

1. **Hans Christian Anderson—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.







HANSEN, SCHOU & WELER

18 COTTENAGE



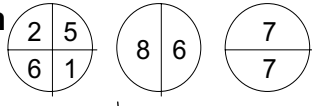
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Det kongelige Bibliotek



Hans Christian Andersen

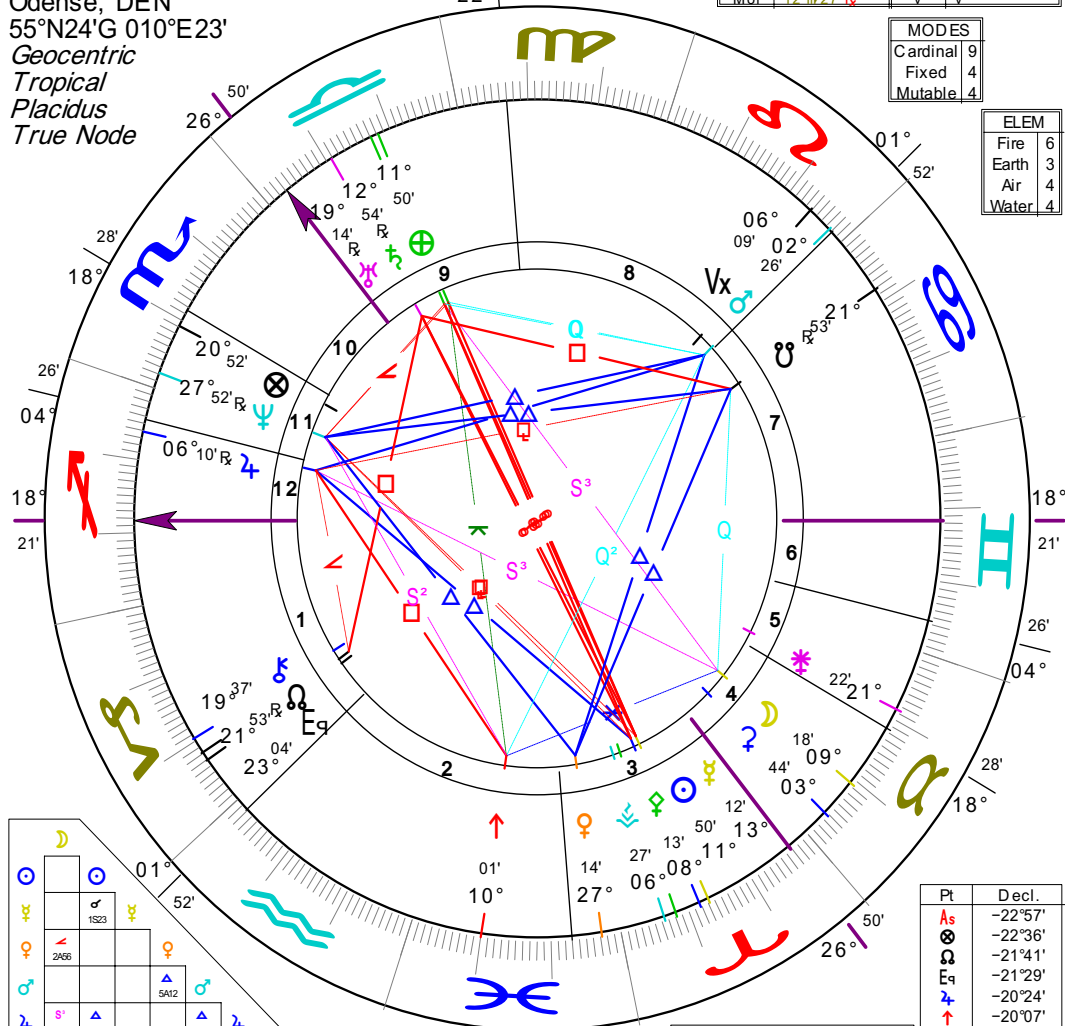
Natal Chart
 Apr 2 1805 NS
 1:00 am LMT -0:41:32
 Odense, DEN
 55°N24'G 010°E23'
Geocentric
Tropical
Placidus
True Node



Bodies: jayne.dat			
Abbr	Long.	Abbr	Long.
Pan	26° 53' R	Mid	04° 16'
Isi	19° 03' R	Lio	15° 24' R
Sig	06° 06'	Osi	26° 31' R
DMo	13° 10'	Her	26° 27' R
Mor	12° 27' R	v	v

MODES	
Cardinal	9
Fixed	4
Mutable	4

ELEM	
Fire	6
Earth	3
Air	4
Water	4



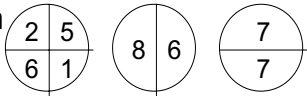
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Pt	Long.
♁	04° 53' R
♂	01° 53' R
♃	27° 51'
♄	12° 19'
♅	18° 07'

Bodies: centaurs.dat	
Abbr	Long.
Jas	20° 21'
Pho	12° 27'
Nes	13° 29'
Asb	12° 35'

Bodies: Var.dat	
Abbr	Long.
QB1	14° 44' R
3FW	18° 14'
3RO	10° 30'
TL6	10° 45'
Ica	12° 04'
Hep	23° 49'
Kepl	26° 26' R

Pt	Decl.
♁	-22° 57'
♂	-22° 36'
♃	-21° 41'
♄	-21° 29'
♅	-20° 24'
♆	-20° 07'
♇	-18° 00'
♁	-15° 19'
♂	-10° 21'
♃	-06° 55'
♄	-04° 41'
♅	-03° 23'
♆	-02° 34'
♇	-02° 28'
♁	-02° 02'
♂	+04° 27'
♃	+04° 41'
♄	+07° 55'
♅	+08° 47'
♆	+18° 45'
♇	+19° 09'
♁	+21° 41'
♂	+22° 25'

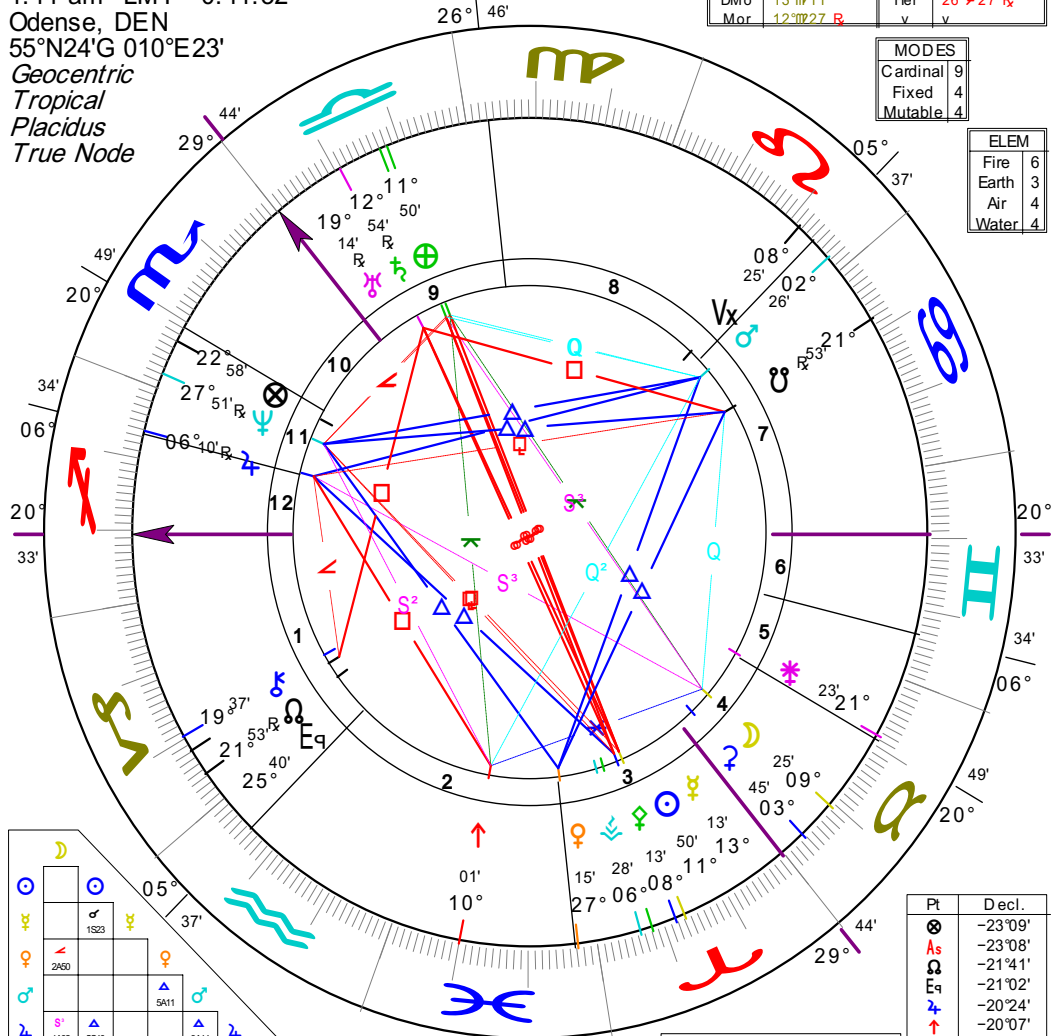
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Bodies: jayne.dat			
Abbr	Long.	Abbr	Long.
Pan	26°053 R	Mid	04°T16
Isi	19°003 R	Lio	15°Q24 R
Sig	06°806	Osi	26°Q31 R
DMo	13°T11	Her	26°P27 R
Mor	12°T27 R	v	v

MODES	
Cardinal	9
Fixed	4
Mutable	4

ELEM	
Fire	6
Earth	3
Air	4
Water	4



Abbr	Long.	Pt	Decl.
☾	05°37'	☾	-23°09'
♃	24°50'	♃	-23°08'
♂	21°41'	♂	-21°41'
♁	21°02'	♁	-21°02'
♂	20°24'	♂	-20°24'
♁	20°07'	♁	-20°07'
♂	18°00'	♂	-18°00'
♂	15°19'	♂	-15°19'
♁	11°24'	♁	-11°24'
♂	06°55'	♂	-06°55'
♁	04°41'	♁	-04°41'
♂	03°23'	♂	-03°23'
♁	02°34'	♁	-02°34'
♂	02°27'	♂	-02°27'
♁	02°02'	♁	-02°02'
♂	04°27'	♂	+04°27'
♁	07°56'	♁	+07°56'
♂	08°47'	♂	+08°47'
♁	18°11'	♁	+18°11'
♂	19°11'	♂	+19°11'
♁	21°41'	♁	+21°41'
♂	22°25'	♂	+22°25'

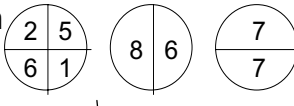
uranians.pts			
Pt	Long.	Pt	Long.
♃	04°K53	♃	26°T47
♁	01°P53 R	♁	04°T26
♂	27°P51	♂	28°859 R
♁	12°M19	♁	00°848
♂	18°T07	♂	19°P08

Bodies: centaurs.dat			
Abbr	Long.	Abbr	Long.
Jas	20°T21	Cha	02°849
Pho	12°827	Hyl	24°K49
Nes	13°T29	4TA	28°I22
Asb	12°835	Her	04°T17

Bodies: Var.dat	
Abbr	Long.
QB1	14°Q44 R
3FW	18°814
3RO	10°830
TL6	10°P45 R
Ica	12°805
Hep	23°849
Kep	26°826 R

Fixed Stars	O r b
♂ APLUK	0°14'
♂ ALPHEDA	0°08'
♂ ALPHERAZ	0°14'
♂ SHEAT	0°38'
♂ HIRAL	0°07'
♂ ALDEBARAN ...	0°54'
♂ ANARES ...	0°53'
♂ ALDIONE	0°35'
♂ MI RZAM	0°07'
♂ TOLIMAN	0°49'
♂ ARCTURUS	0°09'
♂ FO LLUX	0°59'
♂ SULO G IN	0°06'
♂ ZUBEN ELG ENB	0°06'
♂ ZO SMA	0°06'
♂ ZOSMA	0°06'
♂ BRS ALHAGLE	0°46'

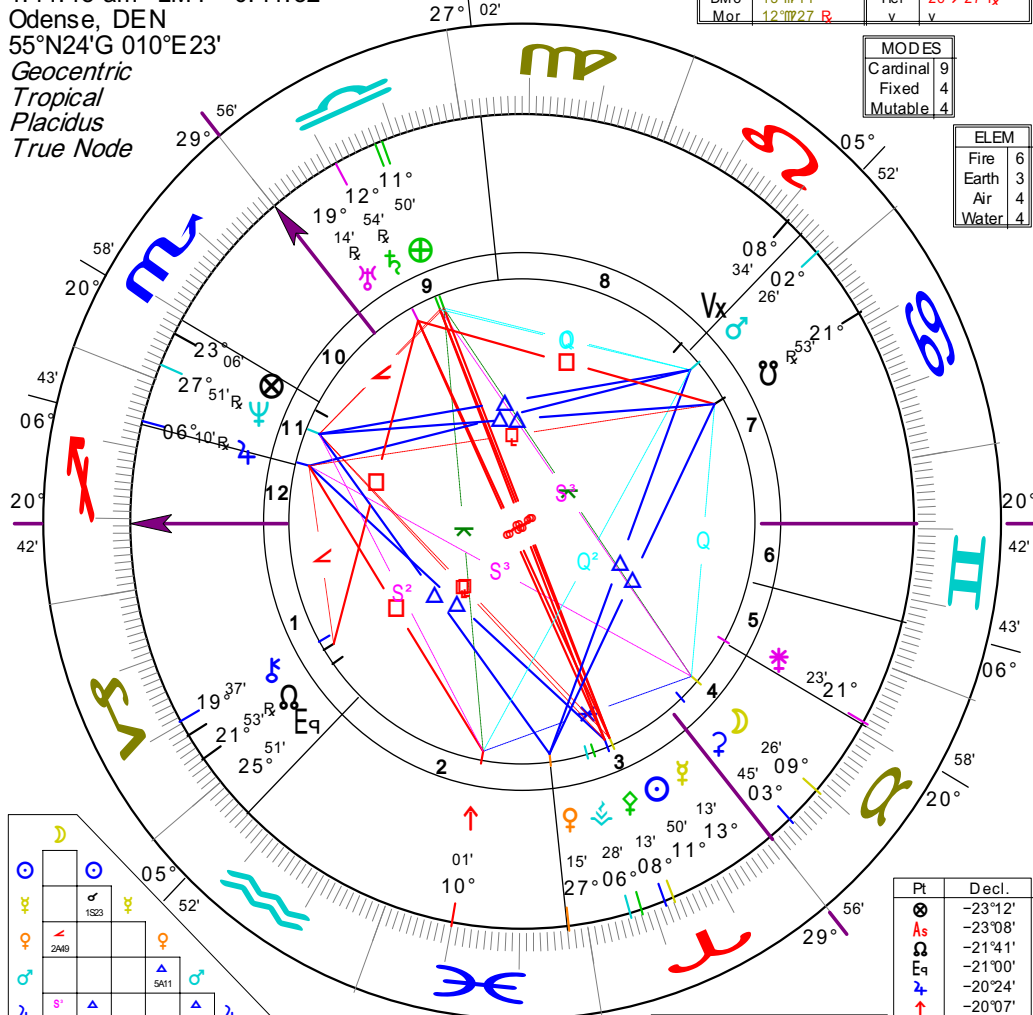
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MODES	
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Fire	6
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uranians.pts											
Pt	Long.	Pt	Long.								
♃	04°♌53 R	♃	26°♌47								
♄	01°♌53 R	♄	04°♑26								
♅	27°♑51	♅	28°♑59 R								
♆	12°♌19	♆	00°♌48								
♇	18°♌07	♇	19°♌08								

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

Bodies: Var.dat	
Abbr	Long.
QB1	14°♑44 R
3FW	18°♌14
3RO	10°♌30
TL6	10°♌45 R
Ica	12°♌05
Hep	23°♌49
Kep	26°♌26 R

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'
♑	+04°27'
♒	+04°41'
♓	+07°56'
♈	+08°47'
♉	+18°08'
♊	+19°11'
♋	+21°41'
♌	+22°25'

(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 Anderson 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. Anderson 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 a “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 an 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.

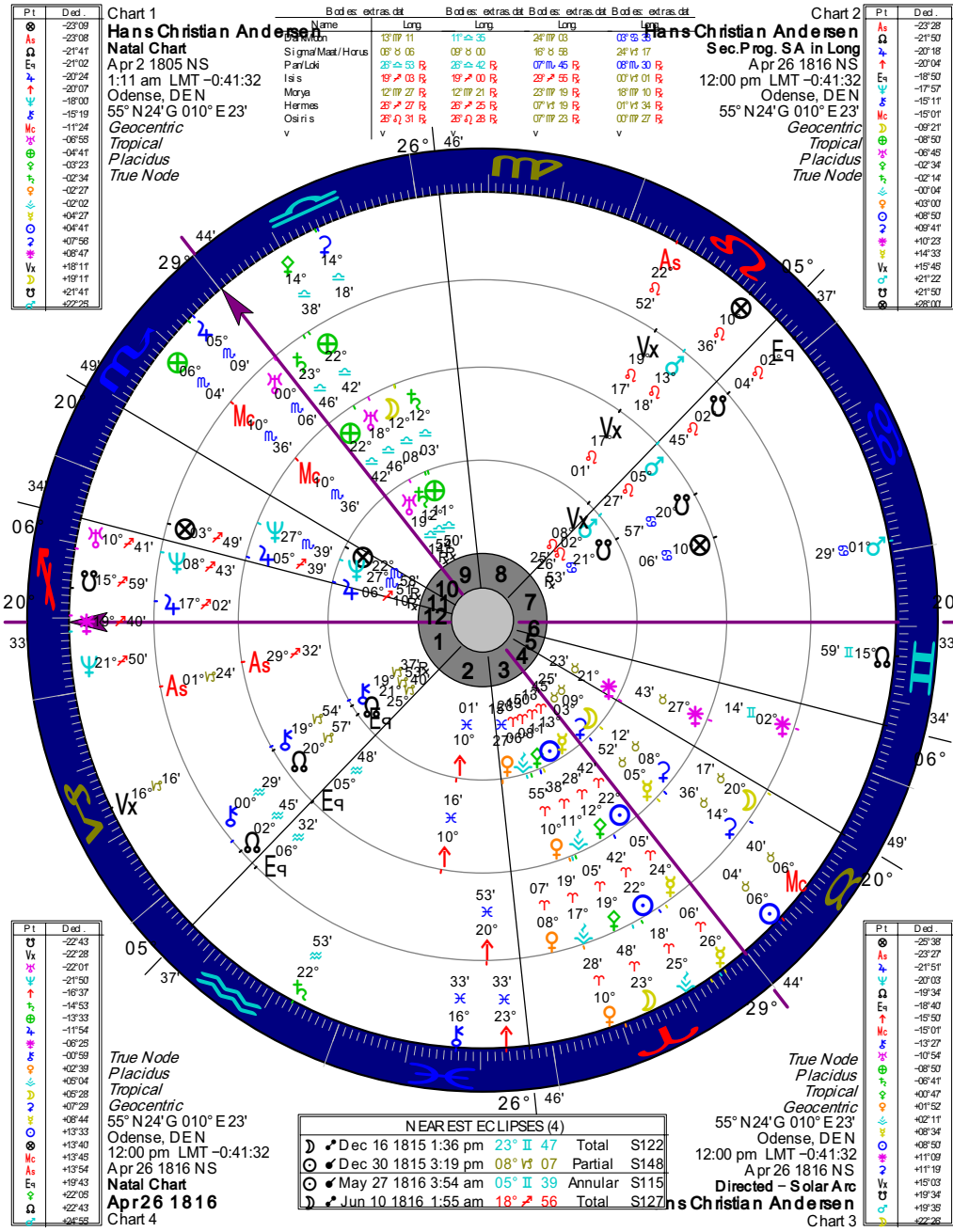
- k. Sagittarius gives the vision and helps the reader ‘see’, or imagine, and Leo is the master storyteller. From a more mundane perspective, perhaps entry into the Leo decanate is, somehow, appropriate, for one who so much sought recognition of his talents, and struggled against all odds to become an 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 place 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.

MonLEcl	(X)	Tr-Tr	Dec 16 1815 NS	21:55	23°Ge46' D
MonLEcl	(X)	Tr-Tr	Jun 10 1816 NS	10:13	18°Sg58' D
SunSEcl	(X)	Tr-Tr	Nov 19 1816 NS	19:17	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 T-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 SAD Uranus at 00°Scorpio06', a position of the MC in the thirtieth degree of Libra is the best we can do to keep SAD 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 SAD 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 SAD 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

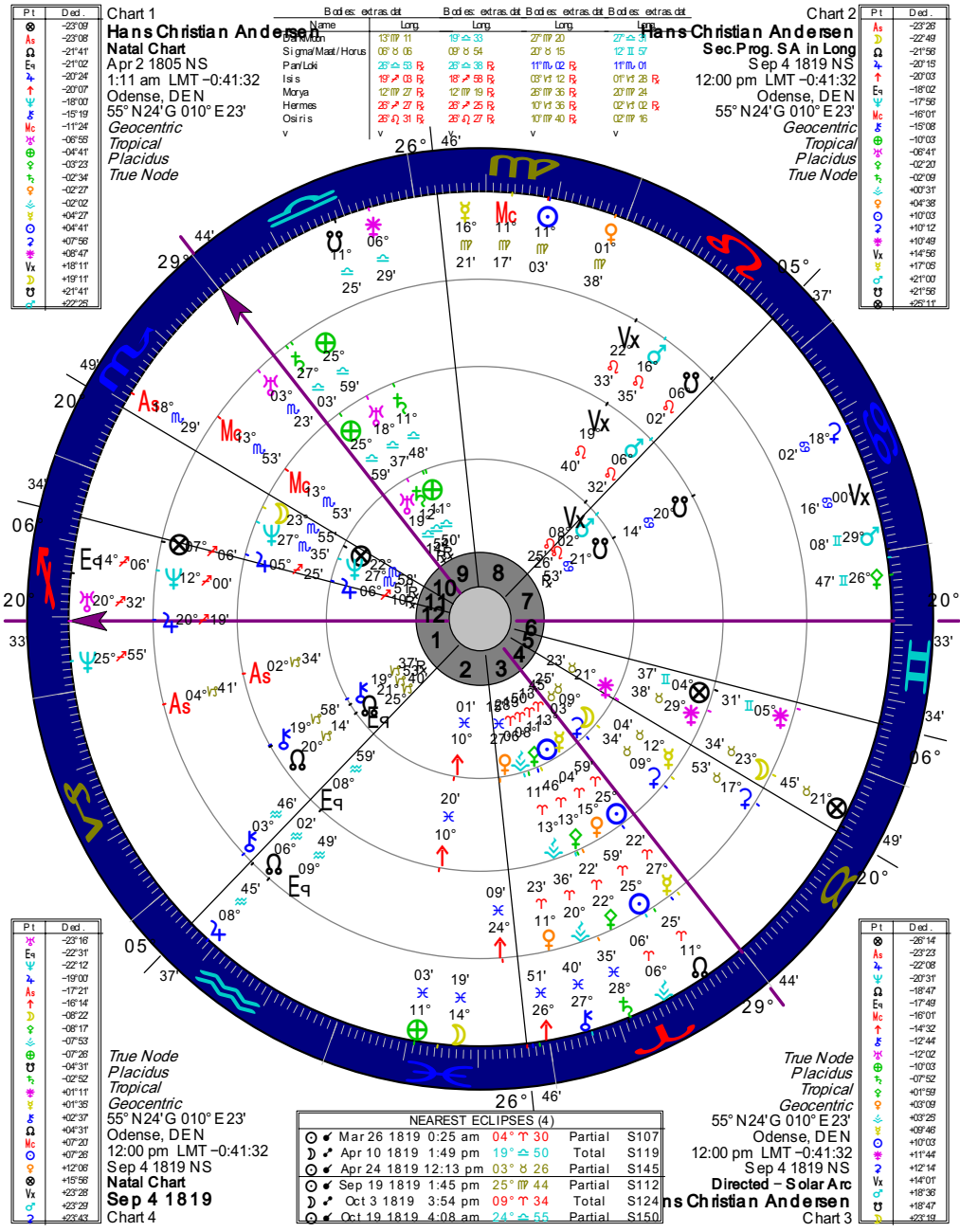
death. We are not told exactly when. But we can see that with the progressing MC moving towards Capricorn, a new and harsher reality would be dawning.

- 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 SAD Jupiter at the Ascendant strengthening both the religious and the travel themes. Of equal importance, we find T-Uranus crossing and re-crossing the 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.

SunSEcl	(X)	Tr-Tr	Oct 30 1818 NS	02:06	05°Sc42' D
SunSEcl	(X)	Tr-Tr	Mar 26 1819 NS	08:44	04°Ar30' D
MonLEcl	(X)	Tr-Tr	Apr 10 1819 NS	22:07	19°Li49' D
SunSEcl	(X)	Tr-Tr	Apr 24 1819 NS	20:32	03°Ta26' D
MonLEcl	(X)	Tr-Tr	Oct 4 1819 NS	00:13	09°Ar34' D
SunSEcl	(X)	Tr-Tr	Oct 19 1819 NS	12:26	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 SAD Venus. (Incidentally, we see artistic Venus moving by SAD 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.

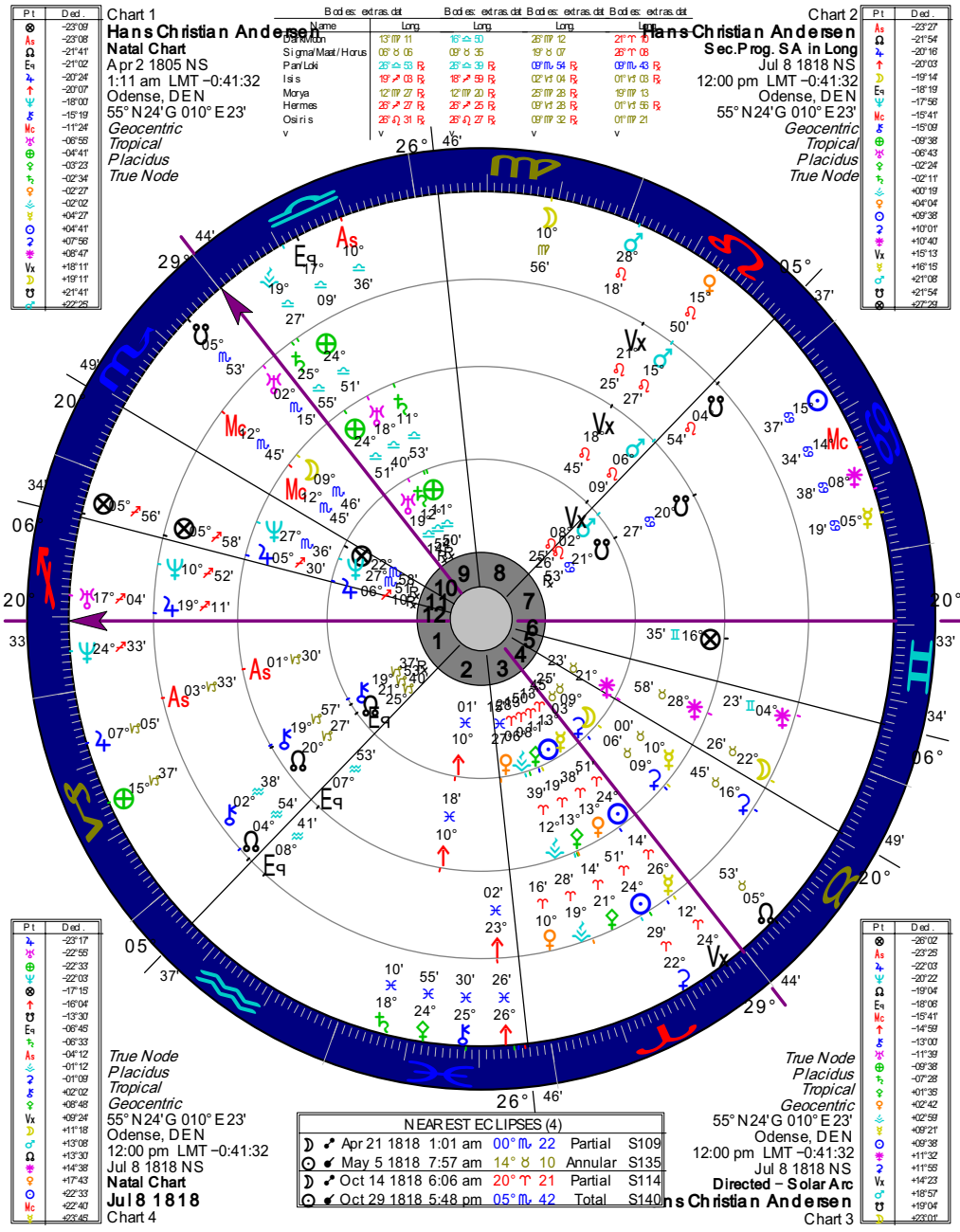
HCA’s Confirmation Chart



- w. One of the very important points concerning the departure to Copenhagen is the position of T-Uranus on the Ascendant and the conjunction of SAD Jupiter with both the Ascendant and T-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 with Laura Tønder-Lund, the

daughter of a wealthy and important Councillor of State. Later she was of great help to him.

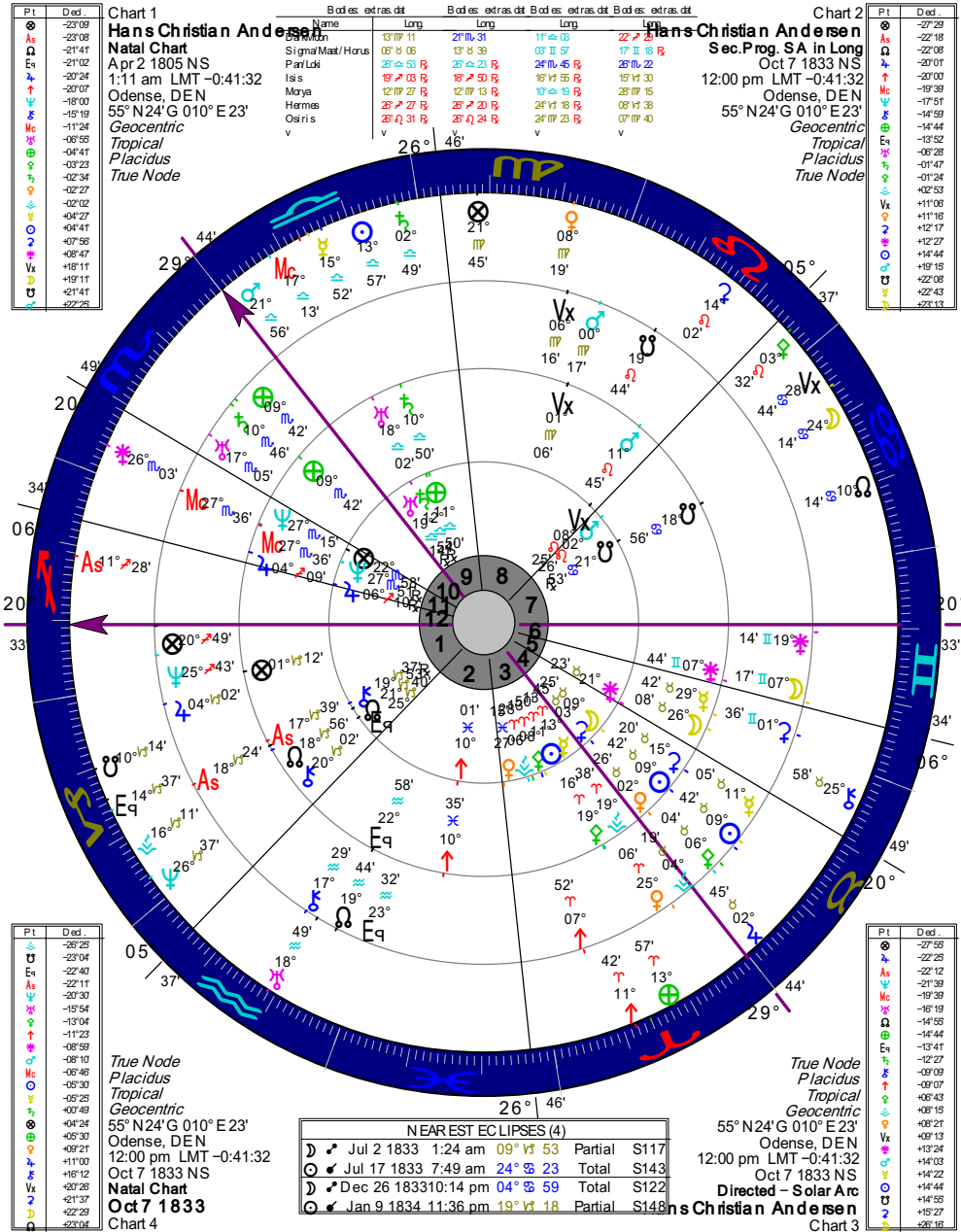
- y. There may also have been a spiritual impression made at the Confirmation, as the transiting Neptune was within a degree of the proposed progressed Ascendant at $29^{\circ}\text{Sagittarius}33'$
- z. If we go to September 4th, the day of his quixotic departure for Copenhagen we shall find the transiting 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, SAD 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 $19^{\circ}\text{Sagittarius} 48'$, 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 SAD had not reached the proposed Ascendant (though it had in the earlier chart). Rather the remarriage 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 SAD 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 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 Anderson’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.

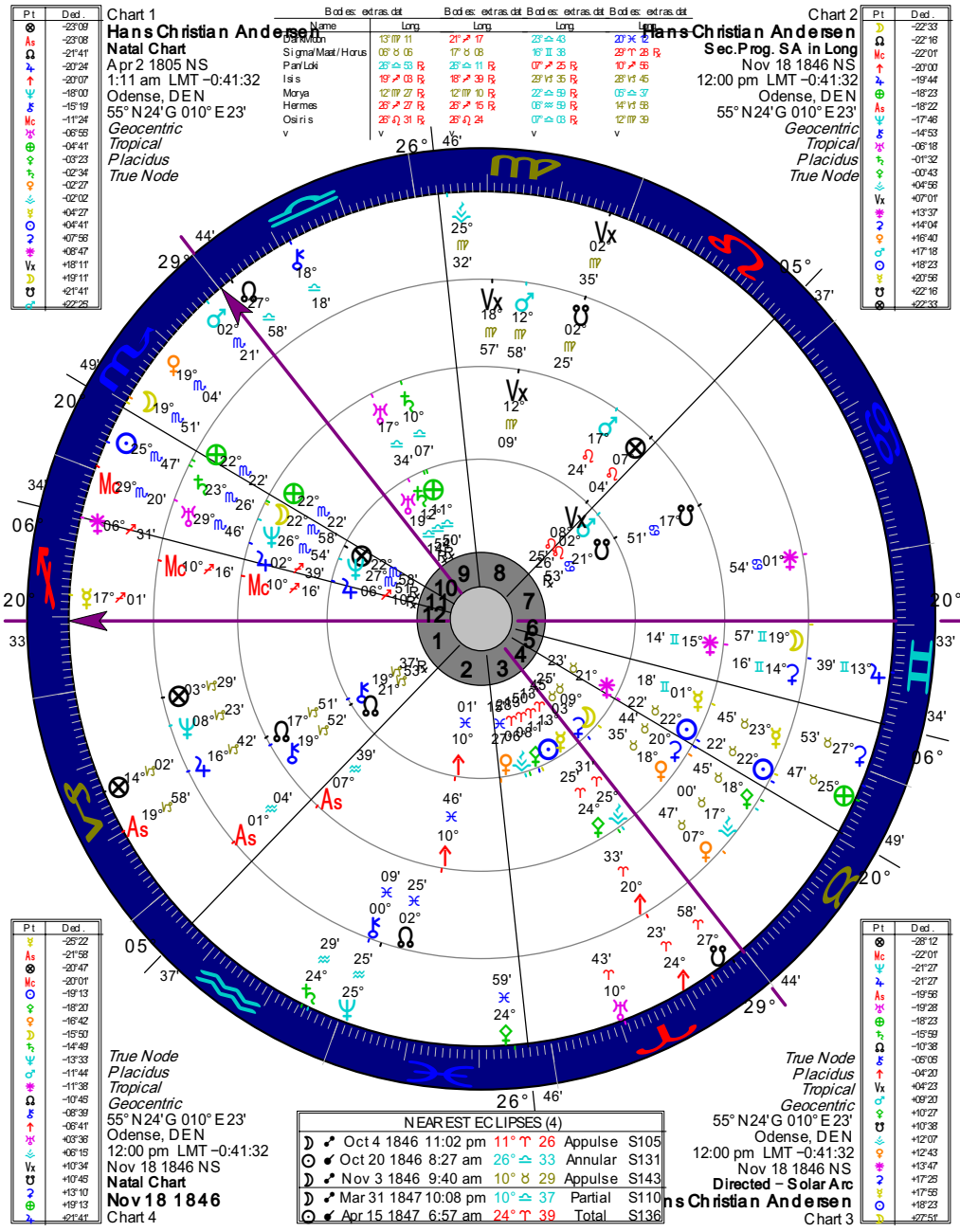


That the progressed Sun should be conjuncted to the natal Moon is interesting and important, but not conclusive in terms of timing, as the aspect is between the “Lights” of the chart—i.e., the Sun and Moon. More impressive is the conjunction between the progressed MC and natal Neptune, about half a degree 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.

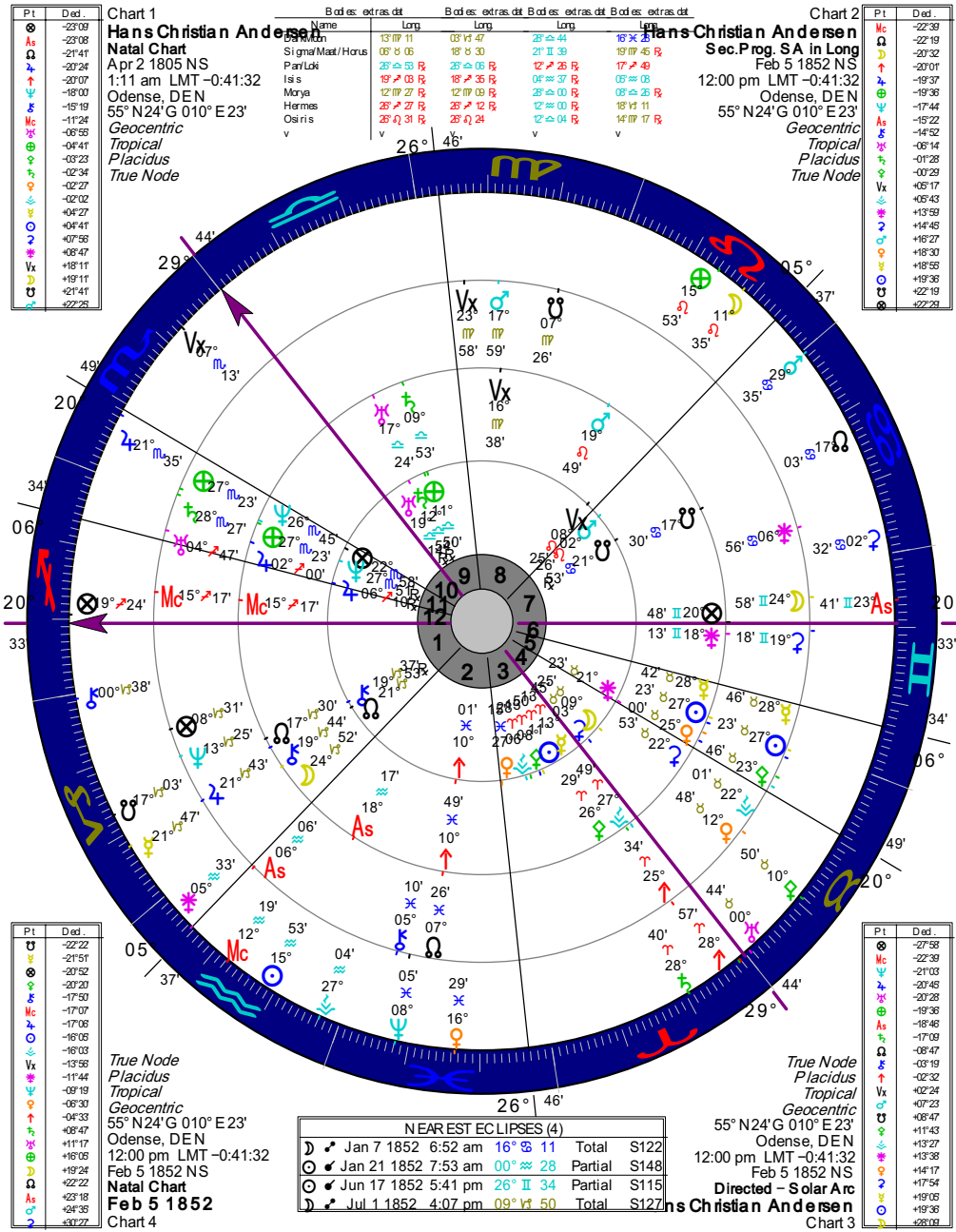
hh. Even more significant and exact, is the parallel of declination which exists between the declination of transiting Pluto and the declination of HCA’s MC/IC position. It is

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° Saturn 40' or any later than 00° Taurus 44'. 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° Aries 50' IC which the 1:00 AM 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', 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.

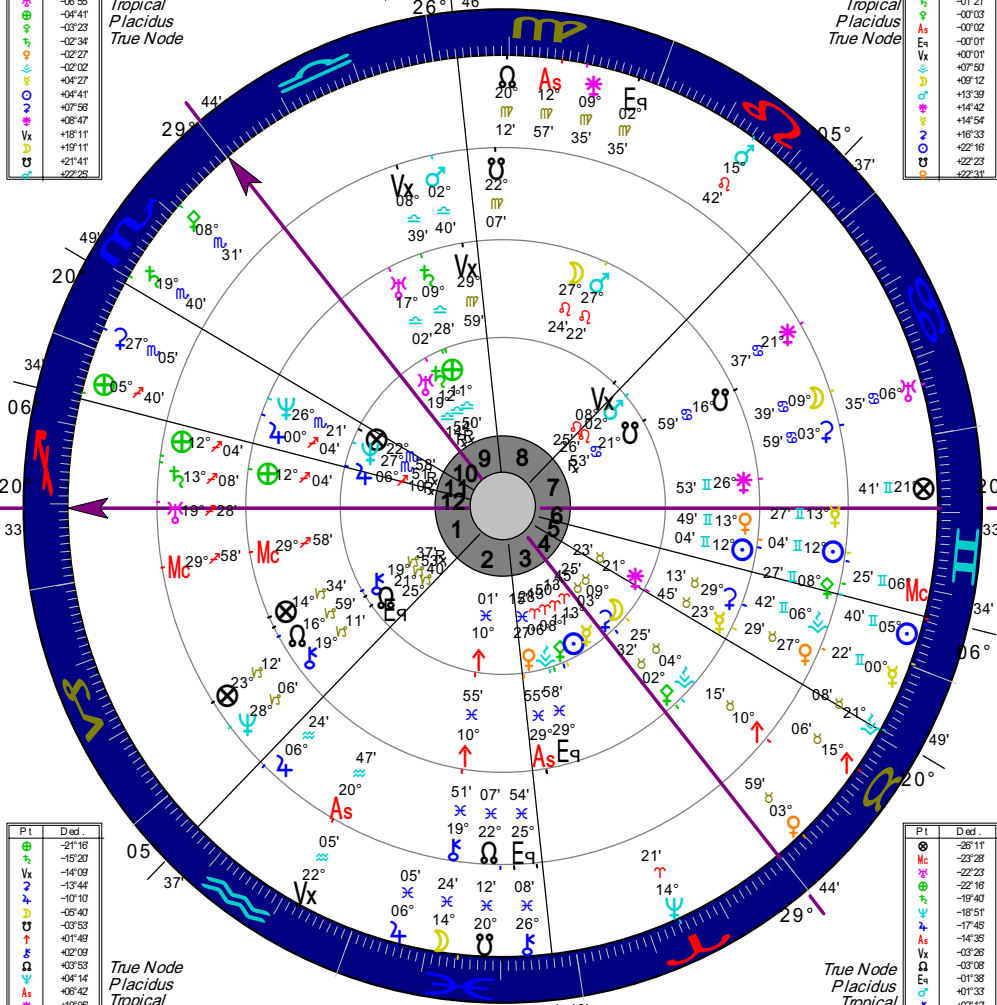
Pl	Ded.
♂	-23°09'
♂	-23°08'
♂	-21°41'
♂	-21°02'
♂	-20°24'
♂	-20°07'
♂	-18°00'
♂	-15°19'
♂	-11°24'
♂	-06°56'
♂	-04°41'
♂	-03°23'
♂	-02°34'
♂	-02°27'
♂	-02°02'
♂	+04°27'
♂	+04°41'
♂	+07°56'
♂	+08°47'
♂	+18°11'
♂	+19°11'
♂	+21°41'
♂	+22°25'

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

Name	Long	Long	Long	Long
♂	13° 17' 11"	22° 08' 13"	17° 14' 25"	17° 14' 25"
♂	08° 03' 05"	22° 08' 26"	08° 03' 20"	22° 07' 57"
♂	25° 04' 55"	25° 04' 54"	27° 07' 07"	09° 14' 46"
♂	19° 03' 03"	18° 21' 21"	17° 08' 18"	21° 08' 19"
♂	12° 17' 27"	12° 17' 09"	12° 16' 41"	15° 04' 24"
♂	25° 27' 27"	25° 27' 04"	25° 25' 41"	25° 14' 35"
♂	25° 01' 31"	25° 01' 26"	25° 01' 46"	19° 07' 02"
v			v	

Chart 2
Hans Christian Andersen
Sec.Prog. SA in Long
 May 27 1867 NS
 12:00 pm LMT -0:41:32
 Odense, DEN
 55° N24' G 010° E23'
 Geocentric
 Tropical
 Placidus
 True Node

Pl	Ded.
♂	-23°28'
♂	-22°23'
♂	-22°16'
♂	-20°03'
♂	-19°18'
♂	-19°15'
♂	-17°38'
♂	-14°49'
♂	-08°06'
♂	-01°21'
♂	-00°03'
♂	-00°02'
♂	-00°01'
♂	+00°01'
♂	+07°50'
♂	+09°12'
♂	+13°39'
♂	+14°42'
♂	+14°54'
♂	+16°33'
♂	+22°16'
♂	+22°23'
♂	+22°31'



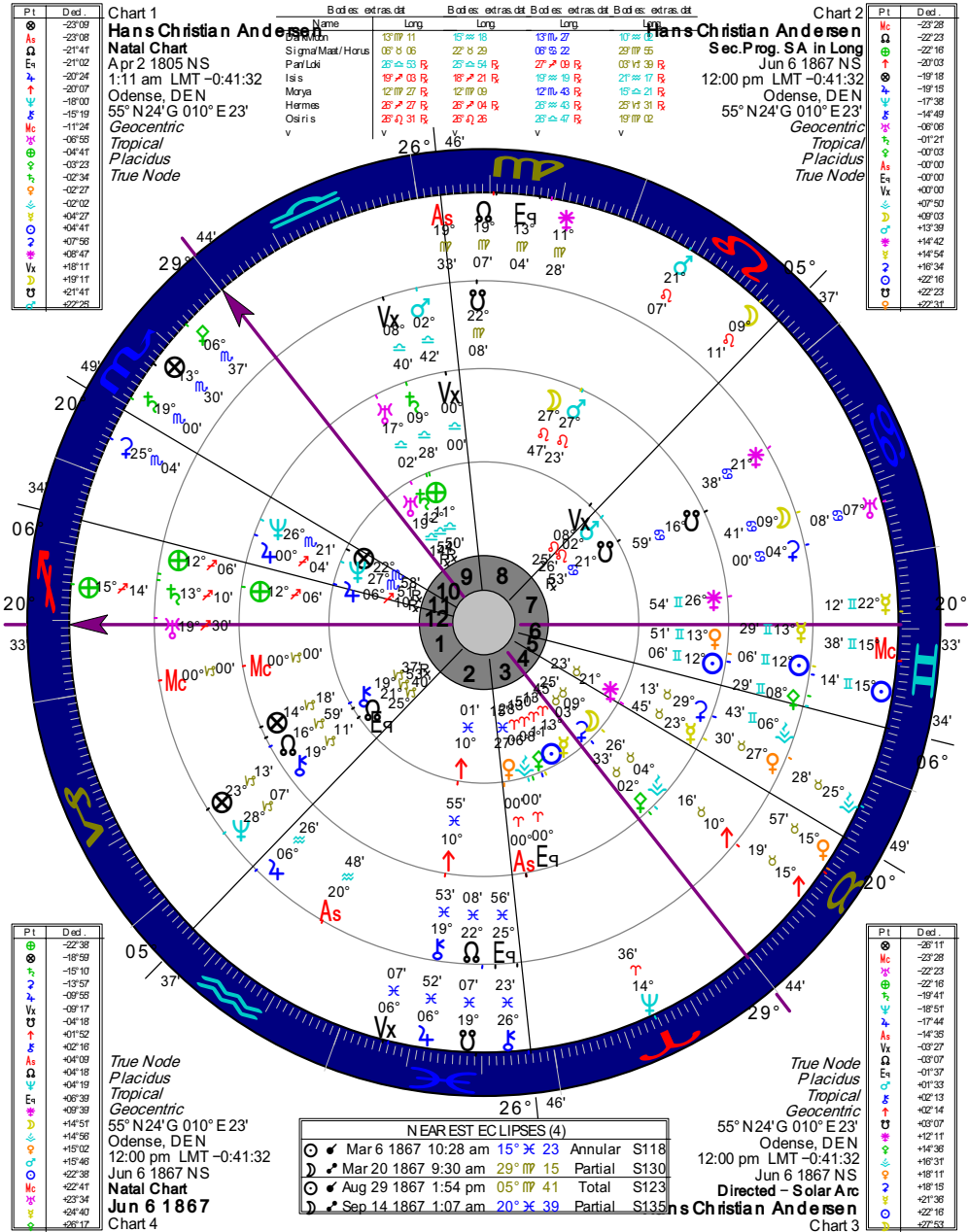
Pl	Ded.
♂	-21°16'
♂	-15°20'
♂	-14°09'
♂	-13°44'
♂	-10°10'
♂	-05°40'
♂	-03°53'
♂	-01°49'
♂	-02°09'
♂	-03°53'
♂	-04°14'
♂	+10°34'
♂	+11°09'
♂	+13°49'
♂	+17°36'
♂	+20°16'
♂	+21°16'
♂	+23°36'
♂	+25°42'
♂	+26°23'

True Node
 Placidus
 Tropical
 Geocentric
 55° N24' G 010° E23'
 Odense, DEN
 12:00 pm LMT -0:41:32
 May 27 1867 NS
Natal Chart
May 27 1867
 Chart 4

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

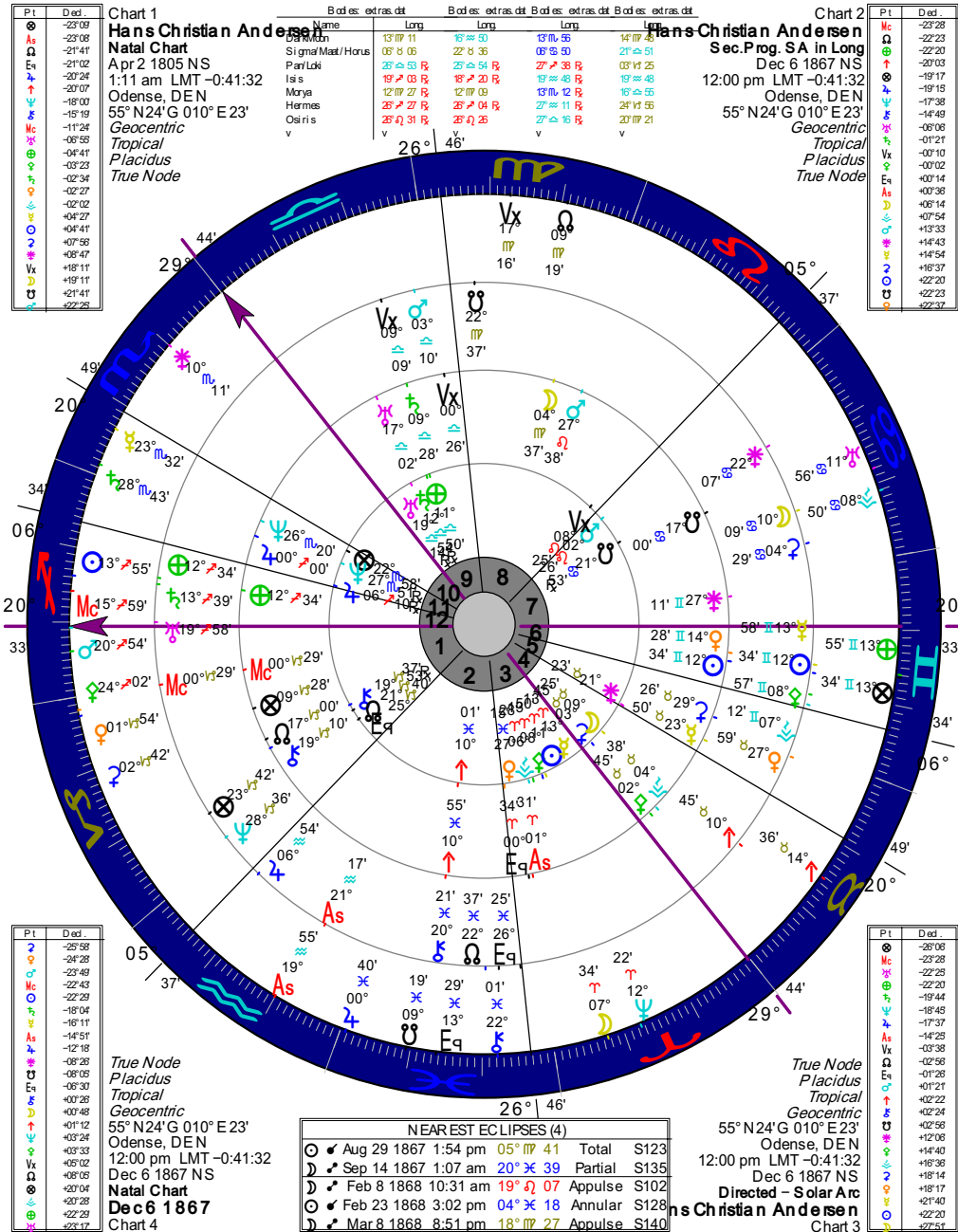
Pl	Ded.
♂	-26°11'
♂	-23°28'
♂	-22°23'
♂	-22°16'
♂	-19°40'
♂	-18°51'
♂	-17°45'
♂	-14°35'
♂	-03°26'
♂	-03°08'
♂	-01°38'
♂	+01°33'
♂	+02°13'
♂	+03°08'
♂	+12°11'
♂	+14°38'
♂	+18°31'
♂	+18°15'
♂	+21°36'
♂	+22°16'
♂	+22°53'

True Node
 Placidus
 Tropical
 Geocentric
 55° N24' G 010° E23'
 Odense, DEN
 12:00 pm LMT -0:41:32
 May 27 1867 NS
Directed - Solar Arc
Hans Christian Andersen
 Chart 3



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 SAD 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 chard 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 SAD 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 SAD 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 SAD Uranus was with acceptable range of the Ascendant for *both* awards

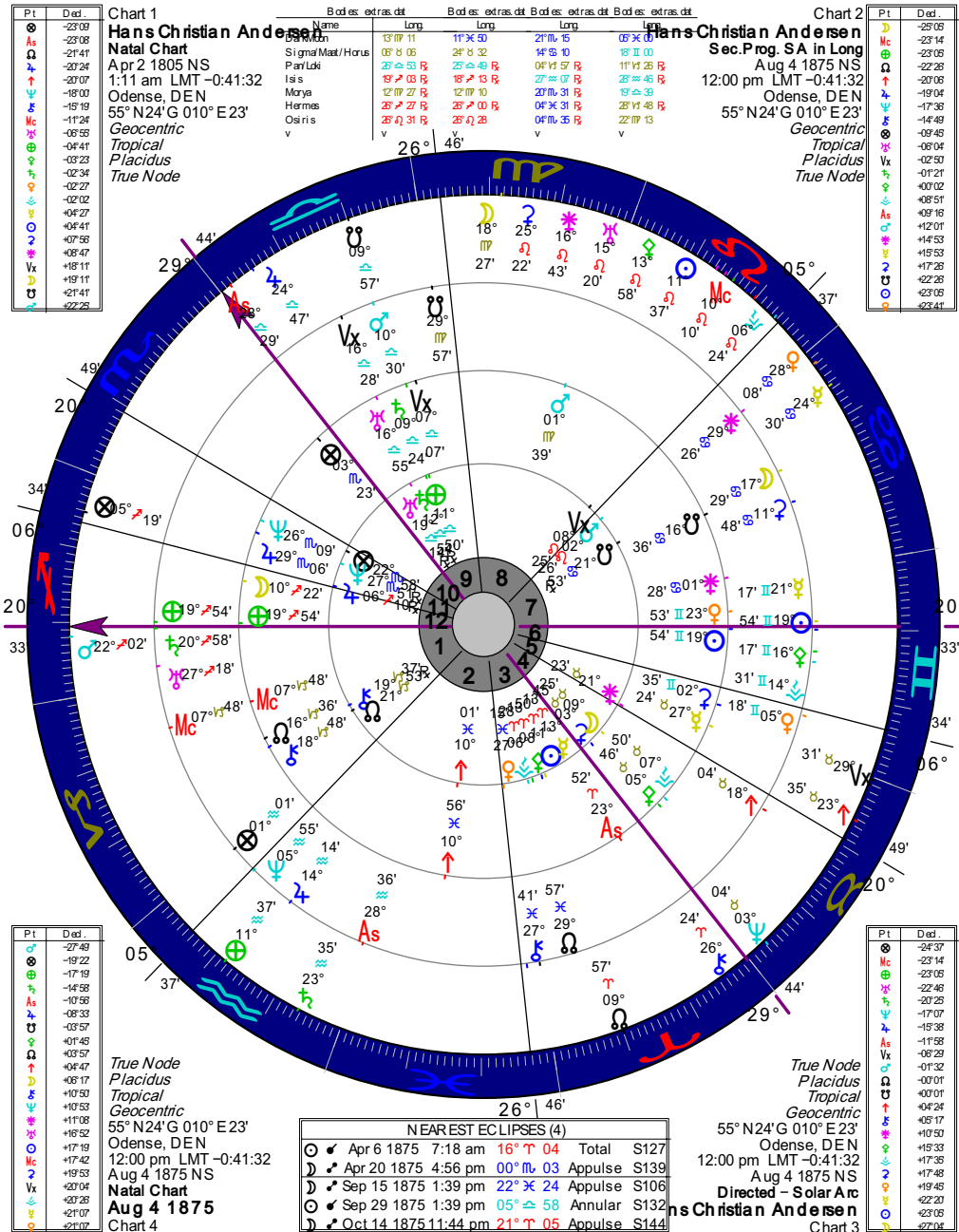
- nn. Hans Christian Andersen's serious illness, liver cancer, begin to emerge noticeably in November of 1872. Jupiter rules the liver and was in Sagittarius, its own sign. On December 12, 1871, there is been an eclipse very near his natal Ascendant, and all during the year 1872, fateful Saturn has been hovering around his natal and progressed Chiron (the planet of illness and wounds, but of healing as well). When the eclipse took place on the Ascendant in late 1871, the SAD 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 SAD Saturn was moving closer to his Ascendant. When he truly became incapacitatingly sick, SAD 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:

SunSEcl	(X)	Tr-Tr	Apr 16 1874 NS	23:01	26°Ar23' D
SunSEcl	(X)	Tr-Tr	Oct 10 1874 NS	20:14	16°Li59' D
MonLEcl	(X)	Tr-Tr	Oct 25 1874 NS	16:16	01°Ta43' D
SunSEcl	(X)	Tr-Tr	Apr 6 1875 NS	15:36	16°Ar03' D
MonLEcl	(X)	Tr-Tr	Apr 21 1875 NS	01:15	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 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 Anderson’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 T-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 its 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 natively 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 (conjunct 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 importance. 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 Anderson 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 Anderson 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)