that stated that great art should serve the common people. This remained an ideal of his throughout his life.

At the age of 22, Liszt met the Countess Marie d’Agoult, who was to become his first life partner and the mother of his three children. Liszt met Marie no later than January 1833 at a Paris salon.<sup>40</sup> Marie was a beautiful, brilliant woman who had become bored in her marriage to a somewhat older member of the aristocracy. In her memoirs, Marie describes her first meeting with Liszt:

Madame L.V. was still talking when the door opened and a wonderful apparition appeared before my eyes. I use the word “apparition” because I can find no other to describe the sensation aroused in me by the most extraordinary person I had ever seen. He was tall and extremely thin. His face was pale and his large sea-green eyes shone like a wave when the sunlight catches it. His expression bore the marks of suffering. He moved indecisively, and seemed to glide across the room in a distraught way, like a phantom for whom the hour when it must return to the darkness is about to sound.<sup>41</sup>

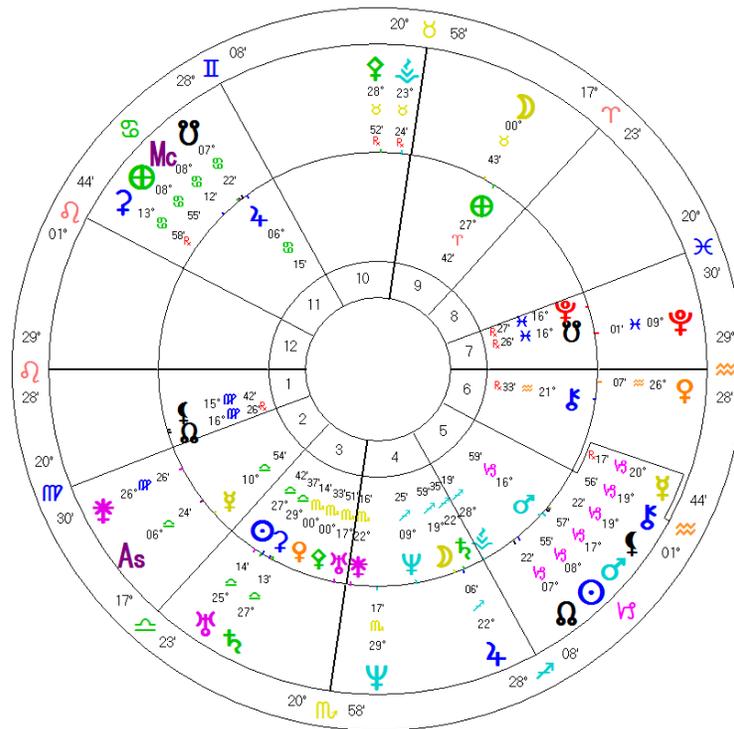
Liszt and Marie connected on a deep level. Marie writes that:

From the beginning our conversations were very serious and, by common accord, quite free from anything banal. Without hesitation, without effort, by the natural inclination of our souls, we embarked at once upon elevated subjects, which alone had any interest for us. We talked of the destiny of mankind, of its sadness and incertitude, of the soul and of God . . . Franz spoke with a vivacity, an abundance, and an originality of impressions that awoke a whole world that had been slumbering in me; and when he left me I was sunk in reveries without end. The voice of the young enchanter, his vibrant speech, opened out before me a whole infinity, now luminous, now somber, forever changing, into which my thoughts were plunged and lost . . . Nothing of coquetry or of gallantry was blended with our intimacy, as so often happens between fash-

ionable persons of opposite sexes. Between us there was something at once very young and very serious, at once very profound and very naïve.<sup>42</sup>

Marie and Liszt became lovers. Eventually she bore him three children, including the famous Cosima Liszt, who became the wife of the composer Richard Wagner. Marie and Liszt demonstrated an abundance of the Fourth Ray of Harmony through Conflict in their relationship, especially the conflict side of the ray. It is of significance that Liszt's mind appears to have been on the Fourth Ray as well. Although they eventually became estranged from one another, Liszt's years with Marie were important for the life experiences he gained, and their discussions were important in the development of his ideas regarding the unity of the arts.

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



Outer Wheel  
**Marie d'Agoult**  
 Natal Chart  
 Dec 31 1805 NS, Tue  
 0:00 am LMT - 0:34:40  
 Frankfurt am Main  
 50°N07' 008"E40'  
 Geocentric  
 Tropical  
 Flacivus  
 True Node

Synastry of the Charts of Franz Liszt and Marie d'Agoult<sup>43</sup>

An examination of the charts of Liszt and Marie sheds further light on their relationship. Some important aspects include Marie's Venus on the cusp of Liszt's seventh house of partnerships, her Jupiter on his moon (although also on his Saturn, conjunct the fixed star *Aculeus*, one of the stings in the Scorpion), her Uranus-Saturn conjunction on Liszt's Sun, and her Capricorn stellium in Liszt's fifth house of romance and creativity. In addition to the Sun and the north node, this stellium consists of Mars, Black Moon Lilith, Chiron and a retrograde Mercury, all conjunct Liszt's Mars in Capricorn. This configuration probably contributed not only to sexual energy between the two, but also to the aggressive, negative dynamic that eventually developed between them. These astrological factors help to illustrate the manner in which she attacked Liszt in her poisoned pen novel *Nelida*, in which she depicts him as the unfaithful and artistically inept painter Guermann.

Marie's Saturn-Uranus conjunction on Liszt's Sun suggests her ability to stimulate and excite

him (Uranus), as well as the existence of a karmic debt to her on his part (Saturn). This karmic debt may have gone both ways, as his Saturn and Moon were on her Jupiter. Liszt always prided himself that he behaved honorably toward Marie, the mother of his children. Marriage was not an option for the couple since she was already married to a member of the aristocracy and divorce meant scandal. Liszt left Paris to live with Marie in Switzerland and then Italy when she became pregnant, however. Liszt acknowledged paternity of their children and eventually gave them to his mother to be raised, as well as providing for their welfare. The children will be discussed in further detail below.

Liszt's biographer Perenyi puts forth the theory that the pregnancies of Marie, who was eight years Liszt's senior, were timed in order to maintain her hold on Liszt, who, although he loved Marie, also had the ambition of touring as a piano virtuoso.<sup>44</sup> Liszt's career plans eventually helped lead to a rupture in their relationship.<sup>45</sup>



Portrait of Marie d'Agoult by Henri Lehmann - 1843<sup>46</sup>

On his travels in Switzerland and Italy with Marie, Liszt absorbed many ideas about music in relationship to literature and the arts. Liszt wrote a series of articles for the French press on these subjects. Although Marie gave literary aid to Liszt in the writing of these articles, the ideas expressed were Liszt's own.

During this period, Liszt also met a man who became his spiritual mentor and who served as an inspiration for some new musical compositions. This was the Abbé de Lamennais, whom Liszt met on April 8, 1834.<sup>47</sup> Liszt was very impressed with Lamennais' book, *Paroles d'un croyant* ("Words of a Believer"). Liszt spent the summer of 1834 with Lamennais in the country at La Chamennais and composed there. Lamennais was concerned with the alleviation of human suffering and offered proposed solutions, including in the field of the arts. Undoubtedly, Liszt was influenced by Lamennais' ideas: in the same year, Liszt wrote his article on the situation of artists, which called for reforms in the area of music. Lamennais did not approve of Liszt's relationship with Marie, and tried to dissuade Liszt from leaving France with Marie. This eventually led to a rupture in Liszt's relationship with Lamennais, although Liszt continued to be influenced by Lamennais's ideas later in his life.

### Crisis of Opportunity

In a letter to a disciple, the Tibetan explains that between the ages of twenty-five and forty, the disciple confronts a crisis of opportunity:

There are many types of crisis in the lives of all aspirants, but in the case of those who are pledged disciples there are always two major crises in their lives: There is first of all the *crisis of opportunity* and its wise recognition. At some time, every disciple is faced with some determining choice which leads eventually to the distinctive nature of his life service. This usually takes place between the ages of twenty-five and forty, usually around the age of thirty-five. I refer not here to the choice which every able bodied and sane man has to take when he determines his life work, his place of living and his life associates. I refer to a free

choice made when these other lesser choices have been made. Such a choice came to you in your earlier years. This crisis of opportunity relates ever to life service. This is true in spite of karma or environing conditions. It is not a choice of the personality, based upon expedient or earthly motives, necessity or anything else. It is a choice based upon the relation of the soul to the personality and only confronts disciples.<sup>48</sup>

Since the Tibetan tells us that Saturn is the planet of opportunity, we might surmise that the crisis of opportunity would be related to the transits of Saturn. Two important transits of Saturn take place within this period—the Saturn return, around age 29, and a subsequent square of Saturn to its natal position, around age 35. It should be noted that the exact age at which these transits take place varies from person to person because of planetary retrogrades and varying speeds of planetary motion in different sections of the zodiac.<sup>49</sup>

Although Liszt's life in 1837 appeared idyllic in many respects, he was becoming frustrated with his lack of activity and he yearned for something greater. This impatience and desire for action manifested itself in a series of concerts Liszt gave in Paris and in his rivalry with the pianist Sigismund Thalberg. Although no longer quite so famous today, Thalberg was known for his beautiful "singing tone" on the piano which made him very popular in many of the aristocratic salons of the time. His playing, which was poised and restrained, contrasted greatly with Liszt's dramatic presentation. Liszt felt a keen sense of rivalry with Thalberg. This relates to the immature aspect of Leo, Liszt's rising sign. The Word of the Leo soul in incarnation, or the personality, is "Let other forms exist. I rule because I am." According to the Tibetan, I Am is "the Word of the self-conscious, selfish, individual Leo."<sup>50</sup> The Princess Belgiojoso, a distinguished patroness of the arts in Paris, organized a contest in which the two pianists played for the benefit of charity in her salon on March 31, 1837. The Princess diplomatically pronounced that the verdict of the audience was that Thalberg was the greatest living pianist, but that Liszt was unique. Afterwards, the two pianists were sup-

posedly reconciled, according to the Princess. This process was symbolic of the Fourth Ray of Harmony through Conflict, Liszt's soul ray.

For much of the year 1838, Saturn in Scorpio was squaring Liszt's Leo ascendant. The hard 90-degree angle of the square would bring up issues in which the proud self-image of lower Leo would be questioned. It also brought with it a soul inspired course correction designed to bring Liszt into line with his true world service. In March-July 1838, Liszt wrote an article in which he recounts a "dream" of his, in which he seems to be questioning his soul about the purpose and goal of his existence. The imagery of the god Saturn, which was associated with agriculture and with the sickle, used for reaping, is present in this dream, in which Liszt meets a tall, thin, serious figure, which seems to represent an inner aspect of his own being. He writes that this figure "was still young, although his face was pale, his look intense, and his cheeks haggard. He stared at the horizon with an indescribable expression of anxiety and hope. A magnetic force drew me after him." Liszt follows the figure over vast distances:

Overtaking him was impossible, yet I persisted in following him. The farther I went, the more it seemed to me that my existence was linked to his, that his breath animated my life, that he held the secret of my destiny, and that we, he and I, had to merge with and transform each other.<sup>51</sup>

Liszt and the mysterious figure end up in a deserted, arid spot:

The sky, which had been clear and bright when we began our journey, soon became overcast. The vegetation gradually grew sparser. We found ourselves on an arid plain, where there were no trees to punctuate its vast expanse, no breeze to refresh it. It simply lay there bearing the weight of a dull, scorching day. Nature, I noticed, took on a dismal air.<sup>52</sup>

A bird with a "hideous head" and "dark plumage," perhaps a vulture, brushes up against Liszt's face, terrifying him. He collapses to the

ground, calling out to the mysterious figure, who goes on his way without replying. He notices that his foot "had struck a reaper's sickle," the symbol of Saturn, the Lord of Time. He is about to stab himself with the sickle when the mysterious man stops in his tracks.

He now notices that the man he has been following holds a type of lyre, an "oddly shaped musical instrument whose bright, metallic finish shone like a mirror in the rays of the setting sun." An evening breeze rises and the lyre pours forth mysterious sounds: "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."<sup>53</sup>

The mysterious companion says that he comes "from a distant land that I can no longer remember." The traveler, having become dissatisfied with "an earth so empty of blessings, so full of tears," now longs to return to his homeland. He longs to know the future, but it is uncertain:

"So far, it has all been in vain. I yearn, I sense the future, but nothing is apparent yet. I do not know if after all this time I am coming to the end of my journey. The force that drives me is silent; it tells me nothing of my path.

At times the breeze coming over the water carries ineffable harmonies to me; I listen to them rapturously, but as soon as I think they are coming nearer, they are smothered by the discordant din of human strife. . . ."<sup>54</sup>

The traveler goes on to recount beautiful visions he has had of colors and light in the clouds, "as though thousands of souls had been transfigured and were ascending to the heavens." However, the clouds then would "become thick, heavy, and dull again," and the traveler would resume his "desolate and uncertain way." The traveler asks in frustration:

"If it is a malevolent force that harasses and torments me, why these divine dreams, these inexpressible, voluptuous floods of desire? If it is a beneficent power that is drawing me to it, why does it leave me in the

anguish of doubt, with the pangs of a hope that is always alive yet always thwarted?"<sup>55</sup>

The traveler sums up for Liszt the limitations that the young man must face: "Do not look for knowledge; your fate is ignorance. Do not look for ability; your fate is impotence. Do not look for enjoyment; your fate is abstinence."<sup>56</sup>

These last comments may be associated with the feeling of limitation connected with the cycles of Saturn in the individual. Knowledge, ability, and enjoyment are attributes that would have been valued by Liszt as a Leo rising, and any limitations in these areas would have been felt most keenly. In general, the feelings of limitation that Saturn induces often lead to a sense of urgency to prune unnecessary elements from one's life. For disciples, this also involves a sense of urgency to get on with one's soul mission.

In the spring of 1838, an opportunity came for Liszt to take action and to be of service to others. In March 1838, the Danube River overflowed its banks, causing catastrophic floods in his native land of Hungary. Liszt heard the news around April 1<sup>st</sup>, when he read of the catastrophe in the newspaper. The musician determined to go to Vienna to perform a concert or series of concerts for the flood victims. He declared that he felt an intense sympathy and a call to return to his native land and to be of assistance.

Marie in her turn felt angry and abandoned by Liszt. She claimed that his motivations in undertaking this series of concerts were solely for glory and for profit. Perhaps some selfish motives were involved on an outer level, but Liszt appears to have been acting under the influence of the soul in his innermost being. For a Leo rising, this process involves self-realization, the "Word of the Soul" for this sign being, "I am That, and That am I." By the same token, as the Leo establishes greater soul contact, he becomes more inclusive and concerned with serving his fellow man. These are advanced characteristics of Leo's opposite sign, Aquarius.<sup>57</sup>

The reception by the Viennese public was highly favorable, and Liszt stayed on to give a series of concerts for his own benefit, as well

as for other charities. These tremendously successful concerts helped to launch Liszt on a brilliant solo career in which he toured many countries. Liszt, with his Leo rising, had emerged into the public view in the manner of a lion coming out of his lair. The Tibetan tells us that:

The "lion must emerge from its lair," and this injunction is badly needed by Leo aspirants. It will, when followed, lead the self-centred Leo consciousness into the decentralised, selfless Aquarian awareness. It will alter the self-service of Leo into the group service of its polar opposite, Aquarius.<sup>58</sup>

Liszt enjoyed great popular acclaim with the audiences in Vienna, who were receptive to his performing style. He now was approaching the time of his Saturn return, when one begins to take greater responsibility for one's life mission. Although he still felt attached to Marie, he also yearned for a solo performing career.

Shortly thereafter, Liszt embarked upon his virtuoso career in earnest, beginning a period of touring, which lasted from 1839 till 1847. Liszt's expanding career, in effect, sounded the death knell of his relationship with Marie. In October 1839, Marie moved back to Paris and reconciled with her estranged birth family although she did not return to live with her husband Charles. Marie still saw Franz for periods of time when he was on vacation between his touring engagements. From the time she left Liszt to return to Paris in 1839, there seems to be an acknowledgement in their letters that they have embarked upon a new period of their life and in their relationship to one another. Although they were still involved in each other's activities, they each had relationships with other members of the opposite sex. Although Marie was often jealous of the women Liszt met on his travels, Liszt seems to have had more detachment on this matter and accepted the fact that Marie saw other men, even advising her on the merits or limitations of various suitors. Marie worked on re-establishing her status in Parisian society, which had been shocked by her affair with Liszt. She opened her own salon, which was frequented by acclaimed intellectuals such as Victor Hugo, and

she began a distinguished literary career, writing under the pen name of Daniel Stern.

Partly to accommodate her own family, Marie gave her children by Liszt into the care of their grandmother Anna Liszt, who raised them lovingly as her own. Liszt paid for their upkeep and education and visited them from time to time when they were older. After his breakup with Marie, Liszt often avoided returning to Paris to visit the young children, in part, because he wished to avoid unpleasant interactions with their mother. In the words of music historian Charles Suttoni, “Fatherhood, in sum, was something that Liszt could well have done without; he had not sought the role, nor was he very good at it.”<sup>59</sup> He may have fulfilled a karmic obligation, however, by fathering his three children. This would be true especially in the case of Cosima, who, as has been mentioned, became the wife of the composer Richard Wagner and helped him greatly in his work.

Liszt’s experiences in Paris had been very helpful in awakening his mental faculties. It is interesting to note in this regard that France has a Fifth Ray soul and a Third Ray personality, both rays that have a strong mental emphasis.

In the years ahead, after traveling through many different countries as a concert pianist, Liszt would eventually shift his base of operations to Germany. It is interesting to note that Germany is a country with a Ray Four soul. This harmonizes with and lends strength to the soul influence at this point in the life of Liszt, whose soul was on the Fourth Ray of Harmony and Beauty.

In the winter of 1839 – 40, Liszt visited his native land of Hungary, where he had become a national hero due to his help in Hungary’s hour of need and also due to his musical triumphs abroad. In concerts on Jan. 4 and 11, 1840, Liszt was presented with a Sword of Honor and a crown of laurels.<sup>60</sup> To the foreign press, these incidents reeked of overblown fanaticism on the part of the Hungarians. The press, especially in France, ridiculed this incident in which a pianist was greeted with trappings appropriate for a military hero.<sup>61</sup> Such

criticism of the individual is typical of the Saturn return, in which transiting Saturn comes back to its original position in the birth chart. A proud Leo native like Liszt would feel this type of criticism quite keenly. This very important transit was occurring at this time in his life and will be discussed further in the section below.

## Growing Ties with Germany

Liszt’s tours often took him through Germany, where he scored many successes as a performer. One exception was a concert in Leipzig, which was a bastion of musical conservatism and traditionalism. Liszt’s hosts were Mendelssohn and Schumann, composers of a somewhat more conservative bent. Liszt’s first concert in this town was a failure, due partly to an unwise selection of repertoire on his part. Liszt took to his bed afterwards with a bad cold, which may have been partly psychosomatic. Mendelssohn managed to organize another concert in which he played together with Liszt, and this was a success. This trip, which took place as Saturn was making a station within one degree of its natal position in Liszt’s chart, was an early indication of conflicts that would crop up later between the more conservative Leipzigers and the New German School of Liszt and his disciples in Weimar.

Music historian Dana Gooley observed that in the early 1840s, Liszt began participating in meetings of men in Germany, often connected with Masonry. According to Gooley, this was in contrast to his earlier social networks, involving the salons of Paris, where women played a more active role.<sup>62</sup> In Liszt’s time, mainstream masonry was then exclusively a male activity. At this point, Liszt had been experiencing his Saturn Return, with Saturn coming back to its natal position.<sup>63</sup> Saturn is a male planet, and it transits one-quarter of the zodiacal wheel every seven years. We recall that the multiples of seven are important in mapping crises of soul growth. During these periods, one can harvest what has been learned and use it as one begins the next cycle in one’s life.

In mid-1842, Liszt’s progressed Mercury went into Sagittarius. It may be remembered that

Liszt's natal Neptune, Moon, Saturn, and the asteroid Vesta are all found in this sign. Sagittarius distributes the Fourth, Fifth and Sixth Rays and is part of the Mutable Cross, which in turn distributes Ray Four of Harmony through Conflict and Ray Two of Love-Wisdom.<sup>64</sup> The planetary rulers of the Mutable Cross include Mercury and Jupiter (exoteric) as well as Pluto and the Moon (esoteric). The hierarchical ruler of Sagittarius is Mars. The Tibetan tells us that:

... the "forces of conflict" are powerful in this sign, primarily in the life of the disciple. Harmony through Conflict is ceaselessly active and appears in both the orthodox and the esoteric assignments. The destructive power of the first ray, focussed in Pluto, brings change, darkness and death. To this intensity and potency of Pluto must be added the forceful and dynamic energy of the planet Mars. This brings the entire human family, as well as the individual, under the law of strife, based this time upon sixth ray devotion to an ideal, high or low. All these play upon the individual born in the sign of Sagittarius, as well as upon the fourth Creative Hierarchy as a whole. This, you can see for yourself, brings in a terrific situation, and the forces playing upon the disciple are of a momentous nature—provided that the mechanism of awareness is adequate to respond.<sup>65</sup>

Sagittarius is a sign of fiery aspiration, independence, mobility and freedom. The level of the aspirant under Sagittarius tells us what he or she will strive after. The exoteric mantram is "Let Food Be Sought," while the esoteric mantram is "I see the goal. I reach that goal and then I see another."<sup>66</sup> For the disciple, the striving under this sign has a powerful spiritual component. The Tibetan states that:

... every time the man finds himself under the influence of Sagittarius it is with the objective of orienting himself to some new and higher objective, with the task of refocussing himself towards a higher goal and with the unfoldment of some basic and directing purpose. These developing purposes may range all the way from purely animal desire, through selfish human ambition, to

the struggle of the aspiring disciple or initiate in order to achieve the needed liberation towards which the entire evolutionary process has impelled him.<sup>67</sup>

During 1842, Liszt's career took off, and he began to experience greater mobility, independence, and the fulfillment of many of his aspirations as described above. In Berlin, his concerts were attended by mobs of adoring fans, many of them female. In this same year, Liszt took on the post of Kappellmeister Extraordinaire at Weimar, which only required his residence there for three months a year. Liszt's involvement with this post would later greatly increase and intensify, as described in Part Two of this article.

It was becoming clear that Liszt's expanding vistas and ambitions were in conflict with Marie's desire for a more stable relationship and her desire for admiration and attention. At the end of 1844, Liszt's progressed Sun joined his progressed Mercury in Sagittarius. This also was the year of Marie's novel *Nelida*, written under the pseudonym of Daniel Stern. This novel was part of a campaign on her part to discredit Liszt and to launch her own writing career. This led to a final rift between the two former lovers. Here we see the influence in Liszt's life of Ray Four of Harmony through Conflict and the often destructive influence of Pluto and Ray One, as described above; as well as the desire which he was feeling in Sagittarius to seek new paths, often leaving the old behind.

In 1845, Liszt participated in the unveiling of the Beethoven monument in Bonn, toward which he had contributed a sizable sum from his concert receipts. Liszt had felt a close personal and spiritual connection to Beethoven ever since he had played for the older composer and received his recognition and blessing as a boy, as described earlier in this article.<sup>68</sup> At the festival in Bonn, Liszt played the piano solo in Beethoven's Emperor Concerto and put himself forward as a serious composer with his Beethoven cantata, written especially for the occasion. When the monument was unveiled, Liszt stood in front of the monument to admire it. An observer wrote that: "I think that I have

never seen an expression so nobly and serenely radiant on any face.”<sup>69</sup>

Liszt continued to tour many countries, having tremendous success. His pianistic technique and interpretation became legendary. The touring life was difficult, however, and Liszt knew that he could not sustain it forever, as it was physically and emotionally exhausting. A greater goal began to occupy his mind—that of settling down in a position where he could become a serious composer and conductor. In the beginning of 1847, when his concert career was beginning to wind down, he also met the Princess Carolyne von Sayn-Wittgenstein. The Princess proved to be a soul mate who would offer companionship and moral support for his musical and spiritual activities, a topic which will be covered in Part Two of this article.

## Conclusion

In this first of two parts, we have followed the process whereby Liszt achieved greater soul contact in his three-fold personality, which included the physical, emotional and mental bodies. This occurred through both his pianism and his composing. All this was achieved by means of crises that were initiated by the soul, demanding a response from the personality. These crises as described by the Tibetan were seen to correspond quite well to the planetary rulership of the periods in one’s life as described by the astrologer Ptolemy. These points of crisis also were mirrored in the position of the transiting and progressed planets in Liszt’s chart as it unfolded over time.

Liszt seems to have met most of these crises successfully, although apparently it was necessary for him as a young man to sacrifice the comfort of a stable personal life in order to pursue his calling in music. In so doing, he became a vehicle for the transmission of music that helped evoke an emotional response in his listeners in many countries and was meaningful to them. If his life or soul activities had ended at this point, he would have been known as one of the great pianistic interpreters of the century, and the composer of some impressive and highly evocative works for the piano. His soul was calling him onward and upward, however, to even higher vistas.

In Part Two of this article, we will look at the second half of Liszt’s life. This includes his period of teaching, composition and conducting in Weimar, as well as the threefold life of his later years, in which he shared his time among the varying locations of Weimar, Rome and Budapest. During this period of life, Liszt’s personality as a whole would have the opportunity of responding to the call of the soul on a higher level. This ultimately led to the soul crisis in which the soul faced the decision of withdrawing or of staying with the personality vehicles as Liszt entered old age. The way Liszt met these periods of soul crisis would have a tremendous impact on his legacy as teacher, conductor and composer, a legacy which continues to be powerful up through the present day.

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<sup>1</sup> Online: [http://commons.wikimedia.org/wiki/File:Franz\\_Liszt\\_1839\\_Litho.JPG](http://commons.wikimedia.org/wiki/File:Franz_Liszt_1839_Litho.JPG). (last accessed April 28, 2014). This picture is in the public domain.

<sup>2</sup> Claudius Ptolemy, *Tetrabiblos or Quadripartite, being Four Books of the Influence of the Stars*, trans. J. M. Ashmand (Abingdon, MD: Astrology Classics Publishing, 2002). This translation was first published in 1822.

<sup>3</sup> A transit indicates the position of a planet in the sky relative to its position at birth. Some of the most important transits would be when a planet returns to its natal position in the sky, or when it is directly opposite and square to its natal position. Also significant would be other positions such as the trine (120 degrees away) and the sextile (60 degrees away). These relationships are called “aspects.” Secondary progressions are theoretical and move more slowly, using the formula of a year for a day of actual planetary motion. Another measurement used in the diagrams in this article is solar arc directions, in which all the planets are directed forward at the rate of the Sun’s motion, so each planet would be directed forward, along with the Sun, about one degree per year. For definitions of any astrological terms which may be unfamiliar, the reader is referred to the website: [www.astrology.com/glossary.html](http://www.astrology.com/glossary.html) (last accessed July 11, 2015).

<sup>4</sup> For a detailed discussion of Liszt’s life with reference to his rays and to the Fourth Ray

- Ashram in particular, see Celeste Jamerson, "Franz Liszt and the Seven Rays," in *The Esoteric Quarterly* (Spring 2014), 26-28, 31. Online at <http://www.esotericquarterly.com/issues/EQ10/EQ1001/EQ100114Jamerson.pdf#page=1> (last accessed August 3, 2015).
- 5 Looking back upon his life in his later years, Liszt divided it into five periods, starting with his birth in 1811. These are given in Dezső Legány, *Liszt and His Country: 1869–1873*, transl. Gyula Gulyás and Bertha Gaster (Budapest: Corvina Kiadó, 1983), 9 as follows:
- 1<sup>st</sup>: Childhood until the death of his father in 1827.
- 2<sup>nd</sup>: Years of artistic re-awakening with further development and activity in Paris, Geneva and Italy, culminating in his first successes in Vienna in 1838.
- 3<sup>rd</sup>: Period of the great concert tours from 1839 to 1847.
- 4<sup>th</sup>: Period of artistic integration in composition, in Weimar, from 1848 to 1861.
- 5<sup>th</sup>: Continuation and conclusion of the previous period in Rome, Budapest, and Weimar. The fifth period lasted by implication up through 1886, the year of his death.
- 6 Alice A. Bailey, *Esoteric Psychology* (New York: Lucis Publishing, 1942), Vol. II, 53.
- 7 Alice A. Bailey, *Discipleship in the New Age*, Vol. II (New York: Lucis Publishing, 1955), 644. Emphasis in original.
- 8 It is interesting to note that Saturn is exalted in Libra, Liszt's Sun sign.
- 9 See Bailey, *Esoteric Astrology* (New York: Lucis Publishing, 1951), 19-20, 70, 105, 148-49, 164, 173, 189, 199, 249, 283, 350, 431, 440, 442, 549-50, 621, and 629.
- 10 Bailey, *Esoteric Psychology*, Vol. II, 363.
- 11 *Ibid.*, 365-66.
- 12 *Ibid.*, 366.
- 13 *Ibid.*, 363-67.
- 14 Celeste Jamerson, "Franz Liszt: An Esoteric Astrological Analysis – Part One" in the *Esoteric Quarterly* (Summer 2014), online at <http://www.esotericquarterly.com/issues/EQ10/EQ1002/EQ100214-Jamerson.pdf#page=1> and Jamerson, "Franz Liszt: An Esoteric Astrological Analysis – Part Two" in the *Esoteric Quarterly* (Fall 2014), online at <http://www.esotericquarterly.com/issues/EQ10/EQ1003/EQ100314-Jamerson.pdf#page=1> (last accessed August 3, 2015).
- 15 A discussion of the data regarding Liszt's time and place of birth may be read at "Liszt, Franz." Online: [http://www.astro.com/astro-databank/Liszt\\_Franz](http://www.astro.com/astro-databank/Liszt_Franz). (last accessed April 26, 2014). Also see Michael Robbins, "Franz Liszt," [http://www.makara.us/04mdr/01writing/03tg/bios/Liszt\\_Franz.htm](http://www.makara.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm). (last accessed April 23, 2014.)
- 16 Bailey, *Esoteric Astrology*, 489.
- 17 *Ibid.*, 275.
- 18 *Ibid.*, 311.
- 19 An excellent source on the meaning of the fixed stars, such as Regulus and Algol, in astrology, may be found at: [www.constellationsofwords.com](http://www.constellationsofwords.com) (last accessed February 4, 2016). The positions of the fixed stars are normally not indicated on the wheel of the birth chart, but are included in astrological software such as *Solar Fire*. A list of the fixed stars in longitude order is available online at: [http://www.constellationsofwords.com/stars/Stars\\_in\\_longitude\\_order.htm](http://www.constellationsofwords.com/stars/Stars_in_longitude_order.htm) (last accessed February 4, 2016).
- 20 Ptolemy, *Tetrabiblos*, 138.
- 21 Walker, *Liszt: The Virtuoso Years 1811–1847*, rev. ed. (Ithaca, NY: Cornell University Press, 1988), 56.
- 22 The solar return chart is drawn for the moment when the Sun comes back to its natal position each year.
- 23 See Jamerson, "Franz Liszt: An Esoteric Astrological Analysis – Part One" in *The Esoteric Quarterly*.
- 24 For more on Lilith as it impacts Liszt's astrological chart, see Jamerson, "Franz Liszt: An Astrological Analysis: Part Two" in *The Esoteric Quarterly*.
- 25 The houses in the solar return chart are not shown here on the quadriwheel, although the degree of the Ascendant of the solar return chart is given as 6 degrees Gemini.
- 26 In addition, transiting Uranus, also in the sixth house of the solar return chart, has gone into Sagittarius. The transiting Moon in Liszt's 1814 solar return is on the cusp of the sixth house of health, conjunct his progressed Moon. It is significant to note that at Liszt's actual death many years later, progressed Mercury also had just gone into Aquarius. In the 1814 solar return, progressed Jupiter was preparing to go retrograde. Also, the progressed ascendant had recently gone into Virgo. This would be more exact if the birth time actually were earlier by a few minutes, which is a possibility. The progressed midheaven is within one degree of Algol at 23 degrees 57 minutes of Taurus. If the actual birth time

- were earlier by a few minutes, this also would be more exact.
- 27 Bailey, *Esoteric Psychology*, Vol. II, 52.
- 28 Ptolemy, *Tetrabiblos*, 138.
- 29 Walker, 58-59. From the diary of Adam Liszt.
- 30 Stanley Sadie, *Mozart: The Early Years: 1756-1781* (New York: Norton, 2006), 18.
- 31 Walker, 67.
- 32 Ibid., 68-77.
- 33 See Jamerson, "Franz Liszt and the Seven Rays," 29-30.
- 34 Ibid., 83-84.
- 35 See Jamerson, "Franz Liszt and the Seven Rays," 29-30.
- 36 Bailey, *Esoteric Psychology*, Vol. II, 53.
- 37 Jay Rosenblatt, "The Seven Lost Years of Franz Liszt," in *Journal of the American Liszt Society*, Vol. LXI-LXII (2010-2011), 67-100.
- 38 Bailey, *Esoteric Psychology*, Vol. II, 53. The term "egoic influences" here refers to the influence of the soul.
- 39 Ptolemy, *Tetrabiblos*, 139.
- 40 Walker, 190.
- 41 Marie d'Agoult, *Memoirs, 1833-54*, ed. Daniel Ollivier (Paris, 1927), 21-22, quoted in Walker, 191.
- 42 D'Agoult, *Memoirs*, 25-27, quoted in Walker, 192.
- 43 A birth time of 12:00 am is used here for Marie's chart. A birth time of 4:00 am also has been postulated. See online: [http://www.astrotheme.com/astrology/Marie\\_d'Agoult](http://www.astrotheme.com/astrology/Marie_d'Agoult) (last accessed February 5, 2016) and [http://www.astro.com/astro-databank/D%27Agoult,\\_Marie](http://www.astro.com/astro-databank/D%27Agoult,_Marie) (last accessed February 5, 2016). The relative positions of Marie's and Liszt's planets discussed here are not affected by this four-hour difference in birth time.
- 44 Perenyi, *Liszt: The Artist as Romantic Hero* (Boston: Little, Brown and Co., 1974), 120. Although this seems to modern ears like an assigning of blame to the woman, Charles Suttoni asserts that, in those days, birth control was more the preserve of the woman than the man. See Charles Suttoni, "Liszt and Madame d'Agoult: A Reappraisal," in *Liszt and His World: Proceedings of the International Liszt Conference Held at Virginia Polytechnic Institute and State University 20-23 May 1993*. Franz Liszt Studies Series #5, ed. Michael Saffle (Stuyvesant, NY: Pendragon, 1998), 17-35.
- 45 It is interesting also to note that Marie's Vesta was conjunct the notorious star Algol with its difficult energy (the name d'Agoult bears an uncanny resemblance to the name of this star) and to Liszt's midheaven, also conjunct Algol. This suggests that she helped to tap a difficult but powerful energy, which he was able to express in his music and performing career.
- 46 Online: [http://commons.wikimedia.org/wiki/File:Marie\\_d%27Agoult\\_1843.png](http://commons.wikimedia.org/wiki/File:Marie_d%27Agoult_1843.png). (last accessed April 28, 2014). This picture is in the public domain in the United States.
- 47 Chiron, a minor planet named after a Centaur who was a teacher to many Greek heroes, was conjunct the star Algol and Liszt's midheaven at this point.
- 48 Bailey, *Discipleship in the New Age*, Vol. II, 644. The second crisis for disciples, according to the Tibetan, is the "crisis of expression," which "usually comes towards the later years of a disciple's life," and which will be discussed in Part Two of this article.
- 49 When a planet is retrograde, it appears to reverse its direction for a time from the point of view of the earth. This is due to the angle made between the earth and the planet with respect to the Sun. From the heliocentric point of view, of course, the planet continues its orbit around the sun as usual. Similarly, the speed of a planet in traditional astrology is seen from the point of view of the earth. This is affected by the angle of the ecliptic to the celestial equator as well as by the declination, or distance from the celestial equator, of the planet in question.
- 50 Alice Bailey, *Esoteric Astrology*, 311.
- 51 Franz Liszt, *An Artist's Journey: Lettres d'un bachelier ès musique 1835-1841*, ed. and trans. Charles Suttoni (Chicago: University of Chicago Press, 1989), 95.
- 52 Ibid., 95-96.
- 53 Ibid., 96.
- 54 Ibid., 96-97.
- 55 Ibid., 97.
- 56 Ibid.
- 57 Bailey, *Esoteric Astrology*, 311.
- 58 Ibid., 310.
- 59 Charles Suttoni, "Liszt and Madame d'Agoult," 35.
- 60 Walker, 323-26.
- 61 Dana Gooley, *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004), 140-42.
- 62 Ibid., 173-74.

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<sup>63</sup> On March 31st 1840, Saturn stationed retrograde at 21 Sag 44, less than one degree before Liszt's natal Saturn. Liszt's actual Saturn return was on Dec. 2, 1840. This involved a single pass of transiting Saturn over Liszt's Saturn at 22 degrees 35 minutes Sagittarius. At this time, Uranus also was transiting natal Pluto, and transiting Pluto had gone into the 9th house. Shortly before the time of his induction into the Masonic lodge on Sept. 18, 1841, transiting Saturn had also made a conjunction to Liszt's progressed Saturn.

<sup>64</sup> Bailey, *Esoteric Astrology*, 182-84.

<sup>65</sup> *Ibid.*, 187-88.

<sup>66</sup> *Ibid.*, 193.

<sup>67</sup> *Ibid.*, 177-78.

<sup>68</sup> It is of interest to note that Beethoven's Sun sign was Sagittarius.

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<sup>69</sup> Walker, 422. Liszt was blamed for several snafus that took place at the festival for the unveiling of the Beethoven monument, most of which were beyond his control. At the time of this event, Liszt was experiencing some heavy astrological energies. His natal node-Lilith conjunction was being activated by transiting Chiron, Venus and Mercury; and transiting Chiron was conjunct progressed Lilith. All of these planets also were opposite natal Pluto. Transiting Saturn, Neptune and Mars were conjunct natal Chiron, indicating painful karmic lessons. Transiting Lilith also formed a midpoint with natal Mars and Jupiter, and squared natal Mercury. Transiting Uranus in Aries also squared these planets in cardinal signs.