Jupiter in the constellation of Gemini: Nostradamus, the famous French astrologer and occultist, was born on December 14, 1503, at St. Remy (43N45, 4E50, o.s.). At that moment the heliocentric position of the planets were as follows: Saturn in 103.8°, Jupiter in 99.3°, Mars in 98.1°, Earth in 91.1°, Venus in 77.4°, and Mercury in 82.9°. If one adds the approximately 6° of the precession of the vernal point since the beginning of the 16th century to the present moment, one comes to the conclusion that all the planets were in the constellation of Gemini, including the Earth. Even Venus was just on the point of leaving Taurus. Saturn was exactly in the nodal line of Pluto, as far as our knowledge is with regard to the astronomical rhythms of Pluto. Thus we have a unique occasion in the history of astronomy, in that Jupiter had chosen a moment when it was well supported on all sides.

First of all, we need a brief recapitulation of the biography of Nostradamus. He was born into a Jewish family whose members and forbears might have had to adopt Christianity by Royal Decree. He was educated by his own grandfather, who seems to have been a physician and astrologer. Thus he was probably introduced very early to the mysterious, medieval aura of alchemy and astrology. Chavigny (La Vie et le Testament de Michel Nostradamus) reports that “even as a youth he had a passion for the study of the stars”. He studied at various universities and finally, around 1530, took his degree as a medical doctor. His first wife and his two children were killed by the pestilence that frequently broke out in those days on the European continent. Altogether he seems to have had a harsh life of wandering and disappointment, on the other hand, he appears to have been esteemed as a skilled physician. In 1547 he finally settled in the town of Salon, where he found enough peace to follow the inner calling, which must have accompanied him for many years and might have grown ever stronger through the vicissitudes of his earlier years. At Salon he seems to have begun to compose his prophecies, first published in 1555, which he had been working on for some years, according to Chavigny. These prophecies, edited under the title Centuries, contain forecasts, mostly in very veiled allusions, concerning happenings during the oncoming ages, starting with the 16th century and allegedly leading up to the end of the 20th century. A vast amount of literature has since been published by many people trying to penetrate the verses and interpret their meaning. Some of the prophecies were remarkable and turned out to be precise, once the corresponding events had taken place, and it was possible to check them against the mysterious content of the verses that were written by Nostradamus. Obviously, they were built on an astrological clairvoyance, maybe instinctive, of the rhythms and time related secrets of the stars. However, most of the prophecies are concerned with wars and other disasters, partly brought about by nature, but most of them by people themselves.

He died during the night of July 1-2, 1566. Earlier, already in June 1566, he is supposed to have written in his ephemerides of the stars: “Hic prope mort est” (“My death is near”). The fact is that on 17 June he had dictated his last will and testament (see James Laver’s Nostradamus or the Future Foretold, Penguin Books).

The feature that interests us most is the fact that Nostradamus foresaw events chiefly in the political sphere, wars, revolutions, etc. But even where he describes, as it turned out much later, nature conflagrations, such as the great fire that destroyed London in 1666, he employed an organ that must have been built into his organization at the time of his incarnation. It is just this “organ” that is expressed, or circumscribed, by that accumulation of planets in the constellation of Gemini at his birth, particularly that position of Jupiter we mentioned.

Gemini speaks, according to Norse mythology, of the great conflict between Loki, the Evil-one, and the Asa Gods. In the course of this conflict, Baldur the God of Light is killed, and Loki prepares for the final battle in which Asgard, the dwelling of the Asas, was destroyed and most of the Divine Dwellers killed. In Persian theosophy, which became the foundation of that whole ancient civilization, we hear of the age-old conflict between Ahura Mazdao, the God of the Sun-Aura and Light, and Ahriman, the great Power of Darkness dwelling in the depth of the Earth. Something like a deep realization of the position of our planet in this conflict between the forces and beings of heaven and hell must have been present in Nostradamus and found expression
in his relationship to Gemini at birth.

The presence of Saturn in that constellation would indicate a deep “karmic”, or destiny relationship, to the Great Duality coming from experiences in a previous incarnation. Here we can also discern why he incarnated in an environment still having a strong Talmudist and alchemist background of Judaism. In the esotericism of Judaism, there lives a strong heritage of that dualism that the Jews possibly picked up during their Babylonian captivity, when they came into contact with Persian Zoroastrianism, etc. We have written about Saturn in Gemini in greater detail earlier (see Sept. ’67), both in birth and death asterograms.

The planet Jupiter, and particularly its sphere, gives us a kind of “architectural” capacity to build up our own life, to expand, as it were, into the human society and world situation that we meet in one incarnation, and to erect our own house within the settings of this age. Of course, we acquire these capacities in degrees (see also Feb. ’66 and Aug. ’68).

Under certain circumstances, it can also happen that a person receives the gift to expand into the “architectural” secrets of parts or the whole of the universe from spiritual beings standing behind, as it were, the sphere of Jupiter. This must have happened to Nostradamus in his pre-earthly existence in the spiritual world.

It is expressed in the trine aspect (120° distance) between Jupiter and Uranus at birth. Heliocentrically, Jupiter was standing close to its own ascending node and Uranus close to its aphelion. Thus in both cases the all-embracing spheres, not only the planetary “bodies”, were involved. With Jupiter in Gemini, we see reflected the emphasis on the “great division” between heaven and Earth, even that rising from the interior of the Earth. This is joined and enhanced by another great impulse expressed in the planet and aphelion of Uranus (the planet of occultism) in Aquarius. Aquarius is an image of the heavenly “waters of life” that pulsate through the universe; one could also call them the cosmic intelligence that permeates all existence within it. Nostradamus participated in this in a strange fashion. One might see in him a messenger of that world whose sole task was to bring home to a startled humanity the fact that there exist more things and beings between heaven and Earth than an impoverished earthly reasoning might be inclined to admit.

Others who entered the earthly world when Jupiter was in Gemini, or at least had it in Gemini at the time of their gestation, were:

Joh. Val. Andreae, born August 17, 1586, had Jupiter in 89.5° and in conjunction with Mars. He was the author of that fundamental and truly cosmososophical guidebook of medieval Rosicrucianism, The Chymical Wedding of Christian Rosenkreutz.

Charles Dickens, the famous British novelist, born February 7, 1812 (n.s.), Jupiter in 95° at birth.

Benjamin Franklin, born January 17, 1706 (n.s.), Jupiter at epoch in 92°.

Mark Twain, the US writer, born November 30, 1835, Jupiter at birth in 98°.

The remarkable universalism displayed by these personalities is reflected in Jupiter.

In asterograms of death in Gemini we find:

Lord Byron’s death on April 19, 1824, saw Jupiter (106°) in Gemini.

Teilhard de Chardin, the well-known modern scientist and cosmologist, died April 4, 1954, Jupiter in 90.7°.

Richard Wagner, the great mythologist of human cosmic evolution, which he translated—apart from the poetical texts of his operas—into mighty musical compositions. He died February 13, 1883, Jupiter in 91°.

We proceed now with the implications of Mars in the chart of Nostradamus. At birth it was conjunction with Jupiter on the inferior side, i.e., between Jupiter and the Earth, in Gemini. Mars would “give a voice” to the problems of the “great divorce” that is expressed in this constellation. We said earlier that Mars comes to expression as a particular kind of confrontation with the physical-material world, leading to the formation of speech. Thus Nostradamus felt urged to pronounce, at a certain moment of his life in the written word of his Centuries, his experiences of the “great division” between heaven and Earth. This arose in him as a realization of what was deeply built into his organism by Saturn and Jupiter in Gemini. One can even detect that at the time when he apparently started to compose Centuries at Salon in 1547, Saturn was opposite its initial position in Gemini during the epoch. It, so to speak, reflected then the essence of this Saturn of Nostradamus.

This kind of “seeking out” of the problems and dynamics intimated in Gemini can, of course, take many forms:
One very radical pronunciation in “deed” happened through Cesare Borgia, born 17 September 1475, when Mars was also in Gemini. One can truly say that his life and actions were a veritable battlefield of the forces opposing each other according to the image of this constellation, particularly of the forces rising from the darkness of existence.

There were, however, others who valiantly transformed the image of Mars in Gemini into a healing element and, thereby, helped humanity:

Raphael Santi, the great Renaissance painter, was born on April 6, 1483, with Mars in Gemini (98°). He was a contemporary of the Borgias and must have been a witness to many of the dark incidents of that period in the history of Rome. Yet, he succeeded unobtrusively to confront that obvious crisis in human consciousness with his many paintings, particularly of the Madonna-Isis, which has had a lasting and healing effect on humanity.

Culpeper, the English herbalist, was born 18 October 1616, (o.s.), when Mars was in Gemini (99°). He established, indeed, a healing relationship between the heavens and the Earth. In partly quite substantial volumes, he published the results of his life’s work and research concerning the healing properties of a great number of plants and herbs, but at the same time he also discerned and enumerated the connections of these herbs with the planets. This we can recognize as a redeeming feature with regard to the constellation of Gemini.

It seems that Nostradamus was overwhelmed by the clairvoyant experience of the Gemini-Mars forces of darkness, which he saw rising up in ages beyond his own life-span. One is almost inclined to ask: Why he published his prophecies, for of what use were they, as any prophecy, to humanity? One answer is that he was probably delegated by the powers of destiny, at a crucial point of evolution, to warn humanity. On this background, we can also understand that Mars is found in Gemini in connection with the death of prominent martyrs of more recent history such as:

Thomas à Becket, who was murdered in Canterbury Cathedral on December 29, 1170, (85°).

John Huss, the Bohemian religious reformer who was burnt at the stake on July 6, 1415, (90°).

Rudolf Steiner died on March 30, 1925, when Mars was in Gemini (95°), close to Pluto (about 102°) and opposite to Jupiter. With his deep insight into the tremendous battle of consciousness in modern humanity, and the seriousness of the 20th century situation with regard to the evolution of the whole universe, he was indeed a “martyr” because of his awareness of the incessant war of the darkness against the light. Yet, with almost superhuman efforts, he offered means of redemption by the constructive advice he gave concerning innumerable fields of human experience and activity, born out of his capacity as a scientist of the spirit. This is a modern, supreme example of how the image of Gemini can be transformed and turned into a healthy direction.

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Jupiter in the Twelve Constellations

Jupiter in the constellation of Cancer: For a demonstration of this feature, we have selected the incarnation asterogram of Richard Wagner, the German composer. In Fig. 4 & 5 we produce his geocentric and heliocentric charts. We find Jupiter moving in each chart through the constellation of Cancer during the time of gestation, close to a conspicuous area of the chart. Mars and Venus were in that neighborhood at the epoch (see Jan. ’67), also the Moon node. Furthermore, the waning Moon was in the opposite part of the ecliptic at birth, which would indicate, according to the Hermetic Rule, that the “direction of incarnation” was from the area of the constellation of Cancer (also see Mar. ’68). Born May 22, 1813, at sunrise, Dresden, Saxony Figure 4

How can we discern when this Jupiter became especially manifest in Richard Wagner’s life? After all, we do not want to rest on generalities but work toward tangible indications. In order to do this we can employ several methods. One would be to work with the prenatal chart, as we have done before. A simpler method is the very ancient axiom: each degree of progress of the planets and of the Sun, from their root positions in a chart, corresponds to one year in life. For instance, we take the Sun at Wagner’s birth of ½° of the ecliptic sign of Gemini. This Sun has to move through about 63-64° of the ecliptic to come to the point where Jupiter was in 4° of ecliptic sign of Leo. This is a valid indication in the sense that it would imply the activation of certain Jupiter and Cancer forces at the age of about 64 years (1876-77). What happened in Wagner’s life at that time?
We find him at the end of a long road. In preceding decades he was engaged in writing the texts and composing the music of the cycle of operas known as the Ring of the Nibelungs. The final tragedies in this cycle were Siegfried's Death and Twilight of the Gods. They were completed in 1876 and for the first time performed as a whole at Bayreuth. They are the typical representation of the old mythological saga of the constellation of Cancer—the Twilight of the Gods—and the destruction of the Bifrost Bridge (see Aug. '66). Then, in 1877, Richard Wagner broke through to the new Christian saga of that same constellation. From then on he wrote down the poetical foundation of his opera Parsifal and subsequently composed the music for it. In 1882, the year before his death, it was completed and performed for the first time.

Parsifal is the spiritual prototype of the human soul, who suffers through the utter darkness that has been created by the Twilight of the Gods in human consciousness and the loss of the Bridge of access to the spiritual world. Finally, the soul breaks through to the experience and kingship of the Holy Grail, the image of a new and active relationship to the divine-spiritual world.

This is a unique description of what Jupiter in the constellation of Cancer can demand of a human being. In the case of Richard Wagner, it was partly lived through in painful experiences. This is typical for Jupiter. As a planet and representative of the sphere, it attempts to evoke a realization in self-consciousness of the divine wisdom that has been working, since primeval times, as the life-endowing wisdom of the hierarchical world. In this sense, the forces of Jupiter and its sphere can work in a human existence like an interior architect, as we said earlier, attempting to build, up step by step, inner harmony and spiritual sequence of a person’s biography. Of course, in the modern age Jupiter cannot and is not allowed to do this for the individual; it can only challenge, and we are expected to answer this challenge by our own free spiritual activity.

If we look now at the heliocentric chart, we find a valuable contribution. The challenge of Jupiter was always present in Richard Wagner, but only late in his life was he able to realize it. The spiritual background of this Jupiter impulse can be gauged in the heliocentric configurations. There we find that the Earth (at birth 240.5°) had to move through 38° to step into the nodal line of Jupiter (38 degrees, corresponding to 38 years, would bring us to the year 1851 when Richard Wagner was in exile). Two years earlier, in 1849, he had to flee from Germany because of revolutionary, political activities in which he was involved. The forces of Jupiter came with their challenge quite close to Richard Wagner, in what appeared externally as a life catastrophe. But then the full weight of the challenge came back about 7 years later, in 1857. On Good Friday of that year, he had a deeply moving experience, according to his own words. He heard with his inner ear, as it were, the musical “Good Friday” motif of his later opera Parsifal, and he also conceived in that moment the outlines of the drama. If we return to the chart, we find that the Earth had to move through 44° of the ecliptic in order to get to the place where Saturn was standing at birth (at birth Earth 241°, Saturn 285°). These 44° standing for 44 years would come to 1857.

We find similar Jupiter positions in Cancer at the time of the epoch of:

St. Augustine in 108° (born 12 November 354): St. Augustine, the Church Father, expressed in his life deeds—not with so many words but by his attitude—the fact of the loss of the old Bifrost Bridge and of a connection with the spiritual world, by building on the assumption that the Christians of his 4th century had lost all insight, including clairvoyant insight, into the Event of Golgotha, and that only one thing was left, the documentation contained in the sacred books of the Gospels, which as a Christian one must take in faith.

Galilei in 126° (born 15 February 1564): Galilei saw only one possibility in his time, with regard to astronomical knowledge, to accept and live with the externalized views of Copernicanism, to look upon the appearances in the cosmos as material, rolling balls, including the rolling globe of the Earth. This was the cosmology that had to come after the complete loss of the Bridge. He even had to face the Inquisition of a church for his views, a Church which wanted to retain the image of a hallowed Earth, standing still and being the center of the universe.

Machiavelli in 128° (born 3 May 1469): Machiavelli, the Italian writer, tried to create in his book, The Prince, the image of the head of a state who was no longer bound by a consciousness of the divine and a conscience of spiritual realization but solely by bare intellectual considerations of a statesman who was acting out of care for the maintenance of his princely stature.

Heinrich von Kleist in 133° (born 18 October 1777): Heinrich von Kleist was a German poet and playwright. He committed suicide at the age of 34, apparently in a mood of deep inner suffering.
over the incongruity in human life, caused by modern man’s loneliness in facing the world around him since the Bridge was destroyed.

Among souls who passed over into the spiritual world at a time when Jupiter was in Cancer are:

Michelangelo in 126° (died 18 February 1564): Michelangelo, with his strong sculptor’s hands, took the matter from the abyss that had opened up beneath the destroyed Bridge, the hardest mineral matter of marble, and forced it to become images of the most spiritual elements that work in humanity (also see also Oct. ‘67).

Philip le Bel in 119° (died 29 November 1314): Philip le Bel, the French King, had actively combined with the forces of the abyss. The decisive hand that he used in the ruthless and tragic destruction of the Order of the Knights Templars stands as a witness for this, his alliance.

Gruenewald in 129° (died 31 August 1528): Mathis Gothard Gruenewald, a German painter at the time of the Renaissance, is most famous for his altar paintings at Isenheim in Alsace. He created a presentation of the Crucifixion that betrays the deepest of insight into the mysteries of the abyss entered by the Christ on Golgotha. But he also painted, on one of the wings of the altar, a Resurrection scene that depicts the overcoming and redemption of the abyss of death and desolation by the Rising Christ in an unsurpassed fashion.

Novalis in 125° (died 25 March 1891): Novalis, the poet whom we mentioned in the Oct. ’67 issue, gave his experience of the fact and redemption of the abyss, the most sublime expression. In his Sacred Songs (translated by Eileen Hutchins and published by Camphill Press, Aberdeen, 1956) he says, for instance:

“While I thus in sickness languished,
All my heart with sorrow anguished,
    Fear and madness by my side,
Suddenly, as though from Heaven,
From the grave the stone was riven,
    And my soul was opened wide...

Then will you not with joy resigning
Each wish, give all to seek His Face,
Your heart with His alone entwining
Since He has promised you His Grace?...”

All the time we bear in mind, of course, that the Mystery of Golgotha was primarily connected with the constellation Cancer by the presence of Saturn there during the latter part of Christ’s Ministry.

We have written about Richard Wagner’s association with a Saturn in the constellation of Sagittarius already in the Apr. ’68 issue. For the most part, we find the Archer on ancient star maps equipped with bow and arrow, but there also exist traditions that present him with a lyre instead. This is a memory of the centaur who, according to mythological tradition, also taught music to the great heroes of Greek sagas. This aspect is definitely connected with Richard Wagner’s capacity as one of the greatest composers. On the other hand, there was also something living in him, perhaps even a good deal, of the double nature of the Centaur-Sagittarius. This was an incessant cause of catharsis and redemption of karma in Richard Wagner’s life.

Naturally, the positions and movements of Mars must interest us, since this planet is connected with sound and speech. Both in the geocentric and the heliocentric asterograms, it sets out from the constellation Cancer and passes immediately over into Leo after the epoch. The breaking out of the relative narrowness of Cancer into the experience of the periphery (we think, for instance, of the Harmonies of the Spheres), seems to have been manifest in the life work of great masters in the sphere of music, as well as great poets. At the time of their death we have:

Joh. Seb. Bach (28 July 1750), Mars was in 135°.
Mozart (5 December 1791), Mars in 132°.
Dante (14 September 1321), Mars in 128°.
Robert Fludd (8 September 1637, o.s.), Mars in 133°.
This connection with Fludd also reveals another side of Richard Wagner, that of the esotericist. This is additionally indicated by the correspondence of his epoch Mars with the Mars at the death of Fludd, the English Rosicrucian and physician who brought esotericism right down into practical concerns of life, somewhat similar to what lives in Wagner’s operas as a realization of spiritual facts of human evolution.

At the birth of Richard Wagner, Mars was just about to enter the constellation of Sagittarius. In fact, it was close to the point where the strong hand of the star effigy of the Archer holds the bow, according to the traditional star maps. As we mentioned before in connection with Saturn, other traditions exist that endow the Archer with a lyre instead of a bow. We find similar positions of Mars in the birth and death asterograms of a number of other musicians and composers who were endowed, as it were, with the Lyre of the Centaur-Sagittarius, among them:

- Anton Bruckner (born 4 September 1824), Mars in 266°.
- Anton Dvorak (born 8 September 1841), Mars in 285°.
- Gustav Mahler (born 7 July 1860), Mars in 288°.
- Giuseppe Tartini died 26 February 1770, when Mars was in 271°.

We notice that Mars in the incarnation asterogram of Richard Wagner had a strong connection with Jupiter. In the geocentric chart this appears as an opposition of the two planets at birth. In the heliocentric equivalent, we see Mars starting out at the epoch from the place that was then occupied by Jupiter at birth. At the birth, itself, Jupiter was at an angular distance of 135° from Mars, which is an important aspect (see Apr. '67 issue). This would imply that everything we discerned as a potentiality in Jupiter could only be realized by Wagner in the course of a tremendous soul-struggle, which indeed it was.

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*Toward a New Spiritual Astrology*

We still have to complete the picture of the incarnation asterogram of Richard Wagner. The so-called inferior planets of Venus and Mercury are important factors in any such configuration. They are called inferior because in the geocentric conception of the solar universe, they are close to the orbit of the Sun and move at times even into the space between the Sun and the (central) Earth. Of course, in the heliocentric perspective their orbits are lying, in any case, inside that of the Earth. In this connection, we also have to discuss the Sun-Earth relationship in Richard Wagner’s asterogram.

The planet Venus and its sphere are a necessary complementation of Mars. What Mars has to instill into us, in order to give us that power to distinguish self from environment and send us on the road to independence, must be one-sided. It has drawbacks that can lead us into all forms of egoism. Against this one-sidedness are the capacities with which Venus imbues in us. They are connected with the creation of relationship to our total environment, as well as to the human environment. Their highest ethical manifestation is love, not limited to the emotional or affectionate kind but love and compassion in a supreme sense, somewhat following the teaching of the Gautama Buddha.

Venus had an intense relationship to Mars in the asterogram of Wagner. At the time of the epoch, it was close to Mars in the ecliptic sign of Leo and in the constellation of Cancer (see Fig. 4). As a matter of fact, it was still involved in a retrograde (loop) movement that started before Wagner’s epoch in 138° of the ecliptic, which is almost identical with the point where Mars was at the epoch. Therefore, we can conclude that this Venus was, indeed, a kind of complementation, even an element of rectification of Mars in Wagner’s life. A study of Wagner’s biography easily implies that his Mars potential sometimes needed to have “the brakes applied”. A further study of the prenatal asterogram and its relationship to later life reveals, indeed, that the application of these Venus potentials were necessary in order to lay the first foundation of the *Parsifal* opera in 1857, which also enabled the innate capacities of Mars to contribute finally to the creation of the text and the music of that opera after 1877.

This Venus had a deep connection with the struggle of a modern humanity to live up to and come to terms with the ethical challenges of our age. This is expressed in the heliocentric similarity of this position of Venus with the epoch asterograms of:

- Copernicus, the astronomer, with epoch Venus in 339°.
- Albert Einstein, the German physicist—theory of relativity, etc., with epoch Venus in 333°.
Rabindranath Tagore, Hindu writer and philosopher (1861-1941), with epoch Venus in 328°.

Apart from this, there were also many etheric biographic heritages into this Venus, which was heliocentrically in 330° of the ecliptic, such as:
Cornelius Agrippa of Nettesheim, a Rosicrucian, died on February 18, 1535, when Venus was in 325°.
Thomas Vaughan, the Welsh alchemist and possibly also a Rosicrucian, died February 27, 1666, o.s., with Venus in 320°.
Giuseppe Tartini, the well-known Italian musician and composer, had Venus in 321° at the time of his death. We mentioned him last month in connection with Mars, which at his death was similar to the Mars at Wagner’s birth.

Though Byron died in 1824 and after the birth of Wagner; however, we regard it as a useful indication that Venus was in 325° at his death.

The heliocentric epoch Venus of Richard Wagner had moved into the perihelion of Mars, when it comes closest to the Sun and is more than at other times “interested in the mundane affairs” of the solar world. This is further supplemented by the position of Venus at birth close to the ascending node of Mars. We see that Wagner’s Venus had a very lively connection with the sphere of Mars from many angles.

It is rather revealing that Venus at Wagner’s birth was similar to the position of the planet in the asterograms of:
Schopenhauer, the German philosopher, was born February 22, 1788, Venus in 47°. Richard Wagner was closely associated and inspired by his philosophy.
Nietzsche’s (born October 15, 1844) Venus was in 74° and no longer close to the node of Mars, yet in the constellation of Taurus. Nietzsche was also strongly influenced by Schopenhauer’s philosophy and also became very enthused with Wagner’s world of operas; however, the relationship ended in disappointment and resulted in Nietzsche’s disconnection from Wagner and Bayreuth.
Liszt, the famous composer, died July 31, 1886 when Venus was in the ascending node of Mars in 49°, which gives us an idea, at least, of the nature of that region in the Zodiac. He, too, had a close relationship with Richard Wagner. We are, indeed, looking through this Venus into the orbit of Wagner’s world of relationships.

The planet Mercury can be regarded as the complementation of Jupiter. The planet Jupiter is a manifestation in the universe of the primeval, cosmic wisdom that is innate in all creation. Mercury however, or rather the spiritual beings connected with it, can awaken in our soul a spark of this divine wisdom as the source of our individual intelligence and initiative.

In the present asterogram, there existed a rather significant relationship between Mercury and Jupiter. At birth the two were, geocentrically, at an angle of 90°, or square aspect. This angular relationship has often been regarded by traditional astrology as very difficult. But one modern astrologer, Margaret E. Hone, in her Modern Textbook of Astrology concedes that it means “Difficulty of working but can be energizing and constructive.”

We have found in our researches that the “square” (90° distance) and also the semi-square (45° distance) are based on the rhythms of Mars. We mentioned in the Feb. ’66 issue, that the recurring conjunction and opposition points of Mars in the ecliptic (from the geocentric viewpoint) move in a series of eight in each of the two categories through the Zodiac and then return approximately to the initial positions. Thus a double octagon is created, as it were, in the heavens around the Earth. Theoretically, each corner of the octagons should be 45° distant from its predecessor and successor. In actual fact, however, the distances vary according to the variable speed of the planet as it appears from the Earth. Here, we have the archetypal foundation of square and semi-square, for the semi-square is the ideal distance between two conjunctions or oppositions [in the sphere of Mars].

On this basis, we would suspect such a “Martian” relationship inherent in the square aspect between Mercury and Jupiter in Wagner’s birth asterogram. And indeed we can detect it. About two weeks before Wagner’s epoch, Mars was in conjunction with the Sun in approximately the same place of the Zodiac where Jupiter was at his birth. Two years before that, another such conjunction took place in approximately 82° of the ecliptic, and in 1808 the conjunction happened almost exactly in the place where Mercury was at Wagner’s birth, about 32° (all geocentric). Thus we have three corners of one of the two octagons of Mars during those years. They stand, as it were, as silent witnesses behind that square of Mercury and Jupiter.
The point for us is that this Mercury apparently “energizes” (a spiritualized concept of Mars) Jupiter. In this context particularly, we are thinking of all that we said concerning Jupiter in Cancer in Wagner’s chart. This is how such potentials, as that indicated in Jupiter, can be realized by innate capacities reflected in Mercury. In an individual chart like the one here, it can indeed be discerned how this has happened in life, for instance, on the basis of the prenatal cycles and their connection with the seven year periods in later life. However, we must leave this for a later occasion.

In the heliocentric chart, Mercury started out at the epoch from its own aphelion (furthest distance from Sun), moved three times through its orbit, came back to the same position, and progressed up to Capricorn and the aphelion of Venus at the time of birth. In this aspect we see a reflection of Wagner’s artistic potential; however, let us look at the cosmic, etheric heritage that might be indicated in this Mercury.

Here we find that the Mercury of the epoch, or rather the spirit beings connected with it, became a source of inspiration similar to what lived in:

- Beethoven and Bruckner, the two eminent composers. At the time of Beethoven’s epoch (born December 15-16, 1779), Mercury was in 254° and at that of Bruckner in 249° (born September 4, 1824).
- But also the esoteric background, which surely came to manifestation in Wagner’s life, was indicated in this Mercury and very similar to Venus. At the time of the death of:
  - Cornelius Agrippa of Nettesheim (see above), Mercury was in 248°.
  - Thomas Vaughan passed-over when Mercury was in 255°.

Also Wagner’s Mercury displays equally important relations at birth:

- Mozart was born on January 27, 1756, when Mercury was in 311°.
- Joh. Seb. Bach entered this world (March 31, 1685, n.s.), when Mercury had reached 290°.
- King Ludwig II of Bavaria was born on 25 August 1845, when Mercury was in 285°. This is also interesting, as he became Wagner’s most prominent supporter and intimate friend, who then also made the building of the Opera House at Bayreuth possible for the performance of Wagner’s operas.

Of the many perspectives that are possible, the Sun and the Earth can be regarded as complementations and, in a sense, opposite cosmic polarities to Saturn. The Sun bears the cosmic image (but only the image) of our ego. It indicates the direction from where this ego descended, and it is this ego that is confronted with karma, that which is intimated in the rhythms and deeper secrets of Saturn. The ego alone can consciously live with karma, transform and redeem it, and bring about the required healing compensation and soul evolution. On the other hand, it is the Earth that offers the human being physical existence, the place in the cosmos where karma can, in fact, be realized and brought to its conclusions. In this sense, Sun and Earth are complementations of Saturn, which is the external manifestation of the Lords of Karma.

We find the Sun in Richard Wagner’s geocentric asterogram in a conspicuous position, as it is just rising above the eastern horizon. Astrologically speaking it was at the ascendant. In the Jul. ’68 issue, we have worked over more extensively the meaning and the nature of the ascendant and came to the conclusion that it is associated with the last step down from the cosmic, pre-earthly existence into the incarnation and, in that sense, is an image of the individual life, or ether, body of the human being. The building up of this ether body is closely associated with the position of the Moon at the time of the epoch, which then becomes the ascendant or descendant at birth.

However, if the Sun is rising at birth, i.e., if it is in conjunction with the ascendant, as is the case in Richard Wagner’s asterogram, this situation poses the question of whether the “image of the ego”, the Sun, is not interfering with the “image of the ether body”. Added to this is the fact that the Sun at birth had already entered the constellation of Taurus, which is the cosmic region beyond which we seek the archetype of the bodily region of the larynx, the ears, all that which the poet, the musician and composer especially needs. In Wagner’s case, this affinity seems to have been most powerful, but it imposed, in a sense, tremendous strain on the necessary placidity and calm that the ether body needs. This fact came to expression in his volatile temperament, in the occasional flooding of his being with a superabundance of astrality, which was also an asset, up to a point, in his life battle. Already at the age of about fourteen, he wrote a drama where forty-two people die.

One might see a kind of mellowing impact on this Sun by the fact that Venus was in (superior) conjunction with it. At least it seems to have worked out in this sense in Wagner’s life. Earlier (see Feb. ’66), we elaborated
the rhythms of these conjunctions that take place in the five corners of a pentagram, set in the ecliptic around the Earth. Always after eight years the same kind of conjunction of Venus with the Sun takes place in approximately the same corner of the pentagram. In between, after four years, another conjunction but of opposite character occurs in that same locality of the ecliptic, i.e., a superior conjunction is followed after four years by an inferior conjunction and vice versa. Thus that conjunction of Venus and Sun in May 1813 returned in intervals in Wagner’s life, and these following recurrences are biographicaly important. In May 1849 there was another conjunction, but this time it was an inferior one and close to the place of the one in 1813. This was the time when Wagner had to flee from Dresden because of his participation in the so-called May revolution. This gave his whole life a decisive and, in a sense, a very sobering turn. Then again in 1857, around Easter, another inferior conjunction occurred. This was the time when, on the Good Friday of that year, he conceived the “Good Friday motive” of his Parsifal. Finally, in 1877, the last superior conjunction of this series happened in Wagner’s life. He turned then to his last crowning work, the poem and music of Parsifal.

Thus we see how the complexity of such an incarnation asterogram does indeed reflect the forces, even the spiritual beings, who work together in order to bring about the conditions for the unfolding of an individual’s life. They manifest in the formation of karma, in the aspirations and potentialities of the soul, and in the power of the individual ego. The so-called chart can only give us an idea of what is at work and of the foundations. It certainly does not and cannot substitute our spiritual initiative and activity. We alone must provide and develop this; no power in the cosmos can or will do it for us. But if we confront the complex that is intimated in our chart with that spirit of freedom and initiative of which we are all capable, that complex will meet us like a guide who waits for constructive answers and not as an entity that might dominate and even be oppressive.