

Mozart Without the Outers

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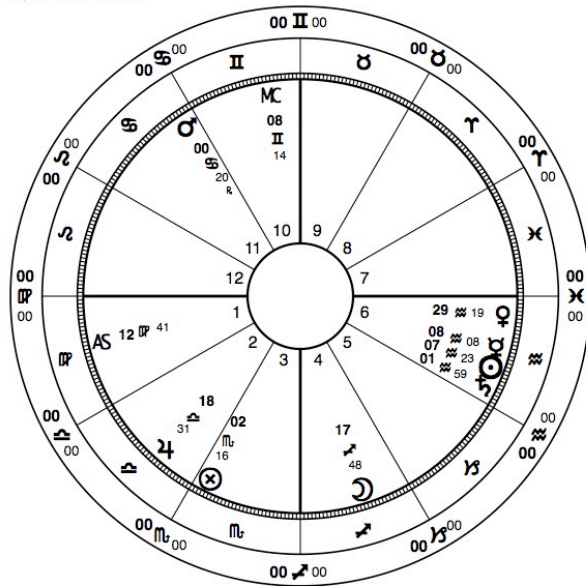
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The previous issue of the NCGR Memberletter contained a fine article by Fran McEvoy, "Mozart and the Neptune Effect." In this article Ms.McEvoy attributed Mozart's genius to Neptune and other outer planet influences.

As this is the 250th anniversary of Mozart's birth, and as Mozart is a of beacons of our culture, more consideration of his chart is in order. Here I will attend solely to inner planets. I will also confine my technique to what appears, explicitly and implicitly, within the Hellenistic tradition. What follows uses whole sign houses, aspects between sign and sign, traditional dignity systems, and lots. I will also comment on an important time in Mozart's life – breaking with the Archbishop of Salzburg and remaining in Vienna to work privately.

First I supply Mozart's chart.

Wolfgang Mozart
 Natal Chart
 January 27, 1756
 8:00:00 PM LMT
 Salzburg, Austria
 47N48 / 13E02
 Tropical Vedic True Node



On first glance one may not be too impressed by this chart. Using whole sign houses, four of Mozart's planets, including Sun and Venus, reside in the cadent sixth house. Without Neptune opposing Sun and Pluto conjunct Moon, Mozart's luminaries look far humbler. Mozart's North Node is very close to the Ascendant. Modern astrologers will think that maybe Mozart needs to cultivate more Virgo and more self-orientation. That doesn't seem to work here very well..

You might notice the Moon that is squaring the Lunar Nodes and moving from the North to the South Node. This is not an "out of bounds Moon," because southern Sagittarius cancels out Moon's higher northern latitude from the ecliptic. Nonetheless Moon is at the "bendings." Ptolemy, one of the great influences in the Hellenistic tradition, says that Moon at the bendings lends the soul toward more versatility and greater capacity for change. This would make the Moon less excitable than if it were conjunct one of the Nodes, but still emotionally restless.

Since we have brought up the quality of his personal style, let's continue in that vein. Indeed Mozart is a rather complex character. The traditional procedure is to look at the situations of Moon and Mercury in the chart and find a planet or planets that have the most categories of governing over both positions.

First we look at the two planets themselves.

Mercury is near the Sun in Aquarius. With Virgo rising, Mercury is also lord of the Ascendant. Mercury is in fixed Aquarius, giving resolve and stubbornness. Mercury is also in its own triplicity in a night chart in the airy triplicity. Being in a cadent (or "falling") Sixth place, and within the Sun's beams, and with Saturn, Mercury is hindered in its effectiveness.

Moon is in Sagittarius, a double-bodied or mutable sign. The Moon is angular although waning, and has a sweet application to Jupiter. A mutable Moon can display fickleness and affinity for love or music(!).

Although Mozart was an immense musical genius whose reputation has grown with time, the quality of his soul was more ordinary. Unlike some other major composers, however, most of us would feel comfortable having a meal or a

beer with him.

We would now find the planet with the most authority over the positions of Moon and Mercury. It turns out that both Mercury and Jupiter have much to say about Mozart's soul.

Mercury is important because it is also lord of his Virgo Ascendant. This may point to personal features that were more visible to those who knew him well. Mercury would also indicate for Mozart his verbal cleverness, playfulness, and love of puzzles. Mercury's difficult position in Mozart's chart may also point to immaturity.

Jupiter is in a better position – although receiving the testimony of the malefics Mars and Saturn -- and indicates his well-intentioned generous, humane and socially engaging nature. (One might also notice that Jupiter is also contra-antiscion to the Ascendant: their exact midpoint is 00 Libra. This further stresses Jupiter's importance in his chart.)

The testimony of malefics to Jupiter, as Saturn trines Mozart's Libra Jupiter and Mars squares it, may indicate the controversy that surrounded his character during this lifetime and afterwards, that perhaps people's "testimony" was too harsh.

Nonetheless, I would stress the potential of Jupiter, especially since Jupiter is Sagittarius' Moon's house lord and at the same time receives an application from Moon in Libra. With a longer life and greater maturity, and perhaps with more financial success, Jupiter might have given Mozart greater happiness in life. However, due to the influence of the malefics, he may have always had hindrances.

What planet might indicate Mozart's occupation? Venus is clearly the planet of a composer of music. Looking at his chart in a Hellenistic and medieval style, the planet would also be Venus, as she is in the Sixth (which trines the Tenth) and is escaping from the Sun's beams. Venus also receives a positive aspect from Jupiter and no aspect from Mars. This bodes well for his ability and reputation as a musician.

Let's look at his Lots of Fortune and Spirit, which, very briefly put, describe the factor of luck and personal initiative. Clearly Mozart's life was not always fortunate but he showed a fierce confidence and independence of spirit that

contributed greatly to his musical genius.

Looking at Mozart's Lots of Fortune and Spirit, everything hinges on Mars, because Mars is the lord of the Lot of Fortune and located in Cancer, it is in the same sign or zoidion as his Lot of Spirit.

Mozart's Lot of Fortune is in mixed condition. This lot being in the Third place from the Ascendant is neither a wonderful place nor one of the worst. Both malefics Saturn and benefic Venus are angular to the Lot of Fortune from the cadent Sixth house, resulting in a draw between them

The lord of the Lot of Fortune -- Mars in Cancer -- gives a sense of who is in charge. Mars is a powerful but unstable planet for Mozart. Mars is in the Eleventh from the Ascendant -- a strong place -- and the Ninth from the Lot of Fortune. Mars is in sect and in his own triplicity, but is in fall and retrograde. Of the benefics and malefics, only Jupiter casts an aspect to Mars. Mozart's Mars sometimes comes to the rescue and other times veer wildly off the mark, like a valiant warrior who, on occasion, shows up drunk and out of control.

Does the placement of the Lot of Fortune indicate his financial difficulties? Granted, the payment given at that time to an independent composer in Vienna would not be adequate to his talent or his productivity. The more difficult problem was that Mozart spent money extravagantly and impulsively: the culprit here, once again, is Mars. At best, Mozart practiced involuntary frugality.

Mozart's Lot of Spirit, which is in Cancer in the Eleventh, occupies the same zoidion as Mars. Moon in Sagittarius governs the Lot of Spirit.

How would Mars influence Lot of Spirit? We see Mozart as a headstrong and willful person: someone who must get his own way. Although there were many times in which his independent spirit resulted in extraordinary accomplishment, there were other times when he alienated people unnecessarily and created his own problems. When Mozart's independent spirit governed his music, he produced sublimities like *The Marriage of Figaro*, *Don Giovanni* and many other masterpieces; when his independent spirit governed him, he could be impulsive and reckless.

(His fixed star placements may contribute to an occasionally difficult nature. Denebola, the Tail of the Lion, ascended at his time of birth; the warrior-like star Bellatrix, one of the shoulders of the hunter Orion, was upon the

Midheaven at that time. Neither star would contribute to a compromising style.)

What is the Moon's contribution? Moon is in the angular Fourth which gives the Lot of Spirit greater strength. That Jupiter sextiles Moon is very positive inclination toward the Moon. Here we find the source of Mozart's great confidence in himself and his talent, in spite of some discouraging situations in his life.

That Mozart did not have the renown he should have during his lifetime He has Lot of Exaltation in Capricorn. (The Lot of Exaltation takes the distance from his Moon and the degree of exaltation in early Taurus, and adds that distance to the Ascendant.) A cadent Saturn, out of sect and under the Sun's beams, governs the Lot of Exaltation. Mars also opposes this Lot. This factor, along with the Mars-like character of his Lot of Spirit, served to block Mozart from the greater fame and appreciation that should have flowed in his direction during his lifetime. However, because their lords, Moon and Saturn, are in sextile to one another, there are possibilities for improvement.

Although Mozart was well thought of during his lifetime, especially by fellow musicians, it was after his early death that he became thought of as one of the great geniuses of Western culture. His chart gives some indication of posthumous glory. The Fourth zodiac from his Ascendant, Sagittarius, contains the Moon, which is in sect and governed by Jupiter in Libra. The lord of the Fourth – Jupiter -- casts a fortunate sextile upon the Moon. The Fourth place governs one's death and its aftermath. Mozart's early death may have served to augment his reputation.

I now proceed to timing and would like to look at the astrological indicators for May 1781. This month was pivotal in Mozart's life. He had been chiefly the court musician for the archbishop of Salzburg. Mozart was very unhappy with his position, as he could not compose operas in Salzburg, the orchestra was mediocre, and he felt treated like one of the servants and not as the artist that he was.

In early 1781, Mozart and the archbishop were both in Vienna. In May, they had a confrontation and the next day Mozart gave his resignation that was eventually accepted. This freed Mozart to move to Vienna, to Europe's musical center. It made life less certain but allowed his creativity to flourish.

At that time the transits included Saturn in Sagittarius on his Moon. As the Fourth is the place of home and of one's father, this did point to his father's great disapproval of his break with the archbishop, and that he had now to find his own home.

At that time, Mars by transit was in Capricorn. Transiting Mars was opposing natal Mars that is in the same sign or zoidion as Mozart's Lot of Spirit. This points to the resentment and outright angry indignation that was part of his break with the archbishop.

Mozart's profections for 1781 give us a more positive picture of this time. He was twenty-five. Subtracting his twenty-sixth year from the next lowest multiple of twelve – twenty-four – all positions would profect (advance) two signs or zoidia. This brings his Ascendant from Virgo to Libra, wherein lies Jupiter. This brings Jupiter to the sign or zoidion of his Lot of Fortune, and the Lot over to Sagittarius, wherein is the Moon. During this year he had made his home in Vienna, became engaged, and began composing music to make himself recognized and connected within the musical community in Vienna.

Of the predictive techniques of the Hellenistic era of astrology, a personal favorite is called "decennials": one has a major planetary period ruler – or *chronocrator* – for each ten years and nine months (rounded off, as ancient decennials uses a 360-day year). Mozart's first time lord is Moon in the Fourth, the second Saturn, the third Sun, which took over is 1766. In 1781 the specific chronocrator, the more important of the two, was Mars. Because Mars is with the Lot of Spirit and, as explained above, can be a difficult placement, this time could be full of conflict – which it was. Making matters more difficult is that in his natal chart, Sun and Mars have no aspectual relationship to each other.

Things did turn out happily for Mozart for the next few years. In mid-1782, Jupiter took over from Mars as his specific time lord. Jupiter bodes well for Mozart – during this time he was married, was introduced to and befriended fellow composer Franz Joseph Haydn, and was quite successful in his creative work.

Other predictive techniques from the Hellenistic tradition support the Mars-like quality of this time of his life. One technique proceeds from the sign Lot of Fortune at birth and goes around the zodiac for specific time lords. We

was in a long (12-year) period governed by Sagittarius at this time. Four months from his confrontation with the archbishop, Cancer took over from Gemini as the specific lord. Mozart's Lot of Spirit and Mars is in Cancer.

Circumambulations are at the origin of primary directions, which is the origin of secondary progressions. In 1777, the directed Midheaven was conjunct Mars, and the red planet took over as chronocrator. Mars was also the bound lord during the time of Mozart's break with the archbishop. From the directed Ascendant, Mars was in contact from January 1780-April 1782; the bond lord for this direction was Saturn.

All this will have to do for now. I invite you to look at charts without outer planets using techniques that were developed before anybody thought they existed. There is much to be gained from this endeavor.