



NEWSLETTER

NOW WEEKLY! With art by Vera !
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AstroMeteorology and Astro*Carto*Graphy

ELLIOT JAY TANZER emails to say he has a new book on **Astrocartography** which he's been selling at the **AstroNumeric** website, as they've long been big on astromaps. Includes a 1 hr. DVD. He's been selling it for \$50 or \$37 or something. When he gets copies to Jack at the AFA, I'll stock it and tell you more about it.

Tanzer's thesis, with which I broadly agree, is that we are attracted/repelled to those places, peoples and cultures which have favorable or unfavorable lines running through them. My problem is that this has never worked for me personally. We prove astrology by first proving it to ourselves, so, for me, ACG failed. My suspicion is that full moon births, such as mine, are an exception. I am also wondering if powerful placements on the MC/IC axis make one hypersensitive to land and so unable to profit by moving here or there. Anybody out there with similar experiences?

ASTRO*CARTO*GRAPHY and AstroMeteorology ought to be a perfect fit. **McCormack's** system is largely MC/IC based, and those are the straight vertical lines on an ACG map. It should be a simple thing to say that, for example, the Mars lines will produce hot weather, Venus rain, Saturn cold, Jupiter pleasant, etc. Since McCormack works with 30° and 45° aspects, an enterprising programmer could color-code the lines when those planets are in aspect to other planets.

For example, when Venus is sextile to Mars, those two lines would be in pink to indicate a sextile between them. You would see a pink line, you would know to look 60° (four time zones) to the left or right to find the other pink line. When planets are in aspect to more than one planet, the line could be dashed, alternating red and green, or red green and blue, for example. Weather forms along these lines and moves east, according to topographic features (rivers, mountains, etc.), which can easily be shown as well. Presuming the world ever has money again, this would be a drop-dead fabulous way to plan a vacation, where the weather was guaranteed to be perfect!

ASTRO A to Z MEDI

FROM C.E.O. CARTER'S ENCYCLOPAEDIA

OPTIMISM. Generally Jupiter is the planet of hope, especially when acting through his positive sign of Sagittarius, and those when this planet is strong will normally incline to optimism and the cultivation of a cheerful outlook. This is especially so if he is well configured with the luminaries. If prominent but afflicted, he often gives false optimism and delusive anticipations. The Sun and Mars, Leo and Aries all incline to hopefulness, and Aries people often come to grief, generally publicly, by their extreme daring. Venus inclines to content and resignation rather than hope; moreover, it is not a planet that looks into the future at all, either with apprehension or hope. Saturn, even when strong, seldom indulges in false hopes, and when weak he causes fatalistic tendencies, lack of grit and despair.

ORIGINALITY and **ORTHODOXY** depend on the relative strength of Jupiter, Saturn and Uranus. Saturn represents conservatism, Uranus the hatred of conventional ties, and indeed, of ties of any sort. . . .

— **Encyclopaedia of Psychological Astrology**, by C.E. O. Carter.

ALMANACK

for the week (all times GMT)

03	13:48	☾ □ ♀	Void
	13:54	☾ ♃	
	15:18	♀ ♀	
	18:47	☾ ♀ ☉	
04	10:12	♀ ♀	Mercury direct!
05	05:38	☾ ♂ ♀	Void
	15:33	☾ ♃	
06	01:34	☾ ♃ ☉	
	01:51	♀ □ ♀	
	19:19	☉ 17♁ 23	Full Moon
07	10:16	☾ ♂ ♃	Void
	15:18	☾ ♃	
	23:37	♀ □ ♂	
08	15:08	☾ ♂ ♃	
09	03:55	☉ ♃ ♃	
	06:56	☾ △ ♀	Void
	15:13	☾ ♂	
	16:52	♀ ✕ ♃	

Extracted & adapted from **AstroAmerica's Daily Ephemeris, 2000-2020**. Get yours!



STAR OF THE WEEK



ALPHERATZ alpha Andromedae 14 ♃ 29

Notes: A double star, white and purplish, in the hair of Andromeda.

From Al Surrat al Faras, The Horse's Navel, as it was formerly located in Pegasus. Frequently called Caput Andromedae or Andromeda's Head.

Influence: According to Ptolemy it is of the nature of Jupiter and Venus. It gives independence, freedom, love, riches, honour and a keen intellect.

With Sun: Honour, preferment and favors from others.

With Moon: Energetic, persevering, honour, wealth, many good friends & business success.

With Mercury: Active mind, benefits from judges, lawyers or churchmen, pioneer work bringing prominence, accused of selfish motives, writes on science, religion or philosophy.

With Venus: Neat and tidy appearance, quiet life, good health, fond of pleasure and society, fortunate in speculation.

— **From Fixed Stars**, by Vivian Robson

Ivy M. Goldstein-Jacobson
1893-1990



IVY'S GEM OF THE WEEK

Concerning a Messenger

TAKE the 1st house and its ruler for the querent and the Moon for his message; the ruler of the 5th for the messenger; the 7th house for the address or place, and its ruler for the person to whom the message is sent. Mercury is co-ruler of the message and the messenger.

If the ruler of the 5th is well placed by Sign and not conjunct an evil fixed star nor afflicted by the malefics, the messenger is honest. (Whether shown to be honest or not he will be faithful to this trust, dishonorable though it may be, if the rulers of the 5th and 1st are conjunct or in good aspect, or in mutual reception.)

If the ruler of the 5th is direct and angular, he will proceed more rapidly on his mission. If in any aspect to the ruler of the 7th he will contact the right person, easily or with difficulty according to the nature of the aspect. If in no aspect, but in mutual reception somewhere in the chart or if there is translation or collection of light, the messenger will deliver the message but by other means or by another person's aid.

If the Moon is void of course, or there is no aspect or translation or collection of light between the rulers of the 5th and 7th, or between the rulers of the 1st and 7th, then neither the messenger nor the querent will contact the person. Under these circumstances, if the Moon makes only bad aspects and there is a malefic in the 1st Quadrant, the message is never received. But if she aspects or is in mutual reception with the 7th House ruler, the message reaches him another way. — **Simplified Horary Astrology**, 1960.

The Intense Isolation of the New Moon **Ludwig.**

LUDWIG VAN BEETHOVEN is an example of a New Moon birth. He displays the characteristics quite well.

As everyone knows, **Beethoven** was born on December 16, 1770, in Bonn. He was the second birth to his parents, but the first to survive. He was given his deceased elder brother's name, Ludwig, which happens to have also been his paternal grandfather's name. The elder Ludwig was a distinguished player in the Bonn court orchestra. Beethoven had two younger brothers, neither of whom amounted to very much.

Beethoven's time of birth was not recorded. In a remark to me a quarter-century ago, the late **Edith Wangemann** said that quite often birth times were recorded in parish baptismal records, but not in this case. In 1996, Noel Tyl published **Astrology of the Famed** (out of print), a book with proposed rectifications of a number of people, Ludwig among them. Tyl gave Beethoven's ascendant as Pisces, justifying it with Solar Arcs. At the time I disagreed, but had done no work of my own.

I caution that I am a life-long fan. By the age of 25 I had memorized, entire, the 9 symphonies, 7 concerti, various overtures, 16 string quartets, 32 piano sonatas, the opera and the second mass, as well as most of the violin/piano and cello/piano duos, in addition to numerous more minor works. In the years since I've cleaned up on the trios. I have the scores to the symphonies, piano concerti, string quartets, sonatas and Missa. I've got more on Ludwig than most Trekkies have on Captain James T. Kirk. You are warned. You are entering hard core territory.

Time of birth. There are many opinions exactly when Maria Magdalena Keverich Beethoven, Ludwig's mother, delivered him:

Edward Lyndoe, writing in **American Astrologer**, May 1970, gave Ludwig a 3:40 am time. This gives 10° Scorpio rising, with his Sagittarius cluster in 2, opposed by Mars in the 8th. "My money vs: your money," which isn't Ludwig. While he carped about money, music was his passion. The first rule

continued, pg. 4

Secrets From A Stargazer's Notebook

DEBBI KEMPTON-SMITH

ARIES

ARIES'S symbol is a ram's horns or the fountain of youth. It is a pushy fire sign, ruled by Mars, planet of zip and zap. Aries are like commandos. They charge right in and wipe out the opposition. Their lives are open books, why do anything you wouldn't want the world to see? They're self-centered and selfish, but they're willing to reveal themselves, warts and all. They are the bravest of all the signs, take ludicrous chances, and scare people to death, but they don't know that. At its best Aries is nothing if not noble. They have heroes and villains. One old textbook says Aries is "the lamb that is shorn that the world may be warm." Like most knights in shining armor, the Aries hasn't been born who wouldn't give his time, money, even life for those he loves. Aries and Leo are the best signs for self-expression, for they assert themselves openly.

What's disgusting about Aries? They really think they're more interesting than you are. They talk about themselves all the time. They like head butting with opponents. They like to fight. Fortunately their skulls are hard as rocks, capable of withstanding numerous bops. I guess the most horrifying side of Aries is that *they will not see or take responsibility for their effect on other people*. If they did that, they'd have to grow up.

Look around your chart. Note any planets in Aries. Find the house or houses with Aries on the cusp. These are areas where you think, "Me first!" You won't share, you have to be the boss. Think of Aries on the home box (fourth house): tyrant at home! Think of Aries on the death box (eighth house): no nurse is going to tell you how to die when you're eleventy-hundred and nine! These are also the areas where you do things in new ways. You're original here and fiercely competitive. Apply the Aries principles where you find Aries in a chart. You're brave here, too!

Aries is an impulsive sign and they're not good judges of character.

© *Debbi Kempton-Smith*, 1999

This is a serialization of Vivian Robson's masterpiece, **A Student's Text-Book of Astrology**. It is now in print.

Part 89:

Love and Marriage

The effects of signs and planets, continued:

VIRGO. Inclined to be sentimental and romantic; critical; very- self-controlled; undemonstrative; dutiful; usually chaste. Saturn, romantic courtship, trouble from or disinclined to marriage, happier if the partner is older, sometimes two marriages. Jupiter, secret love affairs, peculiar marriage, sometimes to inferior. Mars, peculiar ties, secret love affairs with inferiors, led astray, unhappy; may marry soldier if a woman. Venus, intrigues with inferiors, illicit love, tragedy, secret and obscure marriage; if afflicted by Saturn, immorality. Moon, secret sorrows in marriage.

LIBRA. Fond of pleasure; always desire admiration and attention; often selfish and shallow; often unhappy marriage. Saturn, separation, especially if Venus is afflicted. Jupiter, happy marriage, Mars, responsibility by marriage. Sun, danger of separation. Venus, pure, fiery passions, love affairs with relatives, responsibility and financial sacrifice through marriage. Moon, secret love affairs.

SCORPIO. Intense sex nature; seek admiration; critical and nagging; jealous; often marry money; secret love affairs; often two marriages. Saturn, passionate, secret and sad love affairs. Jupiter, injury in love, jealousy, gain by marriage but often unhappy. Mars, struggles, gain by marriage, unhappy partner; if in 6th, 8th or 12th violence to or from woman unless the benefics prevent. Venus, jealous, marries widow or widower, risky love affairs, may be frail or betrayed if a woman. Sun, danger of separation.

— **A Student's Text-Book of Astrology**, by Vivian Robson.

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Martha Lang Wescott's

ASTEROID OF THE MONTH



Urania

URANIA might be called the Patron Saint of astrologers! But just as we saw that Terpsichore had a repertoire, that "dance" was only a part of its province, so too with Urania. While Urania shows involvement with astronomy, astrology, mathematics or any kind of theoretical, abstract or symbolic knowledge, it is also the ability to extrapolate principles and relevant data from a mass of facts; it is the talent for seeing *the forest for the trees*. Where you find Urania in discordant aspect, the ability to "not get caught up in the emotions or details and events" of the other planet or asteroid is lacking or creates ongoing conflict in the perception, attitudes and events related to the aspecting planet or point. When you take "a mental step backward" and view the world (or your corner of it), Urania shows the distortions in conceptualization: what features you magnify or ignore (based on aspects and tenancy).

As with the tension aspects, the retrograde Urania has difficulty extracting the essence, meaning or significance of experience from the mass of detail or the distraction of minutiae. There is a problem with *seeing the trend*, drawing conclusions or picking out the principle. Where direct but tied to retrograde planets or points, Urania seems to miss some obvious things, but have skill with including non-rational data in the formulation of theories. Or, as in the case of an aspect with Mercury, information from the retrograde planet, point or asteroid is included in the theory instinctually; the individual may not know or be able to explain the data he has drawn on to form his ideas.

— from **Mechanics of the Future Asteroids**, © 1988, 1991

DOG OF THE MONTH



The Aries dog really needs that sign "BEWARE OF THE DOG." If let out of the house he will be chasing cars and biting tires, not to mention terrorizing the poor mailman.

He starts new adventures all the time. For instance if he's not burying his bone he will be digging one up, and carting it to another place.

If he cocks his leg in the house, especially after having just gone, he is really angry at you. Don't make him neurotic by chiding him. You have hurt his feelings, and I think a talk is in order. Maybe you can crouch down and look him in the eyes as you are speaking to him. I think he will then understand that you are sorry, and this will be the end of the matter.

Moving is no trauma for this pet. The more houses the better. Each one is a new adventure. The Aries dog is especially good for the frequent traveller.

© Marian Futterman, 1976, **Your Dog and Astrology**, \$3.00. Yes, Marian, we still have copies. Some of the best sun-sign writing I ever came across.

The New Newsletter

Most people, most astrologers, even, have no idea how rich, how varied, astrology really is. I'm lucky. For the last nineteen years, I've lived in what amounts to a world-class astrological library, which I've been passing off as **AstroAmerica**. Every week I will serve up a slice for your amusement.

'Til next week — **Dave**



of any rectification is that it must show the elemental structure of the native. An early morning birth also messes up the baptismal record which is dated the 17th. Babies were baptized as soon after birth as possible. The only reason for a full day's delay would be if the weather had shut Bonn down. As winter weather sometimes will. Any of you weather forecasters want to venture the conditions on that day, December 16, 1770, in Bonn?

Next up, Ralph Kraum, an expert on old horoscopes, writing in *American Astrologer* for December, 1970, gave 1:29 pm. This flips Lyndoe's chart to give 20° Taurus rising. The Sag cluster (Sun-Mercury-Moon, with Jupiter nearby in Capricorn) is now in the 8th, with Mars opposing from the second. This is Your money vs: my money, which still isn't Ludwig, but Moon in the 8th will talk to spooks. Beethoven was a keen observer. In the **Ghost Trio, op. 70**, in the slow movement, Beethoven describes a haunting. For much of the movement there is a rumble in the piano's left hand, which mysteriously stops towards the end of the movement, resulting in an eerie stillness. If you've ever been in a haunting, you'll recognized that as the moment when the "ghost leaves". The outer movements describe a man's chaotic daytime life, with an over-indulgence in "**60 bean coffee**," the drug of choice at the time.

Kraum's 1:29 pm puts Saturn (in Leo) in the 5th, which describes Beethoven's relationship with children, though does not quite describe his compositional style, which was more fluid than that. Saturn in 5 is not a lack of creativity (I have it there), but it is a very tightly structured one. Which is not Ludwig. Taurus rising, ruling planet Venus in Capricorn in the 10th. This does not produce temper, nor erratic behavior. So I will move on to the next guess:

Robert Jansky gave Beethoven a 4:11:40 am birth. This is Lyndoe's chart, only with 16° Scorpio rising. Same 2nd/8th polarity. Saturn in the 9th, which makes one dogmatic about religion. By the time Beethoven came to write his second Mass (1820-ish), he was conceptualizing Jesus Christ as a personal friend and brother, which is not to say he was fundamentalist, but that his thinking had deepened and matured. (Drop "Jesus" and I will personally agree with him.) Beethoven was otherwise no more concerned about religion than anyone else at the time.

Marion March proposed 1:00 pm. This is the Taurus rising chart, now with 7° there. Beethoven very much looks like a Taurus rising: Bull-necked and stubborn. Pluto is now exactly on the MC, which is presumably be-

cause of his transformation of western music. I think this an ex-post facto justification. March smears Gemini and Sagittarius over houses 2, 3, 8 and 9, which does not make for a musician at all.

The final entry in the list at **AstroDataBank** is 11:03 pm, given to Noel Tyl. I am surprised, as this gives a Virgo rising chart, as I remember a Pisces chart. Checking further, I find this to be a typo. On Tyl's **own site**, he gives 11:03 AM as his proposed time. Of his rectification, Tyl says, *Ludwig van Beethoven had Venus-perigrine ruling his 3rd and the 8th; affairs of these Houses would run rampant in his life-experience [His brother and sexual frustration]. Additionally, an Earth Grand Trine told of his severe isolation. -When Beethoven's brother Kaspar Karl died, he left his 9-year old son, Karl, in Beethoven's care. Beethoven's complex celibate neurosis over lineage and family life led to tragic aberrations, legal considerations and further loneliness for many years, even to the point of Karl's two suicide attempts. As well, the Master's Mars opposed his Mercury, Sun, and Moon.*

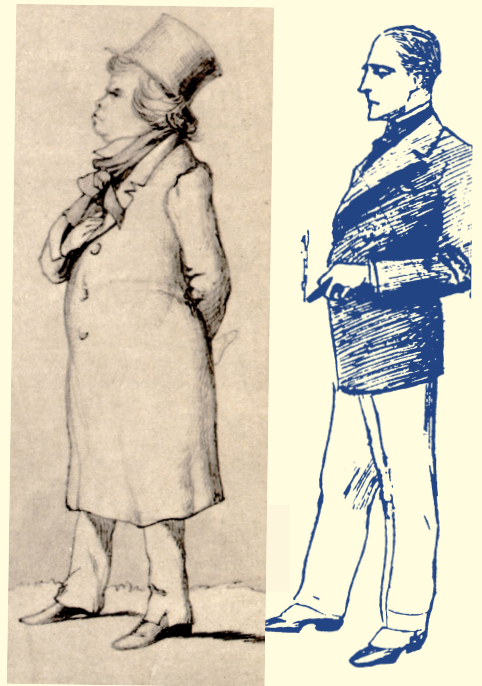
Which is mostly true (Beethoven in fact stole Karl from his mother, over both of their heated objections), and to Tyl's credit, is rarely cited by Beethoven's many biographers. I've made fun of Tyl in the past, but he is one of the few who are brave enough to put his opinions on paper. Tyl has extensive musical training and although he's not showing it here, what he is showing is his lifelong admiration for the man under study. Beethoven's sad adventures with his nephew (Ludwig destroyed Karl, he was that brutal) are the best kept secrets of his entire life. Tyl did extensive research and my hat is off to him.

But I am going to pass on Tyl's rectification as well. Tyl puts mutable signs on all four of the angles, which is an aspect of chaos. Beethoven's life was not at all chaotic. It was in fact rather fixed. Beethoven did not crave the limelight, which is what one would reasonably expect from Sun and Mercury both in the 10th. Nor did Beethoven travel. His one big adventure was leaving Bonn and coming to Vienna in late 1792. He often talked of travel, most particularly to London at the invitation of **Ferdinand Ries**, but in fact seems to have never ventured further than a day's coach from Vienna. In his 20's and 30's Beethoven was a man of few possessions, indifferent to his whereabouts and sensitive to criticism and so often moved

from room to room, on whim. Which seems to have misled many.

Aside from Tyl, there is a consensus that Beethoven had a fixed sign rising. I just don't think it was Taurus or Scorpio.

Look at this:

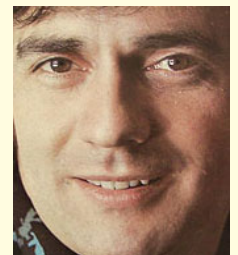
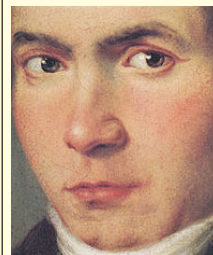


On the left, Beethoven Out Walking, a sketch, c. 1820, by Josef Daniel-Bohm, from the Beethoven-Haus, Bonn, as shown in **Ludwig Van Beethoven Bicentennial Edition** book, published jointly by the Beethoven-Archiv-Bonn and DGG, 1970, pg. 227. (This sketch does not seem to have been previously published on-line. I have not one, but two copies of this huge book, the elder dating from 1970 itself. I am a pathetic wretch, I am.)

On the right, David Anrias's sketch of the first decanate of Leo rising. Ludwig's face is piggish, but the glare is identical.

Before I settle down to a Leo rising chart, I have one more bit to throw at you:

Dudley Moore.



The actor Dudley Moore bore an astonishing resemblance to Ludwig van Beethoven, which seems to have escaped notice while he was alive. I noticed this while watching *Unfaithfully Yours*, in which Moore

plays an orchestra conductor. I went looking for a photo of Moore with his hair teased out in a Beethovenesque coif, but regrettably found none. Moore, in fact, could actually conduct. Moore's date and time of birth are known: April 19, 1935, 6:30 PM, Dagenham, UK. He had 13° Libra rising.

Ever a lover of averages, I have set a chart for 7:30 pm, December 16, 1770. An evening birth. Mother and child may rest for the night. The priest will be sent for in the morning.

IN the proof of the rectification, let us start, where we should always start, with life expectancy. As before, I am using James Holden's translation of **The Judgment of Nativities**, by Abu 'Ali al-Khayyat.

Hyleg. The Sun cannot be hyleg because the birth is at night. With Leo rising, the rising sign cannot be hyleg. So we look at the Moon, which we find in 21° Sagittarius. To be declared hyleg, it must be aspected by one of the various planets which rules 21° Sag. Jupiter is the overall ruler, but Jupiter is in the next sign, so no aspect. Jupiter is also the night-time triplicity ruler, still no aspect. Mars rules the term, and is opposed. Saturn rules the face, and is trine. Which makes the Moon hyleg, or giver of life.

Alcoholoden. We next look for the alcoholoden, the giver of years. The alcoholoden must be a ruler which is in aspect to the hyleg. We have already identified Mars and Saturn as being rulers in aspect to the Moon. We go first to Saturn because, in a Leo rising chart, Saturn is angular. Going to the table on pg. 9 in the Judgments book, the life for a man with angular Saturn as alcoholoden is 57 years.

To this we add the minor periods of Jupiter or Venus, if either is in trine or sextile. They are not. From this we subtract the minor period of Mars, if square or opposed. It is not. Which makes 57 our final answer.

Ludwig van Beethoven died on March 26, 1827, in Vienna. He was 56 years, 3 months, 10 days old. It was his 57th year. Sometimes this stuff is just creepy. Of itself, this is not a proof of rectification, since in charts where Saturn is alcoholoden, it will produce 57 years if on any of the four angles.

I am too close to the subject and, like many others before me, will compulsively see Beethoven as I want to see him, which in my case is far from the traditional view. Saturn in Leo in the first, to me, is a bully. Saturn in Leo in the first, ruling the 7th house, no woman will take him as her husband.

Sakoian and Acker describe Saturn in Leo as dictatorial and dogmatic. Such natives can be stubborn and rigid. They require

attention and respect from others, with a desire for power over them. In the first house, Sakoian and Acker describe Saturn as cold and unfriendly. A difficult childhood is noted, with a general mistrust of others, which produces further alienation. They note two distinct physical types: One of them, short and swarthy, with dark eyes (pg. 193).

A **contemporary description** of Beethoven reads, in part,

In height Beethoven was not more than 5 feet 5 inches. He was very strongly and broadly built, his head unusually large, with thick black hair, which began to turn gray in 1816. The forehead was broad, with bushy eyebrows and rather deepset eyes. The latter are variously described as black, bluish-grey, and brown: probably the last epithet is correct, but all the evidence goes to show that they changed in expression in a remarkable way and gave the impression that they were bluish-grey. Until about 1817 Beethoven was short-sighted and used eye-glasses. His nose was broad and his complexion red and swarthy. . .

Which not only confirms Sakoian and Acker as to swarthy and black, but, with his thick mane of hair and large head, Leo rising in general. I regret I do not know what the average male height was in 1800, I suspect 5'5" to be more or less average, or only an inch or two short if not. Note that if Ludwig was short and customarily wore lifts, he would appear to be taller as a result. This description is how Beethoven appeared in the street, it was not taken from a medical examination.

When we look at someone we see the rising sign and then whatever planets as may be in the first house. With the Leo rising chart, when we get past Beethoven as a hostile bully (Saturn in 1), we are immediately transported to his Sun in Sagittarius, in the 5th. We find someone who is creative, as well as striving. Is he musical? Let's go to **Carter**:

Under Musical Ability, Carter starts with strong Venus and Neptune. In Beethoven's chart, unless you put Venus on an angle, it is weak, in Capricorn and in the 6th in my rectification. In fact Beethoven's music was of great power but rarely of great beauty. The supremely beautiful works were few. The two greatest, in my view, being the second Mass (the Missa) and the Sonata op. 109. True to the Venus in Capricorn temper, beauty is a function of form and is only employed where necessary. Never for its own sake.

Neptune is more strongly marked. It is the apex of a T-square that includes Mars in Gemini and Moon-Mercury-Sun in Sagittarius. It also makes a grand trine to Jupiter and Venus, both in Capricorn, with Pluto sitting very nearly at the midpoint of those two, along with Uranus in Taurus. In these two groupings, Neptune is the only planet in both.

Carter says fire and water will both be prominent in a musical chart. Beethoven has fire (enthusiasm) to spare, but no water whatever. He is consequently not emotional and may quite frankly be described as heartless. Aside from his psychological destruction of his nephew (which occurred under the full glare of the Viennese police, who in fact arrested him at one point, c.1819 for child abuse), Beethoven's petty cruelties were recorded by Ries (1838), who himself endured a number of them. Further evidence was given by observers at his early salons. Beethoven's playing was said to bring people to tears, but he himself remained unmoved.

Carter says Saturn will be in aspect to an angle, which is true here, as it is on the ascendant. Carter says Saturn gives acute hearing. Before he went deaf, Beethoven had the most acute hearing, or, to be more precise, exceptional skills in observation, which went far beyond mere hearing. Carter says Moon-Saturn contacts are common. Beethoven had them in trine.

Of Carter's degree areas, Beethoven lacks 16° Taurus-Scorpio, though Uranus at 12° Taurus comes close. Of 15° cardinals, Beethoven has Pluto at 16° Capricorn. Beethoven has nothing at 24° of cardinals, though Venus is at 26°. (Carter's degrees are mean, not necessarily precise.) Beethoven has nothing in the ends of Leo-Aquarius, nor anything at the beginnings of Virgo-Pisces.

With a strong 5th house chart, why did Beethoven not have his own children? Or did he?

This is a judgment of fertility. Fertility relates chiefly to water signs. Lacking any water, Beethoven was infertile. The likelihood of marriage can also be judged from water placements. The more water, the more likely, and at an early age. Beethoven was a life-long bachelor. According to Ries, Beethoven had many girlfriends, but, according to me, a bachelor myself for too many years, "many girlfriends" in practice means many transient relationships. With three planets in the 5th, there was always another woman, one way or another. A fire-earth combination, such as Beethoven's, tends to

be brusque and lacking finesse. Fire scorches the earth, it brings it no peace.

With three planets in the 5th, while Beethoven was unable to sire children, he would have an acute interest in children and would tend to impose on them his own grandiose (Sagittarian) ideas, and do so non-stop. With Mars opposite from Gemini (a cruel sign, according to Robson and me), childish pranks (opposition) would be brutally put down. This is a very dangerous chart for children, as Karl van Beethoven learned to his horror. Tyl's note that Karl attempted suicide twice while under his uncle's care is, I regret to say, all too true. Karl lived to be 52.

In Beethoven's chart, his brothers are shown by his third house, which, Leo rising, is empty. Virgo is on the cusp is fussiness with brothers, which is true. Most of Beethoven's opus 40-49 works were early juvenile pieces which one brother or the other found and sold to a publisher for their profit, Beethoven himself having abandoned all but one or two of them. This meddling is shown by the ruler of the 3rd, Mercury debilitated in Sagittarius in the 5th of creativity, opposed by Mars in Gemini.

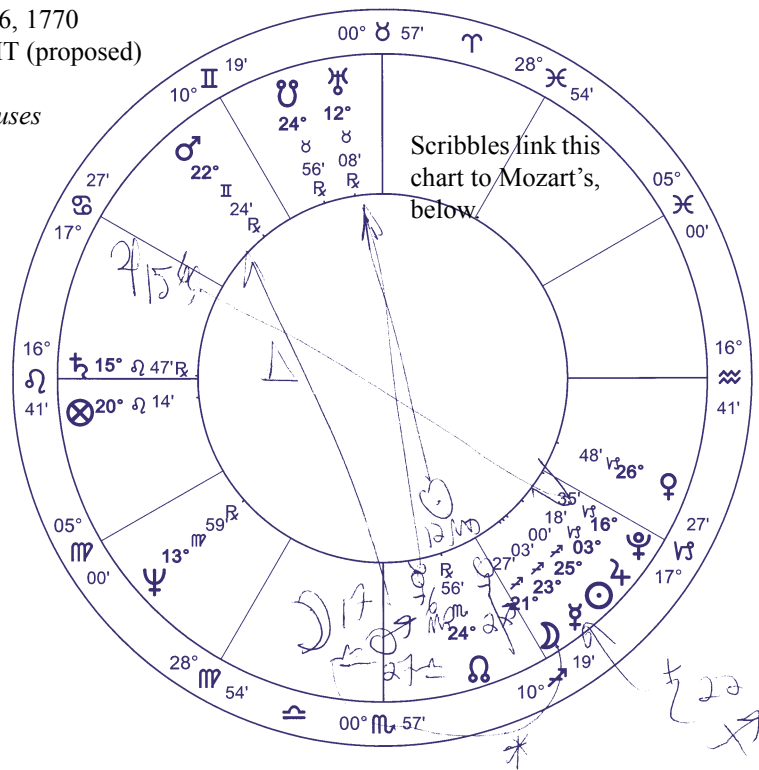
Brother Kaspar's children are shown, in Beethoven's chart, as the 5th house from the 3rd. What is the 5th from the 3rd? It's the 7th, ruled by a debilitated Saturn in Leo in the first. The luckless nephew not only got caught by an uncle with a cruel 5th house, but was additionally seen as a prize possession, an ideal "partner." *Beethoven's nephew Karl was the only person, male or female, who ever lived under the same roof with him.*

I am just now tweaking my rectification. A Leo rising chart can have either Aries/Libra as MC/IC, or Taurus/Scorpio. Both have Mars retrograde in Gemini, and Venus in Capricorn as the rulers, but the shift reverses them. 7:30 pm puts aggressive Aries on the MC, placid Libra on the IC. 7:45 pm puts placid Taurus on the MC, sneaky Mars on the IC. I am probably indulging in my own fantasies, but I like Taurus on the MC. So many people view Beethoven as a Taurus. The sign must be prominent, one way or another. Wrecktification by accident produces erratic results. Could it be that midheavens are mistaken for ascendants?

I am of the opinion that Beethoven's previous 1500 lifetimes were spent as a monk, locked into his cell in one monastery or ashram or another, shut away from people, until he had entirely sunk into himself. I am not so certain I have not followed a similar path.

Ludwig van Beethoven

December 16, 1770
7:45 pm LMT (proposed)
Bonn
Placidus houses
Mean node



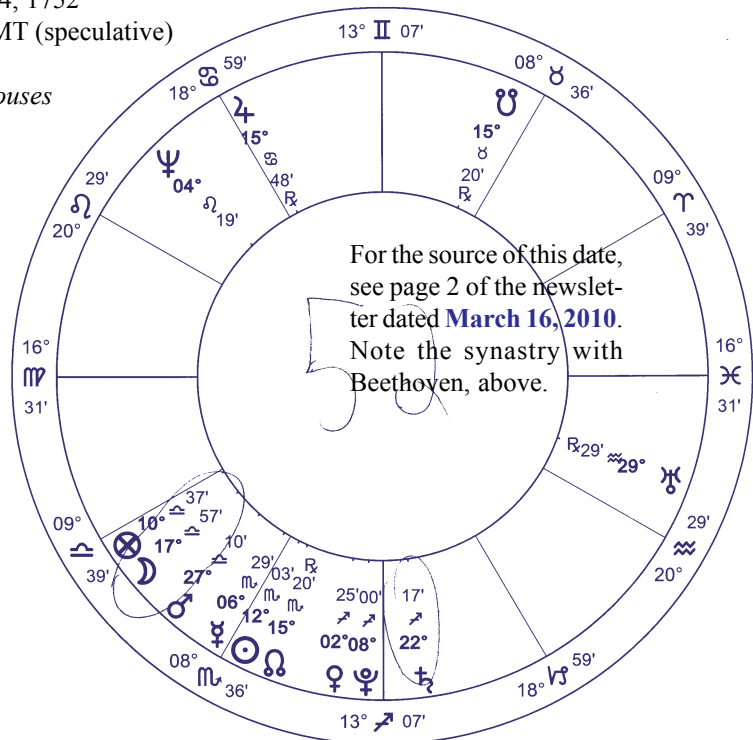
So how did this highly unsociable man, one lacking all people skills, come to the attention of Viennese nobility and rise to the very top? I am of the opinion that Beethoven had help. Lots of it.

Beethoven arrived in Vienna late in 1792,

at the age of 21. At the time he thought he was 16, from his father's manipulation of his age some years earlier in an attempt to pass him off as a protege, but, either from the family's poverty, or from Beethoven's fixity, this never came to pass.

Johann Amadeus "Wolfgang" Mozart

November 4, 1752
1:00 am LMT (speculative)
Salzburg
Placidus houses
Mean node



But even if his official age was wrong, biology cannot be denied. At the age of 21, Beethoven had no profession, apparently did not work, had only a few juvenile compositions to his credit (the op. 40 stuff, plus the Bonn sonatas) was not married nor engaged to be married. He was, in a word, unambitious. Yet he suddenly moved to Vienna and was the talk of the town and thereafter never lacked for commissions. What happened?

MY fans, “who are legion,” know that I am of the opinion that Mozart’s death was **faked** (but not by him), and that he subsequently spent his life “borrowing” the music of others, which he passed off as his own. It is known, though not accepted by Mozartians, that his piano concerti were written by **Andrea Luchesi**, who for many years was the kapelmeister in Beethoven’s home town of Bonn. When I first read the Newman/Taboga theory, it was said that Luchesi’s archives were in *Italy* and were “disturbed” in 1792, the year after Mozart’s supposed death. This threw me off track for some years.

But a much better story emerges if Luchesi’s archives stayed in Bonn. Which, as they were the property of the court, is where they should have been. In this scenario, Mozart comes to Bonn, already well-known as a musical center, expressly to copy out Luchesi’s piano concerti and who knows what other music he may have found there. This was presumably done at the behest of the Elector, **Maximilian Franz**, who allegedly wanted to enhance the music in Vienna and who was not above plundering what he inherited in Bonn, with Mozart being the means. Presumably over Luchesi’s strenuous objections. Mozart’s motive was presumably to get enough music to pass himself off as a kapelmeister at some court or other. (In 1784 Mozart had applied for the Bonn position itself.) **I emphasize this is speculative.**

In faking Mozart’s death, the city of Vienna had unwittingly making him a free agent. Mozart comes to the attention of Maximilian, who uses him to transport Luchesi’s music to his friends in Vienna. (Then as now, good music makes money.)

While in Bonn, Mozart makes the acquaintance of the young Beethoven, and for one of the very few times in his life, Beethoven made a real friend. Mozart realizes he can pass Beethoven off as his prodigy in Vienna. Much as his father had done with him, thirty years before. And with Maximilian’s permission, he does so.

At many times in his life, Beethoven gave

thanks to Mozart, even though, so far as is officially known, *if* the two men ever met, it was during Beethoven’s visit to Vienna in 1787, for an hour or two, aged 16. Modern researchers can find no evidence for the encounter, and when it comes to Mozart, everything is a mess and much is simply invented. As with Mozart’s death, as with his **birth**, one must reconstruct events whole cloth to fit “facts” which shift uncontrollably.

Beethoven’s new moon meant he was tightly wrapped into himself. His thinking and his feelings were the same. His antisocial first house Saturn pushes him further into himself such that he is all he cares for. As a composer, he will write what he wants, the way he wants. Since no one likes him, he is indifferent to public acclaim.

As a child in Bonn, no one challenged him, no one made him do anything, save his father, whom he disliked. Luchesi was his teacher (not Neefe), but when Mozart came to steal Luchesi’s works and become Beethoven’s patron, Luchesi had to be dropped from the official biography. In other words, we cannot understand Ludwig until we understand Mozart, the two men are linked.

There is an old story that Beethoven was initially trained on the organ. The organ is a valve instrument, valves are either open or closed, the touch must be either on or off to avoid the pipes “squeaking.” A similar hard touch can be used on harpsichord, spinets, virginals and other plucked keyboard instruments. But not the piano.

Cristofori invented the piano around 1700. In Beethoven’s youth they were still somewhat rare. Pianos were much more complex than harpsichords, the hammer must hit the string and then immediately fall back. The best sound comes from thick strings under a great deal of tension. Piano frames at the time were made from stout wood timbers, pianos as a result were heavy, fragile, and with what we would think of as limited dynamic (loud/soft) range, of a notably “woody” sort. Beethoven at first played the piano as he played the organ: He hammered on the keys, until, as the story goes, he was shown the proper touch. At which time he quickly grasped the underlying concept.

True or not, the story shows a man who is wrapped so tightly into himself that he must be shown the way, at which time he will adapt easily. The isolation is Saturn in the first. The adaptability is Sun-Moon-Mercury in mutable Sagittarius. This pattern continues throughout Beethoven’s life.

Beethoven’s early compositions, his “first

period” are crude. He has great talent but does not know what to do with it.

The Sonata op. 10 no. 3, and then the Pathétique Sonata (op. 13) changes this. The Pathétique was modeled after Mozart’s 14th Sonata/Fantasy K.475, which, as Wiki says that Artaria published in 1785, was presumably written by some third hand. (I would otherwise presume that Beethoven wrote K.475, either before or after the Pathétique.)

In these early works, Beethoven creates a new, simplified style. He uses piano sonatas as experiments as he can control the process from start to finish. At first he goes for simple dynamic expression, but very quickly turns into a story teller. The result was his second, or middle period. Yes. In point of fact, all of Beethoven’s middle and late period works tell stories. I have puzzled out a few of them, but I digress.

This went on until 1812, when two things happened. One, Beethoven gradually ran out of stories to tell. Second, his patron, Mozart, was arrested by the Danes and taken to Copenhagen, where he languished until 1820, when he returned to Salzburg, where he remained, dying on March 24, 1826.

For Beethoven, the loss of his patron was dramatic. After 1812, Beethoven virtually ceased to write music. His commissions either stopped, or he ceased to fill them. At this point, his friend Ferdinand Ries enters the picture.

Ries was born in Bonn in November 1784. The Ries and Beethoven families were on friendly terms, it was the Ries’ who nursed Beethoven’s mother in her final illness in 1787, and Franz Anton, Ries’s father, who was one of Beethoven’s many teachers. One of the best reasons to put Mozart in Bonn in 1792, one of the best justifications for Mozart taking Beethoven to Vienna, is what Ries did in 1799, when he was only 14: He abruptly left Bonn, first for Munich, but eventually for Vienna.

Like Beethoven, Ries was hugely talented but, unlike Beethoven, Ries was also ambitious. Bonn’s court had closed in 1794, taking the court orchestra with it. There was no longer any musical life in the city on the Rhine, there was therefore no longer any reason for talented children to remain there. Age 14, Ries was still years away from puberty. He walked to his destination. While on the road he contracted smallpox. It blinded him in the right eye.

What would account for this strange, almost desperate behavior? Without work, the Ries family was poor. Ries stopped off in Munich, in part to study with a teacher (and

to whom he eventually gave instruction), all the while copying music for a penny a page to support himself. With him Ries carried a letter of introduction to Beethoven, but, as we can see, and as the Ries family must have plainly known, Beethoven himself was unlikely to be of much help.

A better story is that Mozart's removal of Beethoven to Vienna was a red letter day in Bonn, and long remembered. Beethoven's subsequent success in Vienna was noted in Bonn. Ries was therefore eager to go and join him and did so at the earliest opportunity. In other words, Ries did not go to Vienna to meet Beethoven, but rather, Mozart. Regrettably, secondary evidence suggests that Mozart and Ries did not get on.

Ries eventually arrived in London in 1813, where he quickly came to the attention of **Johann Peter Salomon** (also a native of Bonn) as well as the **Philharmonic Society**, which had been founded that same year. Ries remembered his old friend in Vienna and acted as his London emissary, selling his works and arranging performances, many of which Ries personally conducted.

Yet for his efforts Ries got piano sonatas and second rate overtures (Ruins of Ath-

ens, King Stephen, Wellington's Victory) from Beethoven. Which was journeyman work at best. Ries himself arranged the commission for the 9th in 1817, expecting to have a work within a year.

Instead, Beethoven fell in love with Ries's wife, tacking on love notes at the end of his letters to her husband. He borrowed themes from Ries's published scores and used them in love-sonatas which he sent to the Ries's and to which he himself gave no dedication. Among these, opp. 106, 109, 110 and 111. This was at a time when Beethoven was accusing his sister-in-law of immorality. The 9th was not finished until 1825.

Which is to say that after 1812, Beethoven fell back into an insularity from which he was unable to escape. I asked a clairvoyant once why Beethoven went deaf. The answer was, *Because he would not listen*. I think this is true. In the chart, note the debilitated Mercury squeezed between Sun and Moon, opposed by Mars.

You might conceptualize this as an eagerness to hear (Sagittarius is always eager), trapped between a very loud Moon and a very loud Sun (tight conjunctions) and opposed by a very noisy Mars in Gemini. It's a wonder he could hear at all. He com-

plained of a buzzing in his ears.

BEETHOVEN is an interesting example of how fans can unwittingly "take on" and "become" their object of adoration. During Beethoven's lifetime there were dozens of other composers, working not only in Vienna, but also in London, Paris, Milan, St. Petersburg, Madrid, Berlin and numerous other cities. During his lifetime Rossini, not Beethoven, was regarded as the greatest living composer. Muzio Clementi was regarded as equal or greater than Beethoven, Clementi's sonatas are said to have inspired Beethoven's late sonatas. Among Beethoven's contemporaries are Papa Haydn, Franz Schubert, Johann Hummel, Antonio Salieri, Carl Maria von Weber, Mozart (in disguise), Ries and his great rival, John Field, Boccherini, etc.

The years from 1790 to 1830, the "Beethoven period" was one of the richest in all music, but the greatness of Beethoven, combined with his intense insularity, has obscured most and trivialized the remainder. We are only just now, in the last twenty years, coming to a proper understanding of this period. The coming decades will bring many surprises.