

SUN (OR ASCENDANT)
IN
ARIES
IN RELATION TO
PERSONALITIES (OR SOULS)
ON
RAY FOUR

Sun Aries or Ascendant Aries, R4P or R4S (Plus Constellationally Transmitted **R1** and **R7**): (The fourth ray is not constellationally transmitted through Aries, but a strong mutual reinforcement of ray and astrological energies emerges due to the transmission of the fourth ray through Mercury, the esoteric ruler of Aries. This reinforcement is **Strong by Rulership—Class 2**, indicating that it would be more pronounced for fourth ray disciples (those with personality or soul upon the fourth ray) than for average individuals with fourth ray personalities.)

A. (Selfish, Self-Centered or Self-Serving Human Being):

1. The *combativeness and warlike nature* of the self-centered Aries person combines with the *frictional turmoil, stress and strain* induced within the insufficiently spiritualized personality by the fourth ray.
2. The rajasic aspect of the fourth ray is emphasized over the tamasic aspect.
3. Warlike, full of conflict, friction, wear and tear.
4. Wearing oneself out prematurely. Exhaustion through excessive and often-unnecessary conflict.
5. First urge is to *fight*. Often mindless or confused combat.
6. Sudden reversals and stressful changes.
7. Lost opportunities due to recklessness or unreadiness.
8. One becomes “one’s own worst enemy”. Most wounds are self-inflicted.
9. Strong contrasts between approach and avoidance. Aggressive but inconsistent. “Flight or flight.” Lacking continuity.
10. Fighting for the sake of harmony, but unable to keep the peace.
11. Unconscious, dramatic self-centeredness.
12. Vehemently pursuing opposing or conflicting points of view.
13. Sudden reversals of loyalties. Traitor to himself and to others.
14. “Ne’re do well”

B. (Advanced Human Being; Aspirant; Disciple):

1. The *willingness to engage and confront with complete frankness*, characteristic of the advancing Aries individual, combines with the *power (even in very stressful situations) to bring harmony out of conflict*—a power induced within the spiritually unfolding personality by the fourth ray.
2. Courage in conflict.
3. Adventurous self-expression.
4. Willingness to persist in inharmonious and conflicted situations in order to see peace and harmony emerge.

5. No friend of superficial peace. “Stirring the pot” if tranquility is seen to be artificial, superficial or imposed.
6. Engaging in war to seek real peace. The attitude is: “Let’s work it out!”
7. The active enemy of dissonance. Instantly and assertively responsive to discord.
8. On the Path of Discipleship: Strenuously engaged in the battle between the opposites on the Path of Aspiration and Discipleship.
9. On the Path of Discipleship: A willingness to “fight the good fight” on the Paths of Aspiration and Discipleship. Engagement in the many battles of the Path. Thus a willingness to “enter into battle for the Lord”. (EA 93)
10. On the Path of Discipleship: Never inert for long when treading the Path. Challenging all tamasic conditions.
11. On the Path of Discipleship: The use of Fire-by-Friction to achieve a more harmonious (sattvic) condition.
12. On the Path of Discipleship: confronting all issues needing harmonization--both *within* the personality vehicles and *between* the personality vehicles

C **(Advanced Disciple; the Initiate):** *[Additionally, where relevant, combine Ascendant Sign, Aries, with the second ray as **either** the ray of the personality or soul. For initiates under monadic impression and on the second ray in one of their periodical vehicles, if the point opposite the Sun Sign is in Aries, it may be considered here]*

1. The **power to willfully rise out of form into the freedom of the formless worlds**—a power with which the soul-infused disciple/initiate born *in or under* the sign Aries is endowed, combines with the **liberation into buddhic harmony and beauty** induced within the soul or spiritualized personality by the fourth ray.
2. Actively seeking participation in the World of Harmony—the buddhic plane.
3. Cultivating an assertive intuition which penetrates the world of ideas.
4. Wrestling ideas from the formless realms and clothing them in abstract thought.
5. Killing the complexity of mental illusion through the “straight-knowledge” of intuitive thought.
6. Experientially knowing the difference between “rupa” (form) and “arupa” (formlessness).
7. Finding oneself the vehicle for an *idea* “whose time has come”—not just for a *thought* which *seems* timely!

8. Intuitively understanding the way in which apparently contradictory thoughts may be harmonized.
9. Intuiting new patterns in the development of the arts. Daringly apprehending and expressing new forms of beauty.
10. Understanding the beauty revitalizes and brings new life.
11. Harmonizing the self and the cosmos.
12. Understanding the Principle of Cosmos—that all is a Unity in Beauty.
13. Understanding that all opposing diversities can be resolved into the One Thing.
14. Understanding that beauty is victory.
15. Understanding that beauty leads to resurrection.

Ray Lord Names Which May Apply To This Combination

1. The Seed, that is the Flower
2. The Mountain whereon Form dies
3. The Master
4. The Trumpet of the Lord.

Qualifications Which Relate To The Combination Of Aries and R4

1. Warrior
2. Inspirer
3. 'Confrontationalist'
4. Peacekeeper
5. 'Spontanist'
6. Originator
7. Correlator

Directives Disciples and Initiates Equipped with Aries and the Fourth Ray

(On Behalf of Humanity and the One Great Work)

1. Arouse to Battle
2. Battle for Beauty (“Enter into Battle for the Lord”)
3. Be a Leader in Humanity’s Struggles to Overcome Conflict
4. Be Brave as a Warrior
5. Be Courageous in the Preservation of the Beautiful (“I Preserve” is the Motto of Germany—Fourth Ray Soul with Aries as the Soul Sign.)
6. Be Daring in the Creation of Beauty
7. Be Fertile in the Generation of analogy
8. Be First to Seek Peace
9. Be the Warrior Aflame
10. Be the “Artist of Your Life”
11. Begin all Things in Harmony and Beauty
12. Burn away Ugliness
13. Dare to Be Colorful
14. Demand Concord
15. Confront for the Sake of Harmony
16. Create Abundantly Through the Imagination
17. Enforce the Peace
18. Exert Yourself as “Corrector of the form”
19. Expend Great Effort in the Mediation Process
20. Express Energetically, Forcefully, Assertively
21. “Fight the Good Fight”
22. Find Beauty in the Flame
23. “Force the Conflict to Subside”
24. Generate Music Prolifically (J. S. Bach)
25. Give Yourself without Reservation to Artistic Inspiration
26. Hasten to Appreciate Beauty

27. Hold Nothing Back in Expressivity
28. Initiate Conflicts and Conflict-Resolution
29. Initiate Harmonization
30. Insist on Cooperation
31. Inspire Encounter
32. Instigate the Friction Necessary for Fine-Tuning
33. Vigorously Live a Life of Contrasts
34. Paint with Boldness (Van Gogh)
35. Penetrate (with Force) the Realm of Buddhi
36. Pierce and Enter the Formless Realms
37. Pioneer the Expression of New artistic forms
38. Proclaim Accords
39. Promote a New Understanding of Aesthetics
40. Push for Peace
41. Resurrect the Power of Art
42. Originate New forms of Artistic Expression
43. Send Forth With Power—Waves of Beauty (Sanat Kumara's Daily Ritual)
44. Sound the Keynote of Cosmic Harmony
45. Spear-Head a Drive for the Promotion of the Arts
46. Take the 'Kingdom of Beauty' "By Storm"
47. Throw Yourself into the 'Dance'
48. Vitalize Culture
49. Wrest Symbols from the Superconscious Realms

Mantra for Aries and the Fourth Ray

Mantram for the Disciple's Consciousness:

I seek to harmonize all opposites into the beauty of Oneness-of-Being.

Mantram for the Initiate's Consciousness:

When "Two Merge with One" in Beauty, Oneness-of-Being is Revealed.

Proposed Symbol/Image/Scene for R4/Aries:

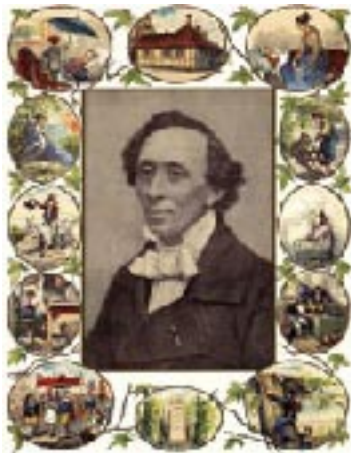
Acute, alert and centered in the pulsing "Web of Life", the Weaver, with intelligence, creatively inaugurates a new and widely ramifying plan within the greater Plan of God.

SUBSTANTIAL
INTERPRETATIONS
OF
WELL KNOWN
INDIVIDUALS
HYPOTHESIZED
AS
EXPRESSING
R4 AND ARIES

HANS CHRISTIAN ANDERSEN

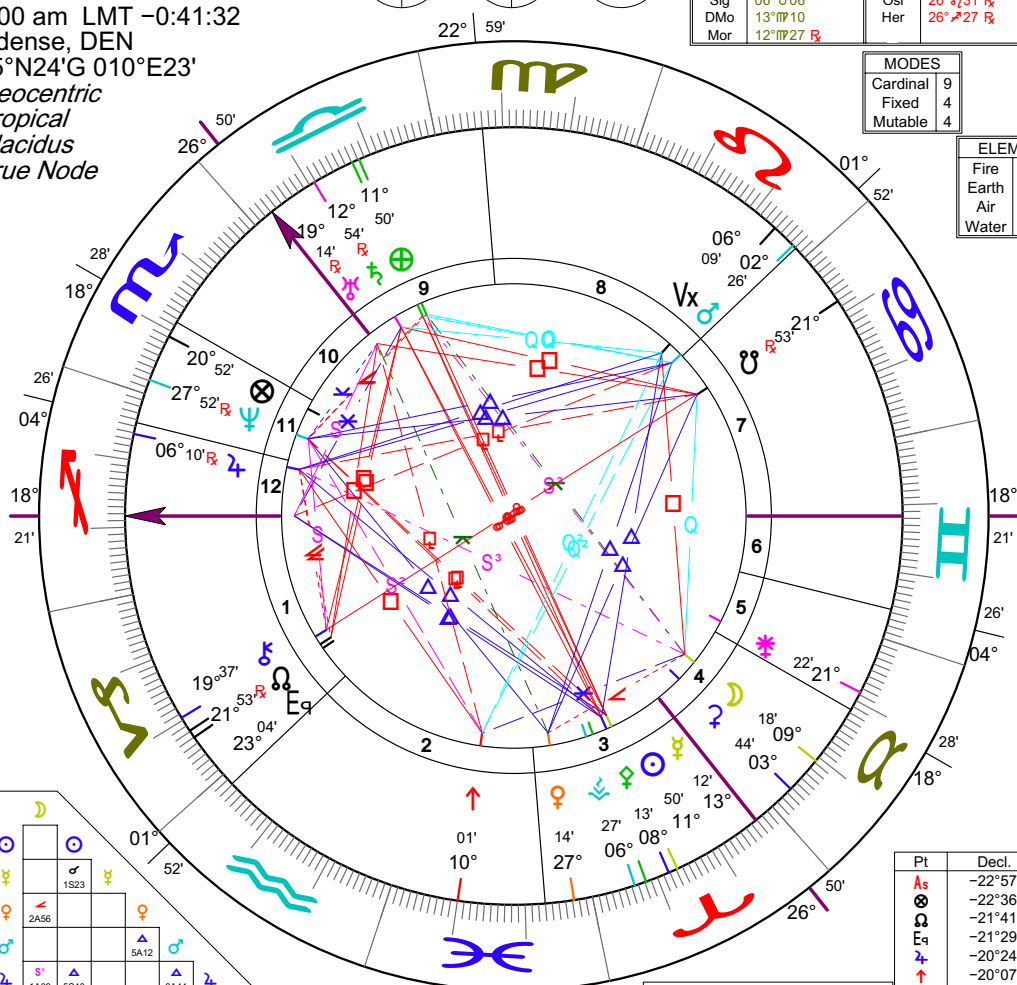
Hans Christian Andersen—Danish Author and Master Story-teller: (1805-1875)
April 2, 1805, Odense, Denmark, 1:00 AM, LMT (Source: recorded). Rectified time of approximately 1:11 AM is suggested by the author. Died of cancer, August 4, 1875.







ELEM	
Fire	6
Earth	3
Air	4
Water	4



uranians.pts			
Pt	Long.	Pt	Long.
♊	04°♊53	♋	26°♋47
♌	01°♌53 ♀	♍	04°♍26
♎	27°♎51	♏	28°♏59 ♀
♐	12°♐19	♑	00°♑48
♒	18°♒07	♓	19°♓08

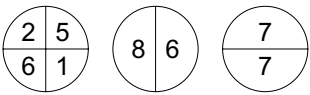
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Abbr	Long.	Abbr	Long.
Jas	20° 17' 21"	Cha	02° 35' 49"
Pho	12° 08' 27"	Hyl	24° 36' 49"
Nes	13° 07' 29"	4TA	28° 02' 22"
Asb	12° 33' 35"	Her	04° 07' 17"

Fixed Stars		Orb
♂	♂ ACRLX	0°07'
♂	♂ ALPHECA	0°15'
♂	♂ ALPHERAT	0°12'
♂	♂ ALPHERATZ	0°14'
♂	♂ SCHEAT	0°37'
♂	♂ HAMAL	0°35'
♂	♂ ALDEBARAN ***	0°54'
♂	♂ ANTARES ***	0°53'
♂	♂ ALCYONE	0°35'
♂	♂ TOLLMAN	0°49'
♂	♂ MIRZURUS	0°08'
♂	♂ POLLUX	0°55'
♂	♂ SUALOCIN	0°56'
♂	♂ ZUBEN ELGENUBI	0°06'
♂	♂ ZOSMA **	0°06'
♂	♂ ZOSMA ***	0°06'
♂	♂ BELLATRIX **	0°40'
♂	♂ CAPELLA	0°40'
♂	♂ MIRA	0°51'

Pt	Decl.
A _s	-22°57'
⊗	-22°36'
Ω	-21°41'
E _q	-21°29'
⌞	-20°24'
↑	-20°07'
↗	-18°00'
⌘	-15°19'
⌘	-10°21'
Mc	-06°55'
⊕	-04°41'
♀	-03°23'
♂	-02°34'
♀	-02°28'
♂	-02°02'
♀	+04°27'
♂	+04°41'
♀	+07°55'
♂	+08°47'
V _x	+18°45'
♂	+19°09'
♂	+21°41'
♂	+22°25'

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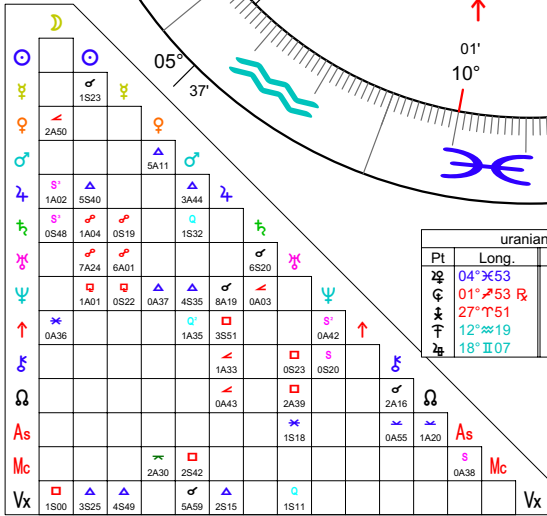
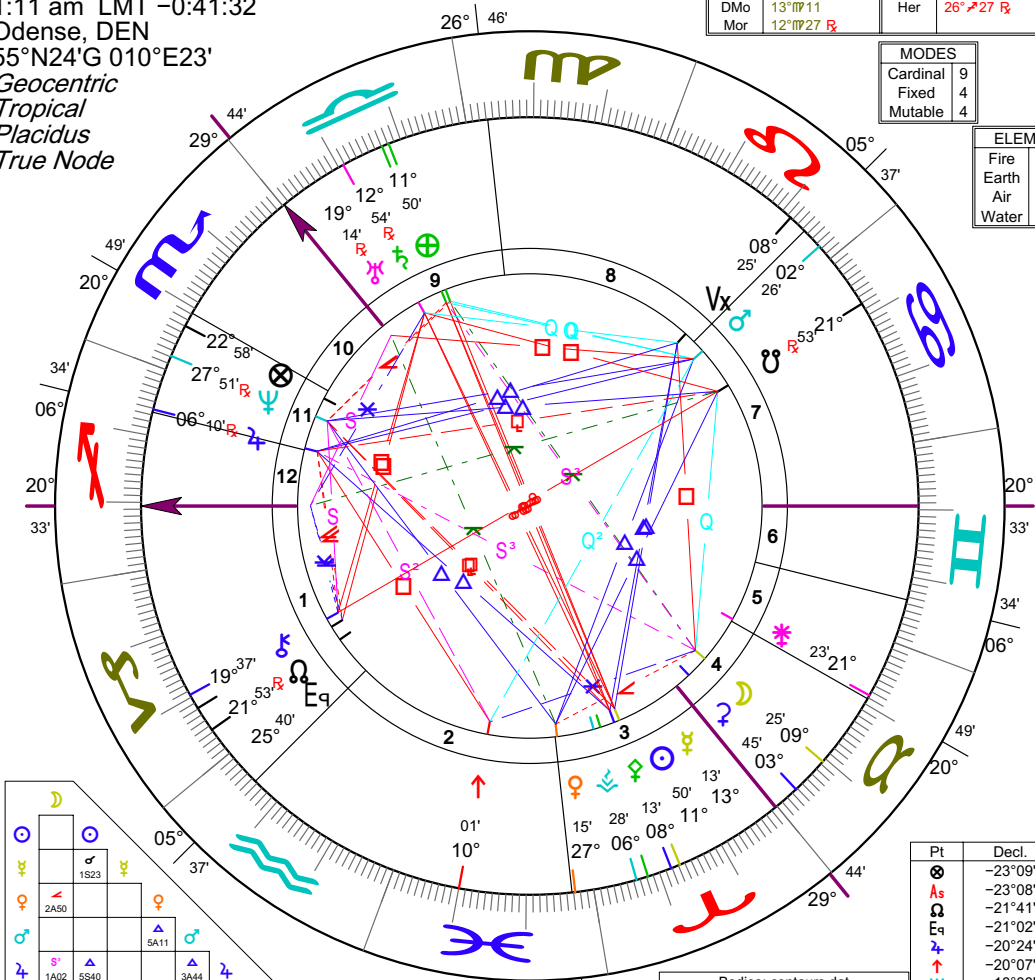
Hans Christian Andersen
Male Chart
Apr 2 1805 NS
1:11 am LMT -0:41:32
Odense, DEN
55°N24'G 010°E23'
Geocentric
Tropical
Placidus
True Node



Bodies: jayne.dat			
Abbr	Long.	Abbr	Long.
Pan	26° 53' R	Mid	04° 16' T
Isi	19° 03' R	Lio	15° 24' R
Sig	06° 06'	Osi	26° 31' R
Dmo	13° 11' M	Her	26° 27' R
Mor	12° 27' R		

MODES	
Cardinal	9
Fixed	4
Mutable	4

ELEM	
Fire	6
Earth	3
Air	4
Water	4



uranians.pts			
Pt	Long.	Pt	Long.
♈	04° 53' R	♏	26° 14' T
♉	01° 53' R	♐	04° 26' T
♊	27° 51' T	♑	28° 59' R
♋	12° 19' T	♒	00° 48' T
♌	18° 07' T	♓	19° 08' T

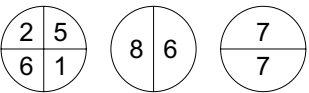
Bodies: centaurs.dat			
Abbr	Long.	Abbr	Long.
Jas	20° 21' M	Cha	02° 49' T
Pho	12° 27' T	Hyl	24° 49' T
Nes	13° 29' T	4TA	28° 22' T
Asb	12° 35' R	Her	04° 17' T

Fixed Stars	
♈	ACRUX
♉	ALPHECCA
♊	ALPHERATZ
♋	ALPHERATZ
♌	SCHEAT
♍	HAMAL
♎	ALDEBARAN ---
♏	ANTARES ---
♐	ALCYONE
♑	MIRZAM
♒	TOLIMAN
♓	ARCTURUS
♈	POLLUX
♉	SUALOCIN
♊	ZUBEN ELGENUBI
♋	ZOSMA ---
♌	ZOSMA ---
♍	RAS ALHAQUE

Pt	Decl.
♈	-23°09'
♉	-23°08'
♊	-21°41'
♋	-21°02'
♌	-20°24'
♍	-20°07'
♎	-18°00'
♏	-15°19'
♐	-11°24'
♑	-06°55'
♒	-04°41'
♓	-03°23'
♈	-02°34'
♉	-02°02'
♊	+04°27'
♋	+07°56'
♌	+08°47'
♍	+18°11'
♎	+19°11'
♏	+21°41'
♐	+22°25'

Hans Christian Andersen - Chart 2
Natal Chart
April 2, 1805 - Odense, Denmark

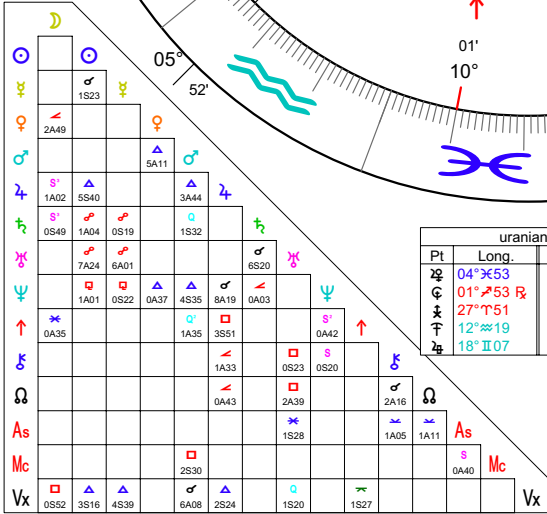
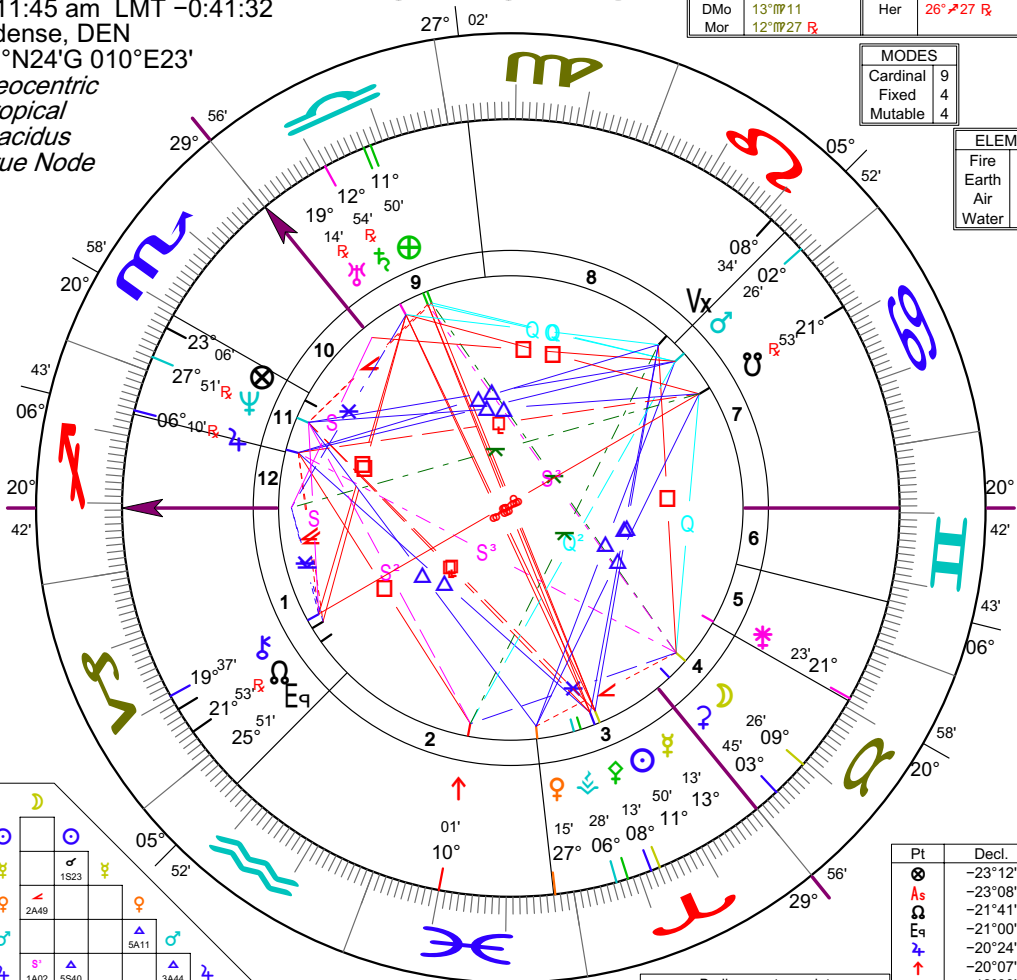
Hans Christian Andersen
Male Chart
Apr 2 1805 NS
1:11:45 am LMT -0:41:32
Odense, DEN
55°N24'G 010°E23'
Geocentric
Tropical
Placidus
True Node



Bodies: jayne.dat			
Abbr	Long.	Abbr	Long.
Pan	26° 25' 53" R	Mid	04° 11' 16"
Isi	19° 19' 03" R	Lio	15° 11' 24" R
Sig	06° 18' 06"	Osi	26° 11' 31" R
DMo	13° 11' 11"	Her	26° 11' 27" R
Mor	12° 11' 27" R		

MODES	
Cardinal	9
Fixed	4
Mutable	4

ELEM	
Fire	6
Earth	3
Air	4
Water	4



uranians.pts			
Pt	Long.	Pt	Long.
☿	04° 11' 53" R	♄	26° 11' 47"
♁	01° 11' 53" R	♅	04° 11' 26"
♂	27° 11' 51"	♆	28° 11' 59" R
♀	12° 11' 19"	♁	00° 11' 48"
♂	18° 11' 07"	♂	19° 11' 08"

Bodies: centaurs.dat			
Abbr	Long.	Abbr	Long.
Jas	20° 11' 21"	Cha	02° 11' 49"
Pho	12° 11' 27"	Hyl	24° 11' 49"
Nes	13° 11' 29"	4TA	28° 11' 22"
Asb	12° 11' 35"	Her	04° 11' 17"

Bodies: Var.dat	
Abbr	Long.
QB1	14° 11' 44" R
3RW	18° 11' 14"
3RO	10° 11' 30"
TL6	10° 11' 45" R
Ica	12° 11' 05"
Hep	23° 11' 49"
Kep	26° 11' 26" R

Fixed Stars	
Abbr	Long.
☿	ACRUX
♁	ALPHECCA
♂	ALPHERATZ
♂	ALPHERATZ
♂	SCHERAT
♂	HAMAL
♂	ALDEBARAN ...
♂	ANTARES ...
♂	ALCYONE
♂	MIRZAM
♂	TOLIMAN
♂	ARCTURUS
♂	POLLUX
♂	SUALOCIN
♂	ZUBEN ELGENUBI
♂	ZOSMA ...
♂	ZOSMA ...
♂	RAS ALHAGUE

Pt	Decl.
☿	-23° 12'
♁	-23° 08'
♂	-21° 41'
♂	-21° 00'
♂	-20° 24'
♂	-20° 07'
♂	-18° 00'
♂	-15° 19'
♂	-11° 28'
♂	-06° 55'
♂	-04° 41'
♂	-03° 23'
♂	-02° 34'
♂	-02° 27'
♂	-02° 02'
♂	+04° 27'
♂	+04° 41'
♂	+07° 56'
♂	+08° 47'
♂	+18° 08'
♂	+19° 11'
♂	+21° 41'
♂	+22° 25'

Hans Christian Andersen - Chart 3
Natal Chart
April 2, 1805 - Odense, Denmark

(Ascendant, Sagittarius with Jupiter in Sagittarius, H12; MC in late Libra with Uranus and Saturn conjunct to each other also in Libra; Sun and Mercury in Aries; Moon in Taurus conjunct Ceres; Venus in Pisces; Mars in Leo; Neptune in Scorpio; Pluto in Pisces; Chiron in Capricorn conjunct the North Node)

The Life of Hans Christian Andersen

Hans Christian Andersen was a world-famous Danish author who flourished during the middle nineteenth century. Today he is remembered chiefly for his imaginative, profoundly poignant fairy tale stories which have been translated into more languages than any other books except the Bible. His works have even been translated into Chinese and Japanese and are loved and appreciated by school-children in China and Japan. He had the special knack of turning ideas into tales—in a particularly Nordic, melancholy and, at the same time, witty way. His fairy tales are philosophical, told with amazing narrative joy and sparkling imagination in beautiful, elegant language. Andersen was also a novelist, playwright and writer of numerous widely read travelogues based on his own experience as a traveler. Early in life he aspired to a life in the theatre and auditioned (without success) to become an actor.

Though Hans Christian Andersen was an amazingly successful author, his life, in one sense, was a tale of personal frustration and painful unfulfillment. He was a man filled with love and longing (“my blood is burning”) and yet he never had a single physically intimate relationship with either woman or man. He became a world-renowned author because he was able to translate the deep pathos of his experience into uniquely narrated stories which touched the hearts of both children and adults. He dared to write in a new idiomatic style, introducing sad and even tragic themes which the authors of his day would have considered inappropriate for children’s books. And yet an enthusiastic response was immediate. People were deeply moved. His sense of fantasy, power of description, and acute sensitivity contributed to his mastery of the fairy tale. His international success and universal recognition compensated in some measure for his personal disappointments in the sphere of relationship, but could not compensate entirely. His life was a fairy tale whose silent, underlying theme was unrequited love.

He was a tall, delicate man with small blue eyes and a large, sharp nose. He was extraordinarily ungainly and many considered him “ugly”. Perhaps, more importantly, *he considered himself* “ugly”. His arms and legs were disproportionately large for his body and his feet were huge. He attracted nicknames that were descriptive, such as “stork” and “lamp post. One of the most beloved of his fairy stories was “The Ugly Duckling”, growing out of his own rueful self-perceptions and his *dreams*. In the story the “ugly duckling” is not really ugly at all because the little duckling (so rejected by all the other ducklings) is really a *swan*—growing into a bird of greater beauty than any mere duckling. Hans Christian Andersen spent most of his life trying to be recognized for the “swan” he longed to be—and which, at heart, he knew he was. It would seem

that he was never entirely successful (no matter how great his popularity), though the world has gained immeasurably from the sadness he carried in his heart.

Some of Hans Christian Andersen's most beloved stories are "The Emperor and the Nightingale", "The Emperor's New Clothes", "The Little Match Girl", "The Red Shoes", "The Tinder Box", "Thumbelina" and, of course, "The Ugly Duckling".

The Choice of Astrological Chart

- a. The usual time of birth given for Hans Christian Andersen is taken from parish records and is, thus, considered a recorded time. Lois Rodden gives it an "AA" rating. The time is 1:00 AM.
- b. One must be suspicious, however, of any time of birth which is given as occurring *exactly* on the hour. Although some such times must exist (the odds are 1/60), further examination is invited.
- c. Research into the timing of events in a chart based upon this time demonstrates it to be quite accurate (at least in the estimation of the author).
- d. The actual time of birth probably occurred somewhere between 1:00 AM and 1:11:45 AM. In those days, birth times were not generally recorded with accuracy, nor written down "to the minute". It was not the habit and not considered important. The author leans towards a time closer to 1:11 AM and thinks the actual time was between 1:11 AM and 1:11:45 AM, although there are certain instances in which the 1:00 AM chart works very well, and of these the author makes note.
- e. When such discrepancies between possible times of birth exist, the author feels the best he can do is offer the reader his considered opinion and then expect the reader to decide the issue for himself/herself.
- f. Whichever time we choose, however, we shall not be far off, and for the purposes of esoteric astrology, we can be assured of having the correct Ascending sign, and Midheaven, if not the correct ascending decanate.

The Testimony of Physiognomy

- a. Hans Christian Andersen was an extraordinary person with an extraordinary physiognomy.
- b. There is something true about the stereotype of the "melancholy Dane", a term applied to Prince Hamlet. Andersen's face (even in the few images of him we have) is so expressive. One can see a strong trace of sadness etched into the features, but as well deep sympathy and compassion, and, somehow, a resignation

which is not bitter but steeped in understanding. The face reveals an attitude of *hope* and *elevation* beyond misfortune..

- c. We understand that HCA was a tall man (185 cm) though somewhat misproportioned—a very large head, large hands and very large feet. While he was not on the first ray, as was Abraham Lincoln, there was something “Lincolnesque” about him. The physical appearance of both was awkward and “gawky”. Similarly to Lincoln, he has high protuberant cheekbones and, as a result, the appearance of sunken cheeks. HCA indisputably had a Sagittarius Ascendant. There is a debate as to whether Lincoln (with an Aquarian Sun) had Aquarius as an Ascendant or Sagittarius. A few of Lincoln’s physiognomical features point in the direction of Sagittarius.
- d. HCA’s rather large head and apparently long neck can be attributed, in part, to his Aries Sun sign. If those with and Aries Sun or Aries Ascendant are studied, the author believes that it will be found that the head will be accented in some way and will be, in general, larger than normal—or at least, large in proportion to the rest of their body.
- e. That the nose seems to *jut* forward is often associated with Aries. Aries does not make the “Roman nose”, but when the nose comes forward from the face almost ‘suddenly’, then Aries may be involved or, perhaps, Mars in some way.
- f. HCA’s hair line suggests fire signs. Aries and Leo incline towards frontal baldness. He was born in the Leo or Sun decanate of Aries, and the exoteric ruler of the Aries Sun is Mars, placed in Leo (in the Leo decanate). Thus we have a strongly receding hair line, made more noticeable by the great Jupiterian forehead.. The upper part of the forehead comes under the dominion of Jupiter. Jupiter is strong because it is in its own sign, Sagittarius, but even moreso because Sagittarius is the Ascending-sign.
- g. With further regard to Leo, we have (in some of the photographs) what appears to be the characteristic elevation or “bump” high on the nose though it is not exaggerated.
- h. There can be no question (physiognomically) that HCA’s Ascendant was Sagittarius. Some of his prominent features and characteristics correlate with this sign. His long arms and big feet (frequently found in Jupiterian signs—accentuated, in his case by Jupiter in Sagittarius) correlate with a Sagittarian Ascendant.
- i. We notice certain typical Sagittarian features visible in some of the photographs here assembled. HCA has the signature of the “horse” in his face. There is a ‘forward elongation’ of the face (though not overly exaggerated) and a chin that recedes compared to the “bite”, though it is not as receded as in many Sagittarian cases because his prominent Leo contributes to a stronger chin and so

does Taurus (his Moon position). But the suggestion in the facial features of the “horse”, the “overbite” and a relatively receding chin are typically Sagittarian.

- j. The slight dimple formation in the cheeks is a signature of Aries (with Libra and Cancer also contributing dimples). He does have two Libran planets as well as three Aries planets, plus two Aries asteroids.
- k. We notice that the lower lip is quite full, even very full. In this case, we have the signature of Taurus (the Taurus Moon) which thickens the lips (as will a prominent Cancer under most circumstances). Aries lips are fuller than those of Leo, but much will depend upon the decanate involved. The thicker lips signal a strong feeling nature.
- l. Another signature resulting from the Taurean Moon is the slight dimple in the chin. This occurs with strong Taurus or Scorpio, or with the activation of decanates ruled by Scorpio or Taurus.
- m. Although HCA has, from some angles, a rather *gaunt* aspect, a close examination of his earlobes will show the thickening characteristic of either Taurus or Scorpio. The Taurean Moon in his case is powerful. Neptune is in Scorpio, but will not stamp the features noticeably except for contributing to a rather dreamy or passive look.
- n. The expression in the eyes is non-assertive. Rather it is receptive, compassionate and kindly. This is the signature of Venus in Pisces.
- o. The contour of the eyebrows shows them sloping down at the corners, and in some picture (and in the caricature, especially), rising towards the brow. The whole appearance is of the “soft-line” rays. (The work of James Davis is especially appropriate in this regard, and we owe him a debt of gratitude for his analyses of physiognomy and the rays).
- p. Those on the soft-line rays (2-4-6) have, often, eyebrows slanting downwards. In the case of the fourth ray (with which HCA was abundantly endowed) the inner part of the eyebrow may rise towards the forehead, producing the appearance of concern, worry or “pain”. This rising is visible to a degree.
- q. It is possible that HCA had both a fourth ray personality and a fourth ray mind. As well he is endowed with *all three* fourth ray signs (Taurus, Scorpio and Sagittarius), therefore it is not improbable to find fourth ray signatures in his physiognomy.
- r. The “smile lines” around the edge of the eyes, are conferred by a strong Jupiter (second ray) but can also be read as ‘pain lines’, and again, suggest the soft line rays. The smallness of the eyes is more attributable to Sagittarius than to Aries or Leo, for Leo generally enlarges the eyes as does Taurus. But Andersen has very strong Sagittarius in his chart (Ascendant *and* Jupiter).

- s. Whenever someone is *unusual* looking, one thinks of the possibility of a strong Uranus—for Uranus gives deviation from the norm. In the 1:00 AM chart, Uranus is close to the MC (and angle) and would thus be powerful. In the slightly later charts Uranus recedes from the MC, but the later charts offer appealing reasons for validity. We will judge as we go along.
- t. From a physiognomical standpoint, however, a chart erected to approximately 1:00 AM (ten or eleven makes no difference in this case), appears accurate. HCA *looks like* the proposed chart.

Some Considerations Related to Rectification

- a. It seems quite certain that the correct chart for Hans Christian Andersen lies somewhere between 1:00 AM (the time recorded in the Parish document) and 1:11:45. It is difficult to be conclusive about the various charts that can be generated between these times. Sometimes the eclipses tell one story, the transits, another, and the solar arc directions yet another. The number of planets in use is as yet far complete. The ‘mesh of the net’ is still not fine enough. Astrologers are not playing with a “full deck”. Still, we advance by using what we have.
- b. The time which will be used is 1:11 AM. There are many good indications to be found in this slightly later chart, but at times it fails to look as good as even the 1:00 AM Chart. A few of the discrepancies will be noted. While it may be impossible to arrive at complete lack of ambiguity, the cyclic dynamics referenced will certainly appear reasonable, and confirm that the correct time of birth is within the eleven or so minutes chosen.
- c. The chart of Hans Christian Andersen may be one of those cases in which the Sabian Symbols do *not* give telling evidence of the correct Ascending degree. The nineteenth degree which appears on the Ascendant when 1:00 AM is used is interpreted by Dane Rudhyar in terms of ecology: “PELICANS MENACED THE BY THE BEHAVIOR AND REFUSE OF MEN SEEK SAFER AREAS FOR BRINGING UP THEIR YOUNG”. One could stretch the point by saying that the sensitive nature of HCH had to flee the grinding poverty of his humble home for an environment in which his talents could be nourished. We would not attempt to apply the obvious ecological meaning to HCA’s life.
- d. The twentieth degree seems altogether inappropriate, and yet when the 20th degree rises, a number of contacts in the dynamic chart seem convincing. The Sabian Symbol reads, “IN AN OLD-FASHIONED NORTHERN VILLAGE MEN CUT THE ICE OF A FROZEN POND FOR USE DURING THE SUMMER”.
- e. The twenty-first degree ascending gives us a strange symbol: “A CHILD AND A DOG WEARING BORROWED EYEGLASSES” “The use of imagination and make-believe in anticipating higher stages of development”. “LEARNING

THROUGH IMITATION”. There is something here about the relationship of children and animals. We could say that children learn to see through the eyes of the animal characters found in fairy tales. Rudhyar’s interpretation is quite different, however.

- f. None of these is entirely convincing. The first symbol could perhaps indicate a dynamic in which HCR was forced to ‘flee’ his impoverished, at times squalid, home environment. The final symbol (for 21°) could point to the use of the imagination (of which HCA was a master) and introduces the *child*; his most popular stories were written for children and a number of them had animals as the main character.
- g. The middle symbol seems far too pragmatic and not appropriate, but just because it seems *symbolically* inappropriate does not mean that dynamic contacts occurring when that degree rises will also be unconvincing. On a number of occasions such contacts are most convincing.
- h. Perhaps as we proceed, either the first or third symbol will seem more convincing.
- i. But, as usual, we cannot rely entirely upon symbols; they are usually qualitatively indicative but imprecise in terms of the finer points of timing.
- j. If the time 1:11 AM is chosen, a chart emerges with 20°Sagittarius 33’ rising. This brings into focus the Leo decanate of Sagittarius, and it, ruler, the Sun. Master DK has the following to say about the Sun ruling the last decanate of Sagittarius:

“The Sun, typifying the solar Angel remains constant both through the exoteric and the esoteric processes and therefore astrology recognises it as a constant pressure and presence. This fact in itself indicates a significant truth. The soul remains eternally present—in the past, in the present and on into the future.” (EA 192)

To what extent can we detect the presence of soul, of Solar Angel, in Hans Christian Andersen’s works? In his most abiding and universally popular works, to a great extent. Perhaps it is the soul, ‘beneath’ it all that gives his stories their magnetic, haunting, endearing quality.

- k. Sagittarius gives the vision and helps the reader ‘see’, or imagine, and Leo is the master storyteller. From a more mundane perspective, perhaps entry into the Leo decanate is, somehow, appropriate, for one who so much sought recognition of his talents, and struggled against all odds to become an actor, singer, dancer—a performer. It also fits his eventual celebrity status and the way in which Danish society “lionized” him; in fact he was acclaimed internationally and acquired a patrons among the nobility and upper classes.

- l. Of course it is not possible to escape the Mars influence, as the exoteric ruler of the Aries Sun is Mars *and* it is placed in Leo. So *all* the fire signs are strongly represented, and it is difficult to say that one is any more powerful than the other—except at different times.
- m. The proposed time of birth has been rounded off to 1:11 AM. It could be about ten seconds earlier, for the sake of one very impressive aspect occurring at HCA's mother's death on October 7, 1833.
- n. We will, however, begin with the death of HCA father's death on April 26th, 1816.

Mon	LEcl	(X)	Tr-Tr	Dec 16 1815 NS	23°Ge46' D
Mon	LEcl	(X)	Tr-Tr	Jun 10 1816 NS	18°Sg58' D
Sun	SEcl	(X)	Tr-Tr	Nov 19 1816 NS	27°Sc02' D

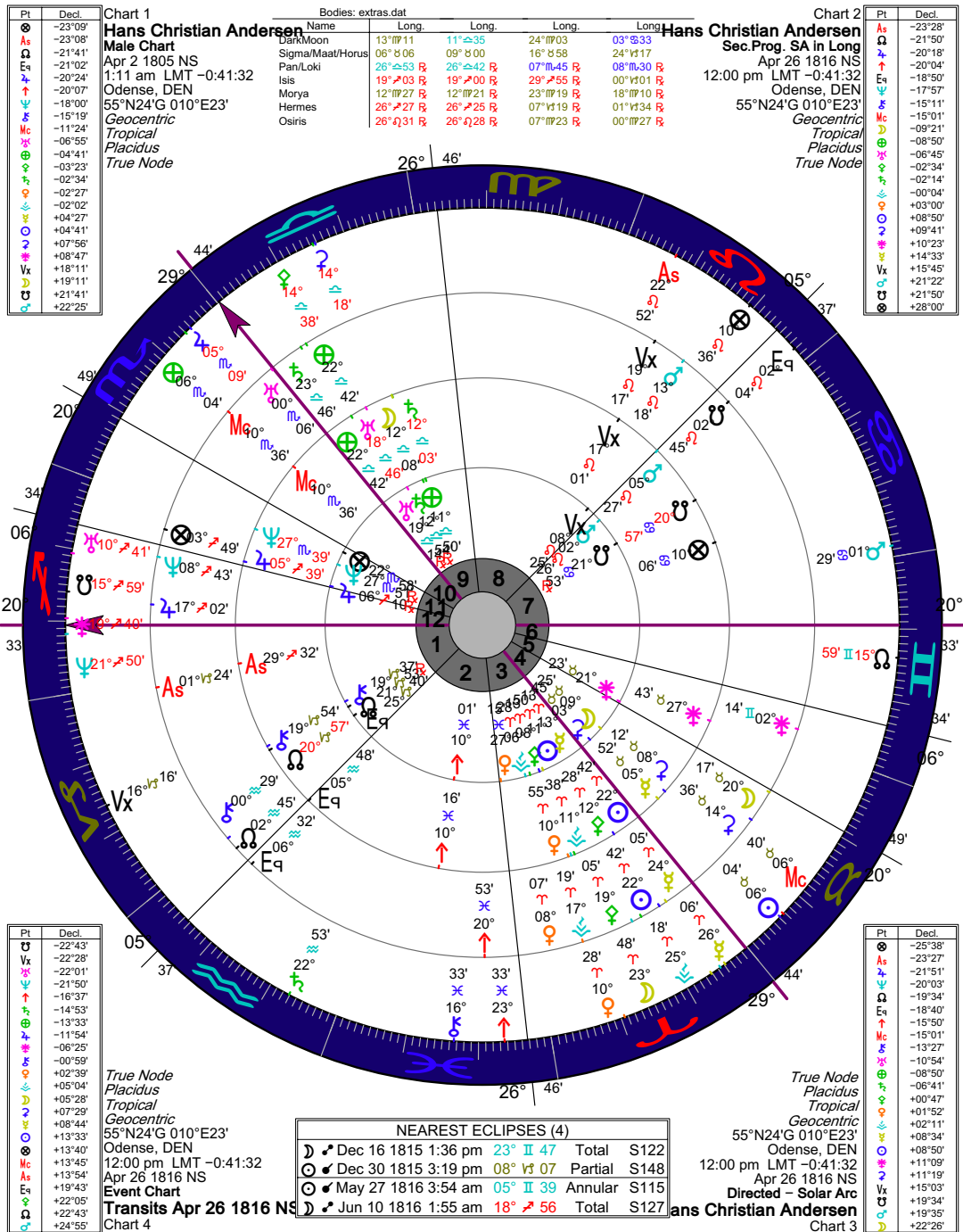
We note two eclipses during that general period, both falling across the proposed Asc/Dsc. Another eclipse, later in the year, November of 1816, and after the death, falls on Neptune causing, no doubt, pain and confusion.

- n. We also note TR-Neptune hovering near the Ascendant. HCA's father's disease was not new. He had brought it with him when returning from the Napoleonic Wars. Neptune crossing and re-crossing HCA's Ascendant represents, among other things, the lingering illness of his father. At the time of the death, Neptune is about a degree away from the proposed Ascendant and moves backwards towards it, re-crossing it twice in the next several months—once retrograde and once direct.
- o. We note as well that the progressed MC has reached 10°Scorpio36' while progressing Pluto is found at 10°Pisces and natal Pluto at 10°Pisces. This is a close trine and Pluto is Pluto—the planet of death. If the time of birth were moved back about a minute and twenty seconds there would be almost an exact trine between the progressing MC and progressed Pluto. We realize that the MC archetypally represents the father (though it equally can mean the mother and the fourth house the father). In any case the MC/IC is the *parental* axis.
- p. However, to move the time of birth back by a minute and twenty seconds to about 1:09:40 AM, we would sacrifice something else. Solar arc directed Uranus is considered a very good and exact timer and we wish to keep it as close to the MC at the time of death as possible (and still retain the Libran MC, which, exoterically ruled by Venus and placed in the sign Pisces in the third house of writing, is a *far* more indicative MC ruler than either Mars in Leo {on the cusp of the eighth house} or Pluto in Pisces in the second). The need to retain a Libran MC will be discussed later.

- q. Since any manipulation of time by a few minutes of clock-time here or there will not alter the position of SA Uranus at 00°Scorpio06', a position of the MC in the thirtieth degree of Libra is the best we can do to keep SA Uranus near it at the time of the father's death. The birth time would have to be about a minute and twenty-two seconds later to arrange that SA Uranus (having entered Scorpio) would be on the MC at the time of the father's death. This, of course, would put the MC into Scorpio which, for a variety of reasons, is not considered correct by the author. Further, the farther ahead we move the MC/IC axis, the less other significant directions work. Rectification, in the words of Charles Jayne, is like trying to catch a "greased seal"!
- r. The principle is that events work out in time and space at *approximately* the time when astrological indicators come into significant positions. Uranus, however, may be a relatively exact timer, but not necessarily '*exactly* exact'. The indicators of HCA's career as a writer, poet, novelist and teller of tales are far most connected with Venus and Uranus (considering the exoteric and esoteric rulers of the MC) than they are with Mars and Pluto.

It is significant to note the position of SA Pluto at 20°Pisces53'. Here we see that it would be exactly square the Asc/Dsc axis at the time of the father's death if we *advanced* the time, but if we advanced the time, we might move the MC out of orb with natal and progressed Pluto, and, more importantly, we would have to sacrifice the Libran MC to a Scorpio MC. We do see, however, that Pluto, the planet of death, was involved in this death. We also note that the progressed Ascendant is almost into Capricorn. Six months later it would be there with Neptune still hovering on the Ascendant. We know that HCA learned was shortly to learn the cold hard realities of the world. His mother was forced to go out washing clothes for people and he was forced to go out and work. When did this change occur? Probably shortly after the death. We are not told exactly when. But we can see that with the progressing MC moving towards Capricorn, a new and harsher reality would be dawning.

- s. The next significant date on which a chart can be set is Hans Christian Andersen's departure for Copenhagen. He went forth to seek his fortune (following, some say, his belief in a fortune-teller). He wanted to be an actor. Actually, he had a fine soprano voice (before it "broke" the next year), but his appearance and manner were entirely unsuitable for the stage or for dancing. In his first audition he is said to have performed a "grotesque ballet" which proved to all concerned that he could never become a dancer.
- t. We are told that the year 1819 was most significant, first for his "Confirmation" in the Christian Church and second for his departure. During that year we find SA Jupiter at the Ascendant strengthening both the religious and the travel themes. Of equal importance, we find TR-Uranus crossing and re-crossing the



Hans Christian Andersen - Chart 4

Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (April 26, 1816)

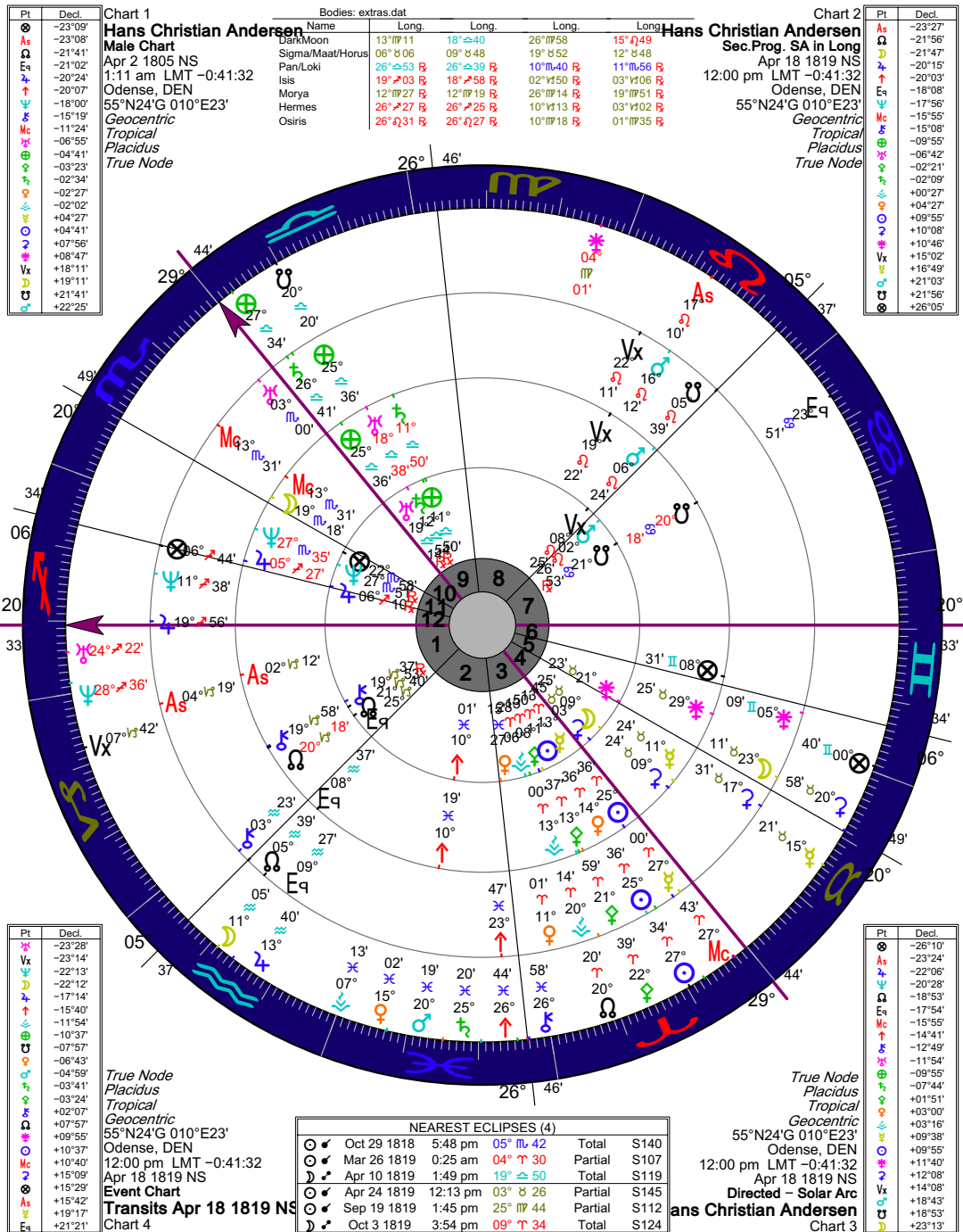
Transits (April 26, 1816) - Solar Arc Directed (April 26, 1816)

Ascendant. We realize that Uranus is natally very close to the MC and is the esoteric ruler of the proposed Libran MC, so it will be an important planet. In fact, Uranus crossing the Ascendant by transit is always important.

- u. The Confirmation occurred on April 18, 1819 and the departure from Odense to Copenhagen on September 4th. If we check the eclipses for the period, we find the following.

Sun	SEcl	(X)	Tr-Tr	Oct 30 1818 NS	05°Sc42' D
Sun	SEcl	(X)	Tr-Tr	Mar 26 1819 NS	04°Ar30' D
Mon	LEcl	(X)	Tr-Tr	Apr 10 1819 NS	19°Li49' D
Sun	SEcl	(X)	Tr-Tr	Apr 24 1819 NS	03°Ta26' D
Mon	LEcl	(X)	Tr-Tr	Oct 4 1819 NS	09°Ar34' D
Sun	SEcl	(X)	Tr-Tr	Oct 19 1819 NS	24°Li55' D

- v. The Scorpio eclipse in October of 1818 is within six degrees of the natal MC; it is an indicator and within about seven degrees of the progressed MC. It is, therefore, at the midpoint of the two MCs—one natal, one progressed. The solar eclipse of March 1819 is on dedicated Vesta, found in the third house of communication and travel. The lunar eclipse in April of 1819 includes Uranus and 19°Libra14, and is about midway between the natal Sun and the progressed Sun. The solar eclipse in April of 1819 is near the IC and conjunct the asteroid Ceres (and indeed, HCA did find people to help take care of him in Copenhagen—Ceres the asteroid of nurturance). The lunar eclipse of October 1819 includes the natal Sun and SA Venus. (Incidentally, we see artistic Venus moving by SA towards the natal Sun indicating HCA's artistic aspirations). Finally, just before his departure, we find the solar eclipse in October of 1819 exactly opposite his natal Sun in Aries. If the MC/IC were earlier, then the eclipse would fall closer to the MC, but even so, it is within range.
- w. One of the very important points concerning the departure to Copenhagen is the position of TR-Uranus on the Ascendant and the conjunction of SA Jupiter with both the Ascendant and TR-Uranus. He was setting off with high hopes, which the combination of Jupiter and Uranus indicate. Like so many characters in his fairy tales and the fairy tales of ages, he was going forth to “seek his fortune”. Many bitter disappointments awaited him, but at length he succeeded magnificently.
- x. A different kind of aspect must also be considered here. If we study the *transiting declinations* (and it is important to do so), we shall see at the time of his confirmation an exact conjunction between the transiting declination of Uranus and the natal declination of the Ascendant. His Confirmation was socially important for him. It helped him rise, principally because of his acquaintance

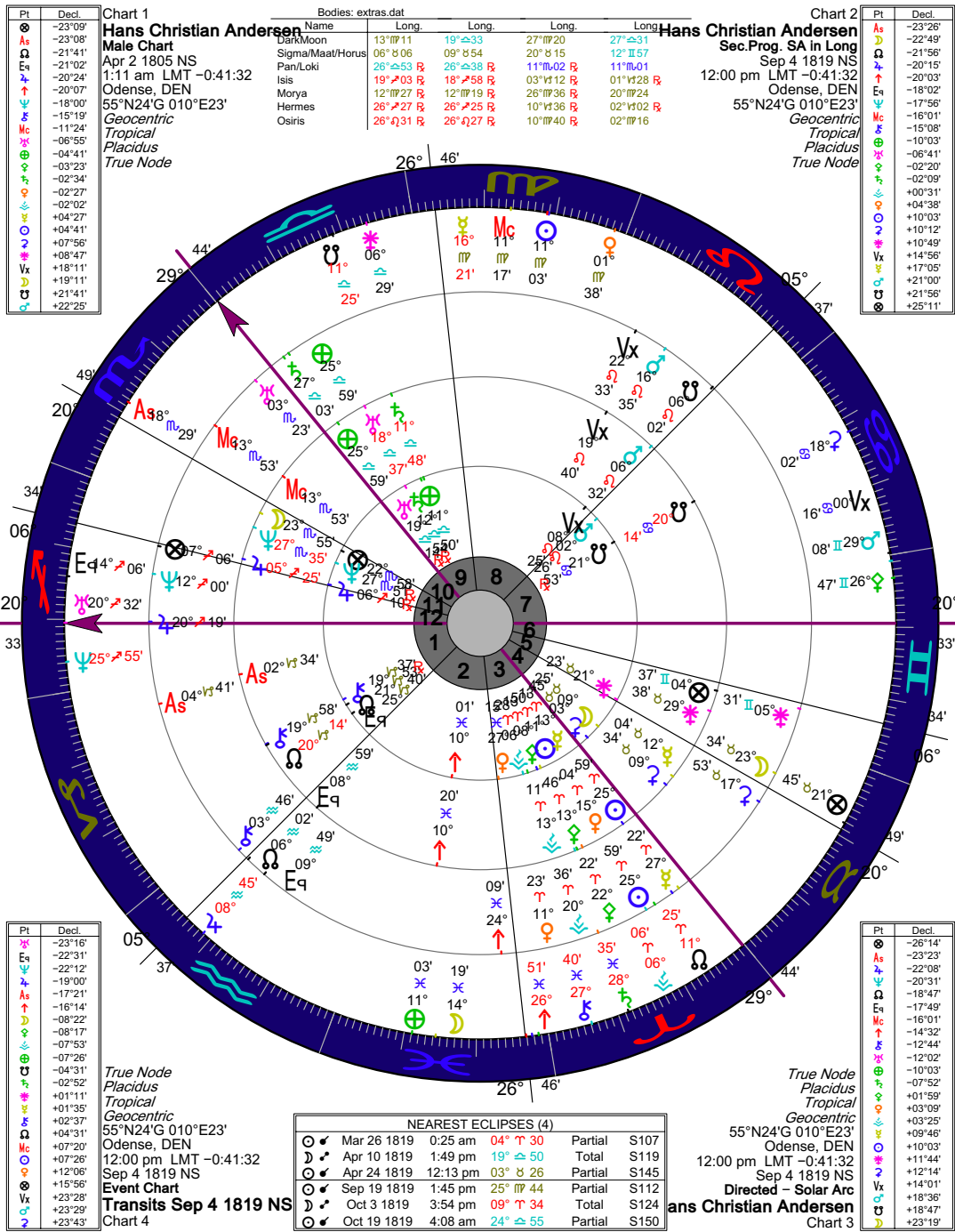


Hans Christian Andersen's Confirmation- Chart 5

Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (April 18, 1819)

Transits (April 18, 1819) - Solar Arc Directed (April 18, 1819)



Hans Christian Andersen's Departure for Copenhagen - Chart 6

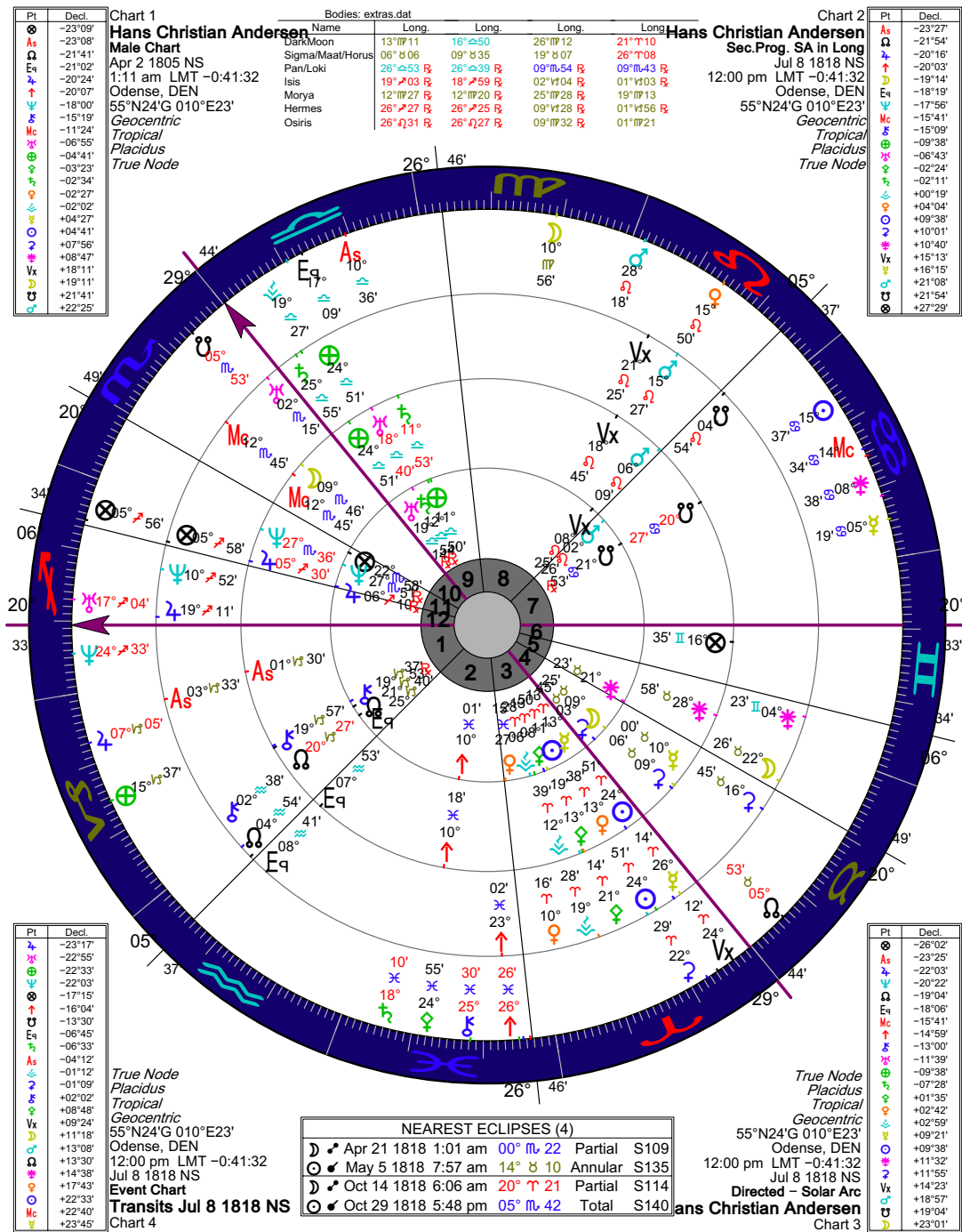
Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (September 4, 1819)
Transits (September 4, 1819) - Solar Arc Directed (September 4, 1819)

with Laura Tønder-Lund, the daughter of a wealthy and important Councillor of State. Later she was of great help to him.

- y. There may also have been a spiritual impression made at the Confirmation, as the transiting Neptune was within a degree of the proposed progressed Ascendant at 29°Sagittarius33'
- z. If we go to September 4th, the day of his quixotic departure for Copenhagen we shall find the transiting declination of Uranus again returned quite close to the declination position of the Ascendant and the transiting declination position of Jupiter also parallel the Ascendant's declination position. Thus, there is a double reinforcement of Jupiter and Uranus, both by longitude and by parallels of declination.
- aa. If we refer, for instance, to the chart erected for 1:00 AM we shall find that, at the time of his departure, SA Jupiter had moved *beyond* the Ascendant by about two degrees, signaling that for that chart, the opportunity for HCA to widen his horizons *should have occurred about two years earlier*—but it did not. At that time he was slaving away at all kinds of jobs just to help his family survive. If we are convinced of the value of solar arc directions this will be a most telling point for choosing a chart later than 1:00 AM.
- bb. We can understand the value of solar arc directions. They move slowly and deliberately about one degree of longitude per year. They do not retrograde, and when they cross the angles, things happen (though not necessarily at the *exact* moment of their crossing).
- cc. If the Ascendant had been 18° plus or even up to 19°Sagittarius 48', then something very Uranian or eventful should have been happening in the *early* part of 1818. But it did not. The first such event was, perhaps, his mother's remarriage later on July 8, 1818. This was not for him a Jupiterian advantage (and Jupiter by SA had not reached the proposed Ascendant (though it had in the earlier chart). Rather the re-marriage is signaled by the progressed Moon in troubled Scorpio conjunct the progressed MC, and also by a lunar eclipse in April of 1818, within one degree of his proposed MC/IC axis bringing not liberation but difficulty.

On the date of that marriage (and considering the 1:11 AM chart) we find the transiting declination position of Uranus parallel the declination position of the natal Ascendant. We also find the declination position of solar arc directed Uranus parallel the natal declination position of the MC. It must have been upsetting. While SA Jupiter was not yet conjunct the Ascendant (if would not be there for a year, if we use the 1:11 AM time), the declination position of transiting Jupiter was parallel the declination position of the Ascendant. Freedom, though not yet arrived, was on its way. Still, none of these events correspond



Hans Christian Andersen - Chart 7

Four Wheel Chart

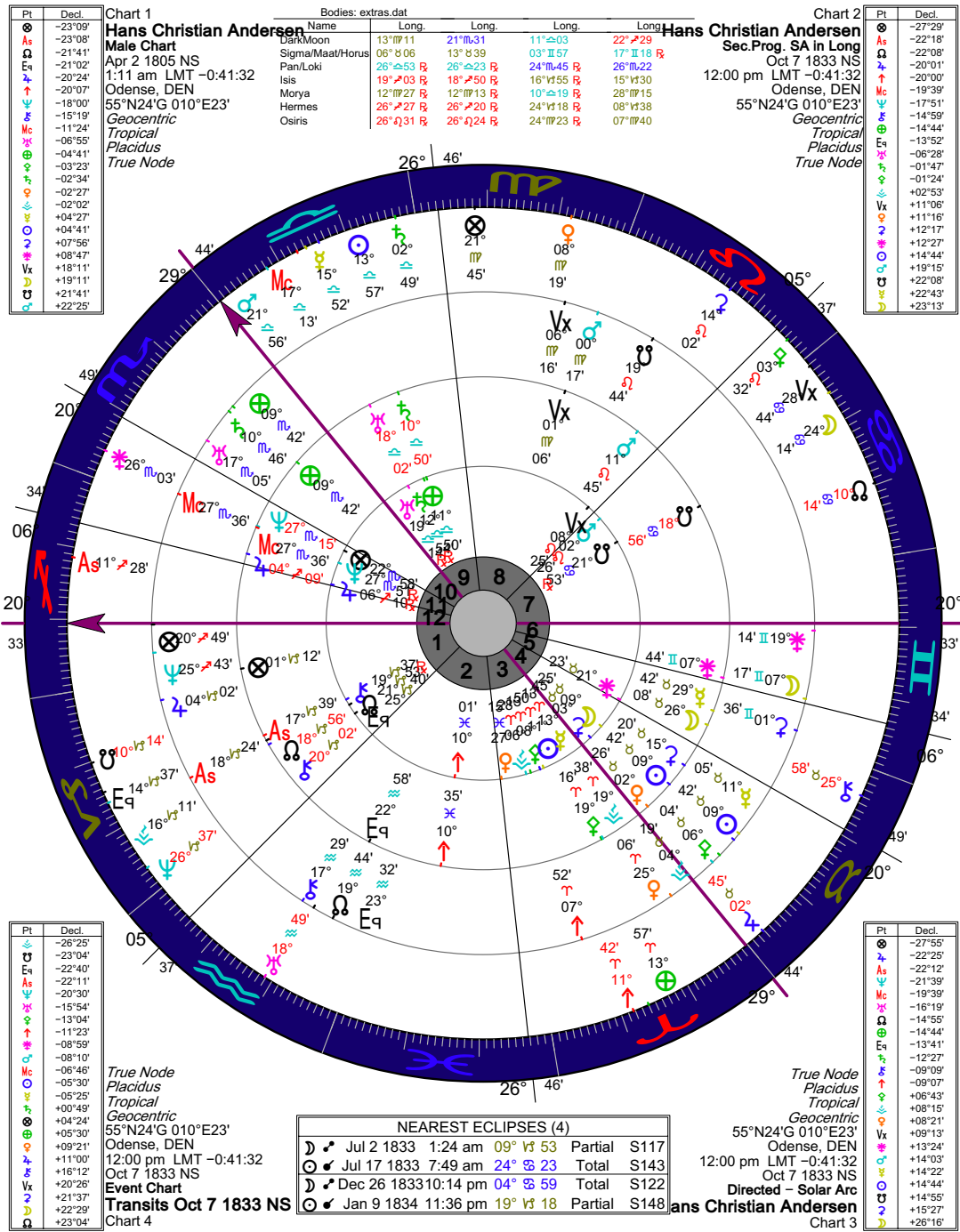
Natal (April 2, 1805) - Secondary Progression (July 8, 1818)

Transits (July 8, 1818) - Solar Arc Directed (July 8, 1818)

to the *great change in life pattern* which transiting Uranus over the Ascendant should bring. That was to come later. In the 1:11 AM chart, transiting Uranus had not yet reached the Ascendant by the time of the mother's marriage, but it *did* reach the Ascendant as the date of departure to Copenhagen approached. What else was the departure to Copenhagen but a bid for freedom and individual expression which Uranus represents?

- dd. In all fairness, it is necessary to report that (in the 1:00 AM chart) the declination position for transiting Uranus was even closer to the declination position for the natal Ascendant *if* the 1:00 AM time were used, but then, the declination position for solar arc directed Uranus (which is such a good timer) would have move *far* beyond the parallel to the declination position of the natal MC. Again, the "slippery seal".
- ee. The life of Hans Christian Andersen is extraordinarily well documented. Not only was it in the interests of the Danish government to research his life very thoroughly, but he rarely threw away anything he wrote, including many diary entries. Thus, there are a great number of documentable events in his life. Obviously, to go into all of these is far beyond the scope of an analysis such as this.
- ff. There may be many important dates in the life which are of no real value in terms of rectification because they occur due to aspects and eclipses which involve *planets* rather than *angles*. The importance of a section such as this is to justify a *time of birth*. The later interpretation section will deal with the *meaning* of noteworthy occurrences.
- gg. Hans Christian Andersen's mother, although illiterate and superstitious, inspired him with a love of folk lore and encouraged him to compose his own fairy tales and arrange puppet theatre shows. Not much is said about their relationship after he went to Copenhagen, and so we cannot explore it in depth. But the date of the death of a parent is always significant and hers took place on October 7, 1833—in an almshouse.

That the progressed Sun should be conjuncted to the natal Moon is interesting and important, but not conclusive in terms of timing, as the aspect is between the "Lights" of the chart—i.e., the Sun and Moon. More impressive is the conjunction between the progressed MC and natal Neptune, about half a degree shy of exact. For HCA, his mother was Neptune (the planet of the imagination); she encouraged his fantasy. She was part of the outpicturing of that extraordinarily important partile trine between Neptune and Venus. And let us remember that, in a way, Neptune is the ruler of the third house of authorship. A time of birth much earlier, would not lead to such a conjunction.



Hans Christian Andersen - Chart 8

Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (October 7, 1833)

Transits (October 7, 1833) - Solar Arc Directed (October 7, 1833)

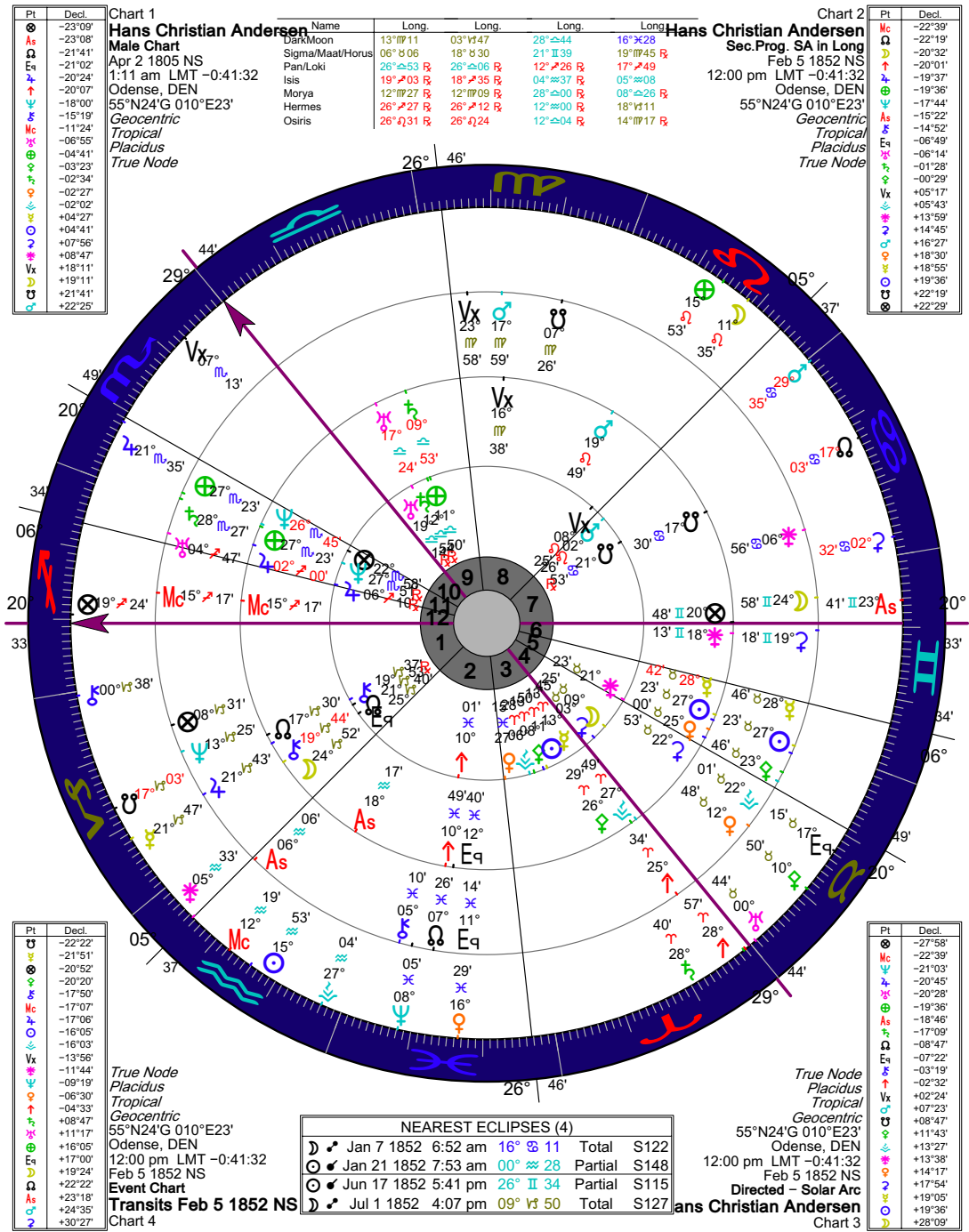
- hh. Even more significant and exact, is the parallel of declination which exists between the declination of transiting Pluto and the declination of HCA's MC/IC position. It is within one minute of arc of exact! Pluto the planet of death parallel and contraparallel the "parental axis". It is a very significant cyclic occurrence!
- ii. Also there was a solar eclipse on his South Node a few months before the death, as well as a solar eclipse on Chiron a few months afterwards. The South Node symbolizes attachments from the past (his Mother) and Chiron brings the wound. When a parent dies (especially for an individual so sensitive as Hans Christian Andersen) there is a wound.
- jj. HCA had an older half sister, Karen Marie. She died on November 18, 1846. As a confirmation of the charts we are discussing, whether the early chart of 1:00 AM or the later chart of 1:11, we find a significant solar eclipse on the MC (on October 20, 1846) just a month before her death. Another eclipse on October 4th, includes the Sun and natal Saturn. For the 1:00 AM chart, the eclipse is *exactly* on the MC (but eclipses are not entirely accurate for fine work with timing).
- kk. On February 5, 1852, HCA's beloved Jenny Lind married her accompanist Otto Goldschmidt. HCA was devastated and fell into a deep depression. The chart for the time is important for the influence of transiting Pluto, Saturn and Uranus at the IC.

HCA had been in love with Jenny Lind, pursuing her as he could when he could for nine years, since 1843. Her marriage was for him the ending of a great hope. At the time of the marriage all three of these 'heavy' destructive planets hovered around the IC—none of them any earlier than 28°Saturn40' or any later than 00°Taurus44'. These planets at the IC caused the rocking of his foundations and profound disappointment. It is important to study these positions, first to credit them with the shock and depression through which HCA passed at the time of the marriage, and then to realize that none of them was close to the 26°Aries50' IC which the 1:00AM chart would provide. These planets of devastation had moved beyond that point a year or two before. Now they were concentrated within a degree of the proposed IC. This fact is a strong confirmation of the 1:11 AM chart.

- ll. We will now jump to a time when HCA received many honors—the year 1867. On May 27 1867 he was made Titular Counselor of State, third class, and on December 6, 1867, he became an Honorary Citizen of Odense, the city of his birth. These were significant political honors, paying tribute to his artistic accomplishments. Firstly, the lunar eclipse preceding the first award (and occurring on March 20, 1867 at 29°Pisces/Virgo 15') crosses almost exactly the progressing Asc/Dsc. As well the progressing Vertex is in late Virgo at 29°Virgo4949',

Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (November 18, 1846)
Transits (November 18, 1846) - Solar Arc Directed (November 18, 1846)



Hans Christian Andersen - Chart 10

Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (February 5, 1852)
Transits (February 5, 1852) - Solar Arc Directed (February 5, 1852)

and it, too, is rather exactly taken in by this lunar eclipse. One phase of life was consummating and a new phase was about to begin.

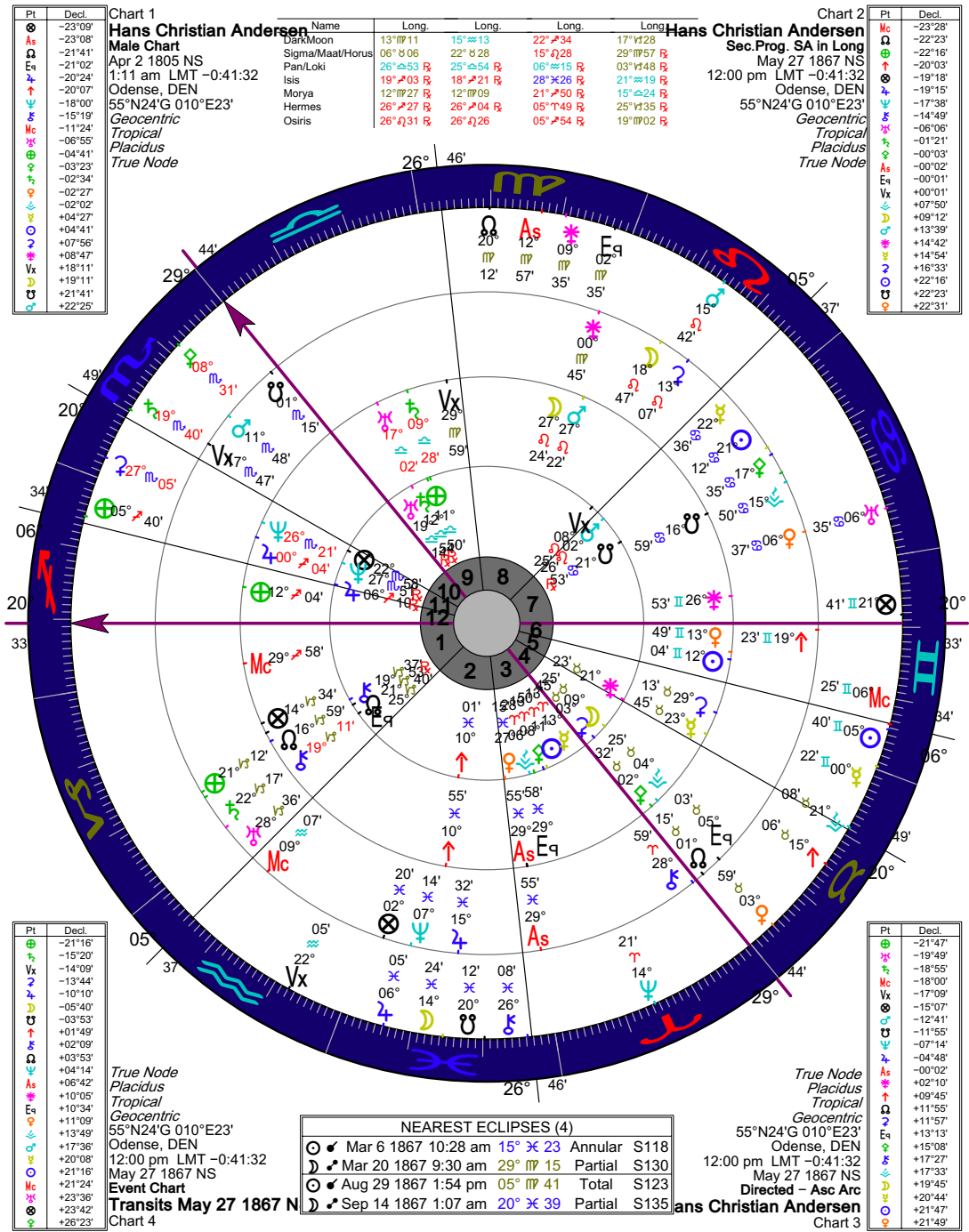
- mm. We note an important change of sign. On June 4 1867 the progressing Vertex moves into Libra, with the progressing MC moving into Capricorn, and on June 6th, the progressing Ascendant moves into Aries. Usually the all move together so there may be an anomaly in the way the astrology program displays this move. The first national award took place just a few days earlier on May 27th. This recognition was a significant elevation in status.

We note that as these angles change sign, they line up with progressed Jupiter which is in very early Sagittarius at 00°Sagittarius04'. In fact, the aspect from Jupiter in Sagittarius to the progressing Ascendant, progressing MC and progressing Vertex was active at the time of the award, but from "out of sign", and the three angles had not yet changed to Aries, Capricorn and Libra. If we check the declination aspects, we shall also find Jupiter active. The declination of solar arc directed Jupiter is parallel the declination of the natal Vertex and the declination of transiting Jupiter is parallel the natal MC. (In the 1:00 AM chart it would be even more closely parallel the MC, but the relationship of SA Jupiter to the natal Vertex would be far less exact. Also a later aspect of Jupiter, for December 6th of the same year, would not fit as well with the MC. The "slippery seal". As well, in the earlier chart the Ascendant, MC and Vertex would not be changing sign nor would the eclipse points (very late in Virgo/Pisces) be on the angles.

On the day he was made an honorary citizen of Odense (his home town), we find the declination of transiting Jupiter parallel the MC just as it was for the national award on May 27th. In this latter case the declination of transiting Jupiter would have moved too far beyond the declination of the MC for the 1:00 AM time.

More important than all these is the position of SA Uranus on the Ascendant during this year. This time, it would be necessary to move the birth time *earlier* to make that conjunction exact, but we have seen that at other times it would have been necessary to move the birth time *later* to make *other* important aspects exact. (We remember the father's death also involving SA Uranus, but at the MC. The time of birth would have to have been *later* to make that aspect exact, but *earlier* here.) The point is that SA Uranus was with acceptable range of the Ascendant for *both* awards

- nn. Hans Christian Andersen's serious illness, liver cancer, begin to emerge noticeably in November of 1872. Jupiter rules the liver and was in Sagittarius, its own sign. On December 12, 1871, there is been an eclipse very near his natal Ascendant, and all during the year 1872, fateful Saturn has been hovering around his natal and progressed Chiron (the planet of illness and wounds, but of healing

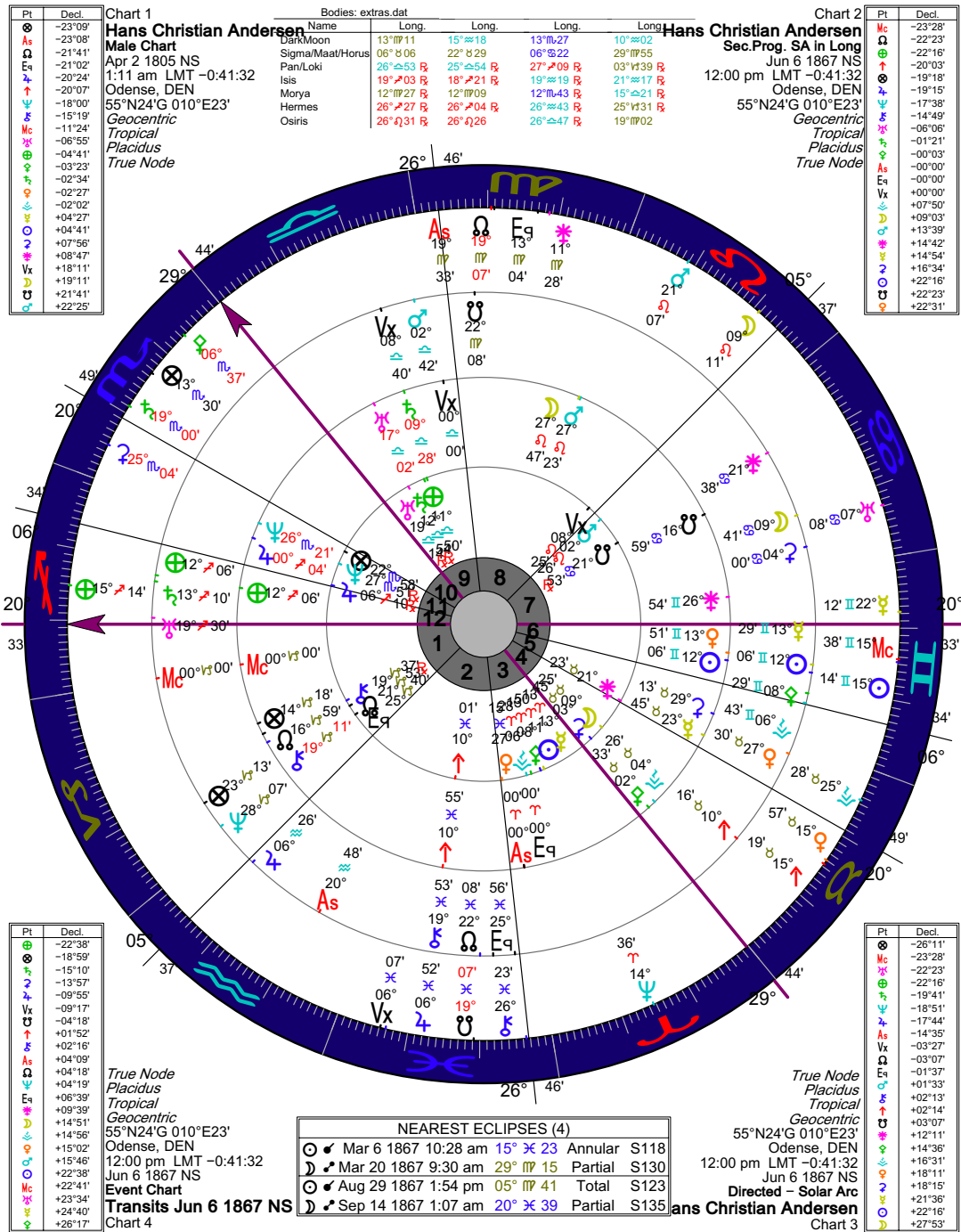


Hans Christian Andersen - Chart 11

Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (May 27, 1867)

Transits (May 27, 1867) - Solar Arc Directed (May 27, 1867)



Name	Long.	Long.	Long.	Long.
DarkMoon	13°11'11	15°18'18	13°11'27	10°02'02
Sigma/Maat/Horus	06°08'06	22°08'29	06°08'22	29°05'55
Pan/Loki	26°05'53	25°05'54	27°09'09	03°13'39
Isis	19°03'03	18°02'21	19°03'19	21°01'17
Morya	12°11'27	12°11'09	12°11'43	15°02'21
Hermes	26°02'27	26°04'04	26°04'43	25°13'31
Osiris	26°03'31	26°02'26	26°04'47	19°11'02

Chart 2
Hans Christian Andersen
Sec.Prog. SA in Long
Jun 6 1867 NS
12:00 pm LMT -0:41:32
Odense, DEN
55°N24°G 010°E23'
Geocentric
True Node

NEAREST ECLIPSES (4)			
♂	♂	Mar 6 1867 10:28 am	15° ♈ 23 Annular S118
♂	♂	Mar 20 1867 9:30 am	29° ♈ 15 Partial S130
♂	♂	Aug 29 1867 1:54 pm	05° ♈ 41 Total S123
♂	♂	Sep 14 1867 1:07 am	20° ♈ 39 Partial S135

Hans Christian Andersen - Chart 12

Four Wheel Chart

Natal (April 2, 1805) - Secondary Progression (June 6, 1867)
Transits (June 6, 1867) - Solar Arc Directed (June 6, 1867)

Four Wheel Chart

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as well). When the eclipse took place on the Ascendant in late 1871, the SA directed Vertex was moving conjunct the natal Saturn. Significantly there was an eclipse in June 1872 on his progressed Sun in Gemini. The progressing Moon was moving into Scorpio in which latent ('poisonous') conditions come to the surface.

oo. Significantly during this period and leading to his death on August 4, 1875, the SA Saturn was moving closer to his Ascendant. When he truly became incapacitatingly sick, SA Saturn was on his Ascendant, though it had moved some minutes of arc beyond at the exact time of his death.

pp. The eclipse list leading up to the time of HCA's death is important:

Sun	SEcl	(X)	Tr-Tr	Apr 16 1874 NS	26°Ar23' D
Sun	SEcl	(X)	Tr-Tr	Oct 10 1874 NS	16°Li59' D
Mon	LEcl	(X)	Tr-Tr	Oct 25 1874 NS	01°Ta43' D
Sun	SEcl	(X)	Tr-Tr	Apr 6 1875 NS	16°Ar03' D
Mon	LEcl	(X)	Tr-Tr	Apr 21 1875 NS	00°Sc09' D

The first eclipse is conjunct the IC of the chart. Admittedly it would be *exactly* conjunct the IC of the 1:00 AM chart, the IC for which is 26°Ar50'. But here is an important point: *eclipses do not need to be exact to be effective*. They are extremely useful as *general* indicators of the *approximate* time of birth, but they cannot be used to *confirm* exact moments of birth. Solar arc directions (all moving at the same rate of speed and inexorably) are better for precision. If one had to choose between a solar arc direction and an eclipse to set a time of birth, one had better choose the solar arc direction.

Looking at the list we see that the solar eclipse on October 10, 1874, occurs exactly on progressed Uranus and within three degrees of natal Uranus. The lunar eclipse of October 25, 1874 occurs on the MC/IC. The solar eclipse of April 6, 1875 occurs midway between the natal Sun in Aries the progressed Ascendant in Aries.

Re this April 6th eclipse, it is important to note that on April 2nd HCA was appointed "konferensråd", a high Danish title, now obsolete. The date of the conferral is no coincidence. It is his sixty-ninth birthday. All the charts in use show the declination of the progressing Sun (elevation and status) parallel the declination of the Descendant (the recognition of "others"). In other words, these dynamic events point to a time of public recognition.

Note, during the period preceding death, Jupiter, the planet of release (and of the "liver"—the seat of his disease), had been passing back and forth conjunct the MC. The lunar eclipse of April 21, 1875 is again on the MC/IC. All during

Four Wheel Chart

Transits (August 4, 1875) - Solar Arc Directed (August 4, 1875)

this time as well, transiting Neptune had been transiting the IC (a point in the chart sometimes called “the end of life”). Through Neptune there can be a general fading away. As well Chiron, the planet of sickness and healing has been passing conjunct to his progressing Ascendant in Aries. This would not have been the case for the progressing Ascendant derived from the earlier time of 1:00 AM. It would have been too early and Chiron would long before have passed it. At the same time, for that earlier chart, Chiron would have reached the natal IC at the time of death.

Considering the Rays of Hans Christian Andersen and Their Relation to Astrology

- a. The predominance of the soft-line rays is clear. Rays two, four and six are evident in the extreme and, of the hard-line rays, perhaps, only the seventh ray can be found with the ray formula. Astrologically, however, the hard-line rays present themselves.
- b. The soul ray is either the fourth ray of Harmony through Conflict or the second ray of Love-Wisdom. The likelihood is the second ray. Behind all of the more serious pieces which HCA write is a deep understanding of the pain of love and the demand that that pain be relieved through love. It is true that many of his stories are pessimistic (even gruesome) and have very sad endings. Such endings, however, are a demand to a heartless world for more compassion. The author seems to be saying, “These terrible things need not have happened, if only people cared more, loved more”.
- c. On a more personal level, Hans Christian Andersen was always ready to “fall in love”. He would press forward ardently (as might be expected of an Aries individual whose ruling planets were in Leo {Mars} and Aries {Mercury}) and always he was rejected. Perhaps the great ‘love’ of his life was the renowned Swedish soprano Jenny Lind. Their relationship spanned many years, even after she married her accompanist on February 5, 1852. HCA was deeply depressed, wounded, heartbroken (Pluto, Saturn and Uranus were transiting his fourth house cusp) but he recovered as always and continued to be her friend. Indeed, from the first she regarded him as “friend” and “brother” and no importunity on his part could change her feelings. We see the position of stern Saturn opposing the natal Sun bringing constant disappointments in the personal sphere.
- d. Perhaps the reason that HCA is the most celebrated author which Denmark ever produced is related to an identity between the soul of the author and the soul of the nation. In recent history Denmark has been known for the tolerance characteristic of the second ray. The attitude of the Danish people during the Second World War is typical. When the occupying Nazis informed the nation

that henceforward all Jews had to wear a yellow star, the next morning the King of Denmark, himself, appeared wearing a yellow star. Of all the Scandinavian countries, Denmark is, perhaps, the most like America with its second ray soul.

- e. Only one of the signs which characteristically transmits the second ray is tenanted (by two planets) but *one* of the positions is powerful—Venus in second ray Pisces, the sign of its exaltation. This Venus position—in the third house of authorship, in the sign of compassion and “understanding for the unfortunate” (Pisces) and exactly trine (to the degree) the planet of imagination, compassion and identification (Neptune) is the key to the love and appreciation that have greeted Hans Christian Andersen’s stories throughout the world.
- f. First ray Pluto, the planet of death and loss is also in Pisces. It is square second ray Jupiter, with which it is also closely parallel. These aspects show that all fulfillments would be subject to mortality; conventional happiness would be doomed, but from loss, great understanding (Jupiter) would arise.
- g. Venus is a powerful second ray planet (the planet most representing the second ray aspect in man—the soul). Pisces, in a certain respect, is *over all* and *ultimately* the most powerful of the second ray signs (regardless of the present preeminence of Virgo). Neptune is, monadically, the synthesizing planet on the second ray, and has been called the planet of Vishnu or the Christ.
- h. The planet Mars, though not in a water sign, joins Venus and Neptune, trining both, to form a grand trine. Thus three planets which, taken together, have very strong second and sixth rays work with ease together in the flowing grand trine formation, explaining the great appeal of HCA’s stories to the emotions and sentiments. His real strength lies more in how he touches the feeling nature than in his approach to the mind. Perhaps this is why the Danish Philosopher Søren Kierkegaard criticized HCA for having no coherent philosophy of life.
- i. While there are no *other* signs/constellations which distribute the second ray, the exoteric ruling planet of the Rising-sign is second ray Jupiter which trines the second ray Sun. This gave HCA an expansive attitude towards life. Indeed, he was widely travelled, living up to the reputation of Sagittarius for “going abroad and seeing the world”. To the Jupiter in Sagittarius position we may attribute HCA’s ability to rise above his frequent depressions (he had so much fourth ray in his nature). Jupiter confers the power to *rise* and transcend (Neptune also). He demonstrated this all through his life, beginning with his determined escape from the extraordinarily limiting conditions in his family of origin. His journeys brought him into contact with many of the most notable artists and aesthetic thinkers of his era: Franz Liszt, Johannes Brahms, Clara Schumann, Felix Mendelssohn-Bartholdy, Edvard Grieg, Richard Wagner, Charles Dickens, Henrik Ibsen, Charles Dickens, Victor Hugo, Heinrich Heine, Balzac, Alexandre Dumas,

Robert and Elizabeth Browning. Really, the list of his contacts is extraordinary and reads like the “Who’s Who” of nineteenth century creative artists. Regardless of the inferiority complex (a second ray liability) which plagued his early life (and haunted him to a degree even during his greatest periods of success) he kept company with the some of the most illustrious creators of his day, and they regarded him as their peer.

- j. If the second ray provides the deeper context of his work, the fourth ray was vividly present. HCA was a great artist, a deeply *expressive* individual. He was born with a beautiful voice (Moon in Taurus conjunct Ceres); he sought to act, to dance, to sing. And he wrote plays, novels, travelogues and fairy tale stories. His international fame, however, rests almost entirely on his stories.
- k. His life was one of constant fluctuation—exaltations and deep depressions. He had all the great contrasts of character typical of the fourth ray. At his best he has been described as simple, sincere, affectionate and witty. At his worst he was vain (Leo influence), irritable (Uranus oppose Mercury), snobbish (Leo plus compensatory behavior) and terribly peculiar (elevated Uranus effect), with fits of depression (fourth ray behavior) and phobias (Neptune). He was also intensely hypochondriacal (Mercury ruler of the sixth house of health opposed by Saturn, planet of fear and concern). His personality had all the inconsistencies of the fourth ray—all the brilliance and the gloom.
- l. If we look for fourth ray inlets to the astrological chart, there are *many*. All three signs transmitting the fourth ray have important planets. Taurus holds the Moon, Sagittarius is ascending and holds Jupiter, and Scorpio holds Neptune. The Moon in Taurus contributed to his artistic productivity (and staying power), Jupiter in Sagittarius to his eagerness to experience (the fourth ray being the most “experiential” of the rays), and Neptune in Scorpio conveyed a deep sense of suffering and an understanding of how it might be transcended through art and beauty.
- m. The probability is that Hans Christian Andersen was an artistically expressive yet inconstant fourth ray personality. He was a great lover of all the arts. He certainly had a fourth ray mind—the mind of the storyteller—full of imagery and drama. He was also an improviser of songs, inventing his own words and melodies (both are fourth ray abilities). We learn that he was particularly fond of opera, which can be understood as a fourth ray synthesis of the arts.
- n. The fourth ray is also the ray of compromise, of the bringing together of the opposites. HCA’s attitude toward technology was positive. He did not shun it as did so many romantics. Speaking of mechanical and material inventions he said, “I consider them the necessary bearers of the spiritual, the great stalks upon which poetry may place its flowers.” (Note the analogical expression of the fourth ray mind.)

- o. It is said of HCA that he was “energetic and strong willed” He could drive himself. If he had to get up at 2:00 AM to catch a stage, he did so, and he could stay up very late at night. We have to remember that if the personality is on the *fourth* ray, it is an *Aries* fourth ray, and Aries always strengthens the will, and in this case would increase the “rajasic” aspect of the fourth ray personality.
- p. It is said that he had a “sometimes fearless personality”, as when he ascended the volcano Vesuvius above the glowing lava on the 24th of February, 1834. The fourth ray can be extremely courageous at certain moments when inspired by rajas, and just the opposite at other moments. It is interesting that at the time, the first ray planet Pluto was closely conjunct his natal Sun!
- q. There are accounts of his amazing energy levels. We have to remember that HCA had a grand trine in fire signs. He was a driving and driven man. Many Aries people have the fourth and sixth ray prominent as did he (for sixth ray Mars and fourth ray Mercury are the two rulers of Aries). We also need to realize how *active* the fourth ray type can be when under the influence of the *rajas* aspect.
- r. In one of his self-descriptions he considers himself “a madman, a lover and a bard”. Thus much for the fourth ray!
- s. The emotions were certainly on the sixth ray. He was ardent. When in love he pursued the objects of his attentions passionately and relentlessly—showering them with excessive (and unwanted) attention; his need was so great.
- t. We see Mars and Neptune (the two sixth ray planets) in trine. They both trine Venus, as well, and Venus has a deeply recessed sixth ray.
- u. It is interesting that the sixth ray planet Neptune is parallel the Anti-Vertex (the ‘point of free will’). Here HCA found a great outlet for his pent up and frustrated emotions. He was *free* (Anti-Vertex) *in his imagination* (Neptune), and in this domain of life his initiatives were richly rewarded.
- v. One wonders whether the soul (under the direction of the Lords of Karma) does not arrange for certain frustrations to be endured by the personality (Saturn conjunct Uranus and oppose the Sun and Mercury), so that greater values, soul values, might emerge.
- w. We find in the opposition of Saturn to Mercury one of the reasons for HCA’s frustration in finding a partner. Mercury rules the seventh house of partnerships and frustrating Saturn opposes. As well, Juno, the asteroid of union, placed in the fifth house of love affairs, is opposed by Neptune, seen as the ‘planet of disappointment’—of hopes and dreams that come to naught. Uranus planets of sudden breaks and unexpected turns of fate is inconjunct Juno, and Pluto,

the planet of deaths and terminations, is quintile. We can see that the planets ruling the partnership area were subject to great stress.

- x. Interestingly, Venus, the planet of relationship, received mostly trines. It was quincunx to the MC (or career point). In his heart and soul, Hans Christian Andersen was ready for relationship and understood it well, but fate and karma blocked fulfillment on the physical plane. His resort was the world of imagination—all to the benefit of the larger whole (if not his personality).
- y. The physical body gives evidence of having been on the seventh ray of order and organization. Through his diaries he documented his life carefully. The record of his life was in order when he died, which is one reason why it is so possible to study it in detail. He created a rather complete chronology of his experience.
- z. The apparent delicacy of his body (for all its ungainliness) is another testimony to the probability of the seventh ray.
- aa. He was also very skillful with his hands, making cut-outs of the characters in his stories and cutting out paper bouquet holders for flowers. His scissors, which he always had about him, were rather large, like his hands, but many of his paper cutouts were, nonetheless, extremely elegant. This is evidence of the seventh ray in the physical nature.
- bb. The proposed ray chart would be as follows: **24-467**
 - i. Soul: the second Ray of Love Wisdom
 - ii. Personality: the fourth ray of Harmony through Conflict
 - iii. Mental Body: the fourth ray of Harmony through Conflict
 - iv. Astral Body: the sixth ray of Devotion and Idealism
 - v. Physical-Etheric body: the seven ray of Order and Organization

Some Additional Astrological Considerations re the Chart of Hans Christian Andersen

- a. Hans Christian Andersen was considered an imaginative (fourth ray) and child-like (Leo) person all his life. He did not make a great distinction between what was written for children and what was written for adults. His writings appealed deeply to both.
- b. HCA loved children and understood how they thought. The ruler of his fifth house of children is Venus which is placed in the third house of writing and trine to Neptune (one of the rulers of the third house). The concentration of planets in the third house helped him become a great author. We should also

note that Juno, the asteroid of partnership, is on the cusp of the fifth house, placing him in collaboration with children. In many ways, he was “on their side” and understood their world.

- c. We are told that HCA was a very active person who loved hiking. This correlates with his adventurous Sagittarian spirit.
- d. HCA had the courage of his Aries Sun-sign and of the rajasic aspect of the fourth ray. He travelled to Copenhagen as a fourteen-year old with virtually no money or connections. He was willing to plunge into new experience.
- e. Esoterically, Uranus is the ruler of the Libran MC—a more suitable ruler than esoteric Mars, had the sign Scorpio been on that angle. Uranus accounts for the uniqueness of HCA as a person. At times he had an odd or idiosyncratic nature. He was truly “one of a kind”. His career was distinctly different from that of his contemporaries, and, rising from poverty, he earned his living on the basis of his *distinct perspective* on life (Uranus in the ninth house of “world view”). He travelled extensively and was able to capture his impression in a manner always fresh and engaging. We realize that Uranus is also opposed to the Sun, which encouraged him to break with convention in many ways (especially artistically). Of course, with Saturn (also and even more closely opposed) he did, in many respects, abide by convention. Saturn as a partial ruler of the second house contributed to his early poverty and continuing personal insecurity (his phobias—his fears of fire and water and of being buried alive—the Saturn/Neptune semi-square was active in this regard), but through the boldness of Uranus he overcame many of these internal and external obstacles. Although the two things he most detested were fire (*and* pettiness—a typical Aries response), he forced himself to the edge of Mount Vesuvius.
- f. There is a Saturn/Uranus conjunction. As HCA grew in stature he was increasingly respected by the “establishment” (Saturn) and there were members of the nobility who were his patrons. Increasingly he was supported by the state (Saturn) and upheld a kind of state position. At the same time he was ingenious (Uranus) and hard to fit into any mold. One can sense the tension created by this conjunction which helped such a unique character (Uranus) be accepted by, integrated into and supported by the state (Saturn).
- g. Of Mercury, the esoteric ruler of his Sun-sign Aries and placed in Aries, we can say that it made him the innovator—an inspired and original author (Mercury opposed Uranus) and a careful craftsman, economical in his use of words (Mercury opposed Saturn).
- h. Mars in Leo on the cusp of the eighth house could be a very sexual indicator. HCA never married. There were women who were attracted to him, but perhaps, for this very reason, he was not attracted to them. One of his admirers,

who corresponded with him extensively and surely wished she could have been Mrs. Hans Christian Andersen, was buried with all the letters he had written her.

- i. Some thought HCA was a homosexual but this was not the case. He had strong sexual feelings for women but he was ashamed of his feelings. At one point (an incident taken from his diary) he went to visit a prostitute but could bring himself to do no more than talk with the unclothed woman. He was, it seems, ashamed of his sexual feelings and this made him a shy, awkward, though strangely insistent suitor.
- j. Mars, as the exoteric ruler of Aries, would certainly strengthen his passions and the intensity of his sexual urges (giving him the burning blood of which he spoke). The power of Mars is further intensified by its parallel to the declination of the Descendant. It would seem that he was able to *sublimate* these sexual feelings through a life of great and at times strenuous activity, and by the harmonious contact made by Mars with ‘artistically sublimatory’ Venus and Neptune—energies which raise solar plexus desires to the higher solar plexus and, thence, to the heart. Jupiter (the planet of the heart center) is also trine to Mars, helping in this process.
- k. We note that two asteroids, Vesta and Pallas Athene are conjunct the Sun. Vesta confers commitment and contributed to the committed focus upon his writing, and Pallas (giving new strategies) contributed to his fresh approach.
- l. Speaking of commitment to his art, we notice a parallel between Vesta, Venus and Saturn, accentuating his sense of fine craftsmanship. This parallel also worked out in relation to his quest for a true and permanent partner, and his frustration in finding one.
- m. Chiron is of importance as it makes a TR-Square with the Sun and Mercury and also with Saturn and Uranus. Further it is on the North Node. Wherever Chiron is found there is a wound to be healed. HCA’s impoverished upbringing and strange appearance contributed to a wound in his self-esteem (the second ray was also involved in this initially low self-estimation). We find Chiron in the first house of self, identity and being—the field of experience in which the wound was found. His life showed how it was possible to *rise* (Capricorn) on the basis of one’s own merits regardless of social class (Capricorn). Chiron, the “wise Centaur” shows the way, and this he did for HCA. With the North Node conjunct Chiron, the Chiron faculty was to be cultivated.
- n. Neptune is one of the planets of greatest importance. With the help of visionary Sagittarius, it enabled him to create a world of fantasy which he shared through his writings. Neptune is placed in the eleventh house—the ‘utopian’ placement, where one dreams of better possibilities.

- o. We note as well that Neptune is natally conjunct the “Part of Fortune”, where, traditionally, happiness is found. We see that without the creative imagination there could be no happiness in HCA’s life.
- p. One word more about the Taurus Moon. HCA’s unique approach to storytelling was built upon folktales and legends. Taurus, on one level, relates to everything that is natural, arising from the instinctual nature. The folk tale reveals the psyche of humanity. It is found wherever people are found, and is of particular importance in what we call “primitive societies”. HCA’s Taurus Moon (conjunct the “Mother asteroid”, Ceres) put him in touch with what we might call the “roots” of the folk tale. There was something universal about his fairy tale stories because they were rooted in humanity’s mythological consciousness. Everyone recognized HCA’s stories (though they were innovative and unusual for the day) as deeply *familiar*, and thus the universal recognition and response. There is, as well, a love of all that is *natural* as opposed to artificial. This theme appears numerous times—the “Emperor” could only be saved from death by the song of the true and living “Nightingale”. The shallow “Princess” rejected the nightingale of the “Prince” who loved her, thereby adding evidence to her essential unworthiness. HCA was a friend of all things natural and beautiful (Taurus).
- q. The ***soul inclinations*** are gathered through the second ray and through the Ascendant, Sagittarius and its esoteric ruler, Earth (conjuncted to Saturn and Uranus in Libra and placed in the ninth, or Sagittarian, house). We can see a very strong sense of mission and a concentrated, dharmic emphasis upon that mission (Saturn conjunct the heliocentric Earth). There seems to have been an attempt to gather a wide understanding of our planet and its people—to somehow appreciate the members of the human race, and meet them “on the level” (Libra). He wrote equally (Libra) of the very rich (emperors, kings and queens) and of the dreadfully poor (the “Little Match Girl”). He had sufficient perspective (Sagittarius) to embrace (second ray), in his imagination (fourth ray) and understanding all types and kinds of people. Once senses in him a celebration of the Earth (Sagittarius) and its humanity.
- r. The ***personality inclinations*** are gathered through the proposed fourth ray, through the Sun-sign Aries and its exoteric ruler Mars. Through these influences he *struggled* to express himself, overcame many obstacles courageously, and succeeded in becoming one of the foremost literary figures of the nineteenth century—one whose reputation still strong.
- s. Taken together, it can be said that he *struggled* to *see*. Having seen he was able to share his vision with the world.

The Testimony of the Fixed Stars

- a. The star Acrux opposes HCA's Moon indicating a "cross to bear". Perhaps it is this cross which gave his writings such power to move people's emotions. The Moon is also opposed by Alphecca which, placed in the tenth house, brings achievements to fruition.
- b. The Sun is conjunct Alpheratz which relates to movement and speed. It contributed urgency and activity to HCA, adding to his fiery, energetic qualities.
- c. There is a very important conjunction of Venus in Pisces with Scheat. The Venus in Pisces position contributed to the deep current of love which runs beneath his stories (whether happy or tragic). Scheat, often considered a painful and unfortunate star, is sometimes prominent in the charts of free-thinking people who dare to attempt the impossible. HCA identified with the outcasts of society (Pisces and Neptune) bringing a unique perspective (Scheat) to an understanding of their struggles and misfortunes. May it be that this star position contributed to his "misfortune in love"?
- d. Mars is closely parallel the aggressive, independent star Hamal, adding fire and assertiveness—strengthening the "rajas" aspect of the fourth ray. This parallel would make sexual urges even more insistent, but, in Andersen's character, would be a positive factor. He did dare many things. He had to, for there were many karmic obstacles to overcome.
- e. Jupiter was conjunct Antares and thus opposed Aldebaran. Antares confers tremendous drive, even obsessive tendencies—carrying things too far. Jupiter (the soul ray planet) is expansive, ambitious, eager for wide participation. We can see this combination contributing to his energetic and frequent travel. As Jupiter is a ruling planet (exoterically ruling the Sagittarian Ascendant) this conjunction is important. It was one of the factors driving to success—part of the refusal to accept hereditary limitations.
- f. Neptune makes several aspects—a parallel to Mirzam, a conjunction to Toliman and an opposition to Alcyone. Neptune is fantasy, ideality and imagination and Mirzam is the "Announcer"—one with a new message. His approach to fantasy and fairy tales was something new. Toliman is a rather fortune star conferring honors; HCA was honored for the fantasy world he created. It also (says Ebertin) tends to "spoil relations with women". Interesting, if true. The opposition to Alcyone would add to mysticism and a sense of the supernatural—of the hidden fairy and deva lives who figured so strongly in HCA's stories.
- g. Chiron opposed Pollux which can be understood as the "pain of creativity". HCA experienced many rejections in relation to his early efforts to express himself. But Pollux, despite its reputation for pugilism, is the greater of the "Twins"

and represents the soul. With Chiron, the “wise Centaur”, and with the fateful nodes, we see a combination of soul guidance—a combination which allows the soul to “fight its way into expression” (Pollux, the pugilist on a higher turn of the spiral) regardless of the pain (Chiron). Chiron is also closely parallel Zubenelgenubi (a star of positive social reform). We can see how HCA’s stories would inspire compassionate action on behalf of society’s unfortunate.

- h. Zosma (the victim or the savior) is parallel and contraparallel the nodal axis. HCA’s focus was often on the victim and the victimized.
- i. Rasalhague (a healing star in the “Serpent Handler”) rises, but perhaps not too much should be made of this position, as the time of birth would have to be very exact for the conjunction to be valid. We might see HCA’s works as part of a necessary social *healing*. He shows an awareness of ‘poisonous conditions’ and prevalent poisonous attitudes and reveals their devastating effects upon innocent people.

Life Purpose and Soul Objectives

Why is it that the fairy tale stories of Hans Christian Andersen have an almost universal appeal? Why are they translated into more languages than any book except the Bible? What did he know about the human heart which struck such a responsive chord and still continues to do so? Did he have so deep a connection to pain (Neptune, Chiron, Venus, Scheat) that he could bring its healing through pathos and compassion?

His focus was human emotions and the heart. He was a thoroughly modern man of the nineteenth century and (in true Sagittarian form) progressive and forward-looking, but his soul focus was on a certain timeless dimension of living common to all people, at all times, in all places (Earth in Libra as esoteric ruler of Sagittarius). He was, it would seem, through his deep power to identify with so many different types of people, a *global citizen* at a time when it was not easy to be so.

Was HCA on the Path of Discipleship? Most definitely! No one who was not a disciple could understand so completely human aspirations, disappointments, failures and yet the possibility of redemption through love. The love he inspired, in children and adults alike, reveals that buddhi (Neptune) was pouring through the astral body—through his stories, his poems and his many “public readings” of his works to the hundreds who assembled to hear him.

Neptune, Venus and Jupiter are all prominent, as is Mars due to its rulership position. These are the planets involved in second initiation processes. The sense of HCA is of one mastering the lessons of the second degree—whether or not that initiation was actually taken. To be ‘world-beloved’ tells us something about the quality of energy he expressed. It is no insignificant accomplishment.

In sum, it might be said that Hans Christian Andersen contributed to an *increase of love through understanding* throughout humanity. The saddest human misfortunes were brought before the gaze of adult and child alike, and presented in an ingenious and appealing artistic style which could not help but touch the heart. His readers were softened, encouraged to be more kind, more true, more genuine. His words had an edifying, uplifting unifying effect.

It ennobles people when they participate feelingly in the misfortunes of others (whether actually or through literature and art). Aristotle, speculating on the cathartic value of theatre) recognized this long ago. The sense of identification with all human beings is increased and through the actual or vicarious experience of pain (the fourth ray), love-wisdom grows. We can understand Hans Christian Andersen as a disciple upon the line of love, art, harmony and devotion who *sensitized the human psyche*, making it capable of a finer and more sensitive feeling and a kinder response to the misfortunes and tragedies of the human condition we all share. This was a true service. From the perspective of esotericism, Hans Christian Andersen was disciple *expressing* in beauty his part in the Divine Plan.

Quotation from Hans Christian Andersen

“Life itself is the most wonderful fairy tale”.

(The wonder and poetic imagination of the fourth ray, Neptune and Venus emerge here)

“Where words fail, music speaks”.

(HCA was a lover of music. He composed his own songs and opera was his passion. The fourth ray line is clear)

“Most of the people who will walk after me will be children, so make the beat keep time with short steps”.

(HCA knew his audience. He; was a lively storyteller and refused to bore them.)

“Many, many steeples would have to be stacked one on top of another to reach from the bottom to the surface of the sea.”

(Perhaps he thought that religion cannot equal nature's wonders)

“Being born in a duck yard does not matter, if only you are hatched from a swan’s egg”.

(This is a defining quotation. It affirms all people—they are to find the “swan” within them. It is an example of second ray “positivity”.

“Every man’s life is a fairy tale written by God’s finger”.

(HCA had an understanding of human life as a mythological process. The fourth ray connected him with this perception)

“Just living is not enough... One must have sunshine, freedom, and a little flower”.

(The poet speaks)

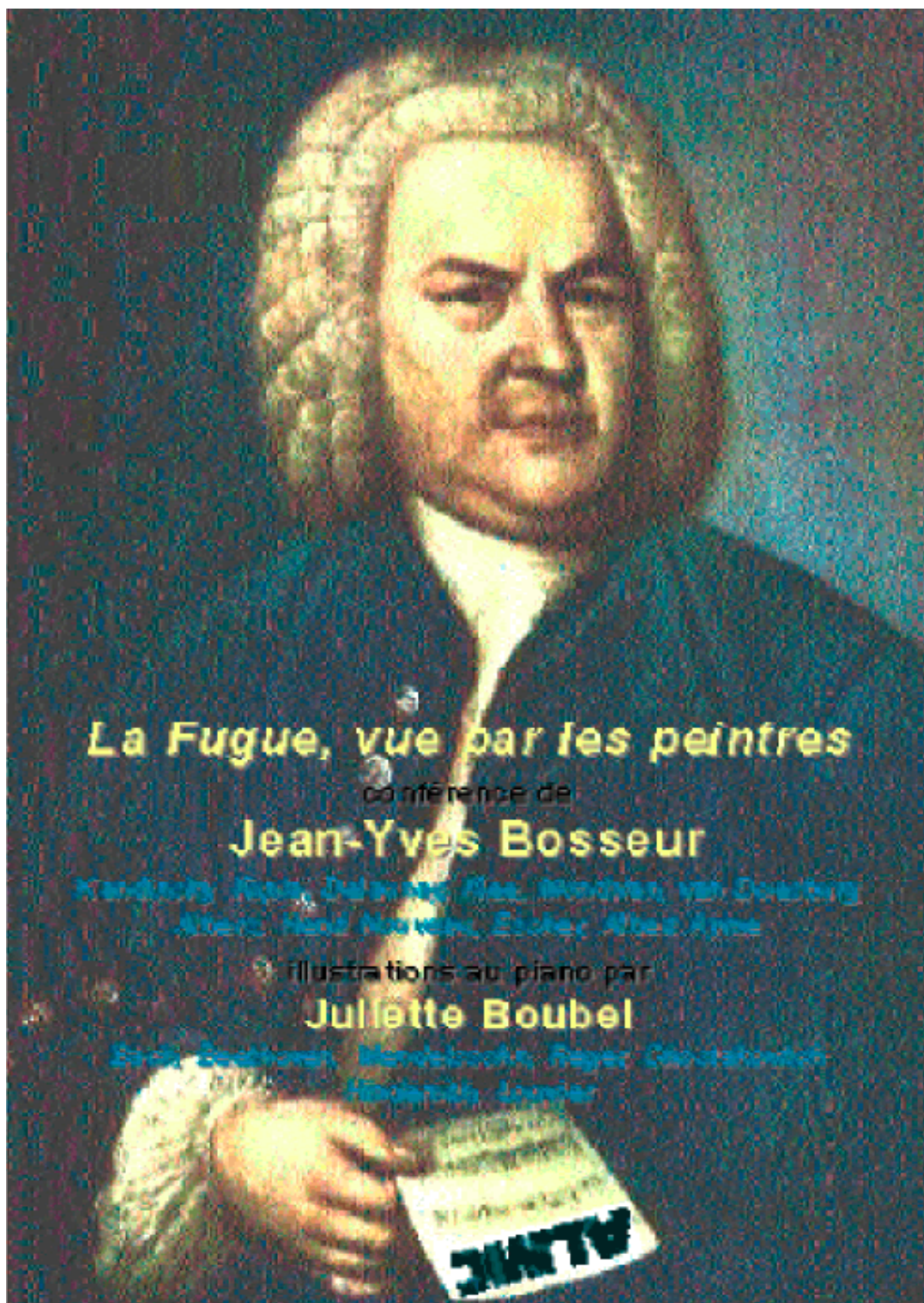
JOHANN SEBASTIAN BACH

Johann Sebastian Bach: Master Composer: March 31, 1685 NS, Eisenach, Germany. Many times are proposed: 5:45 AM, LMT; 9:38 AM (Kraum), 10:58 AM, 12:14 PM, and 2:00 PM, yielding various Ascendants in Aries, Cancer and Leo. The following from LMR illustrates this: “Dewey quotes ‘450 Themes De Musicians.’ Kraum spec. 9:38 AM in AA, 2/1963. Eshelman spec. 10:58 AM. PC spec. 12:14 PM. Genuit has 2:00 PM in AQ, Winter/1964, taken from ‘Astrol Aukunftsbogen.’” Died of apoplexy, July 28, 1750, Leipzig, Germany.





Portrait of Johann Ambrosius Bach
(J. S. Bach's Father)



La Fugue, vue par les peintres

conférence de

Jean-Yves Bosseur

Marc-Aurèle Fortin, Delacroix, Max Moris, van Dongen
Albert Roussel, Nodding, Escher, Alfred Jarry

illustrations au piano par

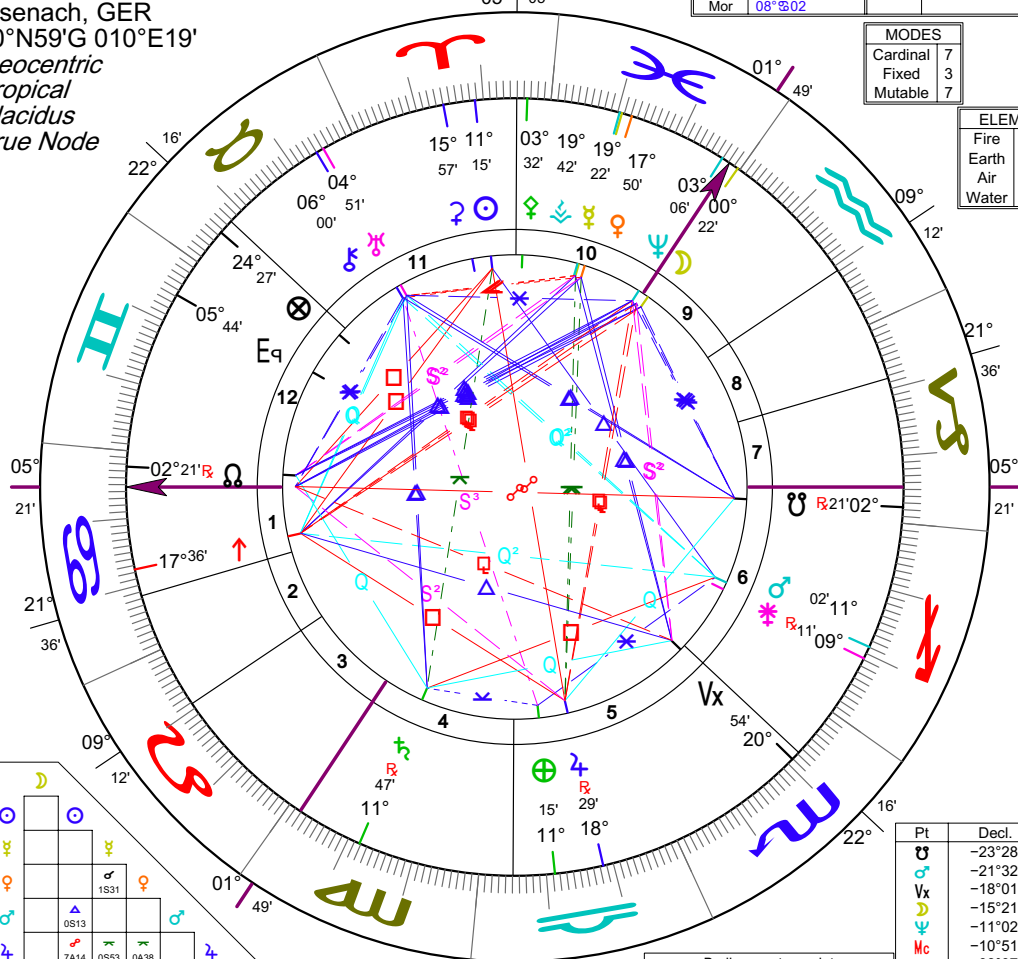
Juliette Boubel

Edgar, Debussy, Mendelssohn, Reger, Liszt, Schumann
Liszt, Debussy, Mendelssohn, Reger, Liszt, Schumann



05° | 05'

ELEM	
Fire	2
Earth	4
Air	2
Water	9






















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Pt	Long.
♂	16°17'32 R
♀	28°34'46 R
♂	22°13'27
♂	17°17'25 R
♂	03°11'59
♂	16°17'25 R
♂	29°13'45
♂	00°11'59
♂	10°13'28
♂	26°18'17

Bodies: centaurs.dat			
Abbr	Long.	Abbr	Long.
Jas	21° \times 46	Cha	01° \diamond 44 \mathbb{R}
Pho	06° \approx 20	Hyl	00° ∇ 26
Nes	12° ∇ 50	4TA	23° \diamond 21 \mathbb{R}
Asb	10° ∇ 33 \mathbb{R}	Her	09° \times 40

Fixed Stars	Orb
♂ DENEBA ADIGE	0°37'
♂ FOMALHAUT ***	0°57'

nr.dat	♀	#	BELLATRIX **	0'06"
			DENEBOLE	0'35"
ing.			PROCYON	0'07"
E54			SPICAAA	0'58"
710 R	♂	//	RAS ALHAGUE	0'04"
51 R	♀	♂	THUBAN	0'07"
23 R	♂	♂	ALCYONE	0'08"
45	♂	♂	MIRZAM	0'27"
47	♂	♂	MIRZAM	0'27"
645	As	♂	ALHENA	0'39"
16 R	♂	♂	DENEBOLE	0'50"
	Mc	♂	ALGO	0'53"

Pt	Decl.
	-23°28'
	-21°32'
V _X	-18°01'
	-15°21'
	-11°02'
Mc	-10°51'
	-08°07'
	-07°35'
	-06°28'
	-06°07'
	-05°47'
	-04°28'
	-02°40'
	-00°16'
	+04°28'
	+09°13'
	+12°22'
	+12°45'
	+14°47'
E _q	+21°18'
	+23°13'
As	+23°22'
	+23°28'

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(Proposed Ascendant, Cancer with Pluto in first house; proposed MC in Pisces; Moon and Neptune conjunct each other and the MC; Mercury and Venus are also conjuncted in Pisces; Mars in Sagittarius conjunct Juno; Jupiter in Libra; Saturn in Virgo; Uranus conjunct Chiron in Taurus; Pluto rising in Cancer). The *preferred chart* after rectification work is the 9:38 AM chart of Kraum.

Johann Sebastian Bach: the Western World's Greatest Composer

Johann Sebastian Bach is considered by many to be the greatest composer ever produced by Western civilization. He was the complete master of his musical craft, and knew the deep secrets of harmony and counterpoint as none before or after him. He knew with unparalleled profundity, the *mathematics of music*; yet for all his technical/quantitative expertise, he composed music of surpassing beauty and poignancy.

The soul of Germany is the *fourth*, and Bach—with Beethoven and Brahms—are the great composers who paramously express, musically, the soul of their nation. Interestingly, the soul of Germany is also ruled by *Aries*, Bach's Sun Sign (and from one account, his Ascendant). Further, his stellium in Pisces (consisting of four major planets—Moon, Neptune, Venus and Mercury), correlates with the personality sign of Germany—Pisces. The constant pouring forth through his music of *life* energy with its super-abundant vitality is indicated by Aries. Musical receptivity, sensitivity and expertise are indicated by the multiple conjunction in Pisces. The Moon is associated with innate faculty; Neptune (the most 'musical' of the planets) with inspiration; Venus with art, aesthetics and beauty; Mercury with acumen and dexterous expression, all found, felicitously, in this sign (deeply association not only of music) but emblematic of the Christ.

Bach had a strong relation to all the soft-line rays (two, four and six) and, in some noteworthy manner, to all the hard line rays as well. His indisputable fourth ray conferred his sublime musical artistry—he was the *harmonist supreme*; ray two gave his comprehensiveness and depth of compassion; ray six bestowed the transcendent devotion expressed through his sacred music—cantatas, masses and oratorios. The third ray produced the incredible fertility and intricacy of his web-weaving mind, and the seventh ray his unparalleled organizational/architectural skills in musical composition (supported by structural Saturn in perfectionistic Virgo), the first ray his remarkable determination and endurance, the fifth ray (found generically in the energy system of those whose attainments take them to the "mountain top" of the third degree) his factual, scientific mastery of all the elements of music.

Finding the Correct Time of Birth

Which is the correct time of birth and, thus, which the correct Ascendant? No recorded time of birth exists for J.S. Bach; only the day is confirmed. Different astrologers will support their hypotheses with plausible arguments. The chart offered by Kraum (9:38

AM, LMT) is most compelling to the author, and he has made the attempt to justify it, or a chart drawn for very nearly the same proposed time, varying perhaps by half a minute. The author does understand, however, how other astrologers may argue reasonably for other times of birth.

The proposed chart gives early Cancer rising, with both the exoteric ruler of the Ascendant, the Moon, and the esoteric (*and* hierarchical) ruler, Neptune, conjunct at the Pisces MC. The potentials for supreme musical receptivity presented by this combination are extraordinary. This conjunction produces the possibility of pure musical intuition, for Neptune is arguably the most ‘musical’ of planets, and Pisces, the most musical of signs. In this case, we can consider the Moon as veiling Neptune. In esoteric astrology, Neptune is also the Christ/Vishnu, and it can be justly said that Bach’s greatest choral works (his St. Matthew Passion, and his B Minor Mass) are deeply *Christ-centered*. Of course, these two planets (rulers of his chart’s soul indicator—i.e., the Ascendant) also indicate his *dharma*, his “calling”, his vocation, his ‘soul summons’ as master musician. Two other planets, Mercury and Venus, also demonstrate great musical potential, especially when conjuncted and in Pisces. Being placed in the tenth house, they, too, can be considered dharmic indicators. Further, if a *fourth* ray soul seeks expression, it will do so either through constellations which carry the fourth ray (and the rulers of these constellations) or through planets which transmit that ray. An elevated *fourth* ray Mercury conjunct aesthetic Venus, and an elevated *fourth* ray Moon conjunct Neptune (ruler of the *fourth* or buddhic place) present just such a channel for the *fourth* ray.

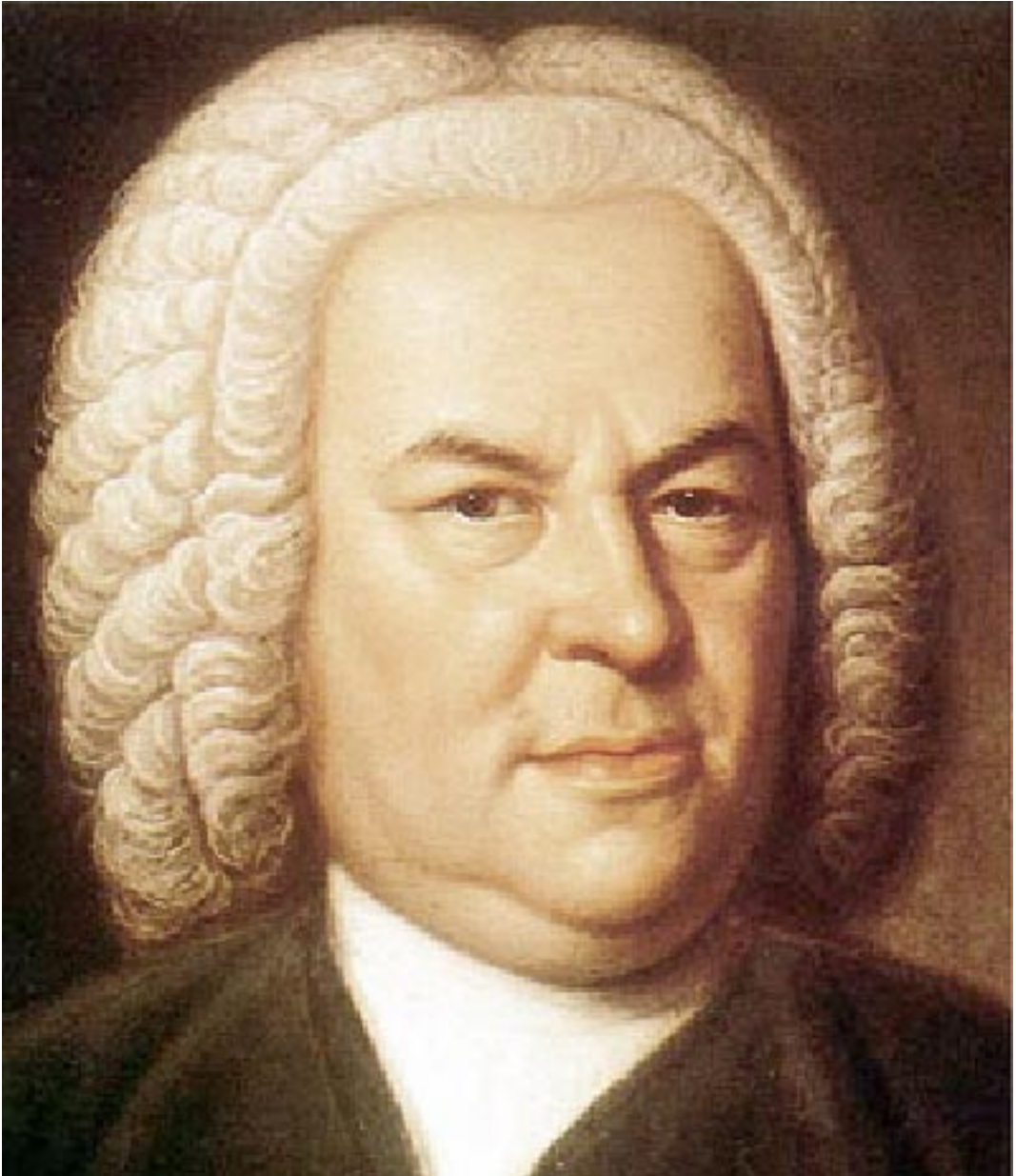
The chart, chosen, therefore, conforms well to nature of Bach’s life and his soul calling. Other charts offer an Aries, Leo or later Cancer Ascendant. According to the author’s reasoning, none of them proves as convincing as the Kraum chart, for a variety of reasons relating to *physiognomy*, the *timing* of cycles in the dynamic chart correlated with important events, and the *general patterning* of the natal chart. Those who are interested, however, are invited to test these other charts to see if they come to different conclusions.

Seeking Confirmation of the Proposed Astrological Chart by Various Means

It is important to seek, by all means, confirmation of the validity of the chart to be used. Perhaps this cannot be done with utter exactitude, as the judgment of the astrologer will always enter the consideration (and astrologers will judge differently, using different criteria which they consider more convincing than the criteria used by other astrologers). Nevertheless, an attempt must be made.

- a. It may be that we cannot entirely rely upon the existing images of J.S. Bach for a true semblance of his face and features. Authenticity is claimed for various portraits, but the two portraits by d’Haussmann have the greatest support. The large image above is the best known and most loved of d’Haussmann’s two

The Testimony of Physiognomy
Portrait of J.S. Bach by D'Hausmann



portraits and will be used as the principle physiognomic reference. Amongst all the portraits there are certain points of similarity and they will be referenced where indicative. When a given facial feature is similarly portrayed in some or all portraits, it is likely that such a feature was representative of the true image of Bach.

- b. The overall aspect of the face is set and strong, reserved, firmly self-contained. Bach's solid Germanic ancestry is plainly visible as it is in the face of his father Johann Ambrosius Bach (another musician of note).
- c. The expression in the eyes of J.S. Bach is wary, alert and intent. Although Bach was on occasion a sociable man, given to a love of hospitality, the essential attitude in the portrait is inward-looking and interiorly attentive.
- d. The eyelids slightly cover the eye. This is partially an indication of aging, but also is found with water signs prominent—mostly so in the case of Scorpio (and Taurus, of the earth signs), but also found in Pisces and Cancer. A double fire sign emphasis suggested other proposed charts (namely Sun Aries/Aries Ascendant or Sun Aries/Leo Ascendant) would probably not cause this particular formation of the eyelids.
- e. For other reasons as well, the eyes do not suggest a double Aries emphasis. Nor does Bach's character suggest such a strong Aries emphasis. The eyes also do not suggest a combination of Aries and Leo, for Leo emboldens the eyes and enlarges them. Bach's Sun, however, is placed in the Leo decanate of Aries (the second decanate) and so this influence does emerge (in one way through his large and high forehead, to which the Leo emphasis contributes especially). The high forehead is also a signature of Sagittarius (orthodoxly ruled by Jupiter which governs the upper forehead, not the lower brow); Mars, the orthodox ruler of the Aries Sun-sign is placed in Sagittarius in the second, or Aries, decanate. Thus, Sagittarius is influential physiognomically—but *not* so much in relation to the chin (which will be discussed).
- f. Rather, the eyes, more retiring, show the influence of water signs and fit much better with the proposed Cancer Ascendant (the exoteric ruler of which, the Moon, is angular in the sign Pisces). When Cancer and Pisces are pronounced in the chart there is often a squinting which occurs around the eyes and, in the case of Cancer, a slightly "crabbed" or "crabby" effect at the outer corners. All proposed charts for Bach, but one, have the Pisces Moon and three planets in water signs. The proposed chart adds to these four the Cancer Ascendant which makes the Moon even more powerful and increases the signatures of Pisces in the face (noticeable in a certain retiring quality about the eyes).
- g. The slight 'puffiness' of the eyelids and their non-indented descent from the eyebrows relate to Saturn in Virgo, which is tight aspectual relation to the Aries Sun (the Sun placement being always a strong physiognomic indicator). The Capricorn energy (related to Saturn) can also cause this puffiness, and we note that Saturn is in the Capricorn decanate of Virgo.
- h. The earliest chart (for 5:45 AM) can almost certainly be eliminated simply because the Moon is in Aquarius (a sign which does not at all seem to place

its imprint upon Bach's features). In addition, the musical Pisces Moon (found only in the later charts) seems a requirement given the nature and quality of Bach's music, so much of it "religious" music.

- i. We note a certain subtle triangle on the brow over the nose. This is frequently found when Aries is influential. These lines indicate a strong power of concentration and an ajna center focus often found in personally-assertive Aries.
- j. The nose is usually of special importance when considering physiognomy. The one noticeable factor in all the various portraits is that the nose points downwards. This is a feature associated with Saturn, Capricorn and Scorpio, and not very often with Aries or Cancer (though sometimes in relation to the second decanate—the Scorpio decanate—of Cancer). Except for the thickness of the lower lip and the shape of the chin, one could almost think that the second decanate of Cancer should be rising, as the Scorpio influence would then be stronger and the inclination of the nose accountable. There are certain cycles of timing, however, which necessitate that the *first* decanate of Cancer be the rising decanate, and these cycles cannot be easily dismissed).
- k. So the inclination of the nose is definitely Saturnian and we need a way to account for this. Fortunately, such a way exists. Saturn, placed in Virgo, is in the Capricorn decanate of Virgo (the decanate, in this case, ruled by Saturn), *and* Saturn is closely quincunx to the Aries Sun (they are both in the twelfth degree {eleven plus} of their respective signs, and this aspect is only a fraction more than half a degree from exact). This powerful Saturn so closely in aspect with the Sun would probably be sufficient to incline the nose downward (whatever the astro-genetic mechanism by which this influence functions).

It should also be said that when Neptune is strong, the downward pointing nose is also found, and Pluto frequently inclines in this direction also. (Mars, Venus, Jupiter, Mercury and the Moon, unless conditioned by their sign placement, do not.).

- l. In the proposed chart, we can see a very strong Neptune—strong because it is angular, conjunct to the MC, and also conjunct to the Moon which is the orthodox ruler of the proposed Cancer Ascendant. The two rulers (on all three levels) of Cancer are Neptune and the Moon and they are both in Pisces, angular. The physiognomy, therefore, should be powerfully affected by Piscean features. To the extent that Pisces reflects Neptune rather than Jupiter (and, there *are* in relation to Pisces, at least these two planetary types of individuals to be noted—perhaps a Plutonian type as will), this inclination of the nose will be a feature. (Generally the *esoteric* rulers do not so much place their stamp upon the face.)

- m. While it cannot be invariably asserted, when the first ray (and the hard-line rays in general) is influential, the nostrils are less visible. The opposite is often true when the soft-line rays influence strongly. There is much evidence that Bach was strongly influenced, in his personality, by the first and seventh rays.
- n. We should now focus on the chin—always an important astro-physiognomical indicator. We note, overall, a strong chin. In the various likenesses, the chin is variously portrayed. In the likenesses judged as most authentic (those by d’Haussmann), there is noticeable *rounding* to the chin (even though the chin can be judged as strong). Other likenesses (painted or sculpted well after the time that Bach was alive) begin to idealize the chin, squaring it and making it more pronounced. The more pronounced and square the chin, the greater the impression of strength and fortitude; obviously this is the impression which later artists sought to portray, allowing, perhaps, the (by then) great reputation of Bach to influence them. The d’Haussmann portraits look altogether more reliable (and also less idealized).
- o. The treatment of the chin is very important in determining the correct Rising-sign. The d’Haussmann chins are definitely Cancerian. They are rounded (though pronounced) and there is a definite “double chin” to be noticed—a feature *frequently* found when Cancer is the Rising-sign (more so in the first and third decanate than in the middle, Scorpio decan). D’Haussmann captured it perfectly, it would seem. Rounded contours tend to confirm the Cancer Ascendant. The thick lower lip is another confirmation which would not usually be found with Leo rising (unless the Cancer influence was prominent) or even with the second decanate of Cancer rising.
- p. It is probable that Bach had quite a bit of the first and seventh rays in his nature. The sign/constellation Aries, alone, transmits these rays, and Cancer transmits the seventh. The first ray and seventh ray (together or separately) made the chin more pronounced. The chin is the symbol of endurance upon the physical plane, and the first and seventh rays are naturally suited for endurance (survival) in form.
- q. It should be realized that not only *astrological* factors influence the contour and features of the face; *ray* factors do as well. The face of Bach carries this first ray/seventh ray stamp—strong, stolid, self-contained, (sometimes called “dour”), and *stubborn*—a quality indicated by the strong chin.
- r. Actually, the chin is stronger than we would expect from Bach’s signs and planets alone. Aries is neutral as regards the chin, and the Leo decanate of Aries produces, perhaps, a little stronger chin than the first or third decanates of Aries (ruled by Aries and Sagittarius, respectively). But the orthodox planet, Mars, placed in Sagittarius should definitely *weaken* the chin. Sagittarius seems to weaken the chin *most* of any sign. Cancer, Virgo and Pisces (in general, but

depending on the decanate) are also involved in weakening the chin. We do notice that Cancer (proposedly) and Pisces (definitely) are very important in Bach's chart, so there are a number of influences which would contribute to the weakening of the chin.

- s. That the chin is reasonably strong (though, frankly somewhat rounded) can be attributed to Bach's strong first and seventh ray, to the Sun in the Leo decanate of Aries, but most of all to the close aspect of Saturn (in Capricorn's decanate) to the Sun. Capricorn (contrary to Cancer) strengthens the chin, as does Saturn.
- t. Bach's general portliness is a somewhat hereditary factor, independent of *personal* astrology, but is also furthered by the opposition of Jupiter (in pleasure loving Libra, in the house of enjoyment, the fifth) to the Sun.
- u. The eyebrows should be noted. They move upward from the root of the nose and tend to arch a bit before moving downward again. The initial general inclination of the eyebrows suggests hard-line rays rather than the soft line. (See the physiognomical work of James Davis.) The "tented" eyebrows are frequently found with strong Scorpio. Scorpio is not, however, strong in this chart, but Pluto is rising within twelve degrees of the proposed Ascending degree. The eyebrows, therefore, must be considered as testimony to a strong first ray/seventh ray in the makeup.
- v. The considered judgment of the author, is that the d'Hausmann portraits support the astrological chart proposed—with *early* Cancer rising and a Pisces MC with Moon and Neptune (both in Pisces) conjunct the MC.

The Testimony of the Natal and Dynamic Charts: House Positions, Transits, Progressions and Directions.

Physiognomical studies are an invaluable support for rectifying a chart. If a person does not "look like his chart", something is definitely wrong. Astro-physiognomy is, however, a subtle science and many are the potentially modifying factors. Families, nationalities and racial groups also have their own astrological signifiers which influence appearance in a general way, and these, of course, must be taken into account. These are factors which often override the astrological signifiers of the individual; the two should not be confused, but often are.

For instance, those in the Oriental races will usually have upper eye lids which come down further over the eye than is the case in the Caucasian group. In the Caucasian group such eyelids are generally associated most strongly with Scorpio and Taurus influence (and justifiably so). If one tries to use the same criteria when examining the physiognomy of Orientals, one may be misled. But could it be that the influence of these two signs (Taurus and Scorpio) is more active in the Oriental races? And similarly, could

it be that the energy of the sign/constellation Cancer is more active, in general, in the Black races? Leo, for instance, might be a sign prominent in the Caucasian race with its emphasis on the fifth ray. Racial Astrology is a study for the Manu's Department, and is, no doubt, a very real discipline of the greatest interest.

Back to J.S. Bach. No matter how indicative physiognomical study may be concerning the relative correctness of the chart, the testimony of the cycles is also needed. To this let us now address ourselves. As we study some important life-events, we will also attempt to confirm the validity of the chart.

The Pattern of the Chart in General

- a. First, let us look at the simple conformation of the chart. Does it make sense in terms of what we know of the life circumstances of J.S. Bach? Do the planets in the houses tell a convincing story.
- b. We have already discussed, in part, the appropriateness of the sign Cancer as an Ascendant, but there is more to say. We do remember that Bach was a "family man". He fathered (by most accounts) no fewer than twenty children; he was thrifty (he would have to be); he eschewed the opportunity to travel throughout Europe where he would surely have found wealth and fame as an organist and keyboard artist; rather, he preferred the quieter life of the cities in which his duties lay (perhaps he could not easily escape his domestic responsibilities); he was reputed to be a person of great hospitality; he was humble and respectful in his relations with other musicians; he was also defensive and, for some, unapproachable. All these justify the Cancer Ascendant.
- c. Neptune and the Moon at the MC are definitely indicative of an almost "divine mediumship" in the realm of music.
- d. Mercury and Venus in the tenth house are appropriate to his musical profession.
- e. The Sun in the eleventh house suggests his extensive group responsibilities and his many students, as well as vocal and instrumental performers to whom his duties required that he relate.
- f. Mars in the sixth house tells of the endless exertions required by the professional positions he assumed, and the zeal with which he approached his duties.
- g. Jupiter in the fifth house speaks of his exceptionally abundant outpouring of creativity. On a more tangible level, it is a most suitable position for a man who fathered twenty children.
- h. Saturn in Virgo, in the fourth house, tells of the early loss of his parents, as well as the many burdens and responsibilities he faced with his own very large fam-

ily. It also speaks of the frequent difficulties he experienced in the positions for which he was hired (which always entailed a move to a new city—an increasingly difficult task as his family grew). He was so often at odds with the civic and municipal (fourth house) authorities (Saturn) who were his provincial, parochial, and often unsympathetic supervisors. This Saturn position, as well, tells us why his travels (undertaken mostly to listen to music or to inspect or advise in relation church organs) were confined to a relatively localized area.

- i. All in all, the house positions of the planets correlate well with his major types of experiences.

**Dynamic Factors Which Indicate High Points in Bach’s Life
and Confirm the Validity of the Chosen Chart**

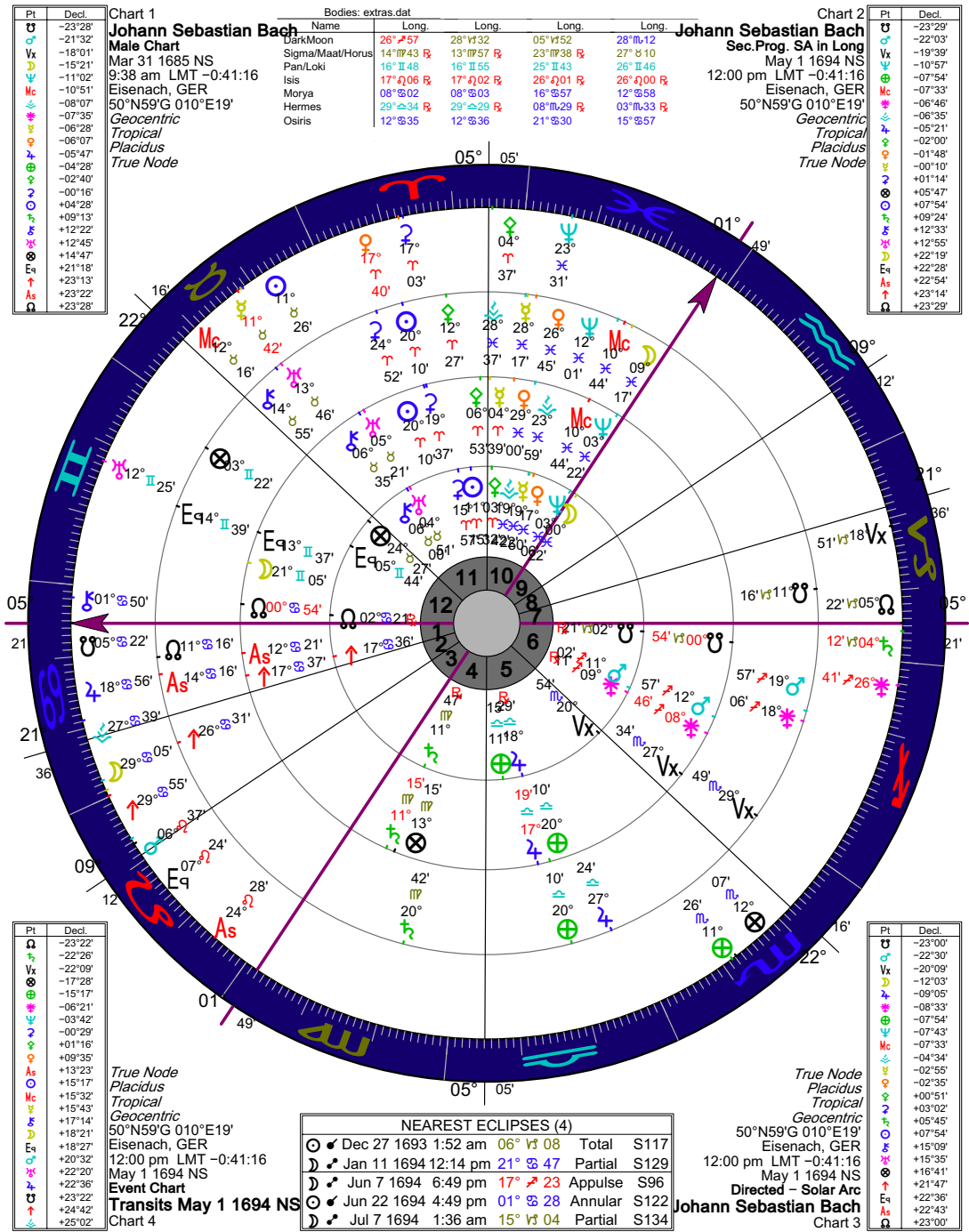
- a. The first events of major significance in the life of J.S. Bach, were the deaths of *both* his father and mother when he was only nine. His mother died on May 1, 1694 and his, father (who hastily remarried, on February 27, 1695) died just two months after his new marriage and a month before Bach’s tenth birthday.
- b. Such a blow of fate must certainly be marked in the astrological chart, and most astrologers would hope to be able to determine an accurate astrological chart on the basis of these two events. (Incidentally, the position of Vulcan could be researched from such events, for it is possible that it had progressed to the square of natal Pluto.)
- c. It is interesting to see that the chart shows a “predisposition” to significant loss through death because of two aspects. Pluto (the planet of death) is closely square to Jupiter (orthodox ruler of the Pisces MC). The MC can rule the father, the mother or both, just as the IC can. Pluto is also in trine to Mercury, the orthodox ruler of the IC, so *both* angles ruling the parents receive very close aspects from Pluto. Although the aspect to Mercury is a trine, Pluto is Pluto. Saturn, another planet of death, is very closely square Mars, the orthodox rule of the Aries Sun-sign. Thus, we see *all* the so-called “malefic” planets involved either with each other or closely aspecting the Sun. Mars’ trine to the Sun is exact.
- d. The relevant eclipses leading up to these two deaths are as follows:

Sun	SEcl	(X)	Tr-Tr	Dec 27 1693 NS	06°Cp08’ D
Mon	LEcl	(X)	Tr-Tr	Jan 11 1694 NS	21°Cn52’ D
Sun	SEcl	(X)	Tr-Tr	Jun 22 1694 NS	01°Cn28’ D
Mon	LEcl	(X)	Tr-Tr	Jul 7 1694 NS	15°Cp10’ D

Mon	LEcl	(X)	Tr-Tr	Dec 1 1694 NS	10°Ge05' D
Mon	LEcl	(X)	Tr-Tr	Dec 31 1694 NS	10°Cn26' D

Some of these eclipses involve only planets, thus, while illuminating cannot be used to confirm the correct time of birth (for most planets, except the Moon) do not move more than a degree or a little more in the course of a day, and thus an eclipse involving them would be effective *at any time* of a particular day of birth.. But other eclipses involve the angles and can be used to confirm time.

- i. The solar eclipse of December 1693 is almost exactly on the proposed Descendent. Events strongly affecting the relationship life lay immediately ahead. To a small child, the mother is a close “partner”, indicated at the seventh house cusp. Bach’s older brother was also to assume a greater role after the death of his parents.
- ii. The lunar eclipse of January 1694 lies between natal Pluto and SA-directed (SA) Pluto—Pluto, the planet of death.
- iii. The solar eclipse immediately following the mother’s death and preceding the father’s death by about eight months is within a few degrees of J.S. Bach’s Cancer Ascendant, and even closer to this North Node. (The Nodes are frequently involved in deaths, for they rule entries and exits.)
- iv. The lunar eclipse of July, 1694 conjuncts natal Pluto.
- v. The lunar eclipse of December, 1694 (just a few months before the father’s death) conjuncts natal Mars.
- vi. The last eclipse before the father’s death, a lunar eclipse in late December 1694, conjuncts both the progressed Ascendant in Cancer and also the Ascendant itself, though widely. It is about as far on the farther side of the Ascendant as the solar eclipse of June, 1694 was on the earlier side.
- vii. As well, from the perspective of transits, at the time of the mother’s death, transiting Saturn is stationary within a degree or so of the descendant. TR-Chiron, the planet of wounding, is midway between the natal and progressed North Node, and TR-Jupiter is conjuncting Pluto. TR-Uranus is also exactly opposed progressed Mars and almost as closely opposed natal Mars. Mars implicates the entire personality because it is the orthodox ruler of the Sun-sign (which governs personality).
- viii. At the time of the father’s death, TR-Saturn is conjunct the SA (solar arc directed) South Node, the progressed Moon in Cancer is within one minute of arc of the progressed North Node, TR-Uranus is in the same degree as the progressed Equatorial Ascendant, TR-Uranus is still opposed SP-Mars (i.e., progressed Mars) and TR-Mars is conjuncting the natal MC.



Johann Sebastian Bach - Chart 2

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (May 1, 1694)
Transits (May 1, 1694) - Solar Arc Directed (May 1, 1694)

- e. This array of eclipses and transits is *formidable*, to say the least. No wonder that the results were to determining in the life of the young Bach.
- f. The following two charts are the death charts (to the day if not the hour) for Bach's mother and father:
- g. The young Bach did well at school and had a fine strong voice, which in 1700 secured him a place in a select choir of poor boys at the school at the Michaels Church, Lüneburg. This was an important opportunity in his musical development. The relevant eclipses related to this important event are as follows:

Sun	SEcl	(X)	Tr-Tr	Feb 19 1700 NS	00°Pi26' D
Mon	LEcl	(X)	Tr-Tr	Mar 5 1700 NS	14°Vi47' D
Mon	LEcl	(X)	Tr-Tr	Aug 29 1700 NS	06°Pi03' D
Sun	SEcl	(X)	Tr-Tr	Sep 13 1700 NS	20°Vi08' D

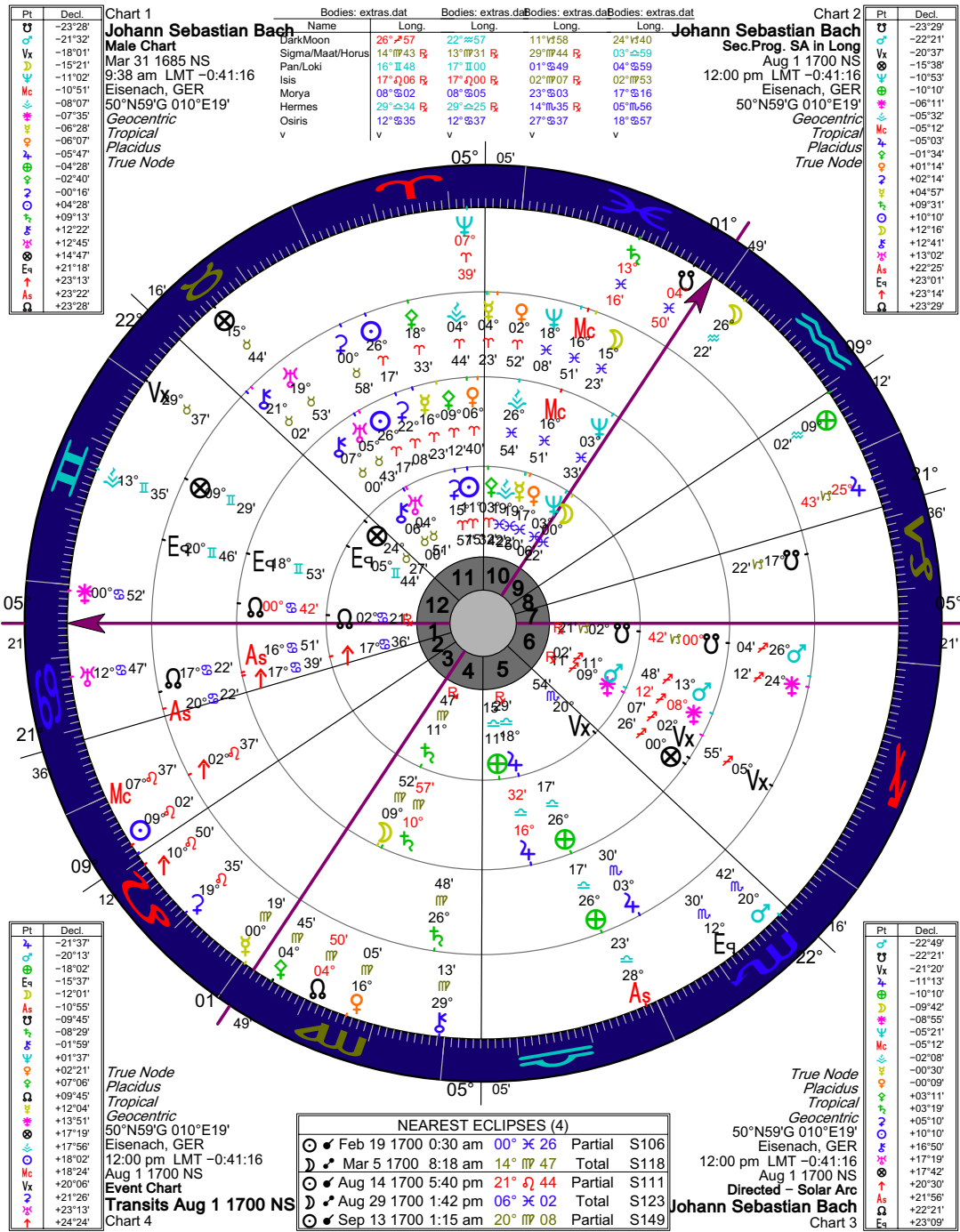
We note that the February solar eclipse is on the proposed MC, and, thus, includes within its approximately six month period of effectiveness, the time when school would begin (if it did begin following the summer). The lunar eclipse of March is with three degrees of his Saturn and includes the progressing MC in Pisces, indicating the opportunity and the discipline. The lunar eclipse of August is close to his MC/IC axis and includes Bach's planet of 'vocational definition', Neptune. The solar eclipse of September 1700, opposes the natal Mercury/Venus conjunction. All through this period, Saturn, the 'God of Opportunity' hovers near the progressing MC, and the progressing Moon in Virgo conjuncts both natal and progressing Saturn at a time when school activities would (presumably after the usual summer rest or harvest) begin in earnest. New disciplines are indicated and new opportunities to measure and learn what is required (Saturn) to become a real musician. (The chart is deliberately set for August 1st, and includes the months following that period.)

- h. By the year 1703, Bach was already a competent organist; he had become a composer and performer of keyboard and sacred music. When he was only eighteen, he was appointed organist for the New Church in Arnstadt. The relevant eclipses associated with this elevation are as follows:

Mon	LEcl	(X)	Tr-Tr	Jun 29 1703 NS	06°Cp26' D
Sun	SEcl	(X)	Tr-Tr	Jul 14 1703 NS	20°Cn47' D
Sun	SEcl	(X)	Tr-Tr	Dec 8 1703 NS	15°Sg56' D
Mon	LEcl	(X)	Tr-Tr	Dec 23 1703 NS	00°Cn49' D

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (February 27, 1695)
Transits (February 27, 1695) - Solar Arc Directed (February 27, 1695)



Johann Sebastian Bach - Chart 4

Four Wheel Chart

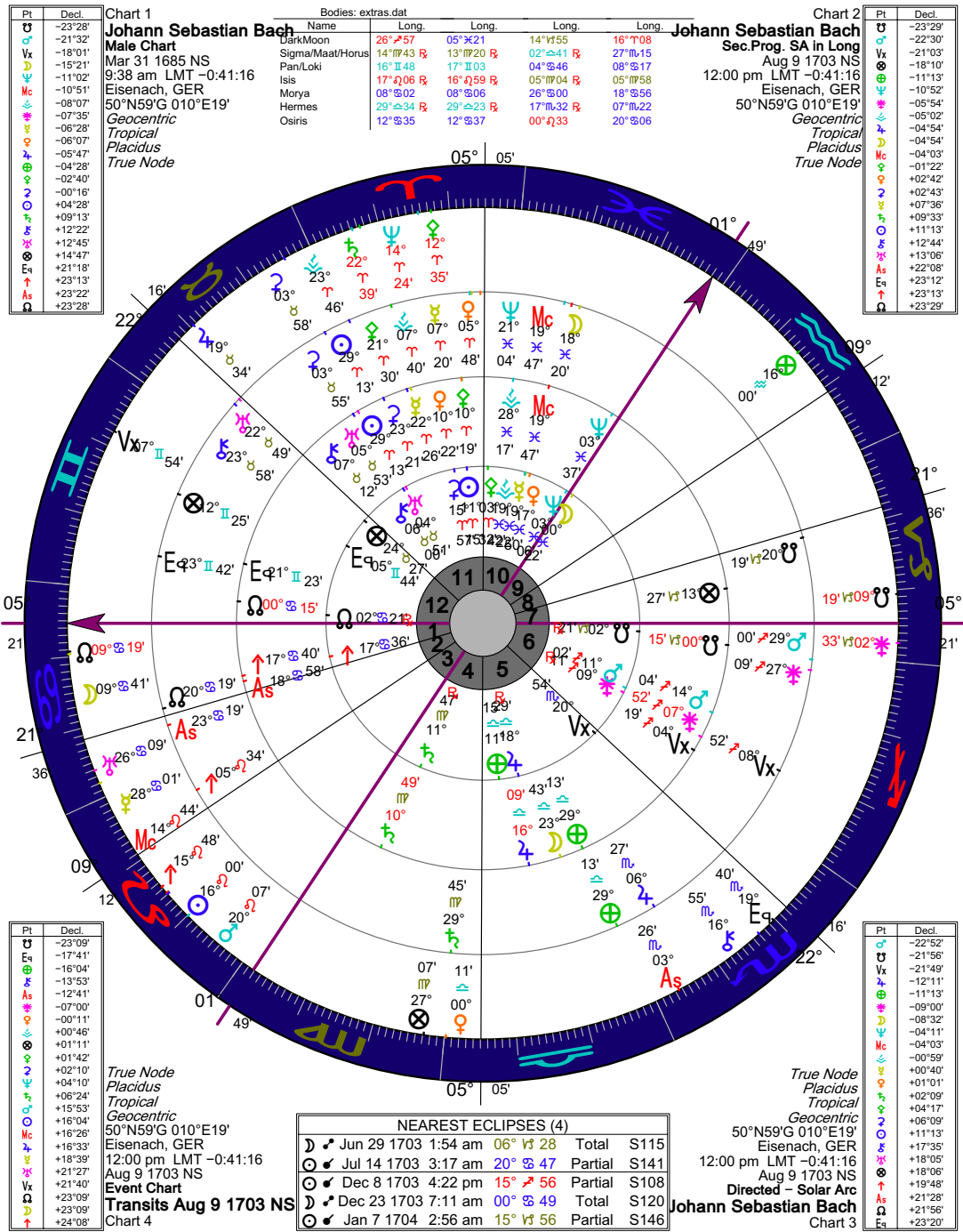
Natal (March 31, 1685) - Secondary Progression (August 1, 1700)
Transits (August 1, 1700) - Solar Arc Directed (August 1, 1700)

In this eventful period he served as court musician at Weimar (from March to September) and following that he became the organist in the Neuekirche. The lunar eclipse (LE) of late June is very close to his Asc/Dsc indicating important contacts. The solar eclipse (SE) of July is within two degrees of his progressing Ascendant, indicating an illumination of the Path he was to tread as a soul (and also personal opportunity to tread that path). Following the appointment there is a SE on his progressed Mars (orthodox ruler of the Aries Sun-sign) indicating the opportunity to throw himself into his work (sixth house placement) with great energy and zeal (Mars in Sagittarius).

- i. At Arnstadt he devoted himself to the organ. He sought to become better acquainted with the spectacular, flamboyant playing and compositions of Dietrich Buxtehude, the most significant exponent of the rhapsodic north German school of organ music. In October of 1705, he sought a one month leave of absence to journey to Lübeck to hear the great Buxtehude. Lübeck was 200 miles away and he went there on foot! This says something about the strength and vigor of his constitution and also his determination. He stayed until January of 1706, much to the displeasure of his employers. The most eclipse for this period is as follows:

Mon	LEcl	(X)	Tr-Tr	Jun 7 1705 NS	16°Sg14' D
Sun	SEcl	(X)	Tr-Tr	Nov 16 1705 NS	24°Sc03' D

The LE conjuncts his adventurous Mars in Sagittarius. He was “going forth” for the sake of his work (sixth house). That this arduous trip to Lübeck was really a *quest* is indicated by the conjunction of TR-Chiron (the “Quest Guide”) to his SP-Mars in venturesome Sagittarius. He was striking out on his own (Chiron/Mars) in search of a great (musical) reward. At the same time we see that solar arc directed (SA) Uranus had reached his Part of Fortune in Taurus (the PF is birth-time-sensitive), so the journey must have been a revelation (introducing him to a style of composition and performance which he was to make part so integral a part of his own synthetic approach to music composition). There is also a solar eclipse (SE) on his progressing Scorpio Moon at that period. The experience with Buxtehude must have been deep and emotionally significant. This November solar eclipse, it may be noted, occurs almost exactly opposite his Part of Fortune, and, therefore, conjunct what some astrologers have called the “Part of Spirit”. The journey to Lübeck was not only a “great escape” of the kind undertaken by those with an impulsive Aretian Sun and an elusive Piscean Moon; it was a quest of deep significance for the enrichment of Bach’s future compositions for organ and keyboard and his style of performance. For yet another reason the journey to hear Buxtehude may have been soul-inspired, for the great organist and composer died only two years later, following by a year the death of another important teacher in Bach’s education—Pachelbel.



Johann Sebastian Bach - Chart 5

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (August 9, 1703)

Transits (August 9, 1703) - Solar Arc Directed (August 9, 1703)

Four Wheel Chart

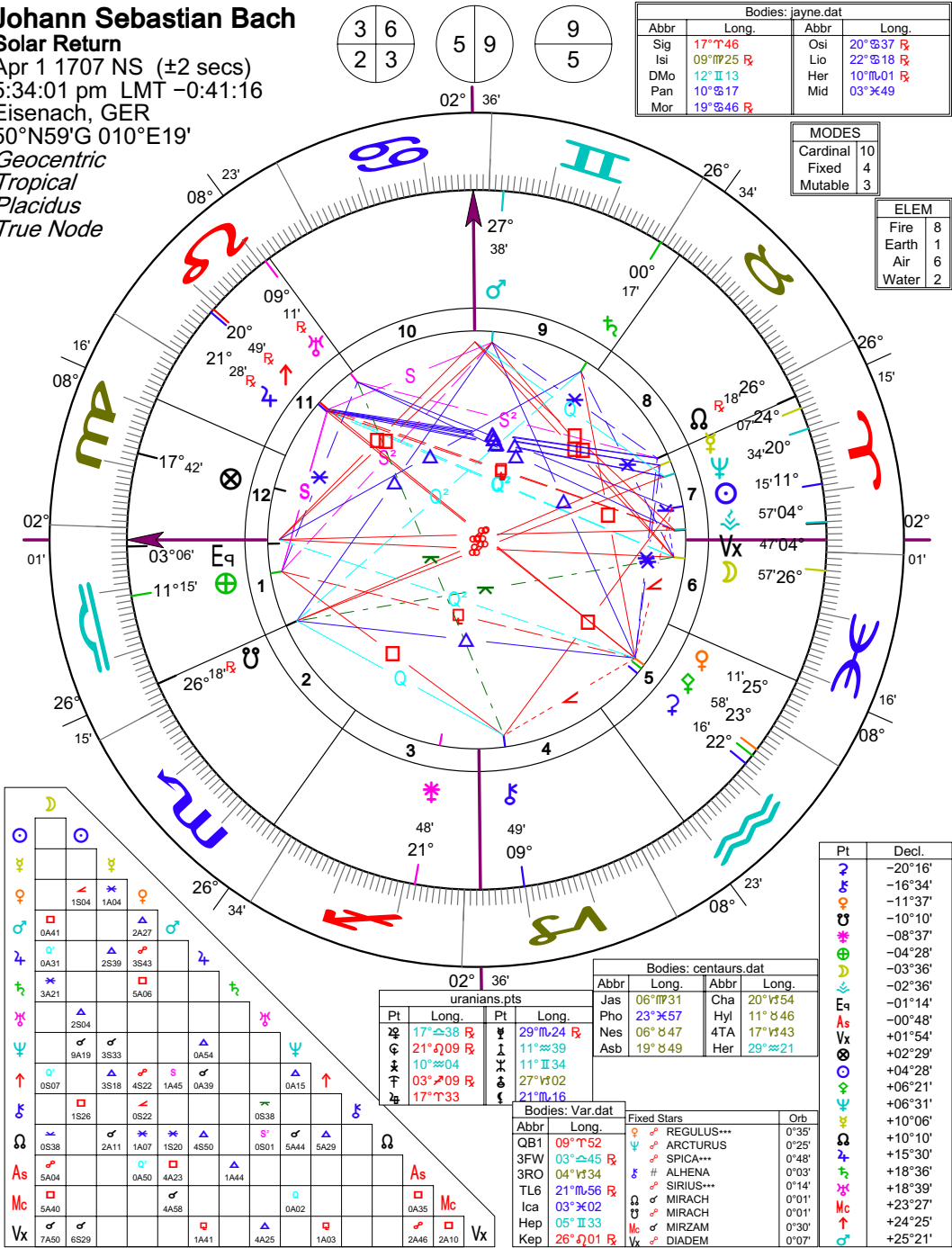
Natal (March 31, 1685) - Secondary Progression (October 1, 1705)
Transits (October 1, 1705) - Solar Arc Directed (October 1, 1705)

- j. When Bach returned from his ‘quest’, he had to answer to the consistory. It appears he was not very apologetic, and his explanations were not considered either satisfactory or even accommodating. There was much independence and first ray in his nature. He knew something of his worth, as did his employers or they would have dismissed him out of hand.
- k. The summer before his departure to Lübeck he had called a certain instrumentalist a “nanny-goat bassoonist” (referring to the player’s objectionable tone quality). The bassoonist (accompanied by five fellow students) confronted Bach on the street. Tempers rose. The bassoonist called Bach a “dirty dog” and struck him on the face with a stick. Bach drew his sword (or knife by some accounts) and a real fight began. Only the intervention of those present prevented bloodshed and what could have been a disaster. Bach was blamed, reprimanded and told to learn to live in peace with his students. We can see the temper and combative nature of his Aries Sun-sign. It was a period with an intense progressed Scorpio Moon and TR-Mars may have been at the IC. An incident like that cannot happen unless Mars is active in some manner. Shortly afterwards, he set out for Lübeck
- l. The years in Arnstadt were not easy for Bach. He had not yet produced any cantatas (a great irony considering his tremendous later productivity) and the authorities were not pleased by what they considered his neglect of his duties. With youthful arrogance he considered the musicians to whom he had access as beneath his musical standard, and his outspokenness did not make many friends. In fact, he was obsessed with the organ and less interested in composing cantatas or training his performers. He also had the habit of improvising so freely during the singing of hymns that the confused parishioners could not sing their parts. For this he was reprimanded as well. It seems, true to the Aretian tendency, he was often in conflict with authorities—especially those who did not understand or value his approach to music.
- m. On October 7, 1707, he married his first wife (a cousin) Marie Barbara Bach, twenty-three years of age (he was twenty-two) at Dornheim. They were to have seven children before Marie-Barbara’s sudden death. The relevant eclipses for the period of the marriage are as follows:

Sun	SEcl	(X)	Tr-Tr	Apr 2 1707 NS	12°Ar17’ D
Mon	LEcl	(X)	Tr-Tr	Apr 17 1707 NS	26°Li19’ D
Sun	SEcl	(X)	Tr-Tr	May 2 1707 NS	10°Ta55’ D
Sun	SEcl	(X)	Tr-Tr	Sep 25 1707 NS	02°Li08’ D

The most impressive eclipse for this period (powerfully indicative but not useful in determining the correct time of birth) is the SE within one degree of his

Johann Sebastian Bach
Solar Return
Apr 1 1707 NS (±2 secs)
5:34:01 pm LMT -0:41:16
Eisenach, GER
50°N59'G 010°E19'
Geocentric
Tropical
Placidus
True Node



Johann Sebastian Bach - Chart 7
Solar Return Chart
April 1, 1707 - Eisenach, Germany

natal Sun on April 2, 1707. The Solar Return (for his place of birth) the day before the eclipse is surely indicative of marriage, for Libra rises, placing the Sun in the seventh, or Libran house, and there is a conjunction of Venus and two asteroids in the house of love affairs.

It is fascinating to realize that the solar eclipse which occurred just a couple of weeks before the marriage was exactly on the Ascendant of the Solar Return chart, only seven minutes of arc from exact!

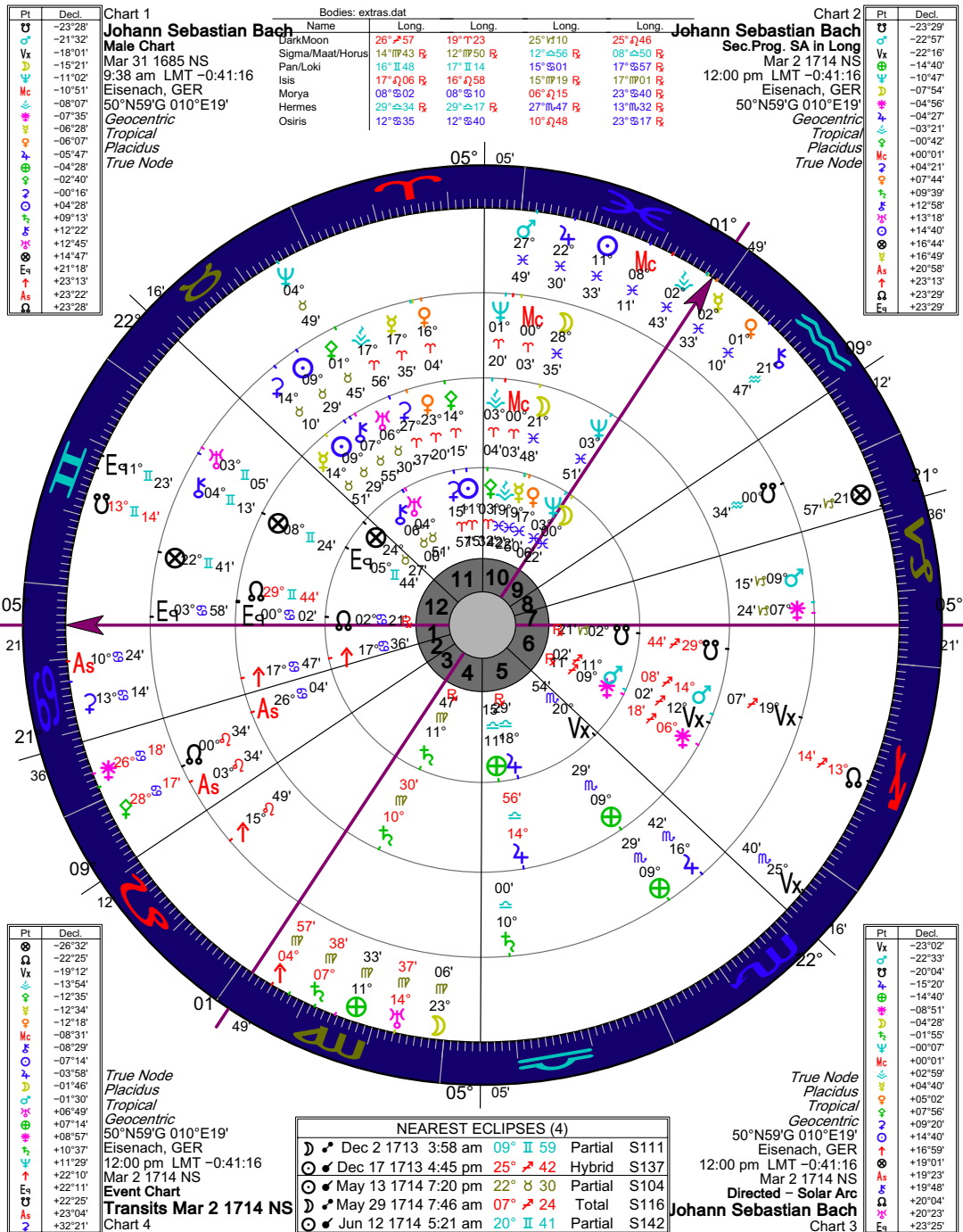
On the day of the marriage, itself, Chiron was less than a degree away from the seventh house cusp (the marriage house) and the progressed Vertex (point of fate) and progressed Juno (the asteroid of partnerships) were conjunct within one degree of arc. Since the Vertex is very time sensitive, this kind of conjunction could not occur unless the time of birth were very close to accurate. Thus, it was, in astrological parlance, a “fated union”. The fact that Chiron was so close to the marriage point, and conjuncting the South Node when the marriage occurred, showed, perhaps, the risk of some “wound” connected with the marriage, and indeed Bach’s first wife died prematurely and suddenly.

- n. During the years following his marriage, the Bachs had five children.
- o. One of the next important events in Bach’s life was his appointment as “concertmaster” for the court at Weimar, where he had been employed since 1708. With this new position came the duty of composing one cantata every month. The promotion to concertmaster came on March 2, 1714. The relevant eclipses are as follows:

Sun	SEcl	(X)	Tr-Tr	Dec 17 1713 NS	25°Sg42’ D
Sun	SEcl	(X)	Tr-Tr	May 13 1714 NS	22°Ta30’ D
Mon	LEcl	(X)	Tr-Tr	May 29 1714 NS	07°Sg24’ D
Sun	SEcl	(X)	Tr-Tr	Jun 12 1714 NS	20°Ge41’ D

The December SE falls on the progressed South Node in the sixth house of employment. The SE just after the appointment is conjunct the Part of Fortune (again a promotion involving the PF). The lunar eclipse (LE) of May involves a conjunction to the Mars/Juno conjunction in the house of employment (the sixth).

The progressed MC had just moved into Aries (a new beginning in the career area) and Jupiter (promotion and the satisfaction of desire) was closely conjunct the SP-Moon at the time of the appointment and hovering around the SP-MC, due to conjunct both it and the natal Aries Sun during the next two months. Most importantly, it was the time of J.S. Bach’s first Saturn Return. He was being recognized for his value and had a more secure place in society (Saturn) in the pursuit of his profession (or so it seemed).



Johann Sebastian Bach - Chart 8

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (March 2, 1714)

Transits (March 2, 1714) - Solar Arc Directed (March 2, 1714)

- p. The difficulties which Chiron can cause were indicated by the series events which began with the death of the musical director of the Court of Weimar, Johann Samuel Drese, on December 1, 1716. Bach was passed over for the position and it was awarded to Drese's son, who, compared professionally to Bach, was a relative non-entity. Bach sought employment elsewhere. He was offered and accepted an appointment as musical director to Prince Leopold of Köthen, which was confirmed in August 1717 (TR-Jupiter had been crossing his Ascendant for a couple of months), but Wilhelm Ernst, the Duke of Weimar, would not let him leave. Bach persisted to request permission to depart. At length he was granted permission, but also imprisoned for a month (from November 6 to December 2, 1717) due his importunate manner.

When the Drese's death occurred, TR-Chiron (the "wound") was transiting the natal MC. All during this difficult period, TR-Pluto was crossing natal and progressed Saturn (death and the break-up of old conditions, especially those having to do with work and employment). This series of eclipses involved his natal Sun and the "Earth Point" opposite the Sun.

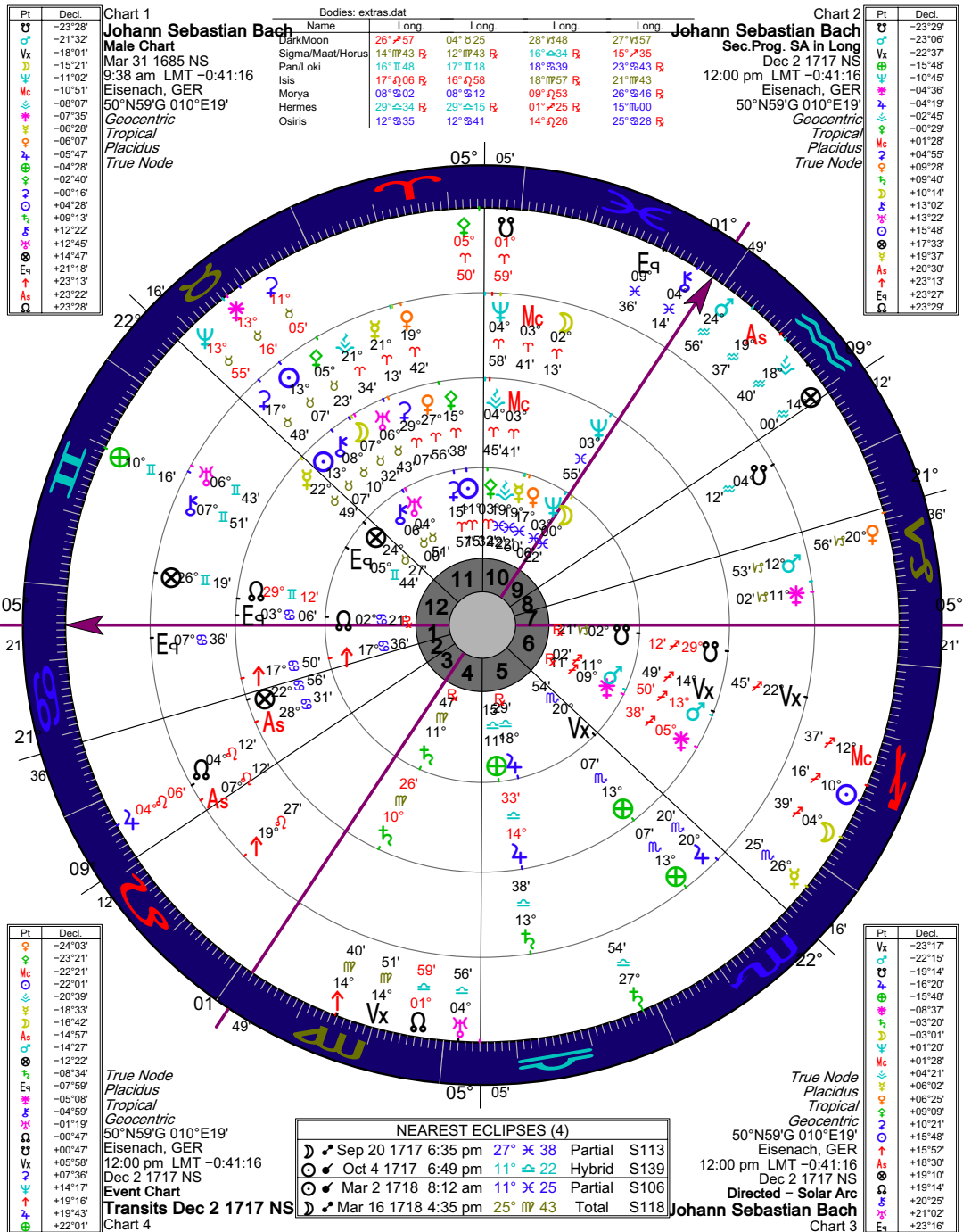
Mon	LEcl	(X)	Tr-Tr	Oct 1 1716 NS	08°Ar17' D
Mon	LEcl	(X)	Tr-Tr	Mar 27 1717 NS	06°Li20' D
Sun	SEcl	(X)	Tr-Tr	Oct 4 1717 NS	11°Li22' D

When Bach was released, TR-Uranus (that excellent timer) had come to the square of his natal Asc/Dsc axis, giving him the freedom he required to take the new position, and breaking up the relationship with Wilhelm Ernst, Due of Weimar.

- q. Maria Barbara Bach died unexpectedly and was buried on July 7, 1720. The relevant eclipses for the immediately preceding period are as follows:

Mon	LEcl	(X)	Tr-Tr	Aug 29 1719 NS	05°Pi47' D
Mon	LEcl	(X)	Tr-Tr	Jan 25 1720 NS	04°Le42' D
Sun	SEcl	(X)	Tr-Tr	Feb 8 1720 NS	18°Aq53' D
Mon	LEcl	(X)	Tr-Tr	Feb 23 1720 NS	04°Vi33' D

We note that the LE of August, 1719 and the LE of February 1720, both involve the natal MC/IC axis, indicating the change in the home life. (The husband or wife can be indicated by the MC/IC axis just as parents can be found at the Asc/Dsc axis.) The first of these eclipses shortly anticipated the death of his son Leopold Augustus. The LE of January is conjuncting the progressed Ascendant which is changing signs from Cancer to Leo (another indicator of profound and important transition), and the SE of February, 1720, opposes within a few degrees the SA Pluto. Eclipses related to Pluto bring death.



Johann Sebastian Bach - Chart 9

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (December 2, 1717)

Transits (December 2, 1717) - Solar Arc Directed (December 2, 1717)

As the burial occurred on July 7, 1720, we will not be too far off in assuming the death to be on or about July 5th.

The transits for this unsettling period are most telling. We notice at the time of Maria Barbara's death that TR-Uranus is almost exactly opposed to the natal Sun. Pluto, the planet of death, is transiting opposed to natal Venus (indicating his wife). Transiting Saturn is also opposing the progressed Taurus Sun, but, more importantly for timing the chart, TR-Saturn is conjuncting the natal Vertex (a time-sensitive point indicating fate). The progressing Moon in Gemini is a degree away from SA Uranus (contributing to the domestic upheaval) and the time-sensitive Part of Fortune (a point related to happiness through the flow of energy between soul and personality) is crossing SA Pluto. (This last indicator shows we are very close in our choice of time of birth). Uranus (that important timer) is almost exactly opposite (within two minutes of arc) natal Juno (asteroid of partnership). This opposition is most impressive confirmation of the value of solar arc directions. As well, TR-Pluto in Virgo is very closely squaring the progressing Vertex, bringing, it would appear, a fated severance.

- r. Bach is well known for his Brandenburg Concertos which were dedicated to Margrave Christian Ludwig, March 24, 1721. An important eclipse, occurs a little after this moment, indicating, among other things, the soul-path for Bach.

Sun SEcl (X) Tr-Tr Jul 24 1721 NS 01°Le13' D

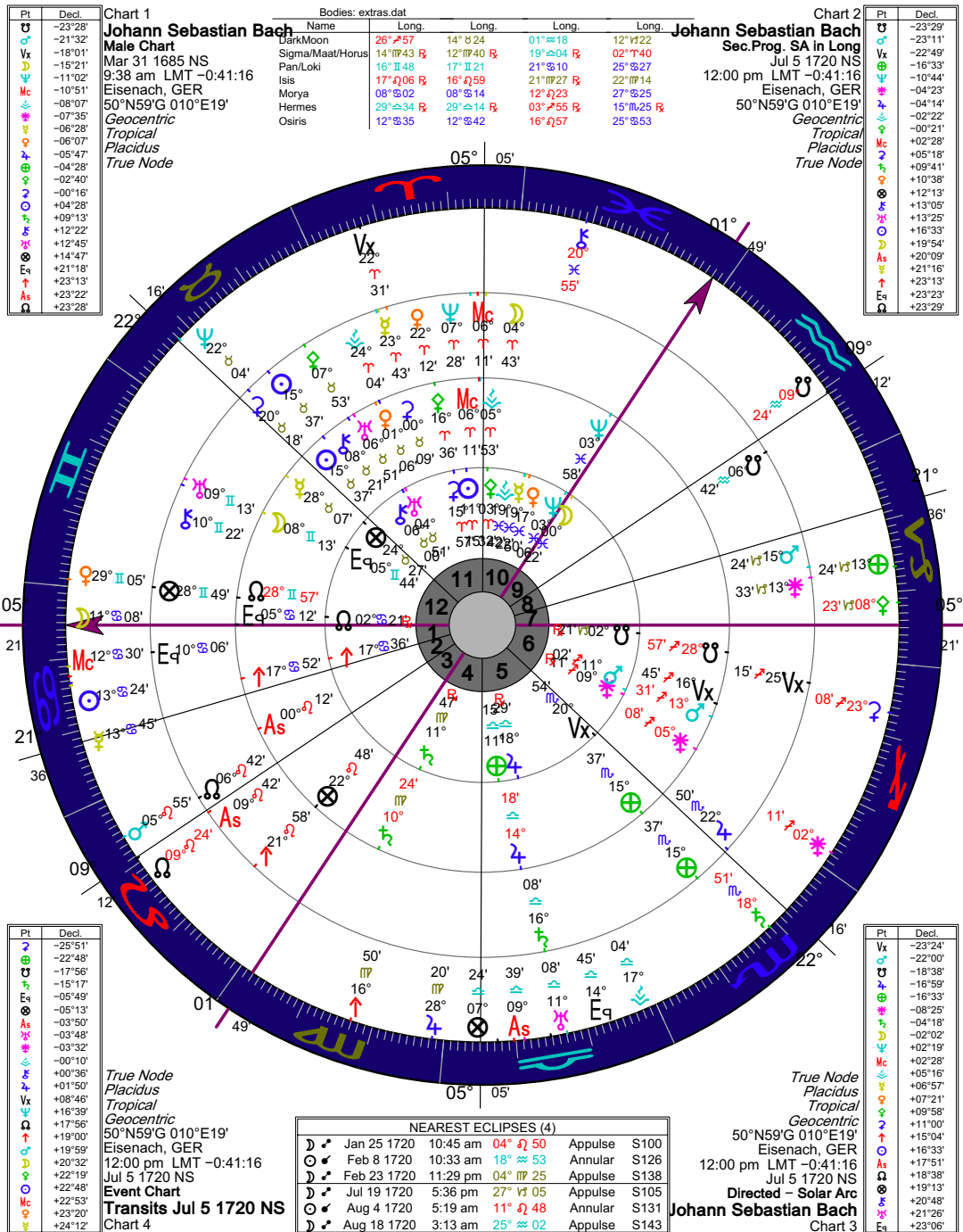
We see it to be an eclipse within a degree of his progressing Ascendant which has just entered Leo. As well at the time of the completion, and increasingly so immediately afterwards, the declination position of transiting Jupiter was parallel (and then increasingly parallel) to the declination of the MC in the natal chart. (The parallels of declination can be checked in the rectangular boxes in the corners of the quadwheel chart. There are four of them—one series of declinations for each wheel.)

Pluto is somehow active as well, opposing natal Mercury by transit, and included in a lunar eclipse in early July. We see that Bach's fourth house is ruled by Mercury (orthodoxly) and thus another deep change related to home and stability was immanent—his second marriage.

- s. On December 3, 1721, J.S. Bach married Anna Magdalena Wilcke, twenty years of age. Two solar eclipses are of real importance when considering this marriage, one of them already mentioned in relation to the period when he completed the Brandenburg Concerti.

Sun SEcl (X) Tr-Tr Jul 24 1721 NS 01°Le13' D

Sun SEcl (X) Tr-Tr Dec 19 1721 NS 27°Sg08' D



Johann Sebastian Bach - Chart 10

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (July 5, 1720)

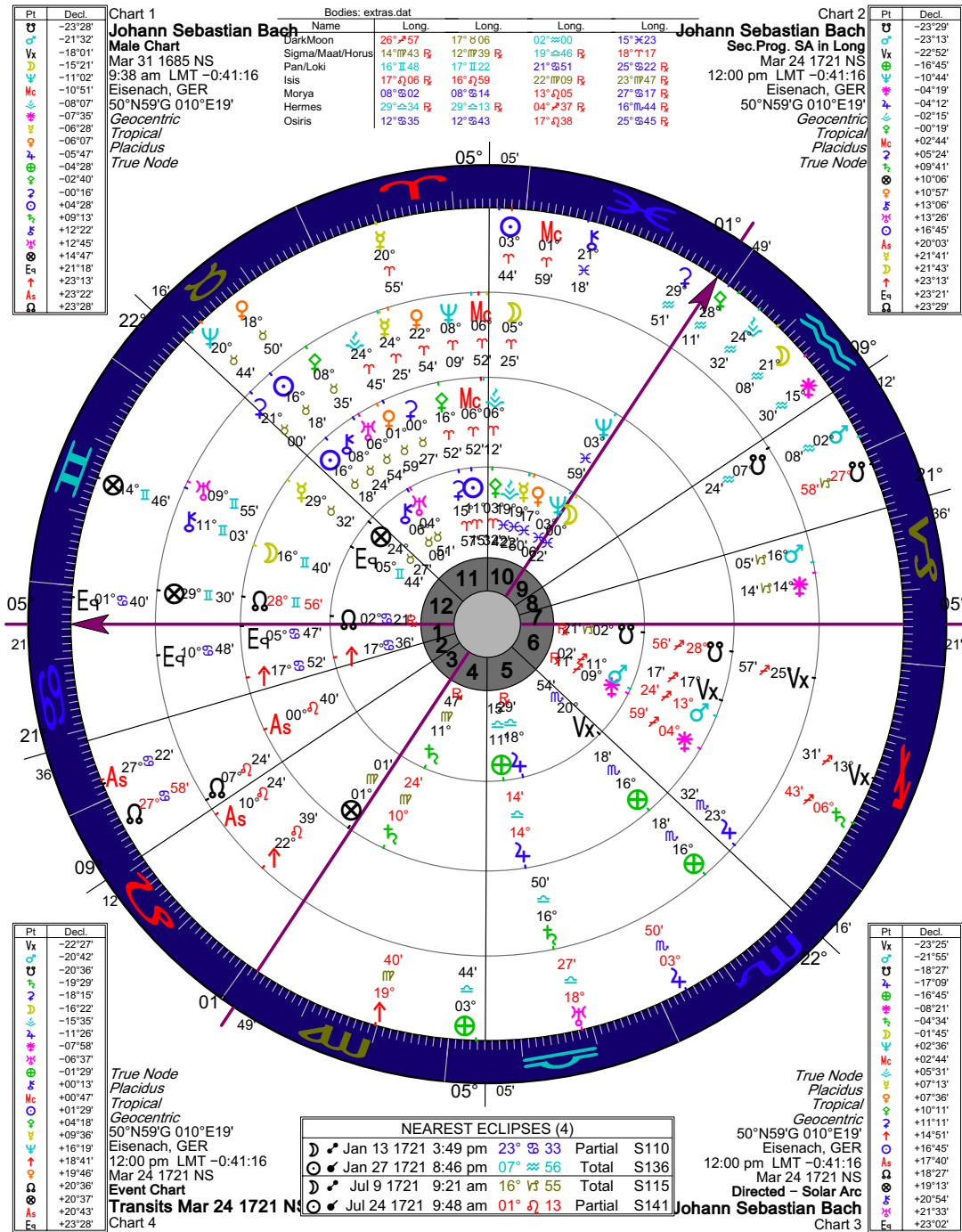
Transits (July 5, 1720) - Solar Arc Directed (July 5, 1720)

The SE on the progressing Ascendant (which just entered Leo) indicates the beginning of a new 'soul-phase' in the life. This is true for a highly developed individual whenever the Ascendant progresses into a new sign. The SE in December, shortly after the marriage, is closely on the progressing South Node, possibly indicating the resumption of a previous relationship. Is it also conjunct the progressing Vertex (point of fate). Karma is again involved, just as in the death of his first wife.

SA Jupiter is opposing the Part of Fortune (and thus conjuncting the Part of Spirit). TR-Neptune is within a degree of so of conjunct to the Part of Fortune and most significantly, TR-Saturn (indicator of the marriage contract) is in the same degree as Juno (partnership). Juno, for Bach, is a very important indicator. The happiness of the occasion is indicated by TR-Jupiter opposing the progressed Sun in Taurus, but, more importantly, quite closely conjuncted to the Vertex, attain—a fated happiness.

- t. We will now deal with a very important period during which Bach concluded his employment at Köthen and eventually took position as Cantor at Leipzig where Bach remained for the rest of his life. Bach had been happy in the employ of Prince Leopold of Köthen, a genuinely musical man who appreciated Bach and his music and befriended him. Bach hoped to remain there for the rest of his life, but the Prince's marriage to Frederica Henrietta von Anhalt-Bernburg a little more than a week after Bach's marriage to Anna Magdalena signaled the beginning of the end of his contentment at Köthen. The new princess was unmusical and unappreciative of Bach. The prince, once an ardent musician, became entirely preoccupied with his new bride who required, so it seemed, constant attention. Feeling neglected, Bach began to look for other employment. When the cantorate in Leipzig fell vacant with the death of Johann Kuhnau on June 5, 1722, Bach began to think of his possibilities.
- u. Those responsible for hiring the new cantor were not enthusiastic about J.S. Bach. Bach's friend Georg Philipp Telemann was their first choice and when he refused, the position was offered to another prominent composer of the day, Christoph Graupner. When Graupner withdrew, the position was offered reluctantly to Bach. The following comment was made. "Since the best man could not be obtained, mediocre ones would have to be accepted." (Leipzig Councilor Abraham Platz)
- v. Bach obtained permission to leave Köthen on April 13, 1723. On May 5, 1723 he signed contract as Thomaskantor in Leipzig, and on May 13th, was sworn in. On May 22nd he arrived with his family in Leipzig—for better or for worse the position in which he was to remain until his death in 1750.
- w. The relevant eclipses for this period are as follows:

Sun	SEcl	(X)	Tr-Tr	Jun 13 1722 NS	22°Ge17' D
Mon	LEcl	(X)	Tr-Tr	Jun 29 1722 NS	06°Cp50' D
Sun	SEcl	(X)	Tr-Tr	Dec 8 1722 NS	16°Sg16' D



Johann Sebastian Bach - Chart 11

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (March 24, 1721)

Transits (March 24, 1721) - Solar Arc Directed (March 24, 1721)

Mon	LEcl	(X)	Tr-Tr	Dec 22 1722 NS	00°Cn35' D
Mon	LEcl	(X)	Tr-Tr	May 20 1723 NS	28°Sc30' D
Sun	SEcl	(X)	Tr-Tr	Jun 3 1723 NS	11°Ge51' D
Mon	LEcl	(X)	Tr-Tr	Jun 18 1723 NS	26°Sg41' D

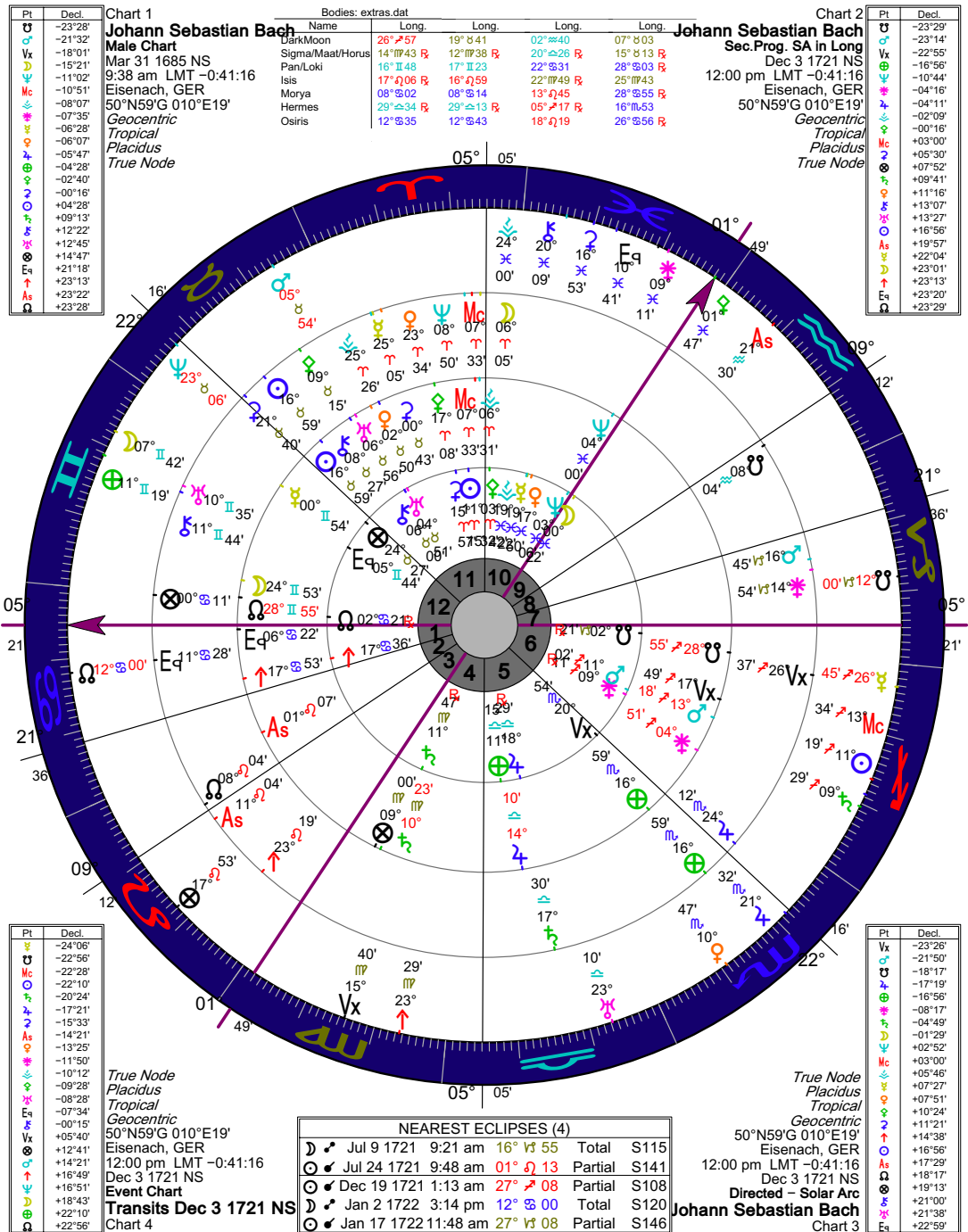
When the former Thomaskantor died, June 5 1722, there was a lunar eclipse on Bach's Asc/Dsc axis, indicating the opportunity (and, again, pointing to the accuracy of this chart). The post had been offered to Telemann, who turned it down for a more lucrative one, and Bach applied in December. We see that there is a solar eclipse, in December, midway between his enterprising Mars in Sagittarius and his progressed Vertex. His hopes were high. The post, however, was offered to Graupner, the second choice. A lunar eclipse occurs in December and widely conjuncts Bach's Asc/Des axis but closely conjuncts the natal Lunar Nodes creating an eventful "Nodal Return". Another lunar eclipse conjuncts SA Jupiter (expansion and opportunity).. New connections were in process of preparation. Bach was finally offered the job. Shortly afterwards a solar eclipse fell on SA Uranus in Gemini, closely opposing natal and progressed Mars. The lunar eclipse of June conjuncted the progressing Nodal Axis, emphasizing the same.

We can see why Bach was finally favored for the position. TR-Jupiter was hovering at the seventh house cusp giving new opportunities for promotive connections. More fatedly, the SA Vertex had come to the conjunction of the SP-South Node and TR-Saturn was conjuncting *both* (in addition to the June lunar eclipse conjuncting all these points)! This was a tremendous line up (in the house of employment!) and goes a long way towards explaining the permanency of the post into which Bach entered at that time. The chart above is chosen for the day the Bachs arrived in Leipzig, but the same alignment would have applied to the day of appointment and to the swearing in. A destined professional post had come to him.

Careful note should be made of the position of transiting Juno at the fourth house cusp. Throughout May of 1723, TR-Juno was conjunct the IC. A new home was being arranged, and a "business partnership" (Juno in Virgo) was being contracted. We note that Bach's Juno is natally placed in the sixth house of employment. We see that Juno does not only relate to domestic and intimate partnerships.

- x. It should be noted that Bach left Köthen on very good terms with Prince Leopold. He was appointed honorary musical director at Köthen, and both he and Anna were employed there from time to time until the prince died, on Nov. 19, 1728.

We have seen how the position of Saturn in Virgo in the house of its detriment was involved in the deaths of both of Bach's parents (the progressing IC had come to a conjunction of natal Saturn and was in orb for both of their deaths).



Johann Sebastian Bach - Chart 12

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (December 3, 1721)

Transits (December 3, 1721) - Solar Arc Directed (December 3, 1721)

There is a similar indication in relation to the death of this prince who had been for Bach so generous and appreciative a benefactor. The following eclipse occurred on September 4th, just a couple of months before the prince's death:

Sun SEcl (X) Tr-Tr Sep 4 1728 NS 11°Vi37' D

We note that this eclipse is almost *exactly* conjunct Saturn within ten minutes of arc—a very close and fateful conjunction indeed. Since Saturn is the ruler of the seventh house of partnership (where a supportive patron can be found) the eclipse preceding the death is another confirmation of the very probable accuracy of the sign Capricorn on the seven house cusp, and thus, of Cancer Rising.

- y. There were a number of deaths during that general period—one of Bach's children, and his sister. We notice that SA Pluto is very close to the natal IC and TR-Saturn is hovering at the MC. Bach also entered into disputes with the city council over admission of unmusical pupils to Thomasschule (the Thomas-School). Saturn at the MC can indicate this dispute with authorities. Another of his children died when SA Pluto was even closer to the natal IC. It was a difficult period under Saturn and Pluto, but tends to confirm the accuracy of the MC/IC axis.
- z. The life of a great composer is, for the most part, interior. The outer circumstances are of interest, but they do not touch the creative soul of the individual. From the time Bach came to Leipzig, he dedicated himself energetically to composition and to the many, many duties required of him (not all of them musical). He did not travel extensively. His infrequent trips were often made to "examine organs", at which he had become an expert. The power of his exacting and practical Saturn in Virgo contributed to his practical expertise.
- aa. We have established the value of the chart proposed. It seems almost certain to be correct within a minute or two of clock time. Perhaps just a few other events will be of interest to examine.
- bb. Despite the fact that J.S. Bach was not widely appreciated during his lifetime, among those who knew music well, his reputation had spread. In the year 1747 he was given the honor of visiting the court of Frederick the Great at Potsdam (May 7th and 8th) where he brilliantly improvised a fugue on a difficult theme proposed (and composed) by the King (himself, an amateur flautist). Stories of that amazing improvisation (a six-part fugue) on a theme conceived almost to defy the possibility of such improvisation, have become legendary and have been likened to a man playing a hundred games of chess simultaneously and winning. It was a feat of unparalleled skill and musical genius. On the occasion of his visit, Bach gave an organ recital in the Heiligegeistkirche (Holy Church) there. Some of Bach's most austere and challenging compositions were under-

Four Wheel Chart

Transits (May 22, 1723) - Solar Arc Directed (May 22, 1723)

taken after this visit—the Musical Offering, the Canonic Variations and the Art of Fugue.

- cc. The main eclipses for this event at court and the period following are as follows:

Sun	SEcl	(X)	Tr-Tr	Feb 9 1747 NS	20°Aq35' D
Mon	LEcl	(X)	Tr-Tr	Feb 25 1747 NS	06°Vi17' D
Sun	SEcl	(X)	Tr-Tr	Mar 11 1747 NS	20°Pi17' D
Sun	SEcl	(X)	Tr-Tr	Feb 9 1747 NS	20°Aq35' D

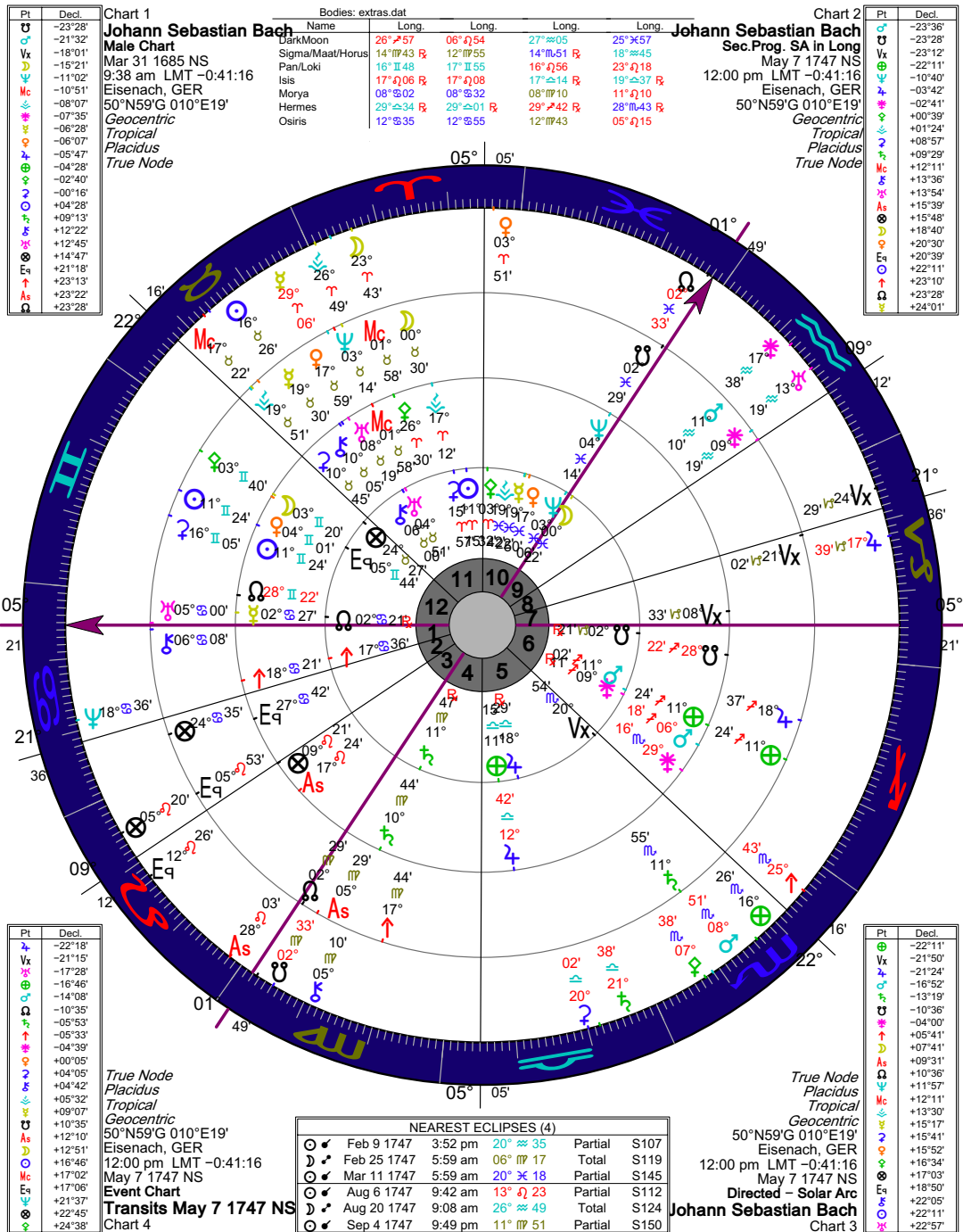
The solar eclipse of February conjuncts the progressing Descendant, indicating, in this case, opportunity to meet the King. We note that TR-Uranus is also conjuncting the SP-Dsc, and that the midpoint of the eclipse and TR-Uranus is the SP-Dsc. The lunar eclipse in February widely conjuncts the MC/IC axis and includes by conjunction natal and progressed Neptune. The solar eclipse in March conjunct Bach's natal Mercury in Pisces, and indicates his opportunity to display his formidable musical intelligence—brilliance, really.

From the perspective of transits and directions we notice something of major importance: both instances involve Chiron—the sage and guide. Bach earned and confirmed his venerable reputation as a musical sage through this visit to the court and his performances there.

First we note that transiting Chiron is conjuncting the SA Ascendant. Some say that one can only progress the Ascendant or direct it by “Ascendant Arc”. This assertion needs to be researched. We must simply point out the Chiron position relative to the SA Ascendant and note its significance.

Secondly and more importantly, we note that the natal conjunction of Uranus and Chiron (being directed by approximately one degree a year since the birth) has finally reached the Ascendant. This aspect represents the fact that Bach, through his extraordinary compositional abilities, became the guide (Chiron) and inspiration (Uranus) for some of the greatest musicians of the eighteenth, nineteenth and twentieth centuries (Beethoven, Mendelssohn and Brahms among them). Following this period, Bach demonstrated his genius (Uranus) in startling ways, with the composition of pieces before which the musicological world still stand in awe. It was as if hitherto undisclosed aspects of genius had been released just a few years before his death (three years later).

- dd. It is further to be noted that the same solar eclipse which appeared at the death of Prince Leopold, signaling also at that time Bach's assumption of the responsible post of Director of the Collegium Musicum, appears again (and again conjuncts Saturn exactly) just as Bach is preparing some of what have become some of the most highly regarded demonstrations of his consummate craft.



Johann Sebastian Bach - Chart 14

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (May 7, 1747)

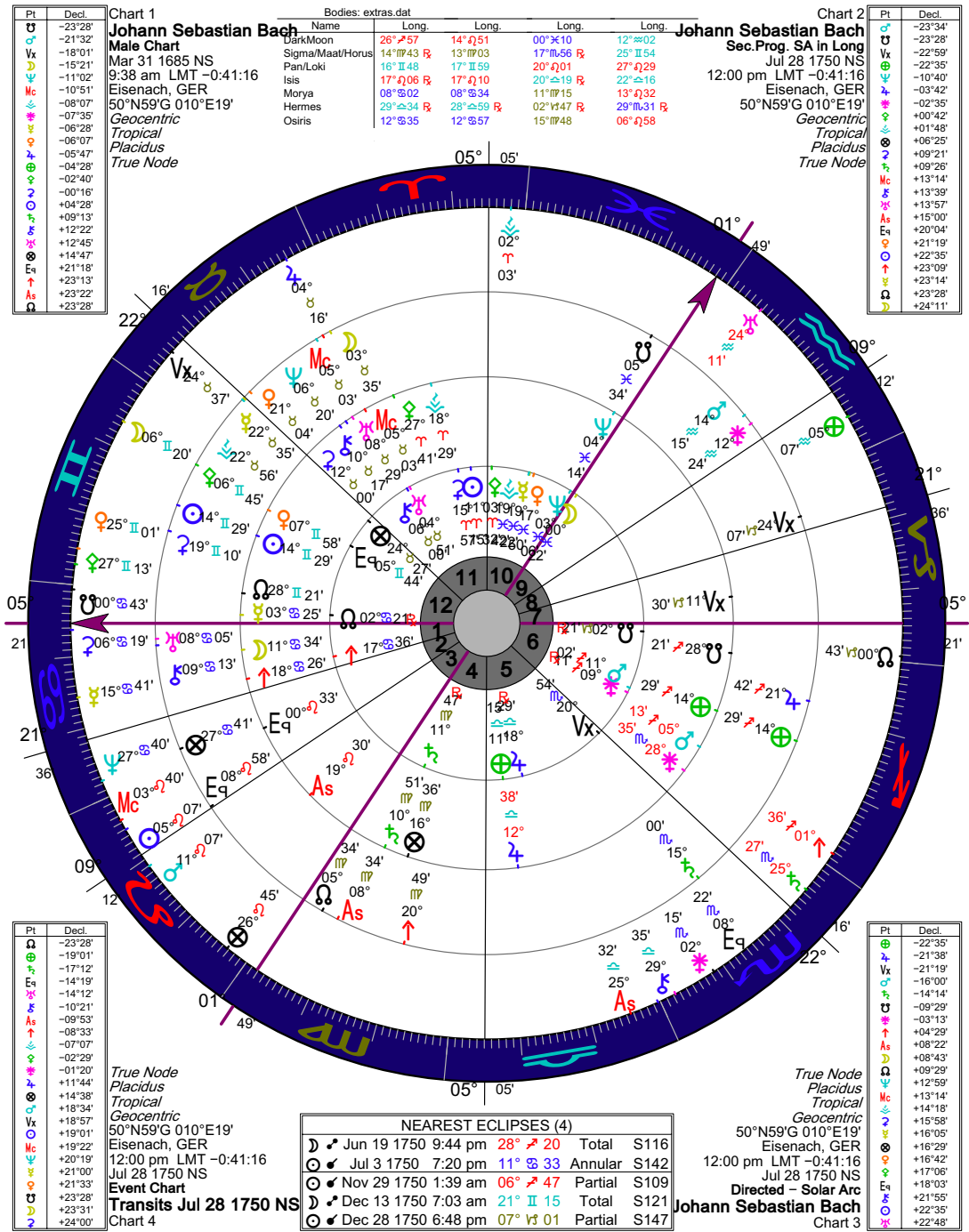
Transits (May 7, 1747) - Solar Arc Directed (May 7, 1747)

- ee. Of Bach's last illness little is known except that it lasted several months and prevented him from finishing *The Art of the Fugue* (a piece which may be considered the magnificent summation of his work). His constitution was undermined by two unsuccessful eye operations performed by John Taylor, the itinerant English quack who numbered Handel among his other failures. Johann Sebastian Bach died July 28, 1750, at Leipzig. Eclipses for the period are as follows:

Mon	LEcl	(X)	Tr-Tr	Jun 30 1749 NS	08°Cp33' D
Sun	SEcl	(X)	Tr-Tr	Jul 14 1749 NS	22°Cn01' D
Mon	LEcl	(X)	Tr-Tr	Dec 23 1749 NS	02°Cn15' D
Sun	SEcl	(X)	Tr-Tr	Jan 8 1750 NS	18°Cp07' D
Mon	LEcl	(X)	Tr-Tr	Jun 20 1750 NS	28°Sg18' D
Sun	SEcl	(X)	Tr-Tr	Jul 4 1750 NS	11°Cn33' D

Already in June of 1749, a musician anxious to replace Bach as Thomaskantor was actively seeking the position. The lunar eclipse for June conjuncts the Asc/Dsc axis. The solar eclipse of July 1749 is sufficiently conjunct both natal and progressed Pluto to be a negative augury. The lunar eclipse of December, 1749, also conjuncts the Asc/Dsc axis, suggesting the coming change. The solar eclipse of January, 1750, opposes his natal and progressed Pluto, reemphasizing the death theme as did the eclipse of July, 1749. The lunar eclipse of June, 1750 conjuncts quite exactly the progressing Nodal Axis, and the final solar eclipse before his death, conjuncts closely or widely, the Ascendant, SA Uranus and Chiron, and, almost *exactly* (within one minute of arc!) the position of his progressed Moon at the time of death. It is often found that there is a significant solar eclipse before death.

Importantly, Pluto had been squaring the MC/IC axis, and at the time of death was closely square to that axis and to the natal Moon is Pisces and Neptune. The Ascendant and its rulers are involved in all matters of health. Jupiter, planet of release (frequently implicated in death) was transiting both his natal Uranus (ruler of the eighth house of death) and the progressing MC (which, itself, had progressed to an exact conjunction with natal Uranus at the time of his two unsuccessful eye operations, a few months before he died). Uranus here represents the 'modern' ocular science of the day, and the progressive 'doctor' who attempted the operation (probably for cataracts). With regard to Bach's diminishing eyesight (probably aggravated by glaucoma—for Aries rules the head and the eyes), SA Pluto had been opposing natal Mercury the year before his death. Mercury, we know, relates to sight and blindness. When the progressed Moon reached within a minute of arc of the solar eclipse in Cancer, Bach died of apoplexy (stroke)—a disease to which Aries individuals are prone.



Johann Sebastian Bach - Chart 15

Four Wheel Chart

Natal (March 31, 1685) - Secondary Progression (July 28, 1750)
Transits (July 28, 1750) - Solar Arc Directed (July 28, 1750)

- ff. While it is clear that hindsight is always far more accurate than foresight, enough has probably been shown to demonstrate how the proposed astrological chart of J.S. Bach functioned in relation to major events and periods of his life. It is reasonable to consider this chart confirmed.

Astrological Factors of Note

- a. The Ascendant in Cancer emphasized his historical perspective and contributed to the perception that he was “old fashioned”. He knew well the history of music (as much as it was possible to know in those days when research was so incomplete), and sought to unify and synthesize within himself various streams of influence from past, bringing them to consummation in his art.
- b. The Sun in Aries, the sign of the Ram, gave him his remarkable fertility (both as a composer and a father). The Ram seeks to “fertilize all”. His wealth of musical ideas were as so many seeds dropped into the consciousness of his listeners.
- c. The Moon in Pisces conferred his instinctive musicality, and (since it was conjunct Neptune) his gift for improvisation.
- d. The sublime inspiration of which Bach was capable, indicated in large measure by his two conjunctions in Pisces, is a quality perfectly balanced by an austere Saturn in Virgo, demanding structural perfection.
- e. The third ray is transmitted through Saturn (and this planet, in perfectionistic Virgo, may well serve as one of the points of expression for a multi-dimensional third ray mind). A mind such as Bach’s is hard to categorize under a single ray. One could reason that all rays made their contribution.
- f. Saturn in Virgo is almost exactly opposed the midpoint or center of gravity of the four Piscean planets. One can think of no better combination to produce rapturous beauty in perfect form.
- g. From a strictly mundane perspective, here was a man who, over the course of his life, fathered twenty children. One can only imagine how suitable is the placement of Saturn in Virgo in H4 to indicate the heavy, worldly burden of an over-crowded home with so many mouths to feed.
- h. Esoterically, Saturn in one of the houses of the “Ashram”, tells of the great labor, Saturn, to serve (Virgo) by anchoring a piece of ashramic work (fourth house—and for the Fourth Ray Ashram).
- i. The Cancer Ascendant, from a more mundane perspective, indicates the pre-occupying importance of the home life. From an esoteric perspective, it tells of life’s demand that the inner genius *manifest in form*—as perfectly as possible (Saturn in Virgo).

- j. The proposed chart, with Saturn in the fourth, also places abundant Jupiter in the fifth house, the house of creativity and, incidentally, of *children*. It seems a good position for a man who fathered twenty children. It seems a good position for a man who composed abundantly and prolifically (Jupiter opposing the Aries Sun, enlarging still further this creativity).
- k. As for Mars in Sagittarius, it is conjunct Juno (telling us something about the ardor of Bach's amorous nature), but, more potently, it is exactly trine his Aries Sun, giving abundant vitality and great zeal (sixth ray Mars in sixth ray Sagittarius) for his work (ruled by the sixth house in which Mars is placed.).
- l. The exact Saturn/Mars square again speaks of the "hard labor" (and opposition from authorities), the incredible toil required (again, Saturn in Virgo) to bring such beauty to birth. Perhaps Bach did not have to labor to "hear" his music (just as Mozart did not), for all his Pisces planets gave him easy access to a great flow of musical inspiration. But to write it down, to copy it (and he was a dedicated copyist), to rehearse it, to perform it—often, no doubt, with those who could not do it justice—therein lay great labor. As well, there was certainly a conflict between the demands of work (sixth and tenth houses) and the demands of home (Saturn in Virgo)
- m. That Bach was serving a great ashramic ideal is seen in his eleventh house Sun in Aries—for the eleventh house is, esoterically, the house of the Ashram—as a center of creativity. His impact on world culture through music (eleventh house) has been paralleled only by that of Beethoven and Mozart.

Examining the Possible Rays of Johann Sebastian Bach

- a. **Bach's Soul Ray:** What were the rays of Johann Sebastian Bach? Certainly he possessed the fourth ray in his soul. With Beethoven and Brahms, he was the embodiment of the genius of the fourth ray soul nature of Germany. Bach was an unparalleled master of harmony—not simply a personally appealing harmony (pretty and attractive), but a vast and all-embracing harmony comprehending not only magnificent consonances but even dark (through resolvable) dissonances. No composer known to modern man—whether before Bach or after him—has so well understood the secret laws of harmony and wielded them with more arresting effect. Something of what Man (the fourth kingdom in Nature) may be, resounds through the music of Bach—not just sentient man, sensitive and responsive, but Man the planetary Thinker, attempting to comprehend the cosmos as music.

When highly developed souls reach a certain stage of development they must address themselves to the destruction of the causal body. The following would be the method of destruction for J.S. Bach:

“When the egoic ray is the attributive Ray of Harmony, the fourth ray, the method will be along the line of the inner realisation of beauty and harmony; it causes the shattering of the causal body by the knowledge of Sound and Colour and the shattering effect of Sound. It is the process that leads to the realisation of the notes and tones of the solar system, the note and tone of individuals, and the endeavor to harmonise the egoic note with that of others. When the egoic note is sounded in harmony with other egos, the result is the shattering of the causal body, dissociation from the lower and the attainment of perfection. Its exponents develop along the line of music, rhythm and painting. They withdraw within in order to comprehend the life side of the form. The outer manifestation of that life side in the world is through that which we call art. The great painters and the superlative musicians are in many cases reaching their goal that way.” (LOM 17)

We are reminded that the fourth ray is the “ray of mathematical exactitude” (EP I 49)—perhaps an unusual thought for some who think only in terms of the more obvious qualities of the fourth ray. It is not simply a ray influencing those who are adept at presenting contrasting moods in the great play and interplay of opposites. Bach, of course, could do this masterfully, but he also understood the mathematics of harmony to a degree unparalleled by any modern composer (we cannot speak of remote antiquity). If we wish to understand the mathematical precision of Bach’s music (which, for all its formal-numerical perfection still made glorious music), we should not ignore the fourth ray in its higher significance. The same is true when we think of Leonardo da Vinci (another great artist upon the fourth ray), adept in all manner of applied mathematics.

- i. The constellational conduits for the fourth ray are principally two: Sagittarius, in which the orthodox ruler of the Aries Sun-sign, Mars, is placed, giving identification with humanity’s great quest; and Taurus, in which Uranus and Chiron are placed. Taurus, which not the principal distributor of the fourth ray at this time, must be significant in the case of J.S. Bach, as it is the great sign of *sound*—the “voice” and the “Creative Word”. Uranus (conveying the seventh ray with which Bach was so obviously equipped) confers the power to *transform through the masterful organization of sound*. Chiron, the guide and healer (two of its higher meanings) confers the power to *heal through sound* (who can deny that this has been the case for countless listeners of the music of J.S. Bach?), and the power to “point the way” to aspiring musicians of lesser stature. Even great composers bend the knee at the altar of Bach’s genius.
- ii. When planets are found *in* certain signs/constellations, they necessarily conduct, to a degree, the rays that are transmitted through the signs/

constellations. Thus all rulers of Taurus, Scorpio and Sagittarius, whatever other rays they “emit”, also “transmit” the fourth ray.

- iii. When we look to the planetary level for those planets *emitting* the fourth ray, we must focus on Mercury and the Moon.
- iv. Mercury is tremendously important in the work of J.S. Bach because of its placement in Pisces, conjunct to the planet of ‘lighted, loving beauty’, Venus. Mercury is, in part, a fourth ray planet, in its “fall” when found in Pisces. But here, we cannot consider Mercury ‘fallen’, but rather in a kind of ‘intuitive exaltation’. Mercury in this ultra-receptive position contributed powerfully to Bach’s ability to *think* in terms of harmony and within the flowing world of sound. One can imagine that he was never at a loss for musical ideas (though Claude Debussy seems to have thoughts so!). He has so many methods of connecting to the fourth or buddhi plane; all four of the planets in Pisces relate him to this planar ‘source of music’. Through Mercury, Bach became the greatest of all known musical *thinkers*.
- v. The Moon is a ‘planet’ of the fourth ray, and is *powerfully* placed—conjunct the MC. It is clear that many lives of preparation led to the phenomenon that was J.S. Bach. Music was *instinctive* in him (Moon). It was his deepest nature. His Aries Sun-sign gave him the *energy* to pour forth inexhaustibly, but his soul was rooted in the higher meaning of Pisces and Cancer (both Neptunian signs).
- vi. Although, for advanced people, one is to substitute Uranus for the Moon (and one could justify this in the case of J.S. Bach, for the great *archetypal structure* of music unfolded itself in his greatest works), still we cannot avoid the importance of Neptune as a veiled planet. Neptune admits to the realms of heavenly or transcendental music from which he drew his inspiration. Thus Neptune both conjuncts the Moon and must be considered *veiled* by the Moon. We must remember, when we think of Bach’s music, that Neptune is the planet of the Christ. Thus both the planet of occultism (Uranus) and the planet of mysticism (Neptune) should be considered as veiled by Neptune, though Neptune relates to the fourth ray and Uranus does not.
- vii. One more conduit for the fourth ray exists. It is the planet Neptune itself. Though we cannot confirm that one of Neptune’s rays *may* be the fourth, it is, in any case, directly connected with the fourth or buddhic plane. Great musicians and artists (usually significantly equipped with the fourth ray) access the buddhi or the *fourth* plane in their great artistic revelations, and they often do this through Neptune. The buddhic plane is the ‘Plane of Harmony’. “When the fourth plane of harmony or of buddhi is achieved, then is consummation” (LOM 215). It is obvious that Neptune (as both the esoteric and hierarchical ruler of the Cancer Ascendant and special ruler of Pisces) must be extraordinarily definitive in relation to the life-calling or soul-vocation of J.S. Bach. It would be a planet, perhaps more than any other,

through which the quality of the fourth ray soul could pour into his personality consciousness.

A delightful anecdote may convince us all of the depth to which the fourth ray had a hold on the venerable Bach.

“When Bach entered a crowded room, someone improvising at the keyboard jumped from his seat thus creating a dissonant chord. Bach rushed straight to the harpsichord walking past his host, resolved the dissonance and proceeded with a suitable cadence. Only then did he greet his host.”

(J. F. Reichardt, *Musikalischer Almanach*, 1796)

- b. Bach’s Personality Ray:** Bach’s personality could have been on the first or seventh ray (Aries will reinforce either). He presented the image of a stable and set individual, especially in his more mature years. His sense of purpose was very strong, and he could be extremely obstinate if his musical values were challenged. We look to the first ray personality for tremendous levels of accomplishment; a personality on the first ray becomes a dependable, durable, steadfast instrument through which the soul (on whatever ray) can express. If we think that Bach was, at certain points in his career, composing, rehearsing and performing one cantata a week, we must judge him as an individual of tremendous stamina and personal fortitude. His output was greater, perhaps, than that of any modern composer (approximately a thousand works have come down to us) and it is probable that a quarter to a third of what he wrote was lost—literally hundreds of pieces! In one respect, one is reminded of Alice A. Bailey, with her first ray personality; she was able to accomplish so much for Hierarchy because she was able to compel her vehicles to do her will (as a soul).

We must also be mindful that if Bach had a first ray personality, and if his soul ray (as seems the case) was the fourth ray, then, in his person, he would be duplicating the rays of Germany—fourth ray soul, first ray personality. Some of Germany’s greatest musicians seem to be equipped in this manner: Beethoven, Wagner and perhaps, Brahms.

First ray qualities are clearly evident in Bach’s personality: independence, endurance, the power to drive himself forward, and the tendency to confrontation (augmented by first ray Aries as his Sun-sign). Seventh ray characteristics are not lacking either, but we must remember that the seventh ray is really a more concrete (and more polite) reflection of the first ray. Bach was stable, rhythmically productive, profoundly connected with manifestation, and highly ordered in his compositional technique and systematic by nature. Another seventh ray indicator was his interest in genealogy. He came from a most remarkable musical family and (with Cancer ascending) he was very aware of this. At one point in

his mature life, 1735, he undertook genealogical research and the construction of a “Family Tree”. The genealogy he drafted was called *Ursprung der musicalisch-Bachischen Familie* (“Origin of the Musical Bach Family”), in which he traced his ancestry back to his great-great-grandfather Veit Bach. This type of activity is definitely a seventh ray pursuit.

There are a number of ways, however, in which the seventh ray does not fit as a *sole* personality ray. He was a relentless and rapid worker, rather too driving and too confrontational to consider the seventh ray as the major personality ray. Either the first or seventh rays can confer resistance to change and satisfaction with one’s own methods. One thinks, however, of how often he was at odds with various authorities and how challenging he could be, how resistant to proceeding according to established policies and conditions. It is more likely that there were, indeed, seventh ray potencies in the personality (Aries and Cancer would confer them) but that the personality could not be said to be ruled entirely by this ray.

As all souls, however, have a subray, and it is the contention of the author that the subray of the soul is *a* subray, but not necessarily the *only* subray. In other words, the personality ray, which is *also* a subray of the soul, can be different from the subray of the soul per se. If we were to search for the manner in which the proposed fourth ray soul would express through a subray to be found ‘on its own level, the soul level’, then the seventh ray would be a good candidate for such a subray. It would give to Bach his great capacity for the organization of multitudinous musical factors presented meticulously and with impressive formal perfection. The fourth and seventh rays together are considered by the Tibetan as the two “practically artistic rays”. It cannot be denied that for all the amazing variety found in the music of Bach, there is, simultaneously, an undeniable *regularity*. There are, of course, pieces which are written in the *improvisational, rhapsodic* style, and these are deliberately free in form, but the great majority of Bach’s music has a certain relentless, rhythmical regularity—Aries for relentlessness, Cancer for tenacity, and the seventh ray for regularity.

We must factor into the equation a fact pointed out by Keith Bailey in his esoteric writings on music history. The cycle of the seventh ray began in 1675, ten years before Bach’s birth. The presence of this incoming ray would necessarily have a formative effect upon his music, though in a way Bach was more a synthesist of the musical periods preceding him than a pioneer and innovator of new forms. The seventh ray, however, doubtlessly helped him formalize his synthesis.

- i. As stated, the sign/constellation Aries (his Sun-sign) would offer a significant conduit for *both* the first and seventh rays, though the first ray expresses more strongly through Aries than the seventh.

- ii. Aries is the only strictly first ray sign/constellation in Bach's personality horoscope. Cancer, his proposed Ascendant does transmit the seventh ray just as Aries does, so he was abundantly equipped with zodiacal reinforcements of the 'Ray of Order'.
- iii. Because the Aries Sun is in the twelfth degree, Vulcan would necessarily be in Aries, reinforcing the rhythmic *impact* of his music. Vulcan, of course, is principally a first ray planet, and would be strengthened in first ray Aries. It would be a planet whose energy would be connected with a first ray personality and would strengthen the forcefulness (and isolative tendencies) personality.
- iv. First ray Pluto is a rising planet in the proposed chart, though it is not conjunct the Ascendant. A planet in the first house is frequently associated with personality quality, and would strengthen the proposed first ray personality, adding a certain isolativeness, depth and inscrutability. Bach was always deeper than any of his contemporaries could possibly fathom—and deeper than posterity can fathom. This rising Pluto would contribute to his first ray containment and apparent reserve. It is involved in a TR-square formation with the Sun and Jupiter (though the aspect to the Sun is fairly wide). If Vulcan is in a degree higher than that of the Sun, there may be a square between Pluto and Vulcan, which would contribute greatly to the undeniable power of his musical expression.
- v. If we wish to see seventh ray conduits (in addition to Aries and Cancer) we shall focus on Uranus, Saturn and Jupiter. Uranus is in its own house, the eleventh, (by orthodox dignity), and would contribute to the capacity for large-scale sonic organization. Re-organizational Uranus is also trine organizational Saturn, within an acceptable orb. Although neither Saturn nor Virgo are specifically conduits of the seventh ray, they have qualities which are certainly seventh ray in nature, and do have more subtle or 'older' associations with this ray. Some of Bach's amazing power of manifestation can be attributed to the effect of this 'trine of precipitation' between Uranus and Saturn.
- vi. Jupiter is a partially seventh ray planet (governing ceremonial worship and stately pageantry) and it is placed in the seventh sign, Libra (numerically and, to a degree, qualitatively, associated with the seventh ray). Here we may find some of the sociability (a second ray/seventh ray characteristic) for which Bach was known. It would contribute to his capacity for comprehensive musical organization (though of the most formally balanced kind). It would give grandeur, scope, dignity and ceremoniousness to his compositions (when these were desired). The fact is that Bach, the great synthesist, was so versatile, he could compose in a wide variety of moods

and styles. Devotion, solemnity, grandeur, intimacy, delicacy, pathos, gaiety, impressivity, stateliness, contemplativeness, tragedy, horror, jubilation—how many are the descriptions which could be applied to the wide range of his compositions!

- c. **Bach's Mental Ray:** His mind, with all its mathematical intricacy, may well have been the third. He could expand, compress, invert, or reverse, any melody with mathematical precision, knowing its exact place within the organic whole. He was, in fact, a musico-mathematical genius. The third ray is one of the mathematical rays. The fifth, fourth and second rays are also, each in its own way, related to mathematics.

The third ray is not one of the usual rays for the mind, but deviations from the norm can be found in advanced people, disciples and initiates (not that it is any better to have third or second ray mind than a mind on the first, fourth or fifth rays). In fact the third and second ray minds have many undesirable problems associated with them. These have to be resolved before such minds can be used to their fullest capacity. But this is true also, of the more normal types of minds.

When a disciple reaches Bach's level of psycho-spiritual attainment, it is often difficult to discern precisely what may be the ray of the mind. So many factors come together and meet on the plane of mind. The process of personality integration and soul-infusion will be well advanced, and, thus, there is much blending of quality, for the personality ray will certainly affect the mind in the case of a thoroughly integrated personality and, as one approaches the third degree (at which point soul-infusion is relatively complete), the soul ray will use the mental vehicle for the expression of its own quality.

In one who is an initiate of the third degree (and it certainly seems that Bach stood upon the 'mountain top of harmonious beauty'), even the monad may affect the functioning of the lower mind, for monad and the mind are connected (just as is the soul with the astral body and the personality with the physical body).

We must realize that the mind of J.S. Bach was marvelously synthetic, flexible, and versatile—sinuously weaving together a wealth of diverse musical elements. The third ray in the mental nature (when incompletely mastered) can produce certain counter-productive tendencies. The Tibetan speaks of the "the fluidity of the third ray mind which will make him [an individual] a scheming manipulator or a fighter for immense schemes which can never really materialise" (EP II 444) In Bach's case, the "immense schemes" were there, but Bach was capable of materializing them.

We can understand the extraordinary fluidity in Bach's mind (really a mind as *exact* and *exacting* as it was fluid) when we consider his contrapuntal skill. There has never been another contrapuntalist like him. He could manage the intricacy of many independent voices moving simultaneously, each in its own way, all brilliantly coordinated, and each enhancing all the others. The flexibility of mind required to manage his extraordinary 'polyphonic feats' can only be attributed to the third ray—one *some level* of his energy system. Of course, he had access to the abstract mind whereon the Divine Patterns are reflected, and the abstract mind is archetypally resonant with the third ray.

The Tibetan prefers to name the third ray, the "Ray of Creative Intelligence" (R&I 559). Bach's mind was as exacting as the fifth ray and as sensitive as the fourth ray. For its great strategic quality and the sinuous fluidity with which melodic and harmonic strategies were executed, the author prefers to think in terms of the highly creative third ray with its pronounced ability for 'parallel processing'—multi-tasking we could also call it.

The third ray has a justified reputation for "manipulativeness". Other third ray qualities have been described as "critical, analytical, separative, prideful and full of self-interest" (DINA I 233). Bach, being a great musical-mathematician was genuinely humble (except when his Aries energy got the better of him), but he certainly had the capacities of criticism (self-critique in terms of what was sanctioned by the Laws of Harmony) and of analysis. He was also a 'manipulator-extraordinaire'—but of *music*, not of *people*. Master DK tells us of three great expressions of divinity: the "Director", the "Teacher" and the "Manipulator". No one could manipulate the elements of music as could J.S. Bach. This is another reason for thinking of the thinking of his mind in terms of the third ray. He was far too 'solid' to be a third ray personality, and a third ray soul is out of the question. The monad may be another matter, but we are not in any position to assess it, and the probability is against it.

- i. Mercury and Venus are two planets of the mind ("the Mercury-Venus mind"—EA 362), and they are *both* in a major sign of *synthesis*, Pisces. When these two planets are conjoined, we often see some unusual mental ability—artistic or scientific. Through this conjunction we see the skillfully-expressive aesthetic mentality.
- ii. Mars is a planet ruling the concrete or scientific mind and the five senses, and it is placed in a sign which relates to the fifth ray as well as to the sixth and fourth. But in this case, Mars in Sagittarius is not as strong a mental indicator as other planets—except that it is in an exact square to Saturn in Virgo, which *is*, in the case of J.S. Bach, a planet which must be applied to the mind.

- iii. If the mind is on the third ray (or has a strong third ray component), then the leading planet of the third ray, Saturn, will be powerful in relation to the mental expression. Virgo is a mental and material sign; it inherited these qualities, we are told, from the first solar system when it manifested with less “heart” energy than now it does (for today it transmits the second and sixth rays). Virgo is related to the concrete mind and to Mercury (which, in Pisces) is the exoteric dispositor of Saturn.
 - iv. If we consider Saturn in Virgo an important mental indicator, we shall have the third ray *working with Virgoan precision*, contributing an *exacting* quality to the mental expression. When we say that a mind (or any other vehicle) is on a given ray, we must *not* think that this statement fully describes the functioning of that vehicle. Many other factors (subrays and astrological factors) contribute, as well, to the way the vehicle expresses. These factors may be ‘under’ the general impress of the ray which rules the vehicle, but they certainly bring their own qualities to its functioning. The situation is more complex than a simple ray chart might lead one to think.
 - v. Fifth ray qualities cannot be dismissed and would be necessary in any individual approaching or having taken the third initiation, at which time the fifth ray dominates. Bach has a complete “concrete knowledge” of music; the *facts* of the musical art were completely mastered and at his fingertips. The fifth ray is also a mathematical ray. It does not contain, however, the completeness of Bach’s mental abilities nor the fluidity of the mental-musical process.
- d. Bach’s Astral Ray:** The astral nature appears to have been the sixth ray, though again, it is impossible to assign only one ray to the emotional nature of a composer who was not only a mental giant but a ‘genius of the emotions’. It is clear that a great devotion animated Bach’s sacred music. Some of the most glorious moments of pure and powerful devotion are found in his St. Matthew Passion and his B Minor Mass. A well-known atheist humorously (but tellingly) remarked: “Bach almost persuades me to be a Christian”.

Again, from a slightly humorous angle, anyone who gets into a knife-fight in the street with a bassoon player does so not only because of his Aries energy, but because the astral body might just be upon the sixth ray (or, allowably, the first). It is not a feature of the second ray astral nature to be hot-tempered.

Still, it cannot be denied, that there are in music passages of pure serenity and love which could only have been composed when the emotions were strongly influenced by the second rather than the sixth ray.

- i. If we look for indicators of the sixth ray in relation to the emotions, we shall find powerful ones.

- ii. Constellationally, all sixth ray signs (Virgo, Sagittarius and Pisces) are tenanted.
 - iii. We note that Mars (the orthodoxly ruling planet of the Sun-sign), itself a planet of the sixth ray which is associated with the solar plexus and the emotional nature, is placed in Sagittarius, the sign/constellation which at this time transmits more of the sixth ray than any other. This position would be a guarantee of zeal and enthusiasm. We can see by examining Bach's life that there were often times when he just "couldn't wait". His eagerness got the better of him. Often he left his posts, perhaps quite impulsively, and was "absent without leave" on numerous occasions. With Mars in Sagittarius and a sixth ray astral body, he was ready for adventures (and under the Aries influence, he did what he wished).
 - iv. The other planet associated with the solar plexus and the astral body is Neptune, placed in emotional Pisces and powerful through its conjunction to the MC and the Moon. In very highly developed types this could be looked at as a *second* ray indicator (for monadically, Neptune is very probably expressive of the second ray and Pisces is a potent second ray sign as well as a sixth—ultimately, the *most* potent). However, the more normal reading of Neptune would emphasize the power of devotion—at times, transcendent devotion—directed towards Jesus and the Christ (the two being technically indistinguishable except to the occultist).
 - v. Saturn is not an emotional planet. Nevertheless, it is placed in sixth ray-second ray Virgo, giving, we might think, Saturnian responsibility for the nurturance of the Christ-spirit.
- e. Bach's Etheric-Physical Ray:** As for the physical nature, the seventh ray brain seems probable, as Bach was a master at organization, and approached composition systematically (often, due to haste, by formula—a seventh ray characteristic). But the matter is not simple as he was also a man of very great activity. Probably a closer examination of the details of his daily life (which must be available in the various biographies) would reveal more. He did have an extraordinary flexibility at the organ or keyboard. He could do so many things at the same time that his rate of activity (fingers on various keyboards and feet dancing at on organ pedals) was astonishing. We also see him very willing to travel hundreds of miles on foot, going where he wished, more or less when he wished, regardless of pre-arranged schedules and established responsibilities. This occurred, of course, much more when he was young. His constitution looks more robust than that which is normally attributed to the seventh ray, but this too may be misleading, as if the first ray was his personality ray, that ray would qualify and color the physical vehicle, lending it strength and stamina.

Another anecdote may say something about the ray of Bach's physical body, though perhaps as much about Aries which often does "whatever it will take":

"Bach was so fond of full harmony that, besides a constant and active use of the pedals, he is said to have put down such keys by a stick in his mouth, as neither hands nor feet could reach."

(Burney, *History*)

- f. **The Case for the Second Ray:** We must inevitably come to a discussion of the second ray. In Bach there was a great power to unify and synthesize; he seems to have had a passion for *completeness* (a quality of those upon the second ray, who do not wishing to leave anything out). In his renowned keyboard composition in two volumes, *Das Wohltemperierte Klavier* (*The Well-Tempered Clavier*), Bach systematically wrote preludes and fugues in *all* musical keys. In general, he seemed interested in exploring the many possible combinations and permutations of the various musical themes he chose. Completeness belongs to the Jupiterian second ray, whereas the exploration of combinations and permutations to the third.

From another perspective, he wrote some of the most profoundly moving and inspiring religious music produced by any composer. His only rival (as history reveals) was Georg Frederick Handel, who, as a composer was strongly upon the sixth ray. His four planets in Pisces (which planets included the exoteric and esoteric rulers of his Cancer Ascendant and the esoteric ruler of his Aries Sun-sign), attuned him to the values of the Piscean Age, and he seemed to summarize in his nature the deep devotion which was generated by that sign in that Age. But there is also something deeper in his best religious music, which touches more the quality of the Christ than devotion to the Master Jesus.

- g. **Transition from the Fourth Ray to the Second?:** We may ask, "Was the fourth ray in process of translating itself into the second?" This point might be much debated. Indeed, as some souls approach the third initiation, the ray of the soul, if it is a Ray of Attribute, does refocus as a Ray of Aspect, and the fourth ray of Harmony through Conflict may refocus as the second Ray of Love-Wisdom. The fourth ray may also change into the third Ray of Creative Intelligence (very improbable in Bach's case). But there are also those souls who retain a Ray of Attribute as their soul ray even to the fourth initiation (otherwise the Tibetan could not present seven different methods of destroying the causal body at that degree). It is the impression of the author that if we wish to find the second ray in J.S. Bach, we should not look so much at the transition of the fourth ray soul into the second, as to the ray of the monad.

- h. Bach's Monadic Ray:** One may only speculate about the monadic ray. So often it is the subray of the monad (a subray manifesting on the monadic level and not 'below') which defines one's more worldly task, while the major ray of the monad would lie latent, 'behind'. Certainly there is a vast intelligence in J.S. Bach, suggesting the third ray. His greatest works are some of the artistic cornerstones of Western civilization and culture and, thus, can be seen as expressions of the Mahachohan's department.

All his work, however, was offered to the "glory of God" and exalted the significance of Jesus Christ. At his stage of development—almost certainly an initiate of the third degree—the monadic ray would begin expressing (along with its subray). One suspects that a musician of such depth would necessarily have the *fourth* ray as the subray of his monadic ray. A Ray of Attribute, however, (4, 5, 6, or 7) cannot be the principal or major monadic ray. Could he be serving, essentially, in the Second Department, the "Department of the Christ", and thus be focussed on the second ray monadically? It seems clear that, of the three levels of the spiritual triad, he represented streams of energy from buddhi and manas, rather than from atma. Though the first ray was powerful in his more worldly expression, it does not seem a primary focus within the triad. The monadic ray, therefore, was almost certainly either the third or the second. We are reminded of three monadic qualities—Goodness, Beauty and Truth. As well, monadically, one can be a Director, Teacher or Manipulator. In the first triplicity of qualities, "Beauty" is a *second* ray quality, and indeed, music has its birth in the second ray. The Chohan of the second ray (Master K.H.) is a great musician. Is J.S.B. essentially a revealer of the archetypal beauty of the 'Great Composer's' Celestial Music—the "Music of the Spheres"? The whole question is worth deep pondering and cannot be confidently resolved by those still limited by the human mind, as we are.

- i. A Proposed Ray Formula** could then be as follows:

Monad: Two₄ or Three₄

Spiritual Triad: Buddhic-Manasic, or Manasic-Buddhic (c.f. TCF 177)

Soul: 4₇

Personality: 1₇ or, perhaps, 7₁

Lower Mind: 3_(4,5)

Astral: 6₂

Physical: 7₃

This can only be considered a hypothesis. In the archives of the Masters the truth is known. It does no good, however, for students to accept ray formulas

from various teachers as correct, unless they can “see for themselves”, reasonably and intuitively, why such ray formulas may be correct.

Other Astrological Factors of Significance

- a. Bach's chart is highly integrated with many important aspect patterns.
- b. The exact trine from Mars in Sagittarius to the Sun, speaks of the fiery ardour with which he pursued composition and performance. It considerably strengthened the drive in general, reinforcing self-assertion and the sexual, conjugative drive has well.
- c. The close trine from the Moon/MC/Neptune conjunction to the Cancer Ascendant and North Node, showed an ease in the creation of wholeness, synthesis. Pisces and Cancer are two signs which embrace entirety, attempting to give full and complete expression to the field upon which they focus. In the case of Roberto Assagioli (who had Cancer rising and the Sun in Pisces) the synthesis (“Psychosynthesis”) was applied to the field of psychology. In the case of Albert Einstein (again with Cancer rising and the Sun in Pisces but on the third ray whereas Assagioli was on the second) the field of synthesis and unification was physics. For H.P.B. (on the first ray) with Cancer rising and an angular Neptune, the field was occultism. For J.S. Bach, the field of applied synthesis was the art of music.
- d. The trine shows the well-earned ease with which this could be accomplished. The ideas flowed easily. There was, apparently, never a problem with receptivity. He was a prodigious worker, however, and had to be to bring these ideas into manifestation.
- e. There is a grand trine in water signs involving the Mercury/Venus conjunction in Pisces, Pluto in Cancer and the Vertex in Scorpio. The ultimate in refined musical taste and execution is indicated by the Mercury/Venus conjunction in that most musical sign, Pisces. Pluto, in relation to Mercury gives depth of idea and thought (with an ability to *penetrate the occult nature of music*). The miracle of Bach is that he could readily compose easily appreciated music, music of great beauty and appeal. But in such much, his prodigious craft is hidden. The obvious and widely recognized beauty was underlay by an extraordinarily penetrating knowledge of what can be called the ‘occultism of harmonic structure’. He knew the mysteries. In his own words: “The secret of my harmony? I alone know it.” Therefore, his music is the most *universal* composed by a human being, delightful and impressive to the ordinary lover of music, and awe-inspiring to the connoisseur. The Scorpio Vertex may indicate his numerous ‘appointments with death’ related to those he loved, ten of his children and his first wife (Pluto

in Cancer). Perhaps we see why he could compose so feelingly on the “death of the Saviour”.

- f. We find the Part of Fortune conjunct the Anti-Vertex in the ‘sonic sign’ Taurus, showing the sheer joy (PF) in the free creation of ‘musical cosmoses’—‘worlds of sound’
- g. Vesta, the asteroid of commitment and ‘sacred services’ is in the same degree as his Mercury in Pisces, adding persistence, focus and dedication to his relentlessly intelligent musical mentality. The quality of devotion is also increased by this indicator.
- h. No doubt the amative urge was very strong. Jupiter in Libra gives the love of affiliation and the desire for union. It is the planet of fusion in the sign of marriage. Mars in Sagittarius conjunct Juno signals the ardent pursuit of partnership. His two very fruitful marriages are signaled by Jupiter in the sign of marriage in the house of children (and also, of “children of the mind”—which he produced in even greater abundance than the children of the body). The family responsibilities which came upon him as the result of those marriages are signaled by Saturn (ruler of the seventh house of marriage) in the fourth house of home in, Virgo, the sign of “hard work”.
- i. We hear of Bach’s amazing manual dexterity. Those who witnessed his playing could not follow his fingers (and, barely, his feet on the organ). We have to attribute this in part to the Mercury/Venus conjunction in fluid Pisces.

Parallels of Declination

- a. There are a number of these which are significant.
- b. Neptune and the MC are closely parallel reinforcing Neptune’s musically-mediumistic conjunction with the MC (and Moon).
- c. Uranus and Chiron are parallel, reinforcing the conjunction by latitude which already exists between them. This is a combination for ‘sound healing’.
- d. Pluto the Ascendant and the North Node are parallel. We have noted that although Pluto rises, it is not conjunct the Ascendant *by longitude*. But the close parallel is equivalent to a Pluto/Ascendant conjunction, adding depth, power, inscrutability, secrecy and an acquaintance with life and death issues. This parallel is a reinforcement for a proposed first ray personality. Bach was at certain times of his career considered a “loner”, “standoffish” and possessed of a superior attitude. Some of this may be attributable to Sun in Aries in the Leo decanate, but these are first ray characteristics, to which Pluto would also contribute, especially if closely parallel to the Ascendant.

- e. Mercury and Venus are closely parallel, and already conjunct by longitude. The parallel between them is a significant reinforcement of a conjunction already so useful in promoting musical understanding, composition and performance. Bach certainly had many words at his disposal, and could express himself ably using customary language, but his greatest expression was through the language of music (Mercury, planet of speech in Pisces).
- f. Mars is contraparallel the Equatorial Ascendant, contributing so some of his difficulties with authority and his combative attitude. So often, when reprimanded for taking unexpected and unsanctioned leaves of absence, Bach would not even bother to explain where he had been or why.

The Testimony of the Fixed Stars

- a. In the case of an initiate the “fixed stars” (obviously a solar factor) emerge as increasingly important, for such an individual has taken the first “solar” initiation.
- b. The Ascendant is conjunct Alhena “The Proudly Marching One”, which confers a conscious or unconscious mission. It is linked to the concept of being “marked out” as important. Most writers agree that Alhena is of the nature of Venus or Mercury, or both. They all agree that the star confers artistic abilities. Dr. Eric Morse finds it significant in the “rise of European thought”.
- c. Both the MC and the Moon are conjunct a great star called Deneb Adige (also known as the “Emperor”). This star, 1900 times more luminous than our Sun, is said to confer power, clarity and determination. It is linked with both a strong will and strong temper. While opinions vary, it is said to give success through artistic pursuits. Deneb Adige is the alpha star of the constellation Cygnus, a constellation associated with transcendence; occultly, it is Hamsa (the “Bird outside of Time and Space”).

In the case of Bach, it can be associated with sublime power and exaltation. We can see its influence a contribution to the grandeur and majesty of Bach’s musical conceptions, and the fact that, in his exalted achievement, he soars above so many good, but still lesser, composers.

- d. The Moon is also conjunct Fomalhaut, one of the four Royal Stars. It is said to confer noble dreams and ideals which must remain incorruptible if failure is to be avoided. We can see that Bach did not compromise his noble ideals. This star is also associated with conferring an immortal name—a “name remembered forever”; this interpretation seems confirmed in his case. The star, like other important stars in his nativity, is of the nature of Venus. It carries a sixth ray quality. It is significant to see it in Pisces, conjunct the Moon; it can relate to a transcendently lofty musical idealism. When the star culminates, as in the case

of Bach, it is said, according to Robson, to “confer great and lasting honors”. We can see that this star was significant in his art.

- e. The North and South Nodes are respectively conjunct and opposed Mirzam (the star called the “Announcer”). Here is found the tendency to make a statement, or bring new ideas to the world. We can understand that Bach carried a certain message to the world about the possibilities for harmonic and formal perfection in the art of music.
- f. Jupiter, a planet orthodoxly ruling his MC is conjunct Spica, a star conferring brilliance. It represents the “gift of the Goddess”—in this case creative fertility of the most brilliant kind, accompanied by renown.
- g. Uranus in Taurus is closely parallel Rasalhague, a healing star. As Uranus is also conjunct Chiron (in Taurus), a planet of healing, we see another confirmation of the healing power of sound (Taurus) pervading Bach’s music. Bach’s music heals through the ‘harmonic ordering of the psyche’. His use of “serpentine” melodies and chord progressions may also be involved.
- h. Pluto is closely parallel Alcyone (the “Central Spiritual Sun” of the Pleiades—a star of mystery and judgement, deeply identified with the “Mother” power of the Pleiades). Pluto is the esoteric ruler of the MC and thus important to Bach. This combination may signal the deep cooperation of the deva kingdom in the production of his music.

From a mundane perspective, Alcyone is associated with problems connected to eyesight. This became true later in Bach’s life, but is as much an Aries liability. He did undergo two eye operations shortly before his death (Pluto) which undermined his health and may have contributed to the onset of death.

Alcyone is also associated with mystical abilities (which his music confirms) and with “ruthless judgment” (applied to people but to what is musically acceptable). Bach’s sense of the rules of harmony was very strict. Many of the rules of harmony still observed by composers descend to us through Bach. Such tendencies speak to the importance of the lawful and law-abiding seventh ray in his expression.

- i. Algol, a star of death and of “severed heads” is opposed his Vertex and hence, conjunct his Anti-Vertex (‘point of free will’) just as the Vertex is a point of fated, inevitable encounter. Bach has been called “merciless” in his musical exactitude, and the demands he places upon knowledgeable listeners. Master Serapis (the “Egyptian”, who is the fourth ray Master behind many of the world’s great artists) is said to be the most “exacting” of all the Masters, probably because beauty will allow no compromises. We can see Bach as the ‘destroyer of musical illusions’ (severing the symbolic heads which produce illusory thought), setting a standard for beauty-in-harmony which shames unworthy attempts. It is as if

he set out to ‘conquer the world of harmony’, and pursued the task inexorably to completion.

- j. There are, of course, other fixed-star aspects, and these may be explored by the interested enquirer.

Esoteric and Hierarchical Rulerships

- a. Bach was both a disciple and initiate upon the fourth ray of Harmony through Conflict. This is the proposition.
- b. The Ascendant was in Cancer; the Sun in Aries; the Moon in Pisces. He inherited a rich musical past (through his family of origin, and, no doubt, reincarnation-ally). This inheritance was mediated through his Pisces Moon. The strong self-assertion of his personality was promoted by the Sun in assertive Aries. The soul purpose, however, concerned the embodiment and manifestation of beauty (the gifts of Cancer in relation to the fourth ray). “I build a lighted house and therein dwell”. He was to tap the well-spring of inspiration (Moon, Neptune, Venus and Mercury all in Pisces) and energetically (Aries) give it embodiment (Cancer) in a great corpus (Cancer) of work. The task was to bring the “Music of the Sphere” into embodiment on Earth. He states as much in his credo.
- c. As a disciple, the Sun and the Ascendant are to be considered, with Mars, the *exoteric* ruler of his Sun, contrasted with Neptune, the *esoteric* ruler of his Ascendant. In this comparison, we see him progressing from hyper-active, zealous productivity towards a sublime connection with the heart of music. As a child, he was unfortunate in the loss of both parents in less than a year (Pisces), but he utilized the energy of Aries to push himself forward and find preferment at a very early age. As life went on, however, and as his position in Leipzig was assured (through recognition and sponsorship from authorities *higher* than those of the Leipzig city council—his nominal employers), he settled more into the Cancerian mode, and withdrew towards the creation of increasingly esoteric aspects of music—the climax of which tendency appears as his last (and some say academically, greatest) work—the unfinished Art of Fugue. The life-trend, therefore, was towards Cancerian *subjectivity*, reducing the brashness of the Aretian personality, with its hyperactivity and hyper-productivity.
- d. If, however, we credit Bach as an initiate of the third degree, then the *esoteric* ruler of the Sun Sign is to be taken into consideration and contrasted with the esoteric ruler of the Ascendant (which, in his case, is also the *hierarchical* ruler of the Ascendant). Mercury is the esoteric ruler of Aries and it is placed in subjective Pisces conjunct aesthetic Venus. Immediately we find him as a sensitive composer of great facility—a professional composer, as these two planets are found in the tenth house of profession. As a human being approaching the

composition of music, he was masterful, and his works shone with beauty of intellect. What more could be expected? In fact, we must treat Neptune as a still more transcendent influence than intuitive Mercury and lovely Venus in Pisces. We have to see this esoteric/hierarchical rule of Cancer as the gateway to divinity through music. We have to see it as the way in which the cosmos is *fused* and *united* by music which comes not from the human imagination (Mercury and Venus) but from “God” (and especially from the second aspect of God—the “Vishnu” or Christ aspect). Then we can understand how to read the esoteric rulers of both Sun and Ascendant in such a way as to indicate the passage from a glorification of music as a human art based upon the development of the human mind and psyche (Mercury and Neptune) into the achievement of divine expression through art (Neptune).

- e. One other factor of esoteric delineation is not frequently brought forward and that is the “monadic point”, or the point opposite the Sun-sign. According to the Tibetan, it signals a point of entrance for monadic energy into the astrological chart (but only for those for whom such energy is accessible). Let us assume that Bach is an initiate of the third degree (a musico-mathematical genius-synthesist on the fourth ray, and susceptible to monadic influence from the second or third rays). In that case (and only in relation to the particular incarnation under question) we would look to the hierarchical ruler of Libra which is Saturn—the planet transmitting the third ray—probably both in its soul nature and through its monadic nature. We would find this planet in the fourth house of the chart in Virgo or (using the Charts of the Crosses as delineated below) in the “third arm” of the Whole Sign Chart. What would Libra and Saturn tell us about possible monadic influence in the life of J. S Bach?
- f. We cannot assume that, simply because his “monadic point” or “Earth point” is Libra, hierarchically ruled by Saturn, that he is necessarily a third ray monad, for the Sun-sign changes frequently, from life to life, and, therefore, Libra will not always be the monadic point. In fact the monadic point will constantly vary—as often as the Sun-sign changes.
- g. But we can think that Libra, Saturn and the third ray, would be monadically important or expressive in the particular life under discussion. If this were the case, Bach’s highly discriminative (Virgo) musico-organizational power, would be a monadic focus, and using the patterns of the abstract mind, his task would be to create a synthesis in music which reflected those patterns, in all their complexity (third ray), intricacy (third ray) and geometrical-numerical beauty (realizing that geometry and numerology can both be related successfully to the abstract mind).
- h. If the monadic ray is the second, then the Great Geometrician would be behind Bach’s monadic efforts. His work within the abstract Mind of God would serve

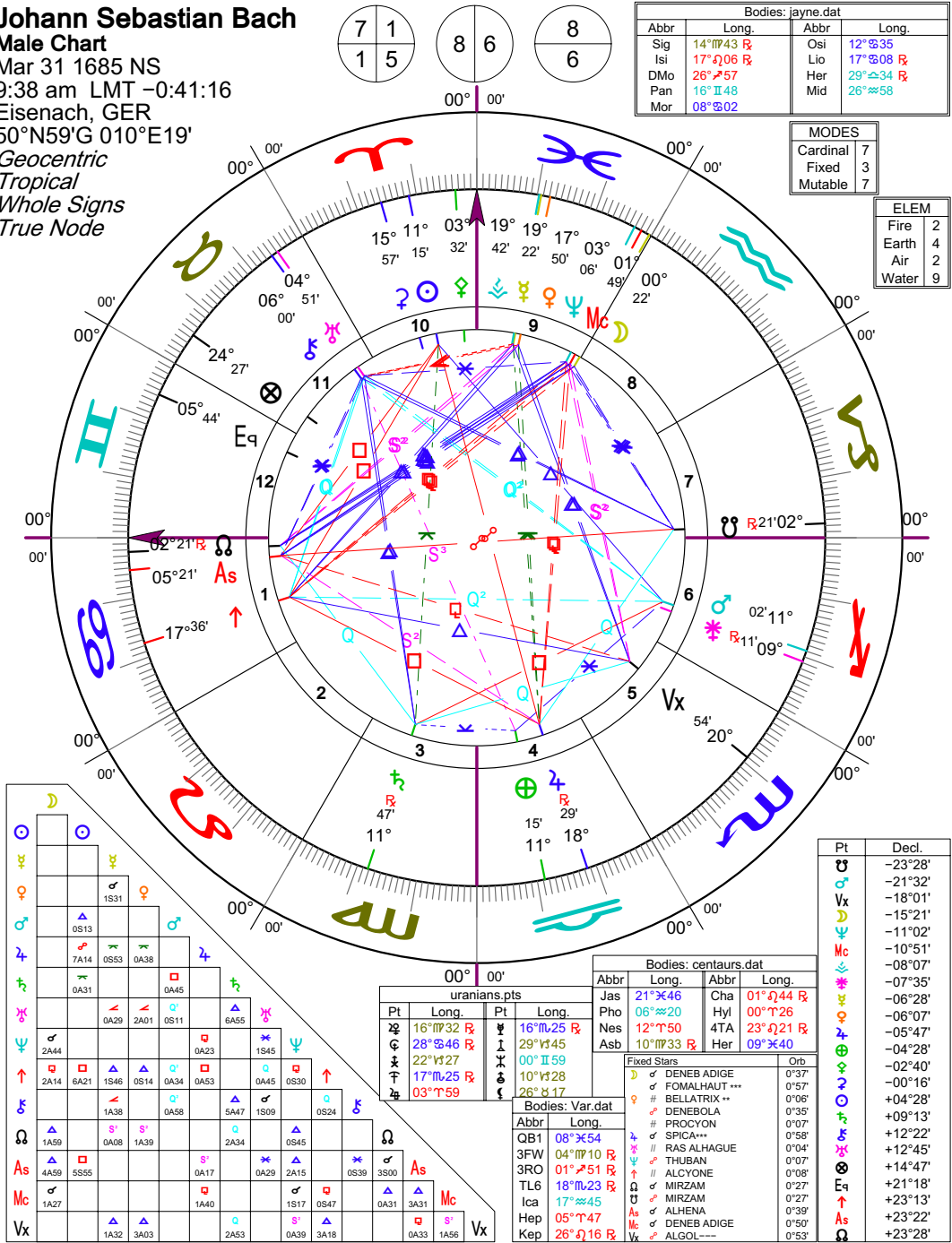
the purpose of *saviourship*. If the monadic ray is the third, then the Libra-Saturn conduit would be direct indeed. These are highly abstract matters about which we can do no more than speculate. Still, speculation expands stimulates the abstract mind and helps us reach into triadal spheres.

- i. If the author had to follow his sense of things (maybe something short of the true intuition), he would place the monad essentially upon the second ray.

Charts of the Crosses

- a. No universal agreement exists concerning which of the many systems of house division to use. The Placidian system is used here, not because it is necessarily the best in all circumstances, but because it is the one to which people can most easily relate—being, in fact, the most widely distributed and, hence, the most popular. In other respects, Regiomontanus or Campanus systems may be of equal value. The Equal House system also has his adherents and they are justified in pointing out advantages which cannot be had through the normal Quadrant Systems of house division (in which the tenth house cusp and Mid-heaven always coincide).
- b. The Tibetan asks us to consider the “Charts of the Crosses”, which we can approximate by the Whole Sign system of house division. Zero degrees of the Ascending Sign then appears at the Ascendant and zero degrees of each subsequent sign on each subsequent house cusp. Then, only rarely, will the normal Ascendant coincide with the Whole Sign first house cusp, or the normal MC with the Whole Sign tenth house cusp.
- c. The Whole Sign chart for J.S. Bach can be seen as Chart 16.
- d. With such a chart, one does not pay so much attention to aspects; this can be done within a normal chart. Rather one attends to how the various crosses are tenanted, and which planets appear in relation to which arm of which cross.
- e. For instance, all the Pisces planets which, in the Placidus system, were in the tenth house or very nearly so, are now ‘on’ or ‘in’ the *ninth* arm of the chart, just as Saturn, which was in the fourth house of the Placidus chart is now ‘on’ or ‘in’ the third arm.
- f. In Bach’s astrological chart, the Cardinal Cross and the Mutable Cross are most tenanted—each of them having three arms active (i.e., three arms in which planets or angles—Asc/IC/Dsc/MC—can be found). However, it is clear that Bach, from the point of view of the development of consciousness, was on the *Fixed Cross* (regardless of what the personality chart for the particular life under examination may show).

Johann Sebastian Bach
Male Chart
Mar 31 1685 NS
9:38 am LMT -0:41:16
Eisenach, GER
50°N59'G 010°E19'
Geocentric
Tropical
Whole Signs
True Node



Johann Sebastian Bach - Chart 16
Whole Sign Chart
March 31, 1685 - Eisenach, Germany

- g. In the Whole Sign chart, there are many shifts of planetary position, and it is up to the esoteric astrologer to determine whether this configuration is somehow more esoterically revealing than the normal chart.
- h. Can Saturn in Virgo in the third arm emphasize even more strongly the formidable structuring power of Bach's mind? Can it give a concrete mind of unparalleled musical exactitude and precision? Is it therefore more indicative of soul mission and expression than its Placidus position in the fourth house.
- i. Can the four planets, the MC and one asteroid now in the ninth arm, represent intuitive access to the higher mind and buddhi (the realm of intuition)? Can this Whole Sign chart emphasize even more potently the antahkaranic potentials of the life—the amazingly creative linking of buddhi-manas with a razor sharp concrete mind?
- j. Can the Sun in Aries in the tenth arm indicate not only the professional drive which animated him, but show the potentials for the third initiation (Sun in Aries, the 'Sign of Being', in the house aligned with Capricorn—sign of initiation)? When an initiate becomes aware of the "mysteries of being" (see also EA 387) at the third degree, Aries can be one of the important signs to signal entrance into this world of the spirit.
- k. Can Jupiter in the fourth show the beneficence and bestowal of the Ashram of which he is a representative—proposedly, at that time, the Ashram of the Master Serapis Bey. It is the impression of the author that Serapis Bey has much of Libra associated with Him, due to the balance and beauty required in all consummate works of art, and, also, His efforts on behalf of world peace through the manner in which He inspired the founding of the League of Nations through a sixth ray aspirant, Woodrow Wilson, who had Libra rising.

Initiatory Development

- a. It is often difficult for students of esotericism (usually, at this time, found on second or first ray lines—especially when students of the Master D.K.) to recognize and understand initiates on other rays.
- b. The initiate of the third degree has abstracted himself (in his consciousness) from purely human living, and stands upon a "mountain top" of perception from which the synthesis of many energies and forces is apparent.
- c. Depending upon his ray, that perception from the first *solar* peak of attainment will be different. In Bach's case, it would be a *fourth* ray revelation.
- d. Every initiate of the third degree must bestow upon humanity a *revelation*. It must be a 'revelation of unity through some medium. Whereas the initiate of the second degree, *expresses* the Divine Plan, the third degree initiate is somehow identified with and as the Plan, and through his thought, feeling and action *reveals* the synthesis which stands behind the Plan.

- e. J.S. Bach revealed unity through harmony. He was the master-synthesist of musical creation up to his historical period. He gathered many musical threads into his hands and wove them together into a remarkable tapestry of various traditions and styles, enhancing each through the weaving process.
- f. *Cosmos is Divine Harmony*. Bach knew this, and he knew the harmonic language in which to reveal that cosmic harmony. (In fact, to reveal, to some small extent, the Harmony of Sanat Kumara would be sufficient, and is probably what artists really mean when they speak of “cosmic” harmony.) On the mountain top the Divine Will came to him, as the *Laws of Harmony*, and these became the Laws by which he abided, and which he taught (and, in a way *enforced*) to his many students (not just the students of his era, which were plentiful and placed a great demand upon his energies) but two centuries of students, including such musical luminaries as Mozart, Beethoven, Mendelssohn, Wagner and Brahms. If his monadic ray were the second, with a fourth subsidiary, we could see him as a ‘Master Teacher of Divine Harmony’—revealing the “Greatest Light” in relation to the Harmony of our Planetary Logos as He influenced him, and as He (the Planetary Logos) reflected the Greater Harmony of the various Planetary Logoi and of our Solar Logos. For a Master Musician on the Path of Higher Evolution, there is an ever-ascending ladder of Greater Harmonies to encounter, identify with, merge with and master.
- g. Every initiate of the third degree must “make his mark upon the stone” and thus contribute something of lasting value to the welfare of humanity. There can be no question that Johann Sebastian Bach achieved this. History has judged him as the musicians’ musician, and the composers’ composer. His collected works are a great, benevolent bestowal upon the consciousness of the human race. What else can one ask of a third degree initiate?
- h. When we consider a high mantram associated with his proposed Cancer Rising Sign, we can understand the perception he achieved of the musical universe visible to him in his day: “The Whole is seen as One”.

Life Purpose and Spiritual Objectives

The following quotation comes closest to embodying Johann Sebastian Bach’s life purpose:

“I want to demonstrate to the world the architecture of a new and beautiful social commonwealth. The secret of my harmony? I alone know it. Each instrument in counterpoint, and as many contrapuntal parts as there are instruments. It is the enlightened self discipline of the various parts, each voluntarily imposing on itself the limits of its individual freedom for the wellbeing of the community. That is my message. Not the autocracy of a single

stubborn melody on the one hand, nor the anarchy of the unchecked noise on the other. No, a delicate balance between the two ≠ an enlightened freedom. The science of my art. The harmony of the stars in the heavens. The yearning for brotherhood in the hearts of men. This is the secret of my music.”

The author is struck by the higher of meaning of Jupiter (the planet distributing his hypothesized monadic ray) in Libra (the sign of the social contract). Jupiter in Libra is the “social commonwealth” of which Bach speaks. It is also the apotheosis of Right Human Relations through perfected Libra justice/Harmony. We do not find here the autocratic energy of Aries—very much connected with his personality. Rather the wish for a benevolence for all in what can be described by occultists as ‘Shamballic well-being’.

Little really can be said to follow a quotation of such clarity and beauty. If any exoteric musician has known something of the “Harmony of the Spheres”, it was Johann Sebastian Bach. He was *initiate* to the ‘World of Harmony’, and he understood the cosmos *as* music—a Pythagorean conception. Indeed, as a second ray monad (were this true) he would be closely related to this great musical Chohan. One cannot presume to know the deeper life-purpose of Bach as humanity’s ‘Paragon of Harmony’. We can only say that through the scope, grandeur, precision and beauty of his musical *offering* he ennobled human consciousness, lifting is closer to right participation in the cosmic harmony which he perceived.

Quotations by Johann Sebastian Bach

“For the glory of the most high God alone,
And for my neighbour to learn from.”

(Epigraph to the *Little Organ Book*, 1717)

(Here speak both the devotee and the teacher.)

“I was obliged to work hard. Whoever is equally industrious will succeed just as well.” (Forkel, *Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke*, 1802)

(Bach did not exaggerate his own worth. This is a modest remark from a man who had achieved humility by standing on a place from which the *whole* of music could be seen. He had achieved a “rightly adjusted sense of proportion” and must have been able to compare his music to the heavenly music which, from time to time, he no doubt heard.)

“It’s easy to play any musical instrument: all you have to do is touch the right

key at the right time and the instrument will play itself.”

(Thus speaks the improvisationalist, who had mastered his art so well that it became spontaneous. There are certain trines in his chart which indicate that, with regard to the flow of musical ideas and expression, effort had disappeared.)

“Music is an agreeable harmony for the honor of God and the permissible delights of the soul.”

(The high idealist speaks, but he tempers it with the seventh ray. The phrase “permissible delights” is interesting, and shows him obedient to higher laws—perhaps higher Laws of Harmony).

“I have always kept one end in view, namely ... to conduct a well-regulated church music to the honour of God.”

(The seventh ray is surely apparent.)

“My present post amounts to about 700 thaler, and when there are rather more funerals than usual, the fees rise in proportion; but when a healthy wind blows, they fall accordingly.”

(Bach had a sense of humor, telling us something about the realities of a musician’s life.)

Bach played the viola by choice; he liked to be “in the middle of the harmony.”

(The viola is a sensitive stringed instrument, perhaps the least spectacular of the four conventional ones—violin, viola, cello and bass. The fourth ray resounds through this statement. Aries prefers trumpets and drums. Cancer and Pisces—more modest and subdued—feel related to the Viola.)

Quotations on Johann Sebastian Bach

“Since the best man could not be obtained, mediocre ones would have to be accepted.” - Leipzig Councilor Abraham Platz

(On the appointment of J.S. Bach as Cantor of St. Thomas School by Leipzig Council; the “best man” refers to Georg Philipp Telemann, who was Bach’s predecessor as Cantor at Leipzig and went to Hamburg at a higher salary.)

(The great artist so often transcends the appreciation of his contemporaries.)

“It is as though eternal harmony were conversing with itself, as it may have happened in God’s bosom shortly before He created the world.”—Johann Wolfgang von Goethe

(On Bach’s organ works; Geiringer, *The Bach Family*, 1954)

(Goethe was a fourth ray soul, the greatest poet-novelist-dramatist Germany has produced.)

“The immortal god of harmony.”—Ludwig van Beethoven.
(Letter to Christoph Breitkopf, 1801)

(Beethoven, reasonably Bach’s only rival in the union of power and greatness, was also a fourth ray soul with, so it would seem, a first ray personality. He is one who should know whereof he speaks. The author suspects that their monadic rays, however, may have been different.)

“My heart ... beats sincerely for the sublime and magnificent art of that first father of harmony.”—Ludwig van Beethoven
(Letter to Hofmeister, 1801)

(If the great Beethoven is correct, can there be any doubt about a soul upon the fourth ray of Harmony, Beauty and Art)?

“Not Brook but Sea should be his name.”—Ludwig van Beethoven
(*Bach* is German for ‘brook’; quoted in Neuman, *Bach*, 1961)

(Beethoven pays tribute to the massive scope of Bach’s work, the encompassing breadth of his conception.)

“Bach is a Colossus of Rhodes, beneath whom all musicians pass and will continue to pass. Mozart is the most beautiful, Rossini the most brilliant, but Bach is the most comprehensive: he has said all there is to say.”—Charles Gounod
(*Le Figaro*, 1891)

(Again a tribute to Bach’s comprehensiveness, and a hint at the Jupiterian completeness of the second ray.)

“A benevolent god to whom musicians should offer a prayer before setting to work so that they may be preserved from mediocrity.”—Claude Debussy (Lockspeiser, *Debussy*, 1963)

(This from a proud French musician, with a sense of humor. However, he spoke truly.)

“When the old Saxon cantor has no ideas, he sets off on anything and is truly merciless. In short, he is unbearable except when he is admirable...However, had he a friend - an editor, perhaps - who would have gently advised him not to write one day a week, for example, we might have been spared several hundred pages in which we must wander through a thicket of joyless measures which unwind pitilessly with ever the same little rascal of a ‘subject’ and ‘countersubject.’”—Claude Debussy, 1917

(More humor and irony, yet a tribute to the relentless creativity of Bach’s genius—even when he had “no ideas”!)

“Bach almost persuades me to be a Christian.” Roger Fry (Woolf, *Roger Fry*, 1940)

Just for fun—

“Too much counterpoint—and what is worse, Protestant counterpoint.” Sir Thomas Beecham (Atkins and Newman, *Beecham Stories*, 1978)

(A great conductor with a wicked sense of humor.)

“The literal heritage, his music proper, has conquered our souls as has hardly any other master’s work. It was hidden and forgotten for a long time, like buried treasure in romantic tales, but finally several generations ago we found it again. We acquired it to possess it.” Paul Hindemith (Commemorative speech on Bach given in Hamburg, 1950)

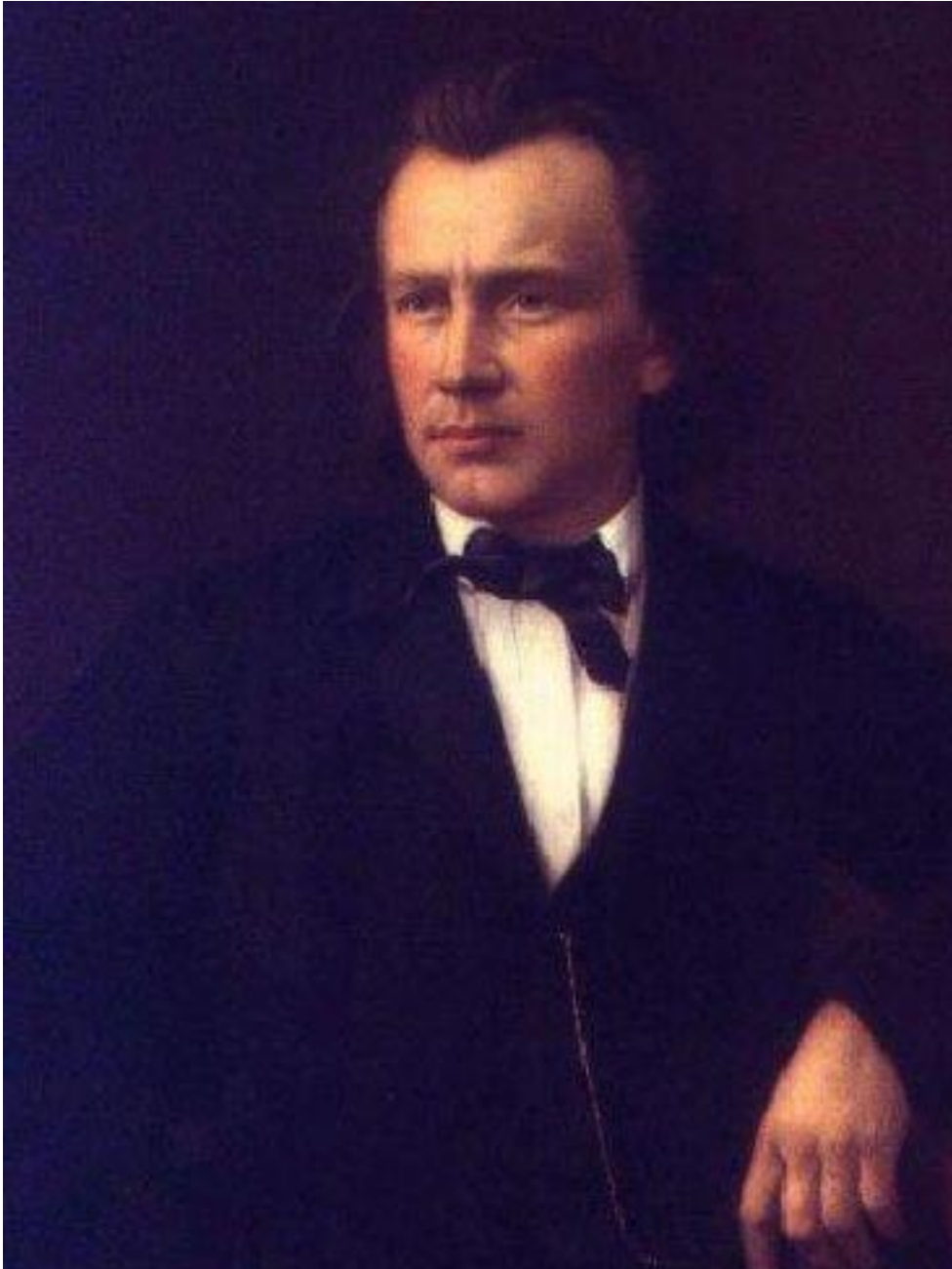
(From one of the great contemporary Germany composers, himself a master of harmony.)

Brothers, Sisters and Friends, of you have read laboriously through this analysis, you deserve a reward. Please go listen to one of the great works of Johann Sebastian Bach. Then all the words written above will seem unnecessary.

JOHANNES BRAHMS

Johannes Brahms—German Composer: May 7, 1833, Hamburg, Germany, 3:30 AM, LMT (Source: Kraum) Additional sources give 3:40 AM and 3:41 AM.

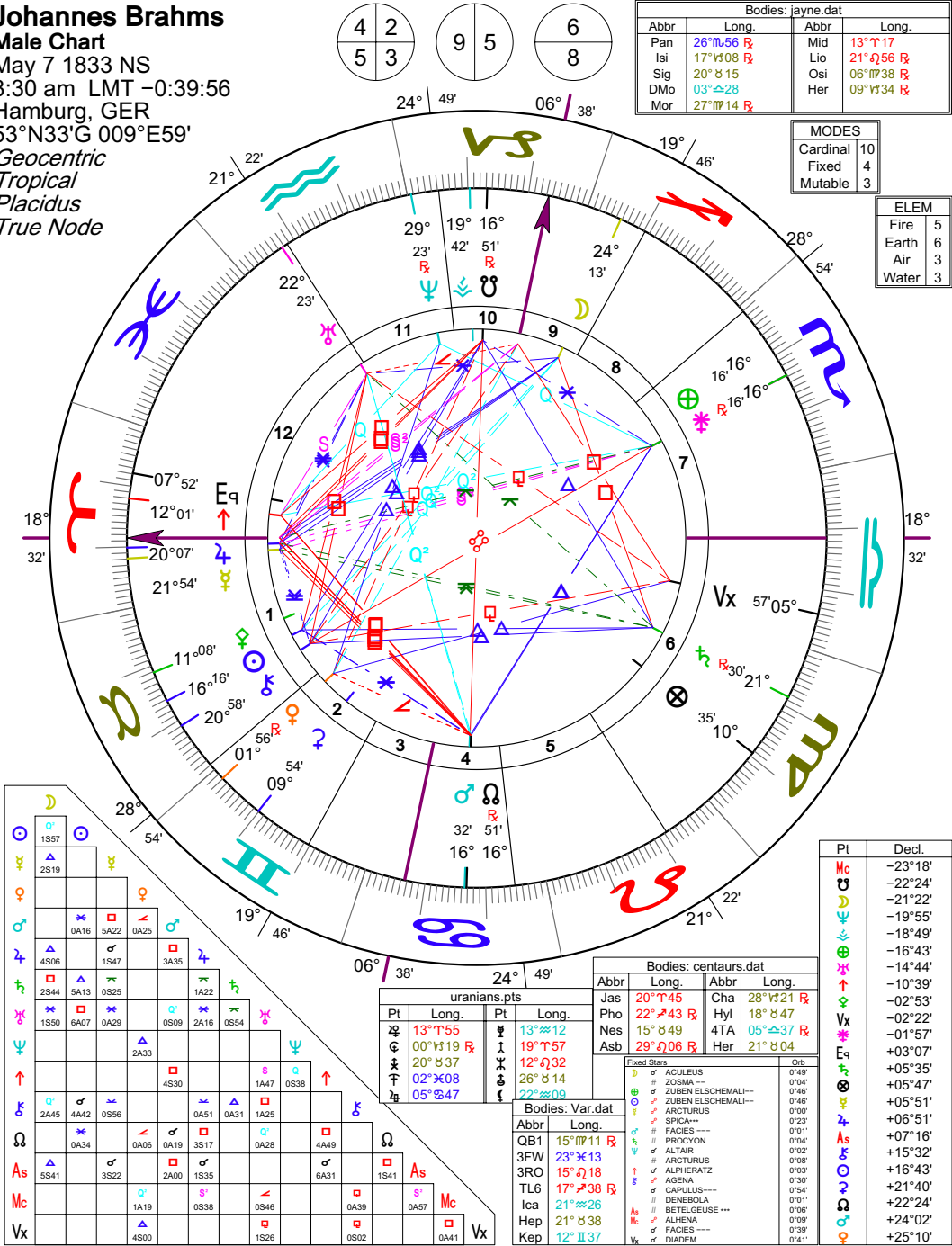
“Barbault quotes Hans Ritter for an old parochial register. Kraum gave the same data in “Astrol Rundschau,” NAJ, 7/1935. Lyndoe had 3:40 AM in AA, 1/1968. Robert Jansky had 4:00 PM. Sabian Symbols No.124 has 3:41 AM.







Johannes Brahms
Male Chart
May 7 1833 NS
3:30 am LMT -0:39:56
Hamburg, GER
53°N33°G 009°E59'
Geocentric
Tropical
Placidus
True Node



Johannes Brahms - Chart 1
Natal Chart
May 7, 1833 - Hamburg, Germany

Johannes Brahms

Male Chart

May 7 1833 NS

3:41 am LMT -0:39:56

Hamburg, GER

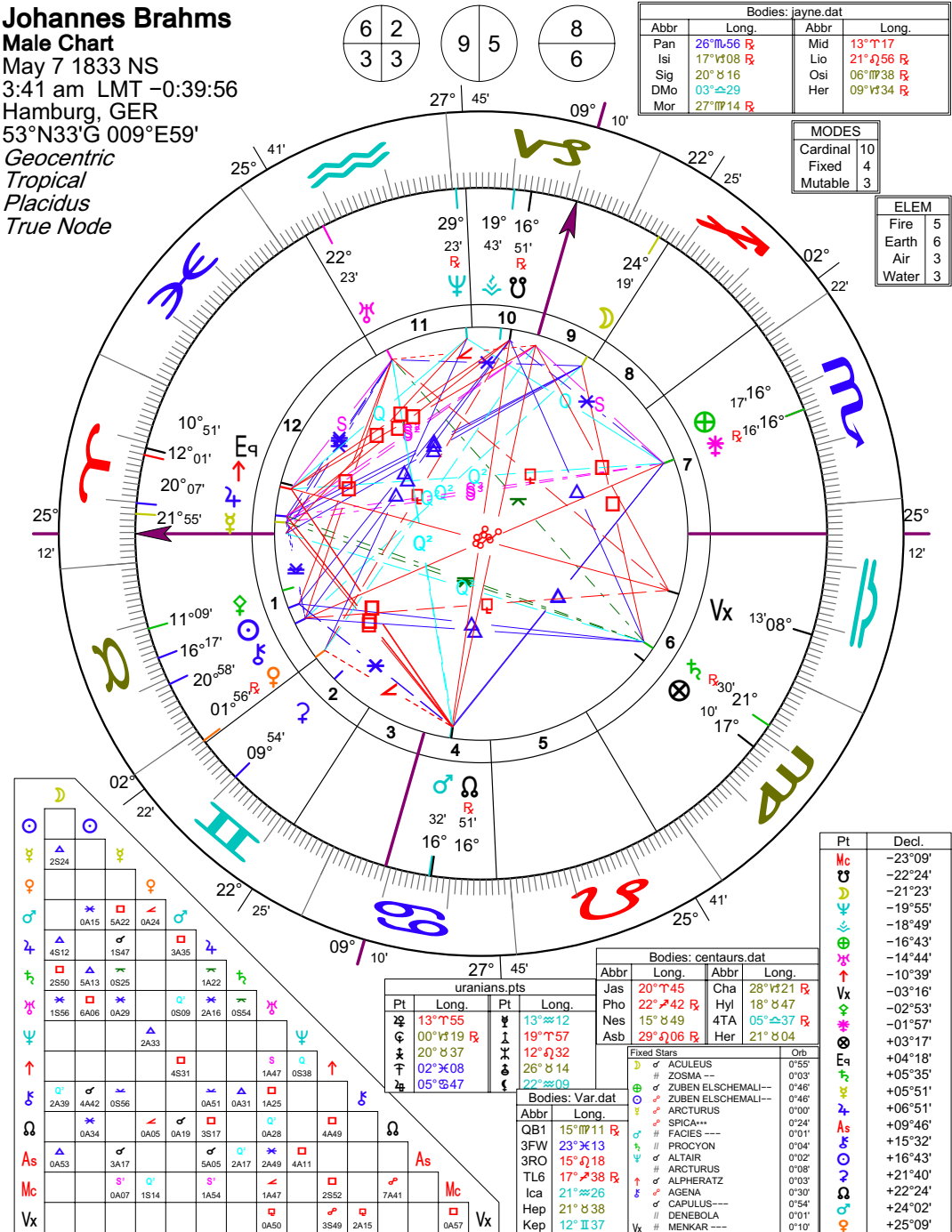
53°N33'G 009°E59'

Geocentric

Tropical

Placidus

True Node



Johannes Brahms - Chart 2
Natal Chart - Sabian Symbols
May 7, 1833 - Hamburg, Germany

(Proposed Ascendant, Aries with Pluto in Aries near the Ascendant and Jupiter conjunct Mercury in Aries, also near the Ascendant; Moon in Sagittarius in H9; Venus retrograde in Gemini; Mars in Cancer; Saturn in Virgo H6; Uranus in Aquarius; Neptune in the last degree of Capricorn)

Johannes Brahms was one of the world's great composers, and with Bach and Beethoven, is remembered as one of the "Three B's" of Germany. These composers represented the fourth ray soul of that nation, and all of them, were, so the author proposes, focussed upon the fourth ray in their soul. All, as well, had, it would seem, a strong first ray in their personality. Brahms knew his Bible well—his Sagittarius Moon and Virgoan Saturn contributing to the strength of the sixth ray to be found in his nature, evidenced as well by his life-long devotion to Clara Schumann, the wife of his teacher and mentor, romantic composer, Robert Schumann, and by his strong and exalted religious feeling pouring through his sacred music.

The rich harmonies of Brahms' music, and its thick textures, can be attributed in part to the Taurean influence in his chart. His romantic *classicism*, (so different from the unrestrained romanticism of Wagner—who hated the music of Brahms) is furthered by form-conscious Saturn in exacting Virgo (the same sign position for Saturn as in Bach's chart). This Saturn is very powerful, trining his Taurus Sun and squaring his inspirational Moon in Sagittarius. Brahms, however disorderly or gruff he may have been in his personal life, was a patient craftsman in relation to his music. This exacting, discriminating quality is reinforced by the Saturn in Virgo, H6, position (both Virgo and the sixth house relating to disciplined labor)

His fertility of thought is partially attributable to Jupiter conjunct Mercury in Aries, the esoteric ruler of the Ascendant. This conjunction is, as well, trine the ninth house Moon, giving the urge expand freely and joyously. Saturn in Virgo however, not only squares the Moon but trines Jupiter/Mercury, adding a characteristic restraint to much of Brahms' music. The Saturn is further strengthened by being the focal point of a Yod, with the other points being Uranus, Mercury. He channeled his considerable originality and his many musical ideas through the severity of this Saturnian taskmaster. It is significant that although he wrote instrumental music of every variety, and many "lieder" or songs, he never wrote opera. Perhaps his powerfully aspected Saturn, and his brooding Pluto (in its own esoteric sign and house), as well as his inwardly turbulent but internalized Mars in Cancer (the sign of its fall), inclined him too much towards introversion to indulge in so emotionally exuberant an art form as opera.

Aries, holding three planets, and coloring the Ascendant, gives the theme of resurrection (so prominent in his *Deutsches Requiem*—*German Requiem*), and the bursts of freedom which rise suddenly from the Taurean ray-one 'brooding' of much of his music. Something of this joy can be heard in the *Academic Festival Overture*, correlating with his freedom-loving Sagittarian Moon in the house of higher education. He played a great joke on the serious, academic music-lovers who commissioned the work, by taking

a famous student drinking song as the major melodic theme. He had the reputation (among those who knew him) for being a humorous man. In entirely different vein, it can be said that Brahms was haunted by the spectre of death (Pluto conjunct the Aries Ascendant from H12), but he perpetually overcame this SAness and foreboding with the resurrective energy of Aries in which Jupiter is rising. His *Four Serious Songs* are a testimonial to the power of Love (Jupiter) over death (Pluto).

Brahms ray four soul has strong entry points through the Sagittarius Moon (Sagittarius distributes ray four as does the Moon—in its own special way), and through ray four Taurus (and its rulers), the Sun Sign which so powerfully conditioned Brahms. Venus, orthodox ruler of Taurus in versatile Gemini, contributed to the different forms through which Brahms expressed—many, really, compared to Wagner who focussed entirely on opera—the one medium Brahms did not touch.

The sixth ray is strengthened by two signs—Virgo and Sagittarius, holding Saturn and the Moon, respectively. Brahms knew his Bible very well; as the Saturn/Moon square from Virgo to Sagittarius indicates. Sixth ray Mars in Cancer (a sign correlated to the solar plexus) and in the fourth house of heredity and the past, shows a deeply emotional and creative unrest stirring within his psyche.

As for the first ray, his probable personality ray, there is much of Vulcan (the esoteric ruler of the Sun Sign) in Brahms. Taurus is powerful and, given the position of the Sun in the middle of the sign, certainly found in its own sign, Taurus.

Brahms was a deeply religious, spiritual man—an *inspired* man. In a rare interview granted just months before he died he revealed his relation to the soul, to the divine, to inspiration—and requested that the content of this interview not be published for fifty years. He feared that if people understood his approach to the soul they would not listen to his music. This was the conservative Taurus/Virgo energy speaking.

In fact, Brahms was a composer of the heart—another of the great German composers with access to the buddhic plane (the plane correlating to the fourth ray soul of Germany). Though much of his music may seem melancholy, in his soul he was not. The music of Brahms at his best, melts the heart—the power of buddhi—expressed through the close trine between an elevated and compassionate Neptune, and Venus, the planet of beauty in the second ray sign, Gemini.

Quotations By and On Johannes Brahms

QUOTES BY BRAHMS

Brahms on Bruckner (and Wanger debate)

“The best ideas come to me when I polish my shoes early in the morning.”
(N. Slonimsky, *Slonimsky's Book of Musical Anecdotes*, Allen, Towne, & Heath, Inc., 1948)

“When I feel the urge to compose, I begin by appealing directly to my Maker and I first ask Him the three most important questions pertaining to our life here in this world—whence, wherefore, whither.” (Hopkins, *Music all around me*)

[Of some of his late piano music] “Even one listener is too many ... and that includes the performer.” (I. Croft and D. Fraser, *A Dictionary of Musical Quotations*, 1985)

“I once told Wagner himself that I was the best Wagnerian of our time.” (Specht, *Johannes Brahms*, 1928)

QUOTES ON BRAHMS

“I felt ... that one day there must suddenly emerge the one who would be chosen to express the most exalted spirit of the times in an ideal manner, one who would not bring us mastery in gradual developmental stages but who, like Minerva, would spring fully armed from the head of Jove. And he has arrived - a youth at whose cradle the graces and heroes of old stood guard. His name is Johannes Brahms.” - Robert Schumann (*Neue Zeitschrift*, 1844)

[Of Brahms’ piano sonatas] “Veiled symphonies.” - Robert Schumann (*Neue Zeitschrift*, 1844)

“I believe Johannes to be the true Apostle, who will also write Revelations.” - Robert Schumann (Letter to Joseph Joachim)

“For the drawing room he is not graceful enough, for the concert hall not fiery enough; for the countryside he is not primitive enough, for the city not cultured enough. I have but little faith in such natures.” - Anton Rubinstein (Letter to Franz Liszt)

In newspaper column Eduard Hanslick once quipped about Brahms, who had sprouted a beard during his summer vacation, saying that his original face was just as hard to recognize as the theme in many of his variations. (Hans Gall, *Johannes Brahms*, 1961)

[Of Brahms’ *German Requiem*] “Schumann’s Last Thought.” - Richard Wagner (Wagner, ‘On Poetry and Composition’)

[Of Brahms] “I know of some famous composers who in their concert masquerades choose the disguise of a cabaret singer one day [*Liebeslieder waltzes*], the hal-lulujah periwig of Handel the next [*Song of Triumph*], the dress of a Jewish csárdás fiddler another time [*Hungarian Dances*], and then again the guise of a highly respectable symphonic composer dressed up as a Number Ten [Hans von Bülow had described Brahms’ First Symphony as Beethoven’s Tenth].” - Richard Wagner (Wagner, ‘On Poetry and Composition’)

[Referring to Brahms] “The evil only starts when one attempts to compose bet-

ter than one can.” - Richard Wagner (Wagner had just quoted Mendelssohn's comment on Berlioz: “Everybody composes as well as he can.”; Wagner, ‘On Poetry and Composition’)

“I have played over the music of that soundrel Brahms. What a giftless bastard!”
- Peter Ilyich Tchaikovsky- (Diary, 1886)

“Brahms’ *Tragic Overture* brings to mind the entry of a ghost in a Shakespearean drama, startling the murderer by its presence but invisible to all others. We do not know whom Brahms has murdered in his *Tragic Overture*.” - Hugo Wolf (Lebrecht, *Discord*, 1982)

“Brahms’ *Requiem* has not the true funeral relish: it is so execrably and ponderously dull that the very flattest of funerals would seem like a ballet, or at least a *danse macabre*, after it. - George Bernard Shaw (*The World*, 1892)

“His Requiem is patiently borne only by the corpse.” - George Bernard Shaw (*The Star*, 1892)

“The real Brahms is nothing more than a sentimental voluptuary ... rather tiresomely addicted to dressing himself up as Handel or Beethoven and making a prolonged and intolerable noise.” - George Bernard Shaw (James B. Simpson, *Simpson’s Contemporary Quotations*)

“Too much beer and beard.” - Paul Dukas (Demuth, *Vincent d’Indy*, 1951)

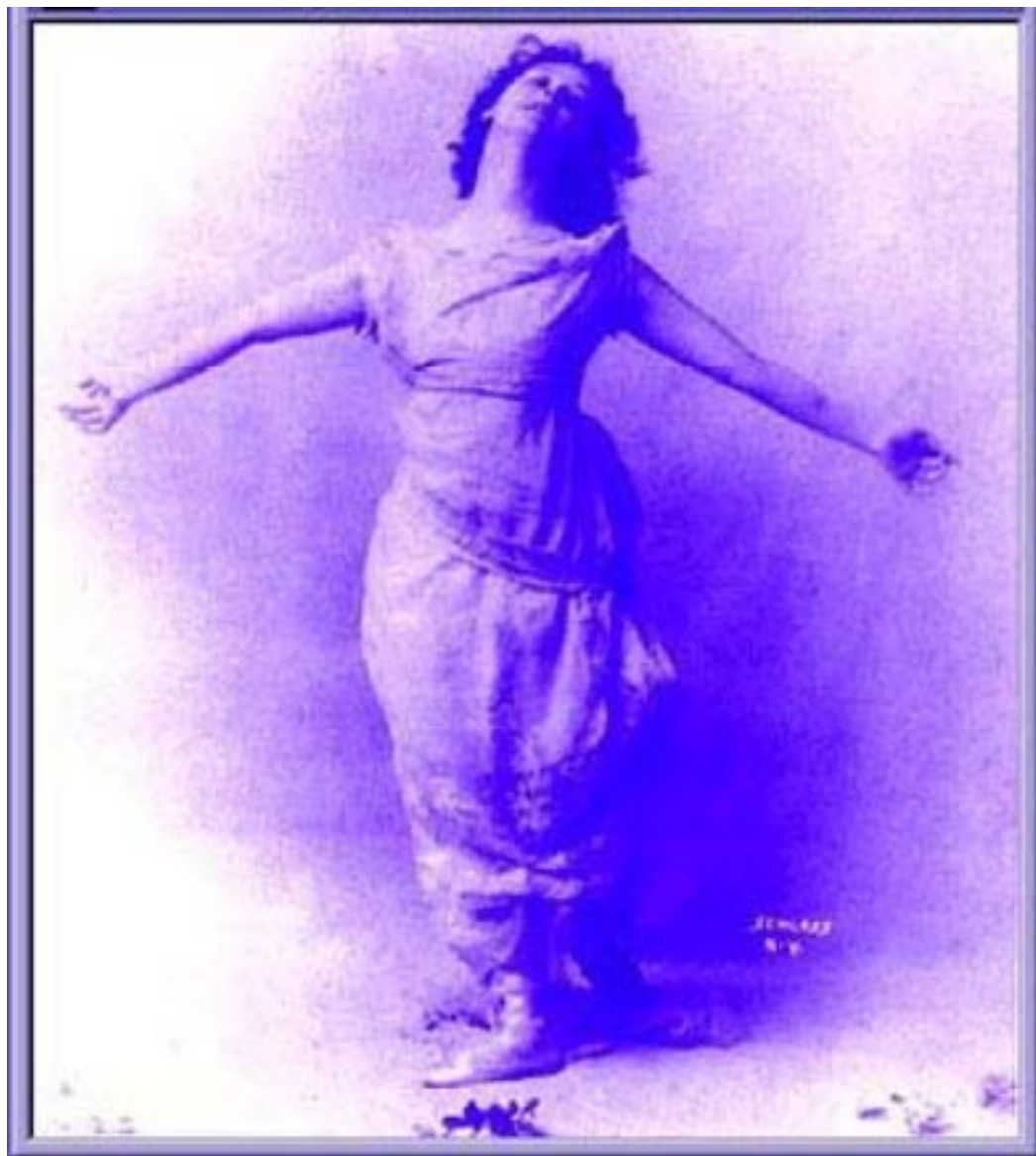
“A landscape, torn by mists and clouds, in which I can see ruins of old churches, as well as of Greek temples - that is Brahms.” - Edvard Grieg (Letter to Henry T. Finck, 1900)

ISADORA DUNCAN

Isadora Duncan—Pioneer in Improvisational Modern Dance: May 27, 1878, San Francisco, 2:25 AM, LMT. (Source: *Sabian Symbols*) Died (from strangulation and a broken neck), November 14, 1927, Nice, France. There is a strange discrepancy in her date of birth, one date offered as May 26, 1877 and the other as May 27, 1878. Both dates are given by *The Encyclopedia Britannica*, and both charts will be shown, although the earlier chart is now deemed to be correct, reflected on her baptismal certificate discovered in 1976.

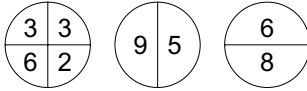






Isadora Duncan
Female Chart

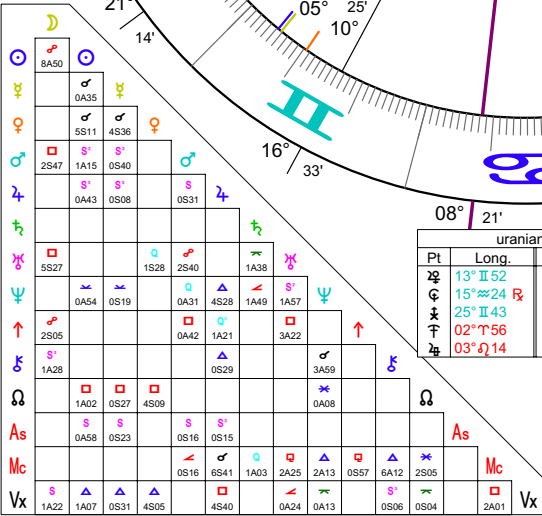
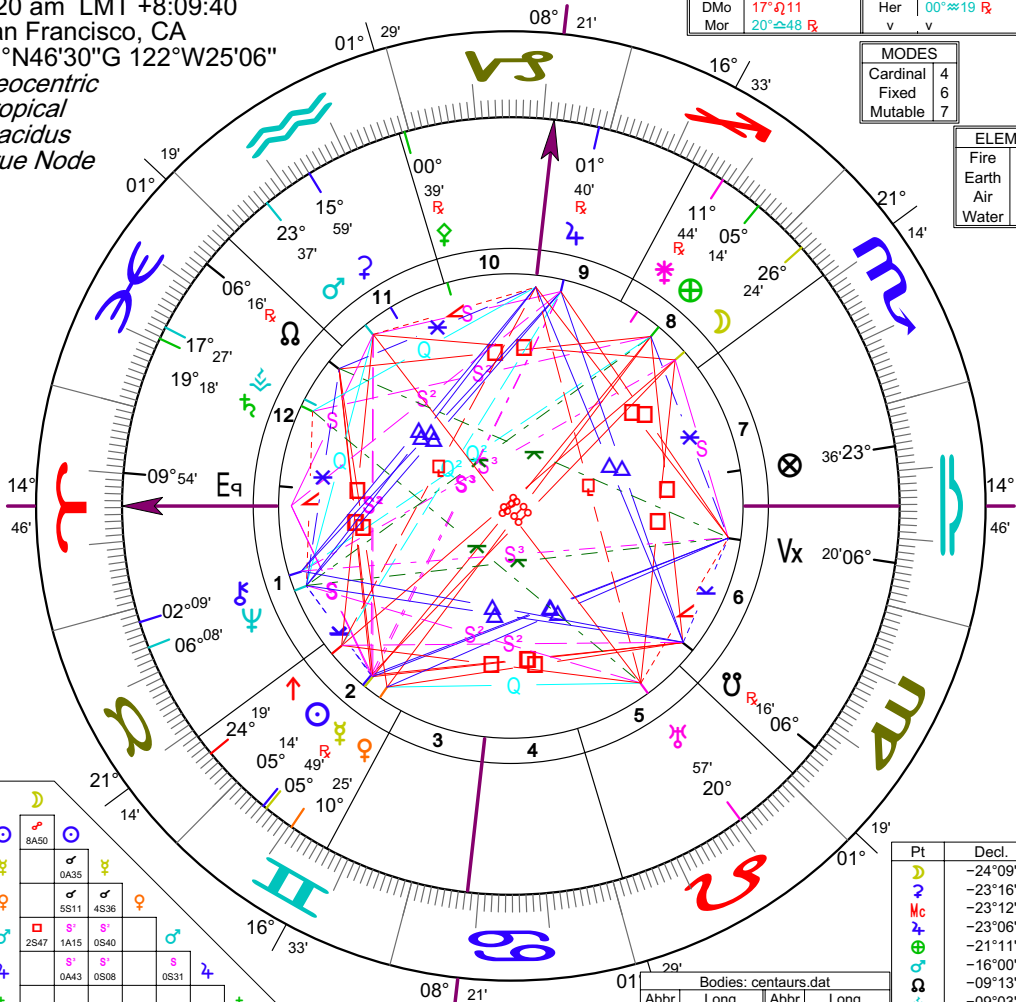
May 26 1877 NS
2:20 am LMT +8:09:40
San Francisco, CA
37°N46'30"G 122°W25'06"
Geocentric
Tropical
Placidus
True Node



Bodies: jayne.dat			
Abbr	Long.	Abbr	Long.
Pan	14°v343 R	Mid	27°T07
Isi	01°K21	Lio	02°M17
Sig	21°B51	Osi	22°M42 R
DMo	17°Q11	Her	00°≈19 R
Mor	20°≈48 R	v	v

MODES	
Cardinal	4
Fixed	6
Mutable	7

ELEM	
Fire	3
Earth	6
Air	5
Water	3



uranians.pts			
Pt	Long.	Pt	Long.
♂	13°II 52	♂	08°K56
♀	15°≈24 R	♂	13°B 52
♂	25°II 43	♂	03°M53
♀	02°T56	♂	28°II 00
♂	03°Q14	♂	14°≈52

Bodies: centaurs.dat			
Abbr	Long.	Abbr	Long.
Jas	20°K37	Cha	09°M39
Pho	25°≈14 R	Hyl	00°M35 R
Nes	20°≈01 R	4TA	09°B15
Asb	07°B55	Her	24°T22

Bodies: Var.dat

Abbr	Long.
QB1	02°M31 R
3FW	14°B 39
3RO	00°≈29 R
TL6	01°V59 R
Ica	23°K12
Hep	16°B 46
Kep	19°II 59

Fixed Stars	Orb.
♂ // FACIES ---	0°08'
♂ // ZOSMA ---	0°01'
♂ // ZOSMA ---	0°01'
♂ // DENEbola	0°37'
♂ // DENEbola	0°03'
♂ // HAMAL	0°11'
♂ // SCHEDIR	0°03'
♂ // ALGOL ---	0°09'
♂ // PROCYON	0°07'
♂ // THUBAN	0°33'
♂ // THUBAN	0°33'
♂ // ALHENA	0°58'
♂ // DIADEM	0°55'

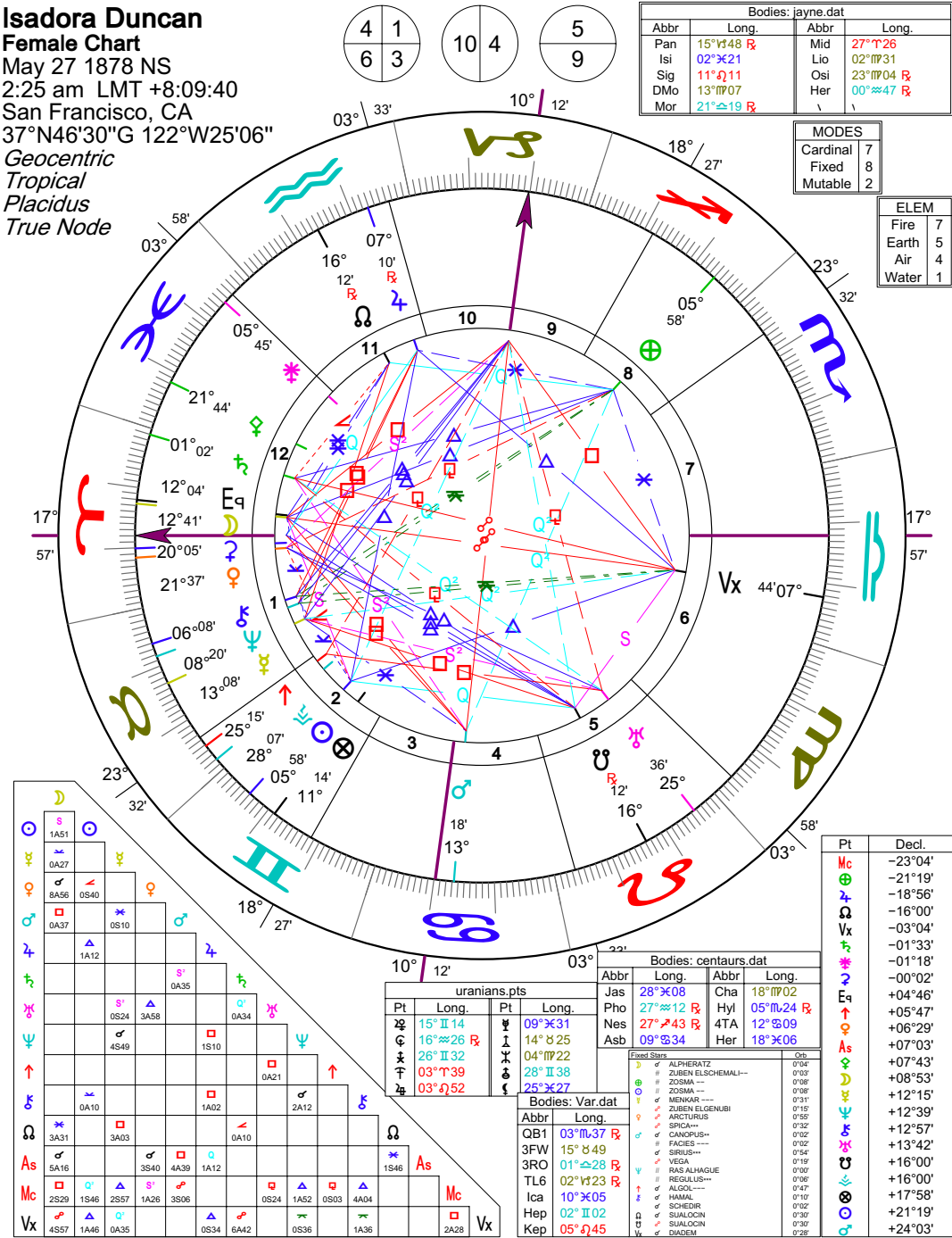
Pt	Decl.
♂	-24°09'
♀	-23°16'
♂	-23°12'
♂	-23°06'
♂	-21°11'
♂	-16°00'
♂	-09°13'
♂	-09°03'
♂	-05°59'
♂	-04°35'
♂	-04°08'
♂	-02°31'
♂	+03°55'
♂	+05°26'
♂	+05°49'
♂	+09°13'
♂	+11°57'
♂	+12°04'
♂	+15°12'
♂	+19°31'
♂	+19°51'
♂	+21°11'
♂	+22°05'

Isadora Duncan - Chart 1

Natal Chart

May 26, 1877 - San Francisco, California, USA

Isadora Duncan
Female Chart
May 27 1878 NS
2:25 am LMT +8:09:40
San Francisco, CA
37°N46'30"G 122°W25'06"
Geocentric
Tropical
Placidus
True Node



Isadora Duncan - Chart 2

Natal Chart

May 26, 1877 - San Francisco, California, USA

(Ascendant, Moon, Venus and Saturn in Aries; Sun, Gemini; Mercury and Neptune conjunct in Taurus; Mars, Cancer; Jupiter, Aquarius; Uranus, Leo; Pluto, Taurus)

(Ascendant for the second {1877} chart, is Aries; MC is in Capricorn, with Jupiter in Capricorn; Moon is in Scorpio; Sun is in Gemini, with Mercury retrograde conjunct Venus, both also in Gemini; Mars is in Aquarius square the Scorpio Moon; Saturn is Pisces H12; Uranus in Leo, H5; Neptune in Taurus conjunct Chiron; Pluto also in Taurus)

In both charts Mars, ruler of H8 squares the Moon. Both are plausible charts. The impetuosity of the Aries Moon must be contrasted with the reserve of the Scorpio Moon. But the ruling Mars in Aquarius (1877) must be contrasted with ruling Mars in Cancer (1878) But the baptismal certificate must be reckoned with. Show how both charts are plausible.

Isadora Duncan was a free spirit, and a daring innovator in the field of modern dance, as her Uranus in H5 suggests. The primitive impetuosity of the dance is closely associated with Aries (in which sign we find her impulsive Moon), as is the rebellious, head-strong, untamable quality of her life. Instability, irrepressible variety are suggested by Gemini.

Isadora Duncan was a pioneer (Aries) in the field of modern, free-form dance—requiring its own way, as much discipline as ballet, but, additionally, a great willingness to experiment and take risks (Aries and Uranus trine the Aries Ascendant and Venus.) With Venus rising in her chart in Aries, she was spontaneously in love with all things beautiful, and fell in love spontaneously (and suddenly—Uranus trine) as well. Ceres, the asteroid of nurturance, conjuncts Venus, and so we see the loving care she gave to the cultivation of beauty, Venus.

Isadora Duncan's intelligence, Gemini, was considerable, and her fame widespread (Jupiter in distributive Aquarius trine the Gemini Sun. She was wide open to inspiration which she translated into the movements and rhythms of the dance (intuitive Mercury, esoteric ruler of the Ascendant, conjunct inspirational Neptune, in fourth ray Taurus, with both united to Chiron as well. This triple conjunction was an active conduit for the fourth ray in her life.

The tragedies which befell her are well known. She lost her children in a freak accident when a car in which they were waiting rolled off a bridge into the river Seine. We see Mars, ruler of the eighth house of death placed in domestic Cancer, in the fourth house of home, and square to the Moon (ruler of the fourth) and indicator of one's intimates, including one's children. Retributive Saturn in the karmic twelfth house shows the possibility of karmically induced misfortune. This same Mars, closely conjunct the IC, shows the deep rebelliousness in her nature, her conflict with all that is traditional and conventional, and constant domestic problems and unrest.

The manner of her death was also remarkable—one of her long, scarves (symbols of her flowing, multi-dimensional life) was caught in the wheel of car in which she was riding and she was instantly strangled. We see sudden Uranus exactly square Pluto, the planet of death. In the strangeness of this accident, we see the inscrutability of the Chiron/Neptune/Mercury conjunction, with Mercury ruling the third house of movement and transportation.

Clearly in the life of Isadora Duncan, the quality of the fourth ray shines through dramatically, finding entrance into the life through the Aries Moon and the Mercury/Neptune conjunction in fourth ray Taurus. The passionate sixth ray is reinforced by the angular placement of sixth ray Mars, exoteric ruler of the Ascendant conjunct the IC. First ray power is conducted through an emphasized Aries and Leo (holding first/seventh ray Uranus). The seventh ray is strengthened because two planets with seventh ray component, Jupiter and Uranus, are the defining planets in her bowl (hemispheric) pattern. If we take Uranus as the hierarchical ruler of Aries (and we cannot easily determine whether it is justifiable to do so), we see how important is the Uranus placement in Leo in the fifth house. There is tremendous exhilaration, exuberance, and the release into fully original expression of the stored contents of the causal body—indicated by the fifth house. This Uranus would indicate a powerful first ray/seventh ray energy conduit, but especially *first ray*, in the insistence upon artistic freedom.

Quotations by Isadora Duncan

Adieu, mes amis. Je vais à la gloire. *reported as her last words.*

I do not teach children, I give them joy

I have discovered the dance. I have discovered the art which has been lost for two thousand years..

People do not live nowadays. They get about ten percent out of life.

We are fed nothing but lies. It begins with lies and half our lives we live with lies.

The real American type can never be a ballet dancer. The legs are too long, the body too supple and the spirit too free for this school of affected grace and toe walking.

I had learned to have a perfect nausea for the theatre: the continual repetition of the same words and the same gestures, night after night, and the caprices, the way of looking at life, and the entire rigmarole disgusted me.

So that ends my first experience with matrimony, which I always thought a highly overrated performance

Art is not necessary at all. All that is necessary to make this world a better place to live in is to love—to love as Christ loved, as Buddha loved.

Any intelligent woman who reads the marriage contract and then goes into it, deserves all the consequences.

So long as little children are allowed to suffer, there is no true love in this world.

The artist is the only lover, he alone has the pure vision of beauty, and love is the vision of the soul when it is permitted to gaze upon immortal beauty.

The first essential in writing about anything is that the writer should have no experience of the matter.

The only dance masters I could have were JeaNA-Jacques Rousseau, Walt Whitman and Nietzsche.

The whole world is absolutely brought up on lies. We are fed nothing but lies. It begins with lies and half our lives we live with lies.

With what a price we pay for the glory of motherhood.

What one has not experienced, one will never understand in print. Isadora Duncan

You were once wild here. Don't let them tame you.

It has taken me years of struggle, hard work and research to learn to make one simple gesture, and I know enough about the art of writing to realize that it would take as many years of concentrated effort to write one simple, beautiful sentence.

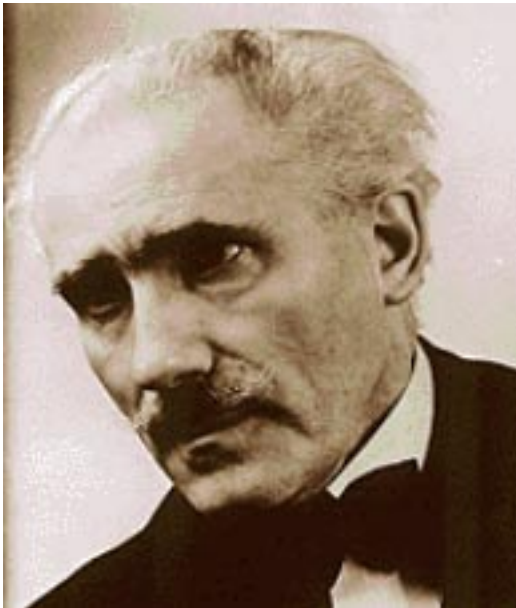
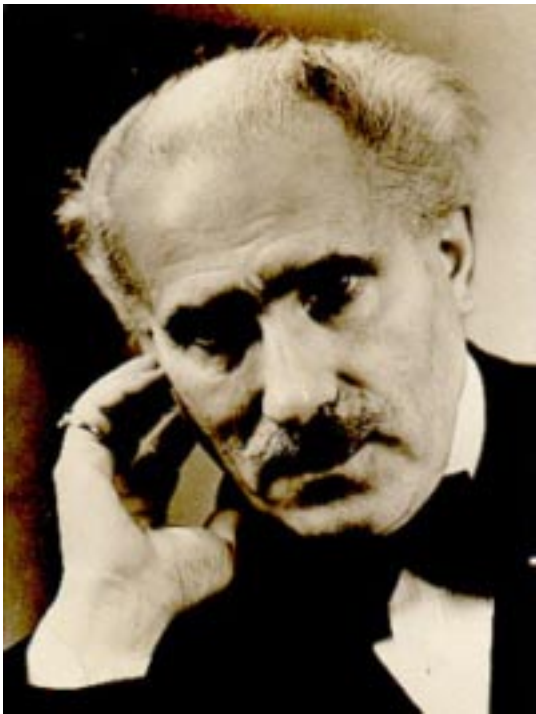
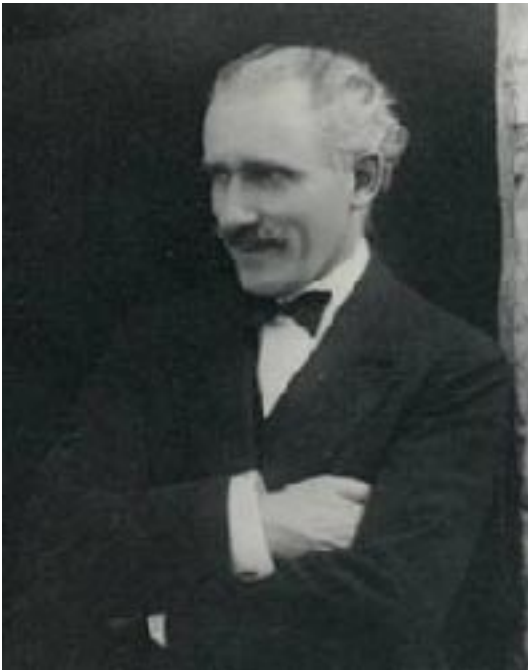
My motto—sans limites.

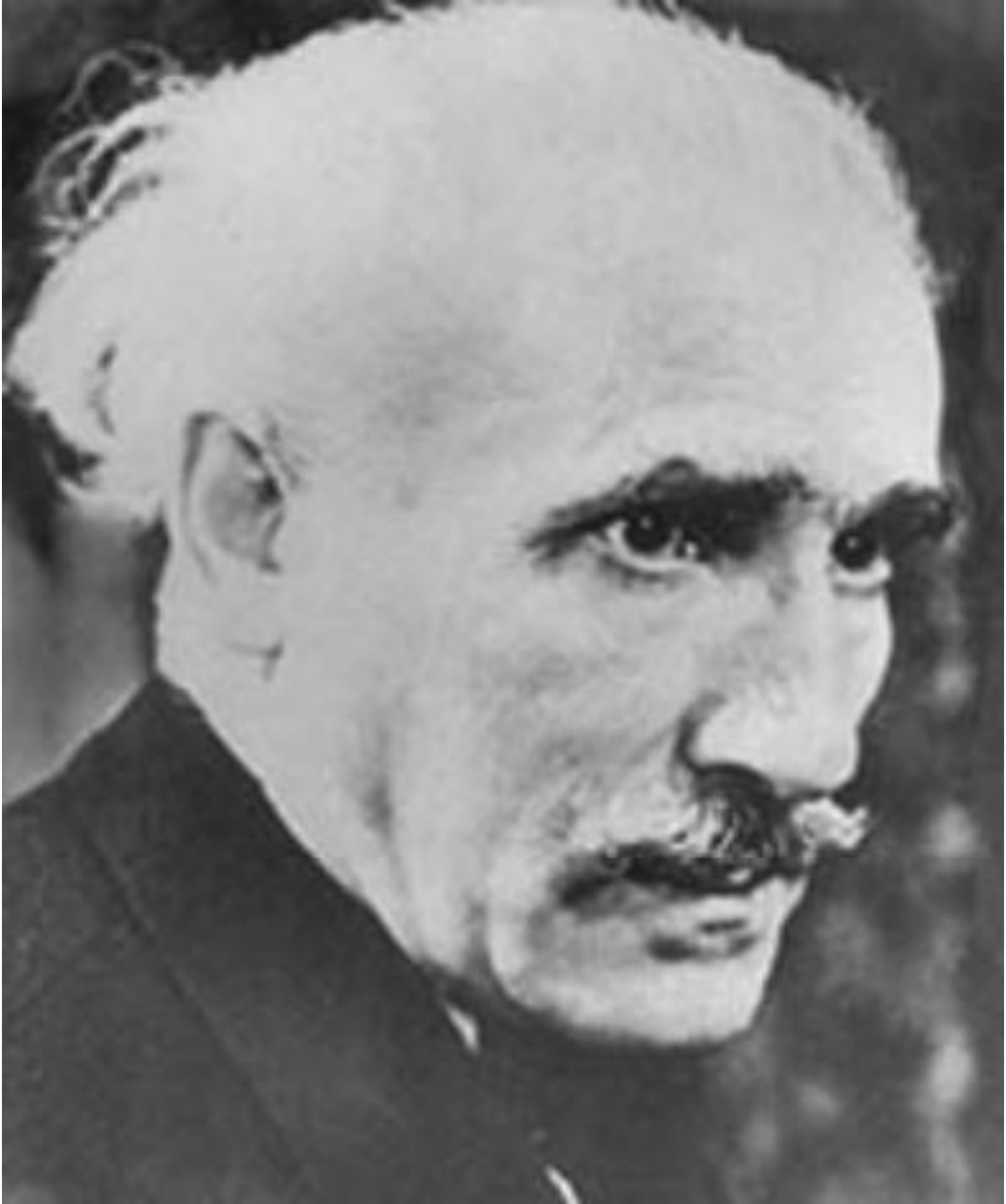
The dancer's body is simply the luminous manifestation of the soul. Isadora Duncan

ARTURO TOSCANINI

Arturo Toscanini—Orchestral Conductor: March 25, 1867, Parma, Italy, 2:00 AM, LMT. (Source: Lois Rodden cites the Church of Light which reports, “data from him personally”) Died, January 15, 1957.







Auturo Toscanini

Male Chart

Mar 25 1867 NS

2:00 am -0.83 -0:49:56

Parma, ITALY

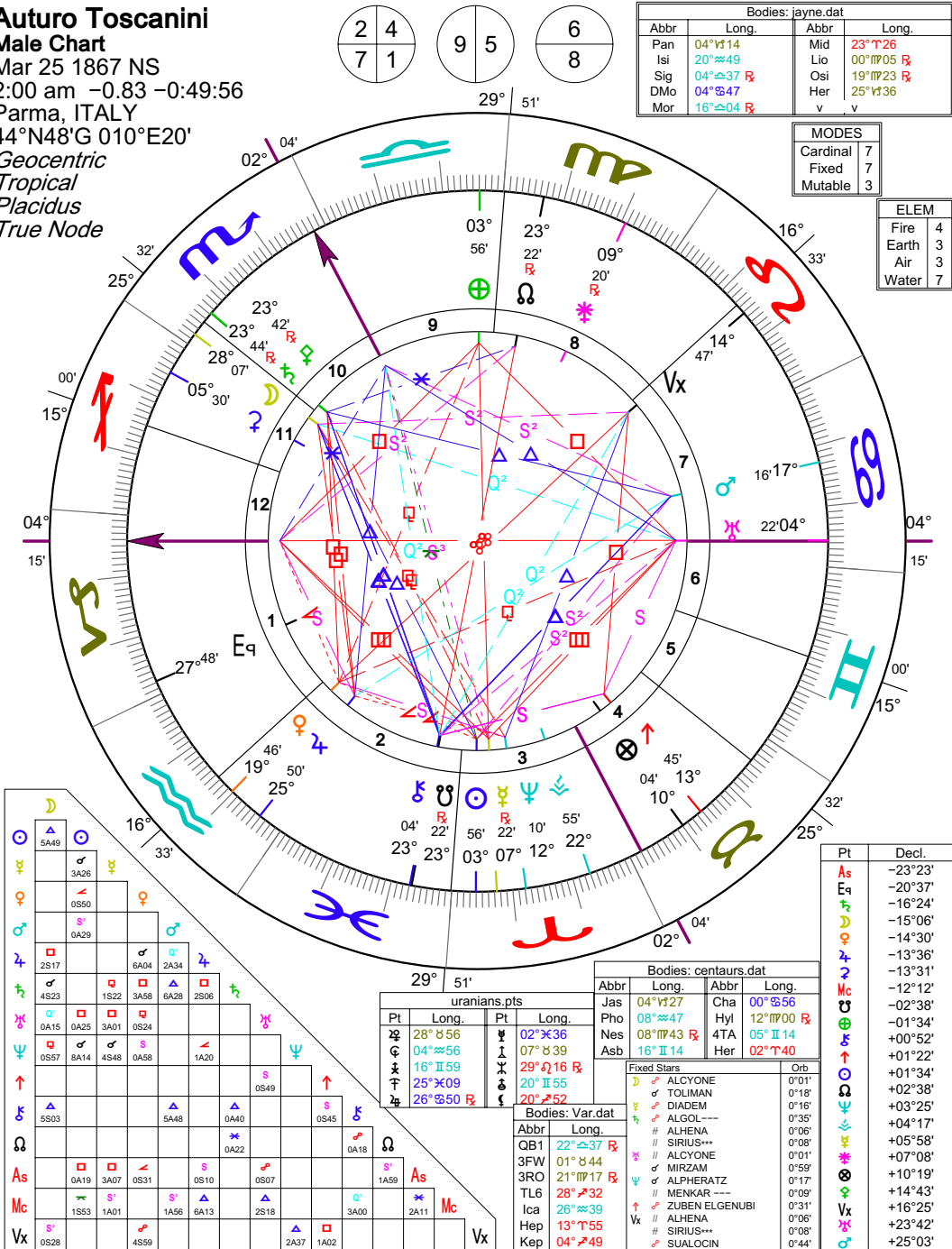
44°N48'G 010°E20'

Geocentric

Tropical

Placidus

True Node



(Ascendant, Capricorn; MC, Scorpio; Sun, Aries conjunct Mercury and Neptune (widely), both in Aries; Moon conjunct Saturn in Scorpio; Venus conjunct Jupiter in Aquarius; Mars in Cancer and Uranus also in Cancer conjunct DSC; Pluto in Taurus; NN in Virgo)

Arturo Toscanini is considered by many to be the greatest orchestral conductor of his day, and by some, simply the greatest of all orchestra conductors. He was the leader of some of the finest symphony orchestras and opera companies throughout the world, including the NBC Symphony Orchestra. He was known for his brilliant memory (conducting all major works from memory) his infallible ear, his superb musicianship, his intense passion and for the great demands he placed upon all performers—orchestral members and singers alike.

The fourth and first rays are strong in Toscanini as is the passionate sixth and the meticulous seventh. Perhaps the fourth ray was his soul ray and the first ray (greatly stimulated by the sixth), the ray of his personality, with the sixth ray (greatly reinforced) in his chart, ruling his astral nature, and the seventh ray his etheric-physical nature.

Anecdotes in relation to Toscanini abound. (**See videos of great conductors**) One need not listen too carefully to his recordings (operatic, choral and even orchestral) to hear his voice singing and passionately during powerful musical climaxes—an accompaniment which his fans grew to love. Stories of his temper and dramatic outbursts are plentiful and proverbial. He was not one to be taken lightly or trifled with. Once when conducting a renowned (and proud) German orchestra (the members of which had nothing but contempt for any “Italian” conductor), some of the leading instrumentalists thought they would play a joke on their new conductor and thus subtly demonstrate his inferiority and their disrespect. During the beginning of the rehearsal, they deliberately, continuously and subtly, played wrong notes in various places. Toscanini did not stop them and simply conducted the piece through. The instrumentalists were satisfied that they had proved the worthlessness of their new conductor and sat there smugly. Toscanini paused and thanked them for their performance, and then said there were a few things to which he would like to call their attention. He then proceeded to name every single mistake in every instrument—all the way through the section which had just been played—an amazing feat of discernment and memory. The orchestra was appalled, shamed and chastened. Toscanini had gained their lasting respect (Ascendant, Capricorn, the master of this field).

Never, perhaps, was there an orchestral conductor more musically demanding, more respected, more revered. Upon his death, the NBC Symphony of the Air, of which he was the conductor, gave a farewell performance *without conductor*—simply imagining that he was still there. So powerful was the impression he bequeathed, that, indeed, it was as if he stood before the orchestra—which played brilliantly. With his Jupiter/Venus conjunction in Aquarius, he had infused them with such a sense of group soul (both

Jupiter and Venus being second ray planets of the soul) that they were “as one” and could play “as one” under his lasting impression.

Musical inspiration flowed to Toscanini through his Mercury/Neptune conjunction in Aries. Mercury is the esoteric ruler of the Aries Sun and retrograde. So many outstanding and original people seem to have this retrograde Mercury. His sense of form was impeccable—Capricorn is rising with its exoteric and esoteric ruler, Saturn, in Scorpio conjunct the Moon also in Scorpio, making of him an intense disciplinarian—exact-ing to the point of exhaustion. Yet, always, the discipline was worth the pressure. The musical groups which he inspired (Jupiter conjunct Venus in Aquarius) simply had to endure the pressure on the form (Saturn/Moon) which was exacting, thorough and missed no error. One can see Venus on the short leg of a TR-Square, square first ray Saturn and first ray Pluto which oppose each other.

Was Toscanini emotional? Clearly so—almost violently so. The exoteric ruler of his already incendiary Aries Sun is sixth ray Mars in the emotional, solar-plexus-stimu-lating sign, Cancer. And this Mars is square another sixth ray planet, Neptune, found in Aries, so there is a kind of mutual reception between Mars and Neptune. One can see that it was easy for Toscanini to get “carried away”—but never for long, before the great classicism and restraint of which he was capable took over. It is significant to see the esoteric ruler of the Ascendant, Saturn, trine to the exoteric ruler of the Aries Sun, Mars. Thus we see another example of how emotion (Mars) was disciplined for the sake of art—the more spiritually important ruler, Saturn, subduing without much difficulty the less important ruler, Mars.

One more point (of many possible points) deserves mention—Uranus in Cancer on the cusp on the seventh house. Uranus is the great transformer, and it is found at the point where the *other* is met—whether that other is an individual or a group of individuals. Further this Uranus is square his Sun, Mercury and Neptune in Aries. Meeting Tosca-nini, and working with Toscanini, must have brought major *transformations* to many individuals and group. Here was an *electric individual*, filled with an intense passion for music, and yet a consummate artist and craftsman. It is clear that Arturo Toscanini was a *life-changer*, and an *awakener*—both the qualities of Uranus. One feels the first ray coming through this planet, in his case, even more than the seventh.

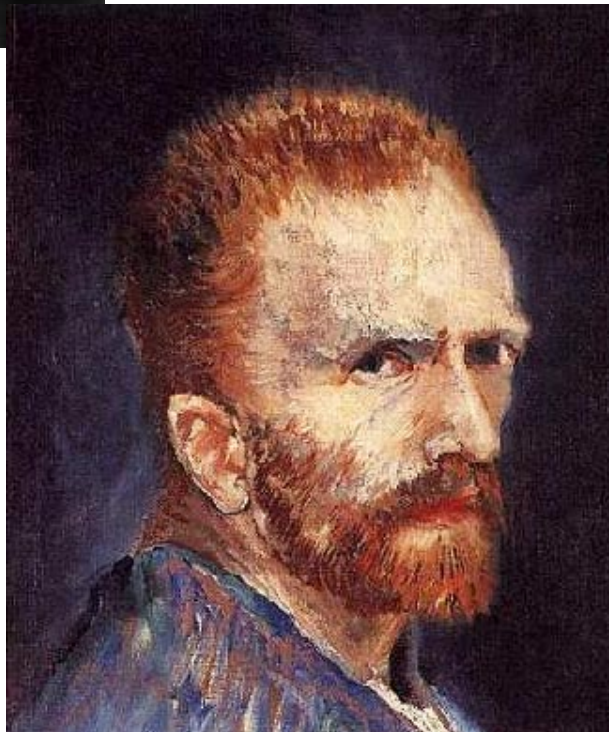
The fourth ray has been called the “Corrector of the Form”, and Toscanini fulfilled this concept in an exemplary manner. Was he a fourth ray soul—ahead of his time? Or was he, spiritually, upon the passionate sixth ray? The sixth ray somehow seems more *instrumental*, as does the first (unless it resides at a very deep level). Certainly, his legacy is in the realm of the fourth ray, having given a number of *definitive perfor-mances* which few can equal and none have surpassed. His boundless and ferocious energy is strengthened by Aries, his Sun Sign. His demanding perfectionism is a gift of his Capricorn Ascendant, as is his impeccable sense of musical structure. His depth and intensity are augmented by his Scorpio Moon conjunct the task-master, Saturn.

One realizes that he (whether in this life or others) has suffered greatly, and is offering the fruit of that suffering as beauty. One can see in these several factors many conduits for the first ray as well. The fourth ray can find reinforcement via that Scorpio planets (fourth ray Moon and Saturn) and via the Taurus Pluto. Buddhi, fourth ray Mercury conjoining Neptune reinforce fourth ray potentials. The Mars/Neptune mutual reception is a conduit for the sixth ray energy.

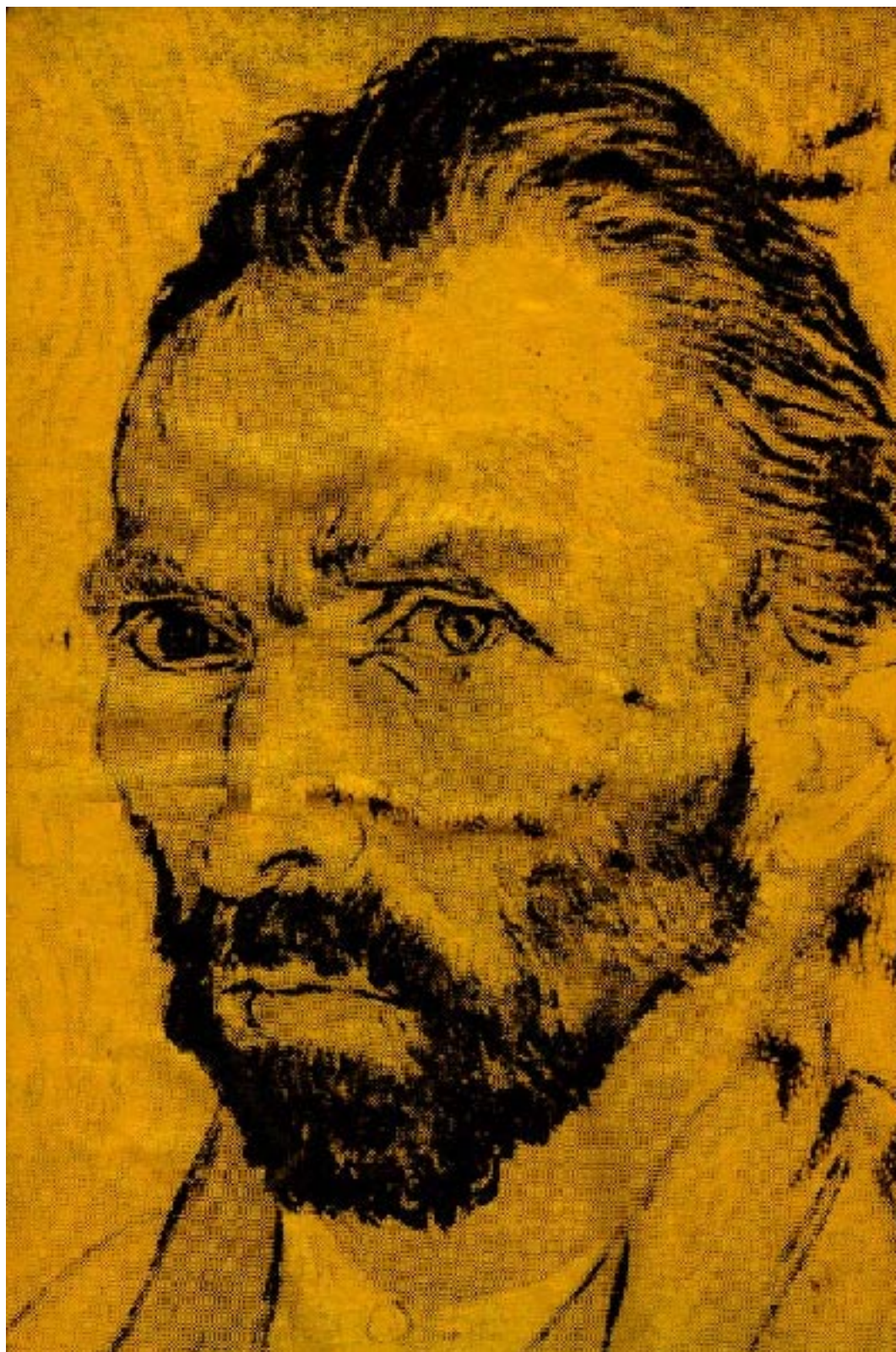
It is difficult to “talk” about the performances which Toscanini conducted. It is far better simply to *listen* to them (old though they may be, in terms of recording technology)—listen—be thrilled and be changed.

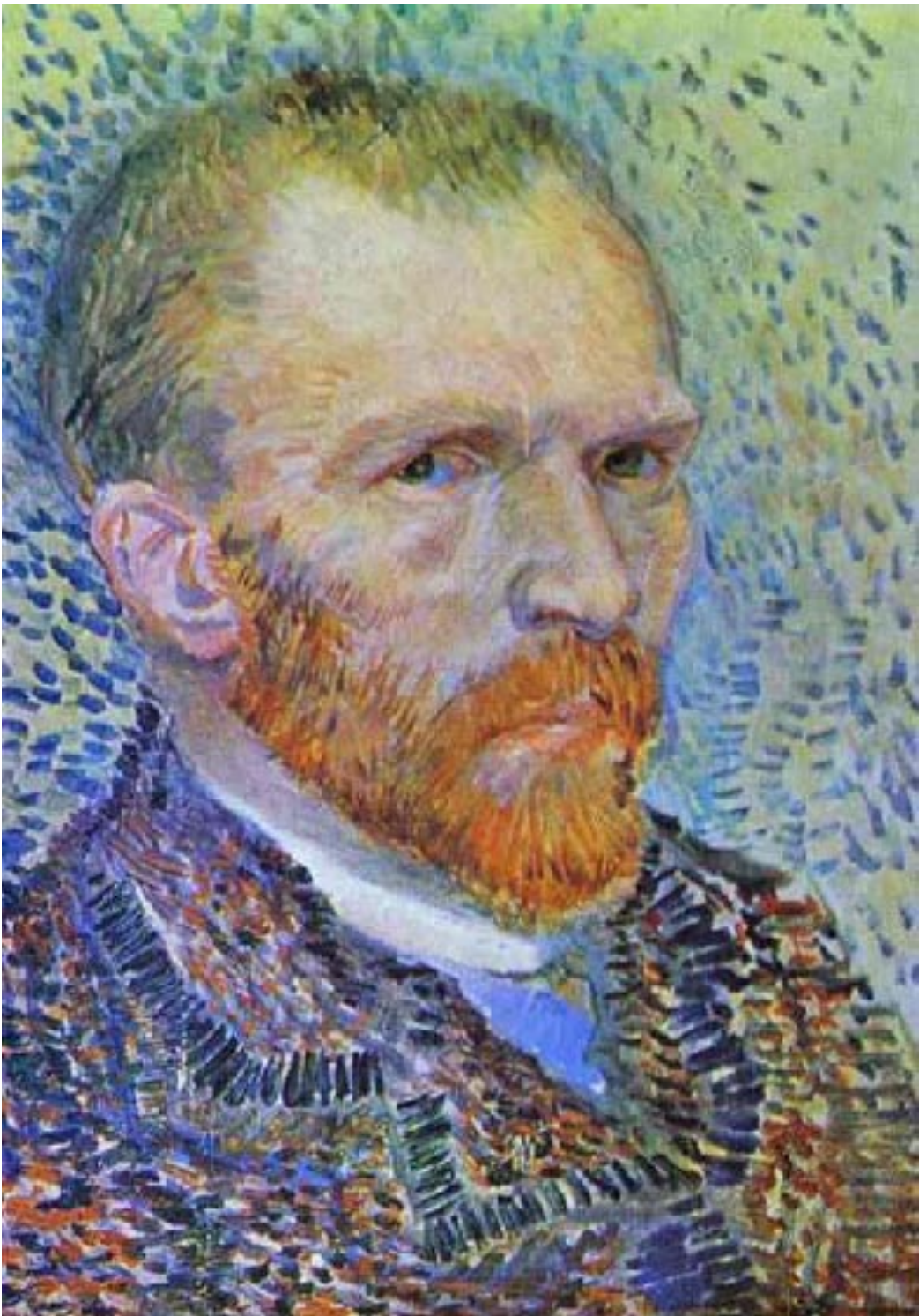
VINCENT VAN GOGH

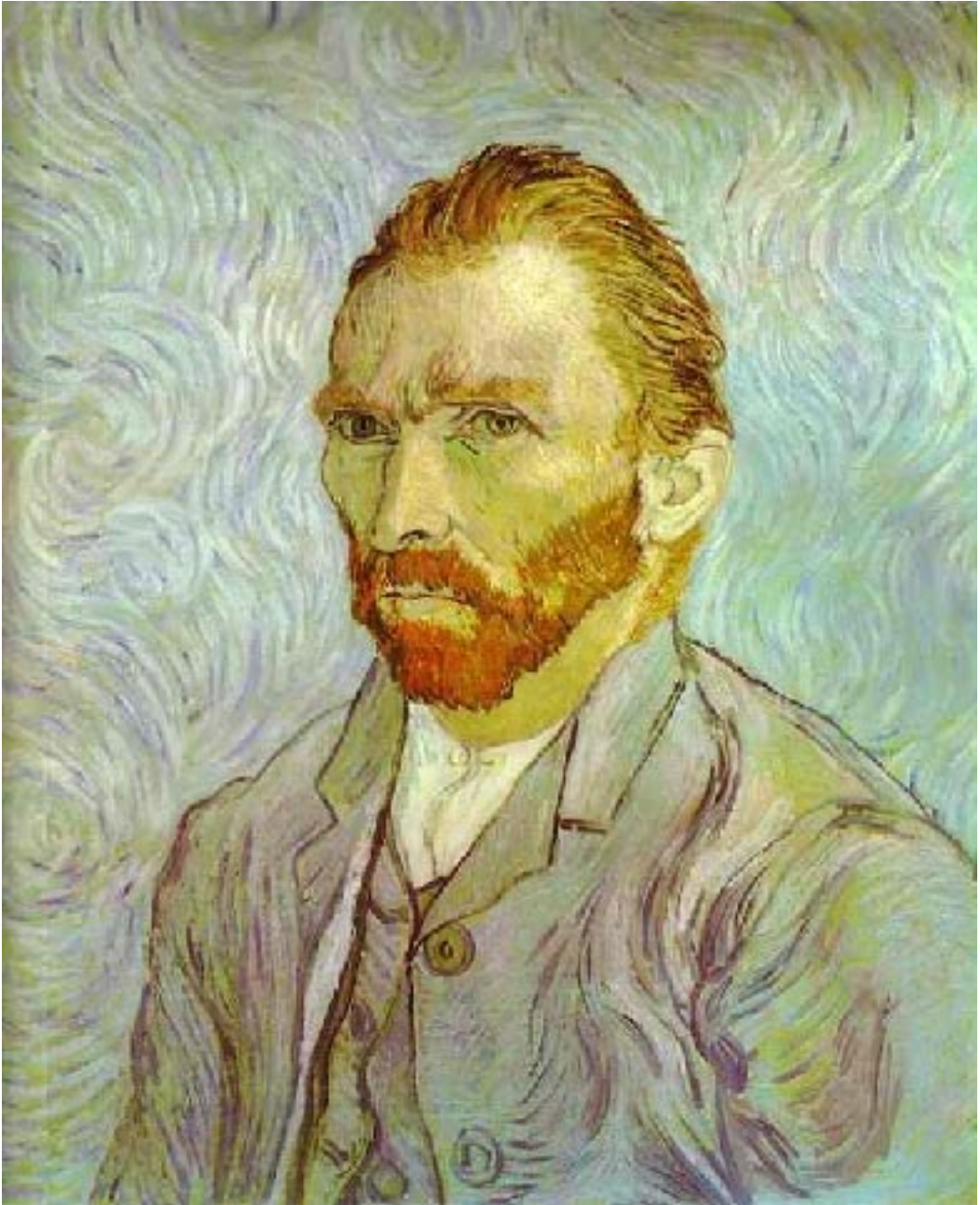
Vincent van Gogh—Painter: (1853-1890) March 30 1853, Groot Jundert, Holland (about 11:00 AM, LMT) (Source: birth certificate. Also, *Sabian Symbols* and Gauquelin) Died of self-inflicted gunshot wound, July 27, 1890, near Paris.









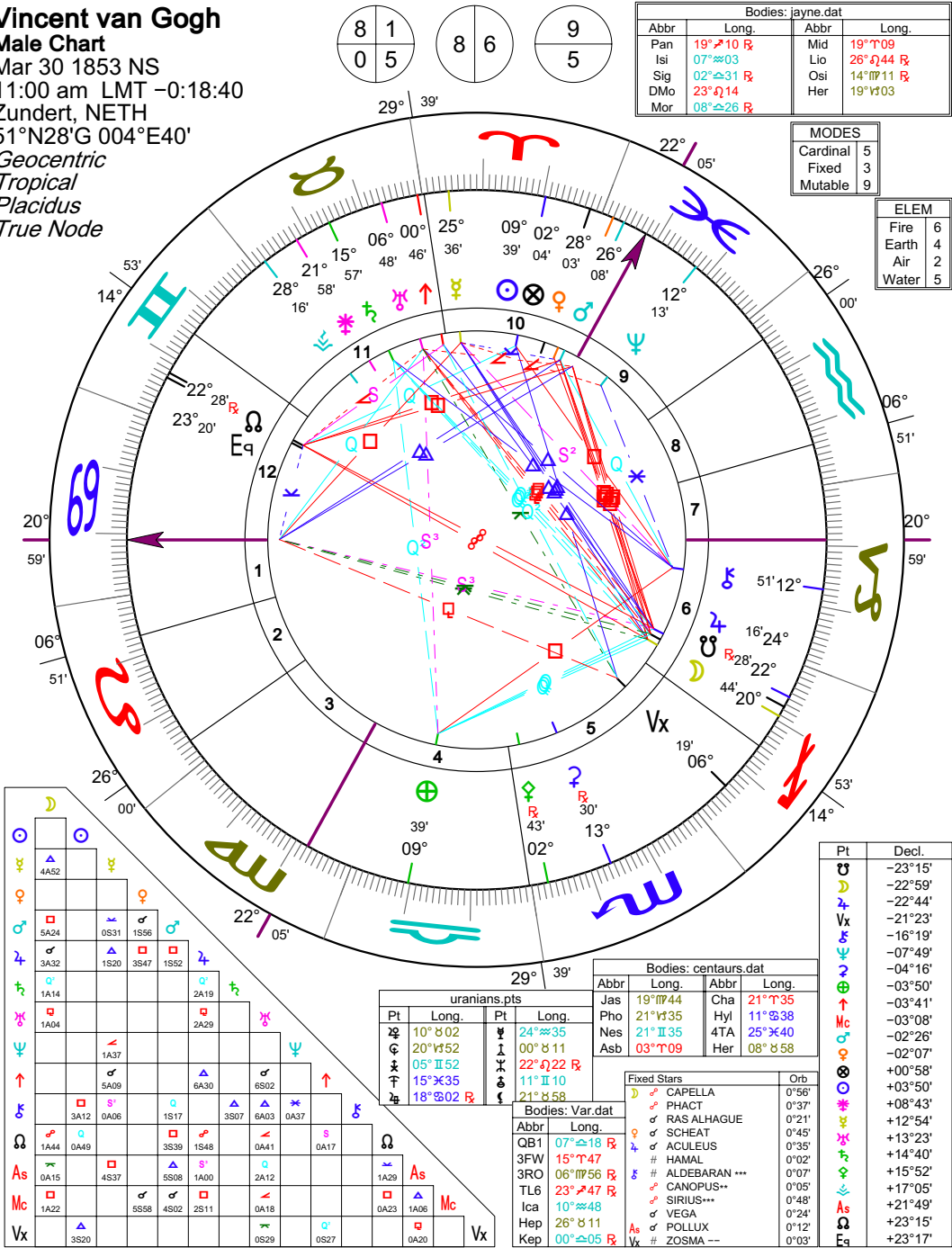


Vincent van Gogh

Male Chart

Mar 30 1853 NS
11:00 am LMT -0:18:40
Zundert, NETH
51°N28°G 004°E40'

Geocentric
Tropical
Placidus
True Node



Vincent van Gogh - Chart 1

Natal Chart

March 30, 1853 - Zundert, Netherlands

(Ascendant, Cancer; Sun and Mercury in Aries; MC in Pisces with Mars conjunct Venus in Pisces conjunct the MC, with Neptune also in Pisces; Moon in Sagittarius conjunct Jupiter in Sagittarius; Uranus conjunct Pluto in Taurus with Saturn also in Taurus)

Vincent van Gogh has become a legend, a living symbol of the tragic life of the artist. He was an intense (sixth ray) man (as his brilliant, almost shocking canvases reveal), and he was both difficult and unhappy. His disappointments were many—both in love (Saturn conjunct Juno, the asteroid of relationships, Mars conjunct Venus) and religion; thus he turned to art (Venus conjunct Mars, both conjunct the MC or career point).

Van Gogh's bold and original use of color correlate with the dramatic fourth ray, as does his tremendously conflicted life. The sheer originality and raw, upwelling energy of van Gogh are represented by Aries and a Uranus/Pluto conjunction (both of them planets representative of the first ray) in fourth ray Taurus. He carried everything to extremes (sixth ray Mars, exoteric ruler of his Aries Sun, conjunct Venus, both in Pisces; sixth ray Neptune is the esoteric ruler of his Cancer Ascendant; thus two sixth ray planets are his two principal rulers).

His tenderness and close family ties are represented by his Cancer Ascendant and Venus in Pisces. He had tremendous compassion for the oppressed (again Venus in Pisces, and an elevated ruling Neptune). His powerful religious aspiration (he was a minister before he became an artist) is represented by his Sagittarius planets Jupiter in religious sixth ray Sagittarius conjunct the impulsive Sagittarian Moon, both conjunct the South Node (the past) in the sixth house, the house of service and labor. Neptune, the sixth ray esoteric ruler of his Ascendant is in the Sagittarian house (H9), one of the houses of religion.

His artistic ideas came rapidly (Jupiter conjunct the Moon, both trine Mercury in Aries). Mercury is the esoteric ruler of his Sun, contributing to his originality, the uniqueness of his canvases. His 'school' of painting was his own. Mercury, however, is also conjunct depressive Pluto, giving him profound depth but also self-destructive tendencies. Violence comes from Aries and Sagittarius and extreme sensitivity from planets in both Cancer and Pisces—a difficult combination reinforced by his strong fourth ray.

As his life progressed, he grew increasingly disturbed and was finally placed under care. But these measures came too late and he committed suicide, shooting himself, and dying on July 29, 1890 (violent Mars, the exoteric ruler of his Aries Sun, conjunct the MC, and Uranus, planet of suddenness, conjunct Pluto, the planet of death, Uranus ruling the house of death, H8. Chiron, the inflictor of wounds, is also square the Aries Sun.)

Van Gogh's rays are hypothesized as principally the fourth and the sixth. He came to bring a new, shocking, electrifying, transcendent and yet realistic vision of the world. Assuming a fourth ray soul, we see (as the Tibetan has suggested) that van Gogh's use of color was brilliant but his rendering of the form was far less exacting (evidence of

a prominent fourth ray but less essential seventh ray—even though Aries and Cancer distribute the seventh ray). The fourth ray has conduits into the chart through Sagittarius (holding the wildly enthusiastic Moon/Jupiter conjunction) and through Taurus (holding Saturn, Uranus and Pluto). Neptune in Pisces in the visionary ninth house can be associated with the fourth, or buddhic, plane, and confers the transcendent vision—the heightening of reality towards surrealism (*Starry Night*), and yet, realistic Saturn in earthy Taurus, sextile the watery Venus in Pisces, keeps many of van Gogh's theme down to earth. He was very focussed on the life of the French peasants, documenting their hardship and often poverty with uncompromising realism (and compassion—Venus and Neptune, both planets of love, in second ray Pisces). The *Potato Eaters* is an example.

The unbridled (Sagittarius) intensity of his life suggests the sixth ray personality, which has powerful, reinforcing conduits into the life from the Moon/Jupiter conjunction in sixth ray Sagittarius in the sixth house, sixth ray Mars (Sun exoteric ruler) in sixth ray Pisces conjunct the MC, and sixth ray Neptune (the Cancer Ascendant's esoteric ruler) in sixth ray Pisces in the ninth house, related by zodiacal association with the sixth ray.

The raw desperation of van Gogh's is apparent. There was no moderation (a gift of the seventh ray) or caution (conferred by the third). Whether or not any of his vehicles were directly conditioned by the first ray, it is expressed powerfully in his chart through the Sun in first ray Aries, ruled by Mars in a Pluto sign, Pisces, and first ray Pluto and essentially first ray Uranus conjunct in a Vulcan sign, Taurus. It can be said of van Gogh that he *forced* us (Aries) to see a new vision of the world (fourth and sixth rays). He was compelled to paint (Mars conjunct Venus, Part of Fortune conjunct Venus and about midway between Venus and the Aries Sun), and, it seems, to suffer—at once disturbing and enriching those who approach his world through his eyes.

**ADDITIONAL
CHARTS
OF
WELL KNOWN
INDIVIDUALS
HYPOTHESIZED
AS
EXPRESSING
R4 AND ARIES**

**Students are encouraged to apply
their own interpretative
skill in relation to these charts.**

FRANCISCO GOYA

Francisco Goya—Artist: March 30 1746, Fuentetodo, Spain, 11:30 LMT. (Source: Andre Barbault, who believes he had Cancer rising—in *Le Zodiac*). Died, April 16, 1828, Bordeaux, France.

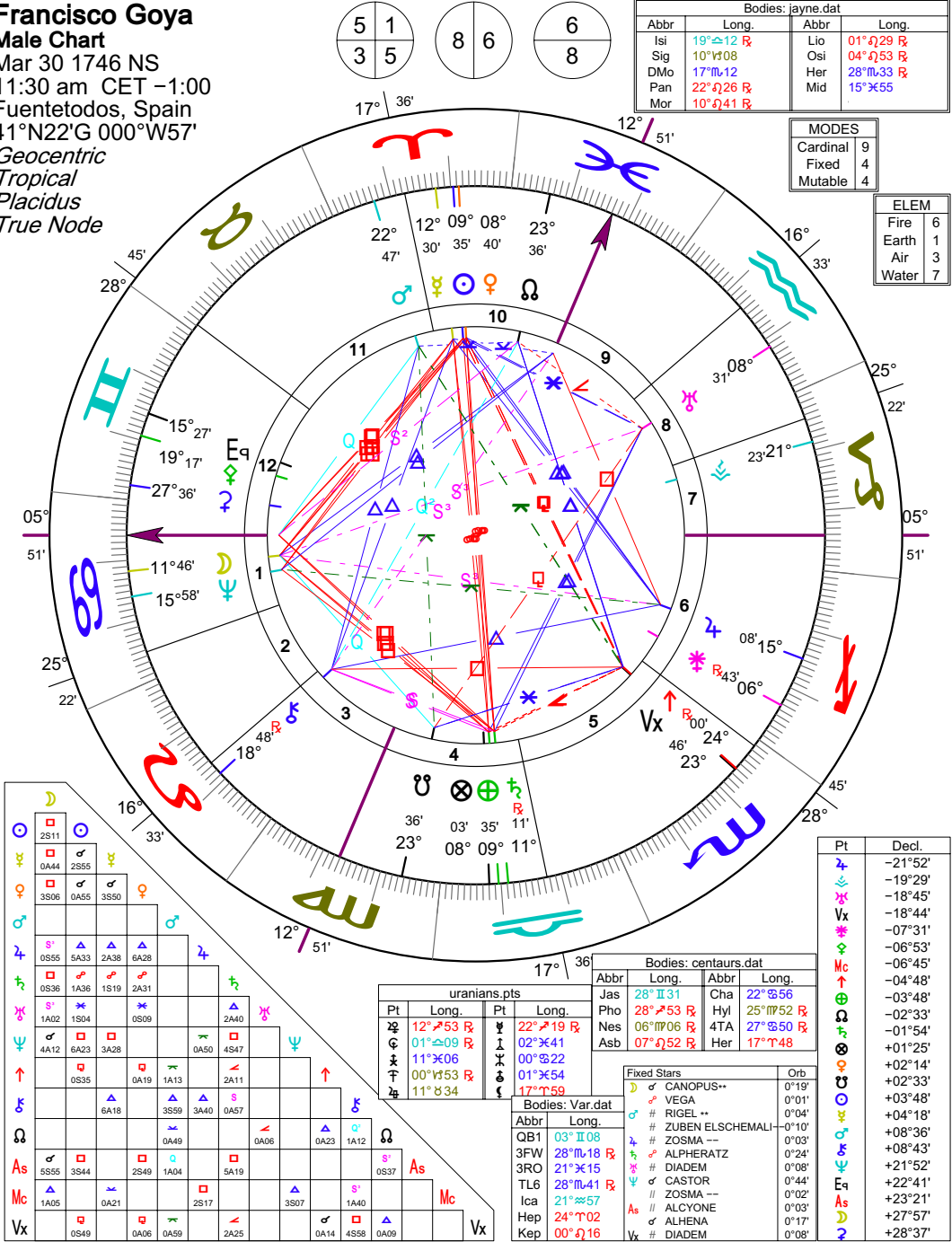


Francisco Goya

Male Chart

Mar 30 1746 NS
11:30 am CET -1:00
Fuentetodos, Spain
41°N22°G 000°W57'

*Geocentric
Tropical
Placidus
True Node*



Francisco Goya - Chart 1

Natal Chart

March 30, 1746 - Fuentetodos, Spain

(Speculative Ascendant, Cancer, with Moon and Neptune conjunct in Cancer and rising; MC, Pisces; Sun conjunct Venus and Mercury, all in Aries, with Mars also in Aries; Jupiter in Sagittarius; Saturn in Libra; Uranus in Aquarius; Pluto in Scorpio; NN in Pisces)

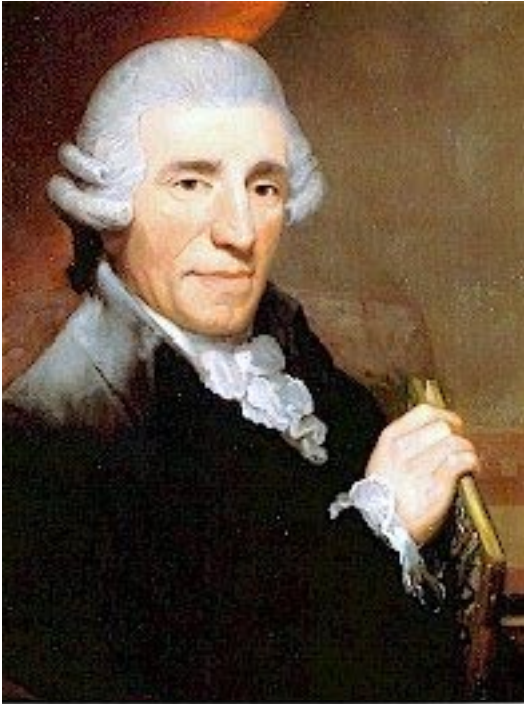
Horrific canvases: Saturn Devours his Children; The Third of May-1808 (Execution)

Quotations by Francisco Goya

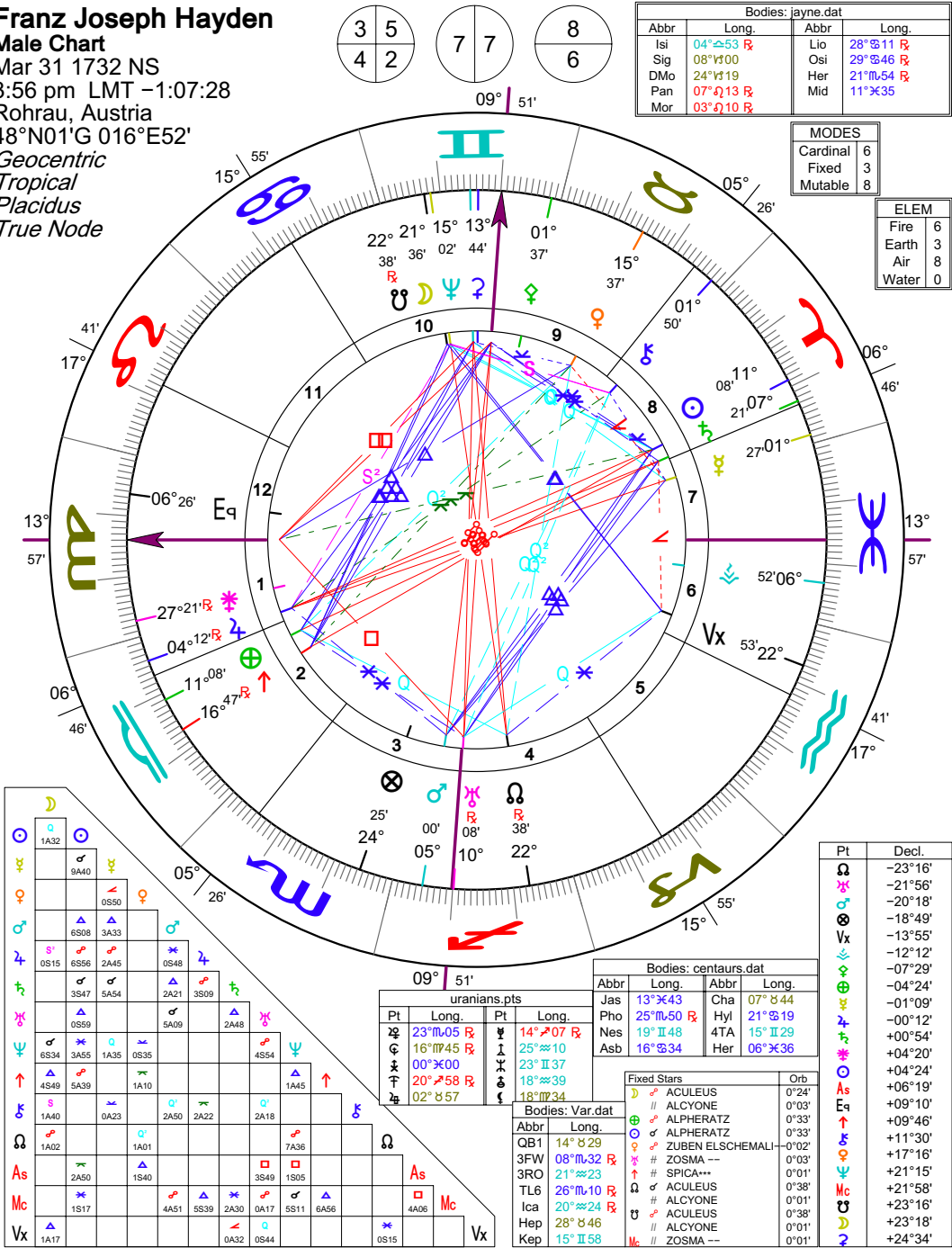
The dream of reason produces monsters. Imagination deserted by reason creates impossible, useless thoughts. United with reason, imagination is the mother of all art and the source of all its beauty.

FRANZ JOSEPH HAYDN

Franz Joseph Haydn, Composer: March 31, 1732, Rohrau, Austria, 4:00 PM, LMT. (Source: “baptismal records” in *Horoscopes of Composers*.) Died, May 31, 1809, Vienna, Austria.



Franz Joseph Hayden
Male Chart
Mar 31 1732 NS
3:56 pm LMT -1:07:28
Rohrau, Austria
48°N01'G 016°E52'
Geocentric
Tropical
Placidus
True Node



Franz Joseph Hayden - Chart 1

Natal Chart

March 31, 1732 - Rohrau, Austria

(Ascendant, Virgo; MC, Gemini with Ceres, Neptune, Moon and NN all in Gemini and conjuncted by translation of light within a nine degree span; Sun, Saturn and Mercury all in Aries, with Saturn conjunct the Sun and Saturn conjunct Mercury; Venus in Taurus Mars conjunct Uranus in Sagittarius; Jupiter and Pluto both in Libra)

Papa Haydn, Surprise symphony. Cleaning the stables—Saturn conjunct the Sun. Teacher of Mozart and Beethoven. Thought of Beethoven as the “Great Mogul” R7 present too, so it seems

RAPHAEL OF URBINO

Raphael—Renaissance Artist: March 27 or March 28, 1483, Urbino, Italy, 9:30 PM, LMT. March 27 is given by Lois Rodden: Fagan quotes Varsi, c. 1511 in AA, 3/1965, and writes “As Florentine time began at sunset of March 27, the painter must have been born, according to Varsi, who said ‘three o’clock into the night,’ actually on Holy Thursday, 3/27/1483, according to modern calculations”. Although other sources state March 28th. Died, April 6, 1520 (OS), Rome, Italy. A discrepancy exists in translating March 28, 1483 from OS to NS. One method of conversion gives a late Scorpio Moon; the other, a relatively early Sagittarius Moon conjunct Neptune. Mercury is in Aries in the first chart and Taurus in the second.

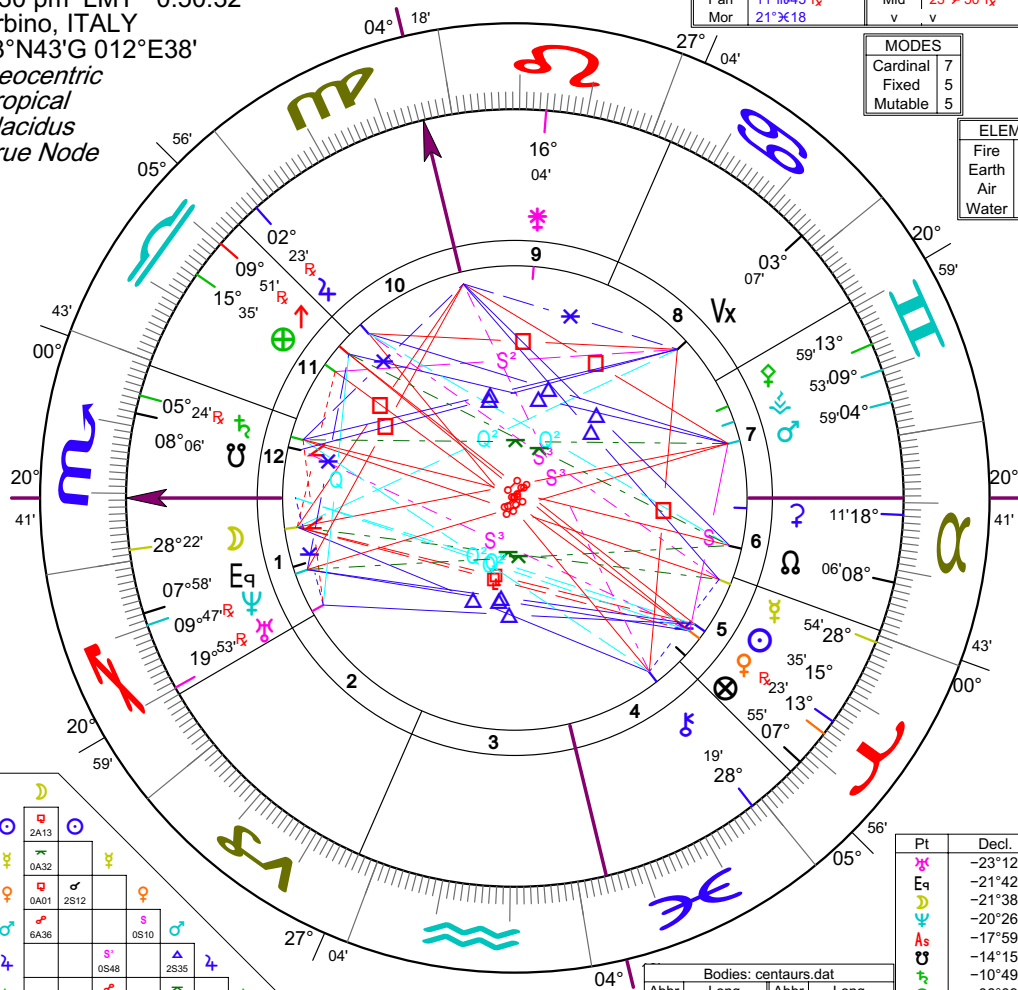




Bodies: jayne.dat			
Abbr	Long.	Abbr	Long.
Sig	05°346	Osi	29°T20
	26°v156	Lio	29° 847
DMo	12°T50	Her	23°340 R
Pan	11°M45 R	Mid	23°50 R
Mor	21°318	v	v

MODES	
Cardinal	7
Fixed	5
Mutable	5

ELEM	
Fire	5
Earth	2
Air	4
Water	6


























The chart displays the Uranian system with various objects and their positions. The objects are labeled with names like 2A13, 0A32, 0A01, 2S12, 6A36, 0S10, 0S48, 2S35, 6A30, 0A25, 4A18, 0A31, 5S48, 3A35, 4A49, 5S44, 3A32, 4A53, 0S03, 0S35, 4A05, 1A05, 0A17, 2S43, 1A41, 1A45, 7S41, 0S54, 1S19, 0S48, 5A56, 5A24, 0S41, 1A06, 5A29, 1A42, 3S48, 1S16, 0S43, 2A17, 4A48, 1A11. The chart also features a large arc with a scale from 27° to 04' and a table of Uranian objects with their positions and names.

Pt	Long.
2A	08° 0' 27" R
0A	06° 0' 23" R
1A	08° 0' 11" R
2A	23° 0' 29" R
3A	28° 0' 17" R

uranians.pts			
Pt	Long.	Pt	Long.
♄	08°♂27 ♀	♄	17°♂17
♅	06°♂23	♅	09°♂04 ♀
♆	08°♂11 ♀	♆	20°≈13
♇	23°♂29	♇	14°♂13 ♀
♈	28°♂17 ♀	♈	27°♂13

Bodies: centaurs.dat			
Abbr	Long.	Abbr	Long.
Jas	09° 13' 16	Cha	08° 0' 29
Pho	08° 13' 57	Hyl	14° 3' 56
Nes	00° 11' 02	4TA	12° 17' 43 R
Asb	04° 11' 17	Her	12° 1' 20

24°≈13	Fixed Stars	Orb
10°≈13 R ₂	♂ ALCYONE	0°09"
27°≈13	♂ DIADEM	0°36"
	♂ ACROUX	0°40"
Bodies: Var.dat	♂ ALPHECCA	0°23"
Abbr	♂ ZOSSMA --	0°18"
QB1 09°≈338	♂ DIADEM	0°11"
3FW 27°≈42 R ₂	♂ RIGEL --	0°08"
3RO 18°≈55	♂ ZULALOGIN	0°13"
TL6 17°≈14 R ₂	♂ SUBEN ELGENUBI	0°14"
Ica 23°≈43	♂ ZULALOGIN	0°13"
U 14°≈108	♂ SUBEN ELGENUBI	0°13"
Hep 24°≈57	♂ MIRZAM	0°10"
Keo 14°≈57 R ₂	♂ ZOSSMA --	0°14"
	♂ ZOSSMA --	0°09"

Pt	Decl.
	-23°12'
	-21°42'
	-21°38'
	-20°26'
	-17°59'
	-14°15'
	-10°49'
	-06°09'
	-05°30'
	+00°32'
	+02°13'
	+04°49'
	+06°09'
	+09°58'
	+10°54'
	+11°50'
	+12°06'
	+12°21'
	+14°15'
	+14°20'
	+20°36'
	+22°14'
	+23°28'

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Raphael of Urbino

Male Chart

Mar 28 1483 OS

9:30 pm LMT -0:50:32

Urbino, ITALY

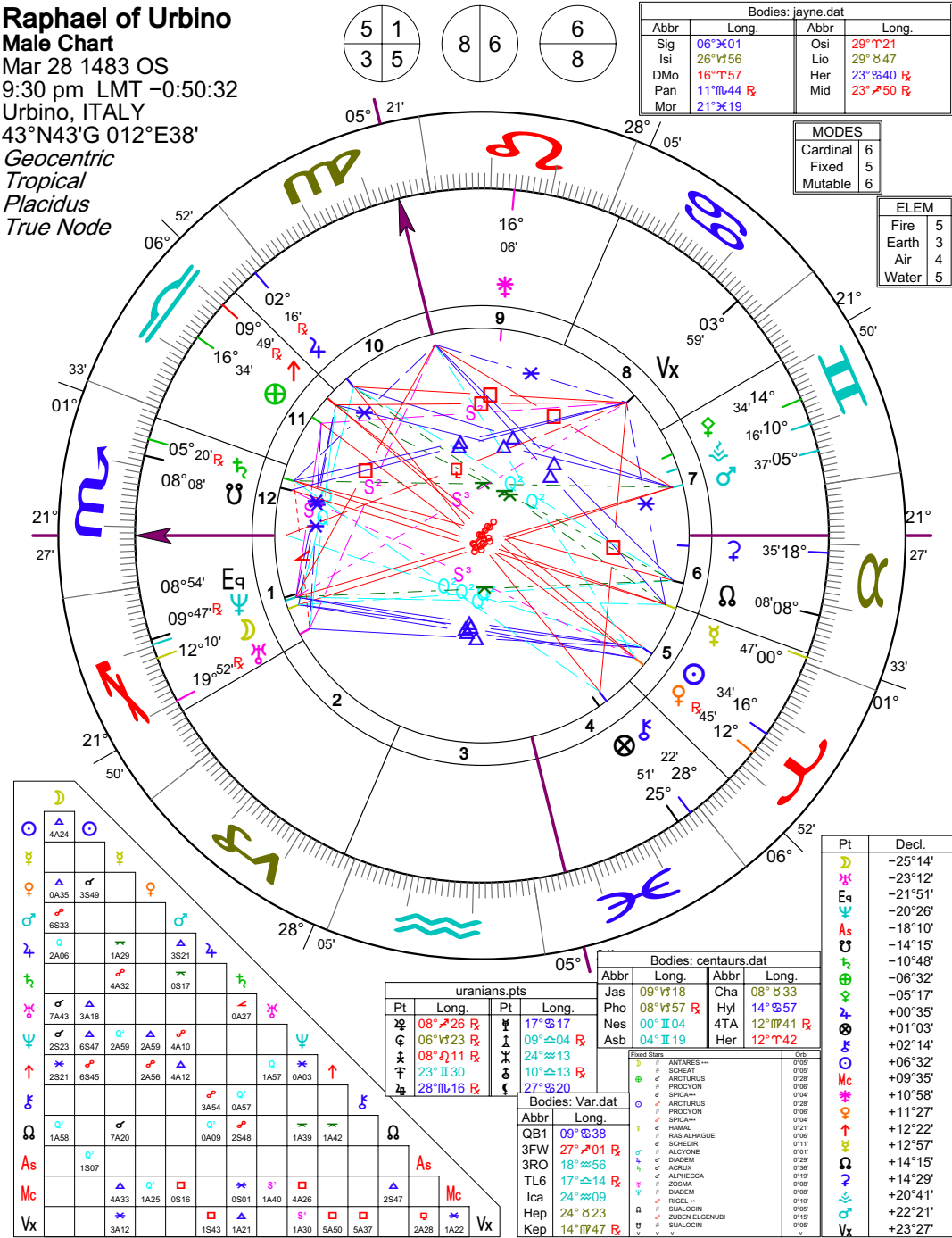
43°N43'G 012°E38'

Geocentric

Tropical

Placidus

True Node



Raphael of Urbino - Chart 2

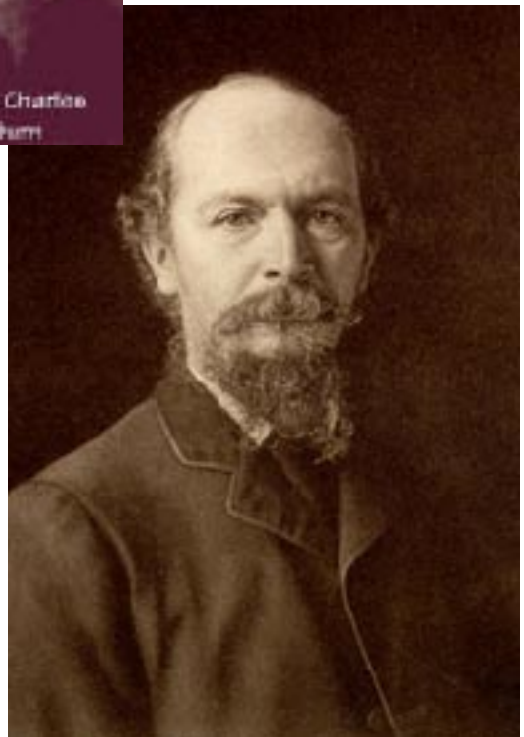
Natal Chart

March 28, 1483 - Urbino, Italy

(Source: according to Marc Penfield, Cyril Fagan who states he was born three hours after sunset.) (Ascendant Scorpio; MC, Virgo; Sun conjunct retrograde Venus in Aries, H5, with Mercury also in Aries; Moon conjunct Neptune in Sagittarius with Uranus also in Sagittarius; Mars in Gemini; Jupiter conjunct Pluto in Libra)

ALGERNON SWINBURNE

Algernon Swinburne—Poet: April 5, 1837, London, England, 5:00 AM, LMT. (Source: Lois Rodden cites Lockhard who quotes *Algernon Swinburne* by J.O. Fuller, {1968} *Sabian Symbols* gives the same time) Died, April 10, 1909, 10:00 AM. (English poet of the Pre-Raphaelite movement.)

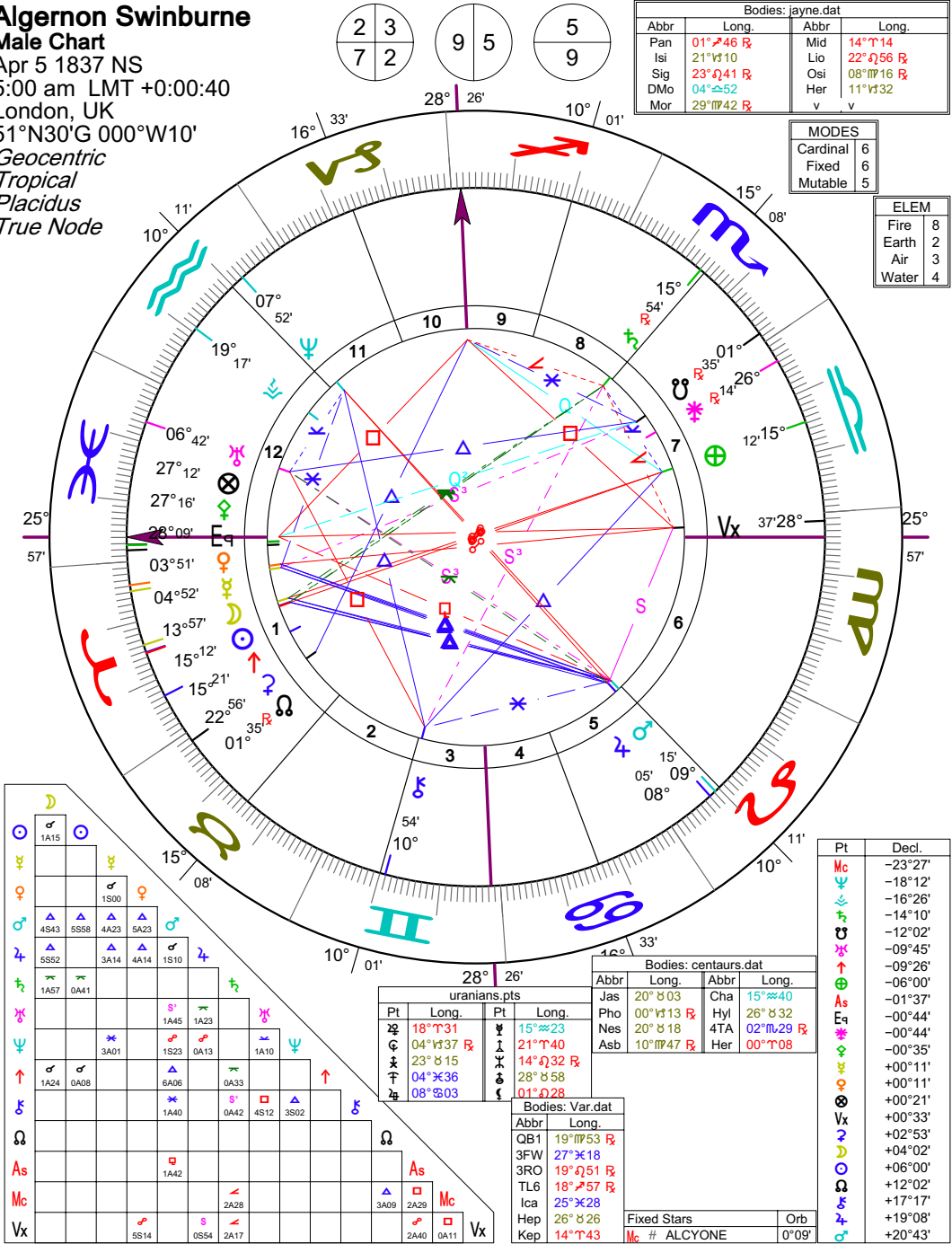


Algernon Swinburne

Male Chart

Apr 5 1837 NS
5:00 am LMT +0:00:40
London, UK
51°N30'G 000°W10'

Geocentric
Tropical
Placidus
True Node



Algernon Swinburne - Chart 1

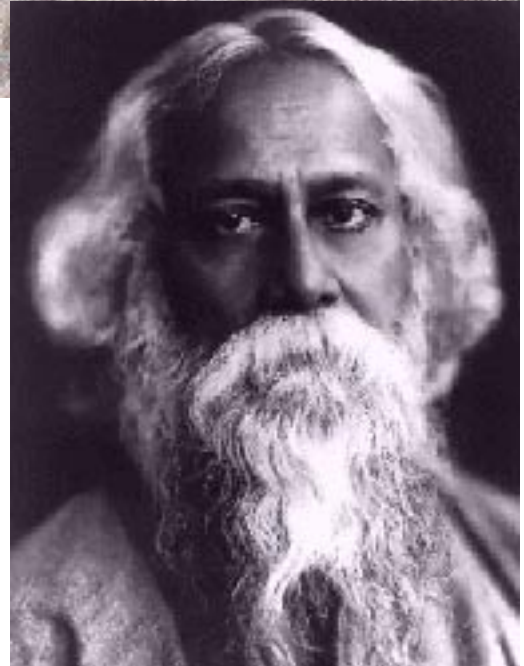
Natal Chart

April 5, 1837 - London, England

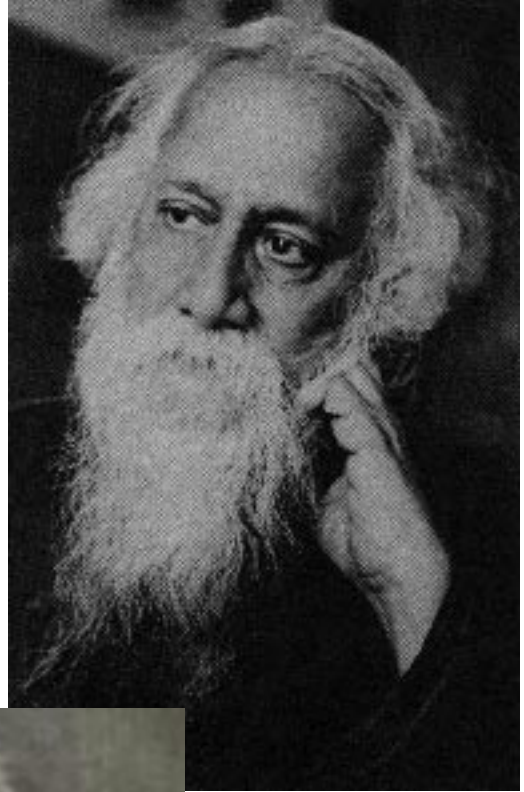
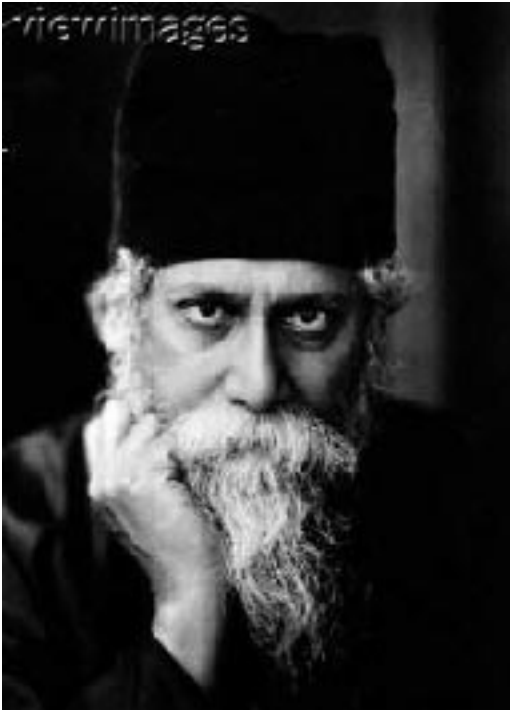
(Ascendant, Pisces with Uranus in Pisces, H12; MC, Sagittarius; Sun conjunct Moon and Pluto, all in Aries, with Mercury conjunct Venus, also in Aries; Mars conjunct Jupiter in Taurus; Saturn in Scorpio; Neptune in Aquarius; NN in Taurus)

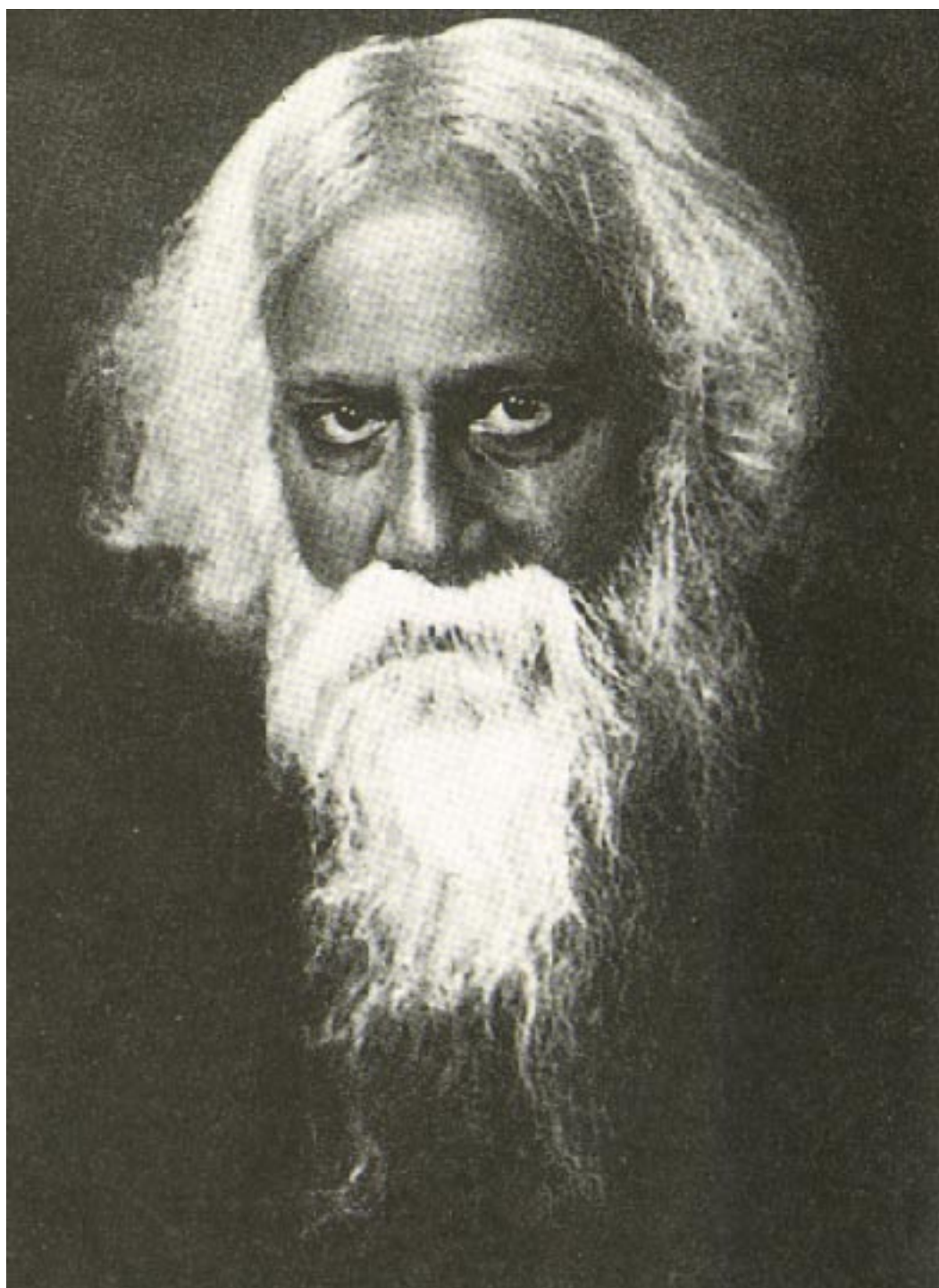
RABINDRANATH TAGORE

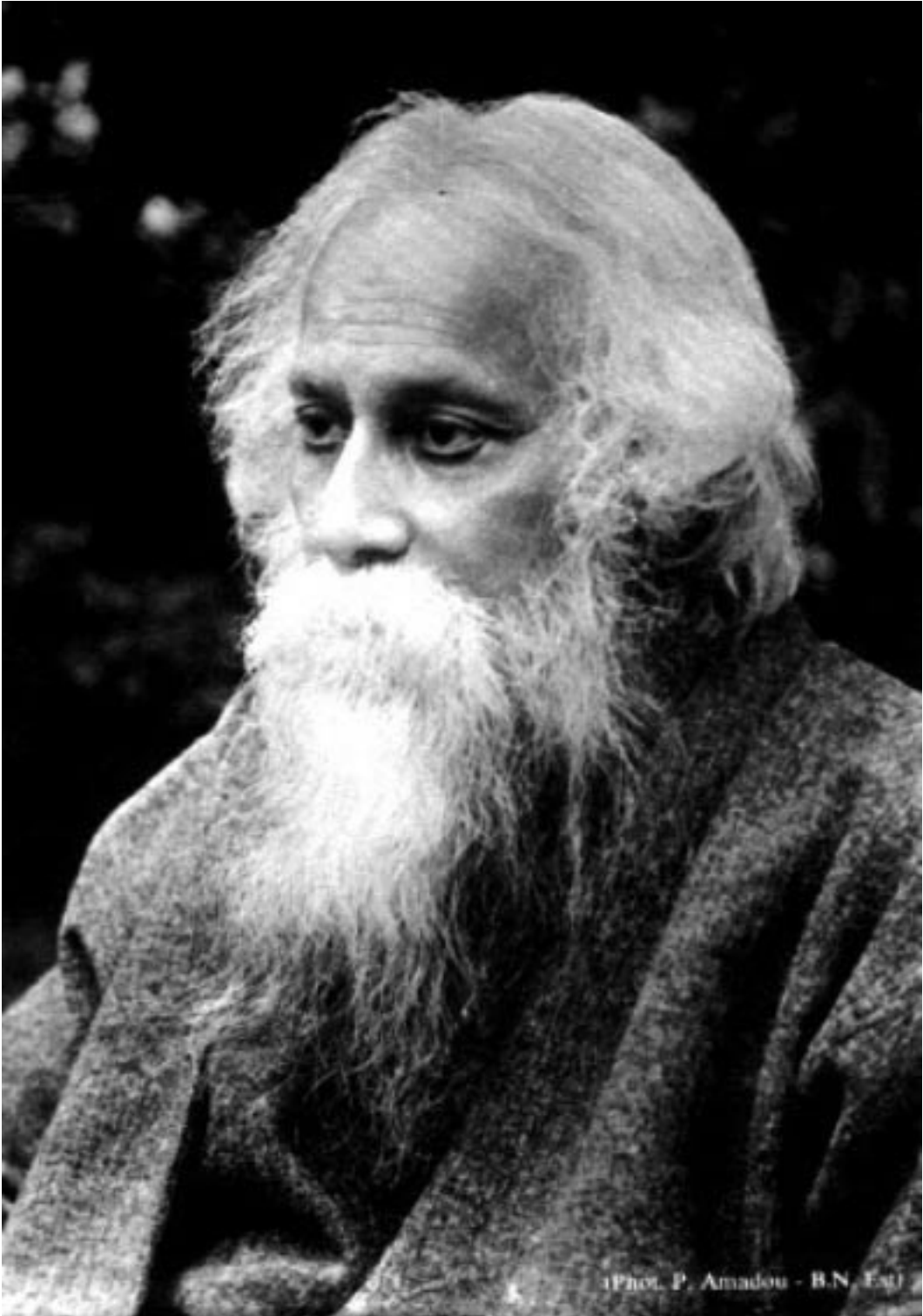
Rabindranath Tagore—Indian Poet, Playwright: May 7, 1861, Calcutta, India, 4:02 AM, LMT. (Source: Lois Rodden cites B.V. Ramon in *American Astrology*, June, 1948; also *Sabian Symbols*; but *Old File* has 3:35 AM—with, however, no change of Ascendant) Died, August 7, 1941, Calcutta, India.



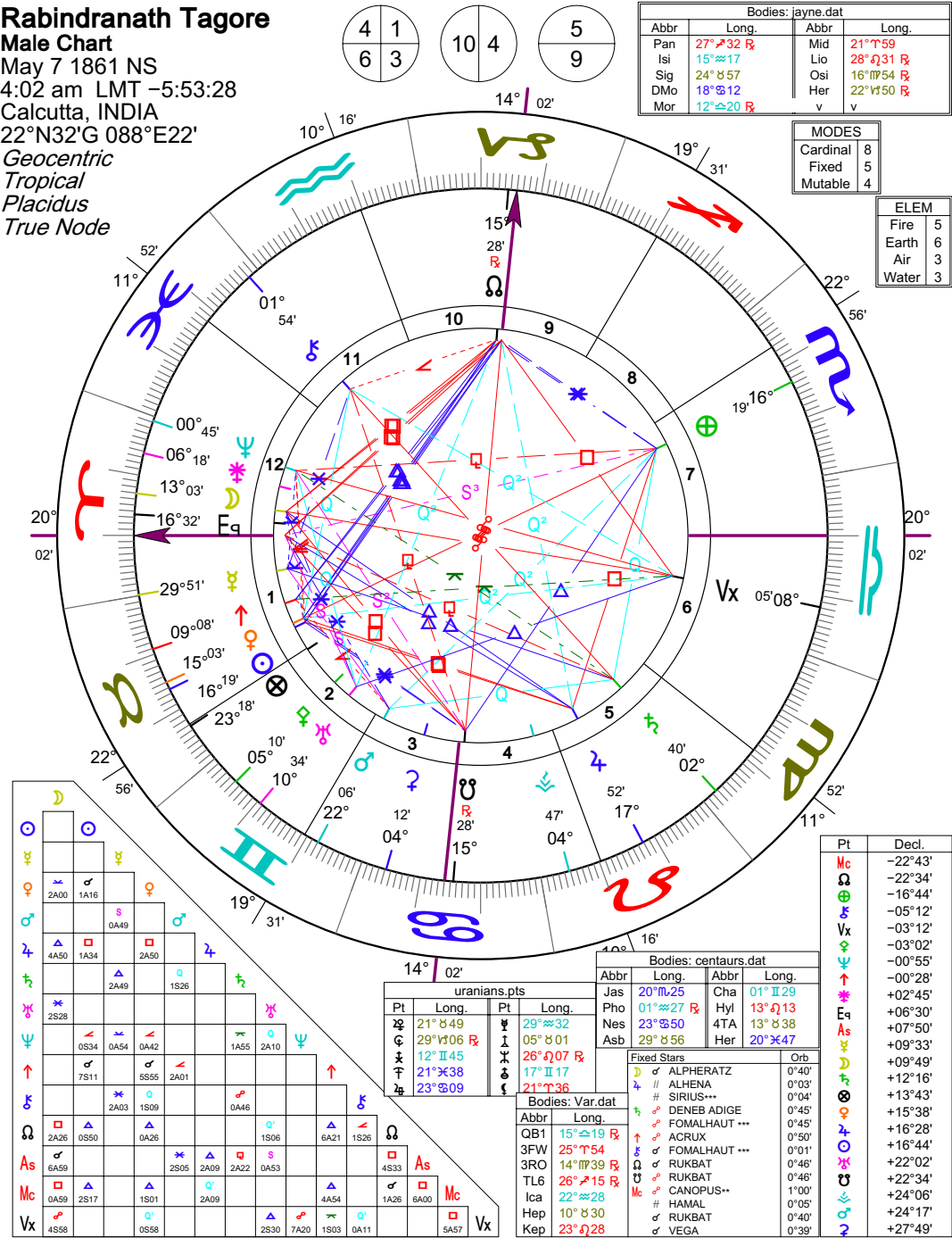
trierimages







Rabindranath Tagore
Male Chart
May 7 1861 NS
4:02 am LMT -5:53:28
Calcutta, INDIA
22°N32'G 088°E22'
Geocentric
Tropical
Placidus
True Node



Rabindranath Tagore - Chart 1
Natal Chart
May 7, 1861 - Calcutta, India

(Proposed, Ascendant, Aries, with Moon, Juno and Neptune all in Aries—Moon conjunct Juno and Juno conjunct Aries; Mercury is also in late Aries; MC and NN in Capricorn conjuncted; Sun conjunct Venus in Taurus, with Pluto also in Taurus, conjunct Venus; Uranus and Mars in Gemini; Jupiter in Leo; Saturn in Virgo)

Indian poet; awarded the 1913 Nobel prize in literature. Established a school in Bengal, which developed into an international university called Visva-Bharati. Author of about sixty poetic works, a number of stories and plays, and more than three thousand songs set to music (1861-1941)

WILLIAM WORDSWORTH

William Wordsworth—Poet: April 7, 1770, Cockermouth, England, 10:00 PM, LMT. (Source: *Famous Nativities*) Died, April 23, 1850, Rydal Mount, England. (One of the most highly regarded English poets..









(Ascendant, Scorpio; MC, Virgo, with MC conjunct the Moon from H10 and Neptune from H9; Sun and Venus conjunct in Aries, H5; Mercury and Pisces conjunct in H4; Mars in Aquarius; Jupiter in Sagittarius; Saturn in Cancer; Uranus in Taurus; Pluto in Capricorn)

DISCOVER POTENTIALS
TO BE DERIVED FROM
ENERGETIC *CONTRASTS*
BETWEEN ARIES AND R4

Utilize these contrasts to understand how these two energies may contrast or conflict with each other when they are found together within the human energy system.

Aries	With	R4
Transmits R1 and R7 constellationally		R4
Transmits principally R6, R4, and R7 through its planetary rulers		R4
Colors: carmine red (or scarlet red) (given by D.K.) and possibly (on a hypothetical color-scale incrementally related to the chromatic musical scale) red, red-orange, orange.		Colors: yellow, green, cream (cf. EP I 419)
Note: DO or C.		Note: MI or E
Expresses through the crown center, and secondarily, via Mars and Mercury, through the solar plexus and ajna center.		Expresses through the ajna center at a relatively advanced point of evolution. Related as well to the fourfold base chakra.
Creative Hierarchy II, liberated.		Creative Hierarchy number II, liberated, and Creative Hierarchy number IV/IX, unliberated
Hypothesized as especially expressive in relation to the Mineral Kingdom, the Animal Kingdom and the Kingdom of Solar Lives.		Related to the Vegetable Kingdom and the Human Kingdom
Rajasic		Rajasic <i>and</i> tamasic
Frontal fortitude		Vacillation
Persistence		Inconstancy
Overpowering		Engaging
Confrontational		Confrontational <i>and</i> peace-making
Disruptive		Disruptive <i>and</i> cooperative
Destructive		Bridging
Synthesizing		Harmonizing (leading to unifying)
Often fanatical		Usually seeing both sides, and preserving the best of the old in relation to the emerging
Emphasizing principles on which there must be no compromise		Emphasizing the value of compromise
Usually first or at the head		Usually in the middle
Rajasic		Rajasic <i>and</i> tamasic

Discover Potentials to be Derived from Energetic Similarities Between Aries and R4

Utilize these similarities to further understand how these two energies may combine with or reinforce each other (for better or for worse) when they are found within the same energy system.

- A. **Processes of Conflict and Struggle:** Aries and the fourth ray are both energies which emphasize the processes of *conflict* and *struggle*.
- B. **Warfare and Victory:** The theme of *warfare* is strong in relation to both energies. Aries is the sign of *victory*, implying that it will feature, as well, in the dynamic of defeat. The fourth ray is forever struggling between victory and defeat. At last, Humanity, the *fourth* kingdom of nature, is meant to be *victorious*, as it rises in *resurrection* (Aries) from the lower four (the planes of the three lower worlds) to the higher four, the four higher ethers of the cosmic physical plane.
- C. **Harmony Through Conflict:** The fourth ray is the ray of *Harmony* through Conflict. Regardless of the nature of the conflict, the fourth ray inclines towards the eventual achievement of harmony. Even Aries has its harmonizing tendencies: “Harmonising the cosmos and the individual through conflict, producing unity and beauty.” (EA 67)
- D. **Relation to Fire By Friction:** Both Aries and the fourth ray are influences which induce friction, stress and strain. In this way they are related to “Fire by Friction”.
- E. **Relation to the Sex Life:** Both Aries and the fourth ray can be seen as strongly *related to the sex life*. Aries is “the Ram that breeds and fertilises all” (EA 155). Further, Aries brings about the relation between the sexes in the more systemic/cosmic sense, for Aries relates Spirit (male) and Matter (female). For its part, the fourth ray is engaged in uniting the pairs of opposites upon the physical plane (the fourth plane in the lower three worlds), and producing the often stressful relationship between male and female. The fourth ray contains in its nature both *tamas* (dense physical matter) and *rajas* (the inner principles). It is interesting that *fighting*, or what appears as fighting, is so much a part of so many mating rituals—those of humans included. Further, tying the fourth ray to the question of sex, the entire problem of sex is only solved at the *fourth* initiation, which is ruled by the *fourth* ray.
- F. **Relation to Important Processes after the Fourth Initiation:** There is a kind of “resurrection” following the fourth initiation (though not the *real* “Resurrection Initiation”—the *seventh*. The fourth degree initiate, having utilized the fourth ray, continues for focus on the buddhic plane, the *fourth*, and rises towards (Aries) the “Revelation” initiation, the *fifth*. Both the fourth ray and Aries free the individual from encapsulation in the form, so both promote a *rising out of form*.