THE BRONTËS AND THEIR STARS

THE BRONTËS AND THEIR STARS

By

MAUD MARGESSON

AUTHOR OF "ASTROLOGY IN EPIGRAM"

ILLUSTRATED WITH ASTROLOGICAL CHARTS

LONDON: RIDER & CO.
PATERNOSTER HOUSE, E.C.

Printed in Great Britain at
The Mayflower Press, Plymouth. William Brendon & Son, Ltd.

FOREWORD

Much, probably too much, has already been written concerning the Brontës—about the two who became famous, and the two whose chief claim to remembrance is their intimate connection with the authors of *Jane Eyre* and *Wuthering Heights*. There is no incident of interest regarding this family, no report of their sayings or doings that has not been published, commented on, disputed and criticized, until, truly, there seems nothing left to be said. What fresh light could possibly be brought to bear on the lives of these people who are still to this day subjects of discussion, though it is more than a hundred years since they were born?

But one point of view has so far escaped the attention of the biographer, namely that of the astrologer.

To the astrologer a door is open that is closed to other enquirers. He can take a glimpse behind the scenes and note the active power at work. He sees not only effects but causes. To him there is a whole world of interest in the answers to the questions: Under what signs of the Zodiac were the Brontës born? What conformation of the planets is responsible for their genius? How were their successes, their failures, and their premature deaths foreshadowed in the heavens?

It is because this side of the subject has not yet been touched upon that I have had the courage to attempt to add to the already huge pile of Brontë literature, and have endeavoured to unravel the horoscopes of this remarkable family. But in doing so I have purposely taken as broad a view of their nativities as possible, consistent with giving an accurate account

of the influence of their stars. Minor points have been omitted where they did not seem important. To have given a detailed and comprehensive reading of the nativities would have made the book too long, and would have deprived it of interest to all except the expert astrologer.

My thanks are due to the late Mr. Clement Shorter for giving me his full permission to quote anything I wish from his books on the Brontë's, and also from their poems. All quotations, unless otherwise stated, are taken from his *The Brontës, Life and Letters*. Mr. John Drinkwater also kindly allows me to quote from the essay on Branwell Brontë in his *Book for Bookmen*.

Mr. V. E. Robson, co-editor of *Modern Astrology*, undertook the task of calculating the horoscopes from the large amount of data available. That the work has been ably done, I am sure all astrologers will acknowledge.

CONTENTS

	PAGE
Foreword	v
The Brontës and their Stars	1
The Father of the Brontës	5
Charlotte Brontë	27
Emily Brontë	111
Anne Brontë	159
Patrick Branwell Brontë	188
The Rev. Arthur Bell Nicholls	236
Ellen Nussey	247
Monsieur Constantin Heger	256
Madame Heger	264
Glossary	271
Index	277

THE BRONTËS & THEIR STARS

In offering these horoscopes for publication it should be mentioned that only the birthdays of the subjects have been obtainable, not the birth hours, so that the problem of deciding the Rising Signs was the one that immediately confronted us.

We may say, without fear of contradiction, that the only sure and dependable guide to the Ascendant, where the time of birth is unknown, is an intimate knowledge of character and career. Nothing less than this will produce a reliable result. It is not uncommon for the Rising Sign to be determined from personal appearance only; but in these days of mixed races, personal appearance is a very unsafe guide as regards the sign on the cusp of the 1st House of a horoscope. Have we not all known a tall and thin Taurean, and a short and stout Geminian? (Queen Victoria is a good example of the latter.) We are on far surer ground when we take character and career as our guide. The Ascendant always influences the character in some measure, and its influence can be traced by any student of human nature with an understanding of Astrology.

The fullest knowledge possible of the events and manner of life is of next importance, so that the most satisfactory time for determining an Ascendant is when life is over.

With the Brontë family we have quite an exceptional amount of data available to assist the astrologer in his

work. Never have all the members of one family been such subjects for literary discussion, or so forced into the limelight as have the Brontës, with the result that they now stand before us as very real, live human beings. It is because they are so alive that we are drawn to consider their horoscopes. The impulse to do this is almost irresistible to a believer in planetary influence.

The writer is aware that many astrologers consider that speculative horoscopes are not worth serious consideration; but this unsympathetic attitude does not seem entirely reasonable if we look on Astrology as a science. While admitting that it is not an exact science, in that we do not yet understand all its laws, nevertheless we can prove that it is founded on a scientific basis.

When we speak of a scientific basis we mean that astrological rules, as set forth, have in a very large measure stood the test of proof, and that anyone who cares to study the subject with an open mind will find that he is dealing with immutable laws, not fanciful imaginings. To calculate and erect a horoscope in accordance with these laws is simply to show our faith in a science which was known hundreds, if not thousands, of years ago, and which Time has done nothing to disprove.

When once the Rising Sign has been determined, it becomes a comparatively simple matter for any qualified astrologer to calculate the exact zodiacal degree rising on the Ascendant at the moment of birth.

It is hoped that the principal horoscopes of this series will justify the writer's claim that, in certain cases, a rectified map may be regarded not only as possibly, but as more than probably true.

A list of the birthdays of the Brontë children is to be found in Miss Elizabeth Firth's diary. Miss Firth was an intimate friend of Mr. and Mrs. Brontë when

they lived at Thornton, and she recorded the births of all their children, except that of the eldest daughter Maria, who was born and baptized at Hartshead.

No other record appears to have been kept by anyone. There is no trace of a Family Bible, with its page of births and deaths, having had any place in the Brontë household; in fact, as a family, the Brontës seem to have paid little attention to anniversaries. In the hundreds of letters Charlotte wrote to her friend Ellen Nussey, there is not one mention of any birthday celebrations. Had it been otherwise we might have known the birthday of the poor mother who died long before she could take pride in the genius of her children; also that of Miss Elizabeth Branwell, the aunt who filled her place with so little tenderness. On the other hand it is a subject for congratulation that we have the birth dates of Miss Ellen Nussey and of Monsieur and Madame Heger, together with sufficient data from which to calculate their horoscopes, as these three all entered more or less intimately into the life of Charlotte Brontë.

Of Charlotte's other great friend, Miss Mary Taylor, we know neither the day of her birth nor the day of her death, and she herself destroyed all the letters which would have given information regarding her life, so we have no means of knowing what planetary sympathy drew her and Charlotte together.

When studying the maps of the four Brontë children it is the wonderful mental similarity between them that first arrests attention. In each horoscope Mercury, the ruler of the mind, is in aspect to the mystic Neptune and the occult Uranus. At the birth of each child in turn the quick-moving Mercury had advanced to within orbs of these two mighty planets, one of which was then undiscovered.

Surely it is unexampled in the history of Astrology to find such a double aspect belonging to no less than four members of one family. When Charlotte wrote

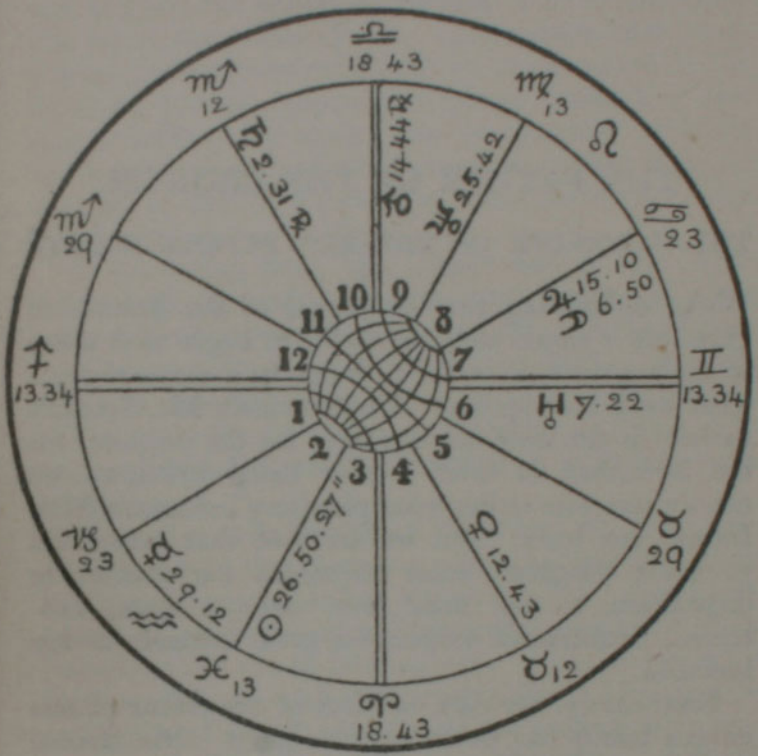
that their "minds are cast in the same mould, their ideas drawn from the same source," it was more real, more true, more capable of proof than ever she imagined. The same touch of idealism and originality was inborn in each of them; the fabric of their minds was woven on the same loom, so to speak, though the finished article differed much in quality. It has rightly been said: "The Brontës are an example for us, our chief example, of that rare and fascinating phenomenon the group genius . . . a marvellous congerie of works produced by a common impulse in a common atmosphere."[1] And it is in the positions of Mercury, Uranus, and Neptune that we have the secret of this group genius, the origin of this impulse and of this atmosphere.

There is another similarity shown in these horoscopes which is responsible for the reverse of the medal. Saturn, the planet of fate, overshadows them all. He encircles them with his iron ring, saying, "So far and no farther." Life for the members of this family was a perpetual struggle against difficulties and limitations, but they were, for the most part, not easily daunted; they fought their way in the face of opposition, and two of them, at least, won through and left their mark on literature for all time.

We will now examine the horoscopes individually, and see what planetary vibrations ushered the sisters and their brother into this world and influenced their several careers.

[1] *Times Literary Supplement*, March 13th, 1924.

REV. PATRICK BRONTË



	Decl.			☽	☿	♀	♂	♃	♄	♅	♆
☉	1	S	16		☌	∠					☍
☽	21	N	41	△	✶	□	☍	△	☌P		
☿	12	S	52		☌	□	□	△	□		
♀	18	N	9			☋	✶			□	
♂	2	S	53				□		△	P	
♃	23	N	1								
♄	9	S	48								
♅	21	N	32								
♆	2	N	55								
Asc.							✶			☍	
M.C.							☍	□			

Cardinal	3
Fixed	3
Mutable	3
Fire	0
Earth	2
Air	3
Water	4

REV. PATRICK BRONTË

BORN AT EMDALE, COUNTY DOWN, IRELAND

March 17, 1777, 1h 29m 15s a.m. L.M.T. = 1h 53m 51s a.m. G.M.T.

THE FATHER OF THE BRONTËS

THE HOROSCOPE OF THE REV. PATRICK BRONTË

When delineating the horoscopes of the Brontës of Haworth it would seem advisable to begin with those of their parents in order to judge in a measure from what stock they sprang. Unfortunately Mr. Brontë's nativity is the only one available for the purpose, for the birth-date of their mother being unknown we cannot ascertain under what planetary influences Mrs. Brontë was born. But we are told that Anne, the youngest daughter, most resembled her mother in disposition, so she must have been a quiet, contented, unobtrusive woman—a great contrast to her husband.

Fortunately, the date of birth of the father of this unique family has never been in doubt. Mr. Brontë was born on St. Patrick's Day, 1777. He was probably proud of having the same birthday as the Patron Saint of his native country, and did not allow the fact to be lost sight of. His horoscope shows him to have been a man of character. This is what we should have expected, since it was not from their mother that two of the daughters inherited their fiery temperaments. Their father's influence was paramount in their lives, and for this reason his horoscope is deserving of study.

The Rising Sign

Mr. Brontë had Sagittarius-Aries on the Ascendant. This combination exactly describes the man who was priest by profession and warrior by instinct. His ruler

was Jupiter, the planet of religion, and his sub-ruler was Mars, the planet of war. He seems to have made a good parish priest according to the standard of the day; his Jupiter conjunction Moon shows that one side at least of his nature was in sympathy with his work as a minister of religion. And yet the fighting element in him was never far from the surface—his Moon was square to Mars.

In his young days Mr. Brontë had all the Sagittarian love of outdoor exercise and sport, and even when well on in years he still tramped across the moors to visit the outlying cottages of his parish. In 1849, when he was sixty-two, Charlotte says of her father, "The other day he walked to Keighley and back, and was very little fatigued." This was an eight-mile walk altogether.

He was a tall, handsome man, and we hear from several sources that there was much that was Jupiterian in his appearance. Ellen Nussey says in her reminiscences of her first visit to Haworth Parsonage: "Mr. Brontë struck me as looking very venerable, with his snow-white hair and powdered collar. His manner and mode of speech always had the tone of high-bred courtesy." And Grundy speaks of him as "upright, handsome, distantly courteous, white-haired, tall; knowing me as his son's friend, he would treat me in the grandisonian fashion, coming himself down to the little inn to invite me, a boy, up to his house, where I would be coldly uncomfortable until I could escape with Patrick Branwell to the moors."

Jupiter conjunction Moon made Mr. Brontë in later life pompous and grandiloquent. Mrs. Gaskell paid him a visit at Haworth in 1860, and speaks of the old man as "touchingly softened by illness; but he still talks in his pompous way, and mingles moral remarks and somewhat stale sentiments with his conversation on ordinary subjects."

Anne had evidently her father in mind when she

describes the Reverend Michael Millward at a party, in *The Tenant of Wildfell Hall*, as "mighty in important dogmas and sententious jokes, pompous anecdotes and oracular discourses, dealt out for the edification of the whole assembly"; and further as "enveloping his throat and chin in the folds of a mighty comforter" before leaving the house.

Mars the Sub-Ruler

Another side of Mr. Brontë's character is represented by his sub-ruler, Mars. This planet is close to the mid-heaven, which gave him much of the martial spirit. He would have made a good soldier, but the Moon and Jupiter determined otherwise and won the day, so far as his career was concerned.

Mars dominates the horoscope, and throughout his life Mr. Brontë fully responded to the war-like planet. As a young man at Cambridge he joined the volunteer corps raised to be in readiness for a French invasion, and the only toy we hear of his giving to his children was a box of soldiers he had bought at Leeds.

He had quite an eccentric love of firearms. His servant, Martha Brown, said that guns and pistols were hung over the door of his bedroom, and that on one occasion when she had taken them down to dust Mr. Brontë came in and was greatly perturbed, and he warned her never to touch them again, for they were always loaded.

Ellen Nussey says: "Every morning was heard the firing of a pistol from Mr. Brontë's window; it was the discharging of a loading that was made every night. Mr. Brontë's tastes led him to delight in the perusal of battle scenes and in following the artifice of war; had he entered on military service instead of ecclesiastical he would probably have had a very distinguished career. The self-denials and privations of camp life would have agreed entirely with his nature,

for he was remarkably independent of the luxuries and comforts of life."

And again an old parishioner remembers how "the old parson had queer ways with him. He always slept with his pistols by him, and they were never far away from him. A few days before he died he was handling one, and found his finger was too weak to pull back the trigger. So I, being handy that way, was sent for to make a lever that would work."[1]

Aspects to Mars and Saturn

Mars is in Libra in this horoscope, a sign uncongenial to the planet's nature. Mars is vigorous and go-ahead, and the sign of Venus is soft and yielding. In Libra, Mars is in its detriment and shorn of some of its power. So while Mr. Brontë possessed some distinctly martial characteristics, among them were some distinctly martial failings. The bad aspects to the planet added further difficulties.

Mars forms four aspects—a good one to Uranus and adverse ones to the Moon, Jupiter, and Mercury. The trine to Uranus in Gemini gave Patrick moral and physical courage. As a young man he once jumped into a stream fully dressed to rescue a boy from drowning, and took him home and saw him attended to before he gave a thought to his own discomforts.

Then there is the story of a bell-ringing contest at Dewsbury when he was curate there. The vicar was away, and the bell-ringers had arranged to have a practice one Sunday evening. They "had not taken the curate into account at all, but he soon let them know somebody was in charge. Seizing his favourite stick, an Irish shillalagh, he darted out of

[1] *Harper's Bazar*, Xmas 1893: "Our Sunday at Haworth," by M. Harland. The pistols were sold at Sotheby's Sale Room on July 26th, 1907.

the room, made for the house of Thomas Smith, the parish clerk, and enquiring why the bells were being rung, was told of the coming competition. The news incensed Mr. Brontë very greatly. Ringing the bells for such a purpose was a desecration of the Sabbath, and that he could not permit any longer. He accordingly obtained the keys, ran to the church, hastily ascended the winding steps of the tower, and, brandishing his weapon, stopped the astonished ringers and drove them out, giving all a stern admonition, which they would interpret as 'dare to do the like again.'"[1] Mr. Brontë never lacked courage.

Mars sesquiquadrate Mercury and square Moon in Cancer gave him a great relish for sensational stories. Ellen Nussey says that at times "he would relate strange stories, which had been told him by some of the oldest inhabitants of the parish, of the extraordinary lives and doings of people who had resided in far-off, out-of-the-way places, but in contiguity with Haworth—stories which made one shiver and shrink from hearing; but they were full of grim humour and interest to Mr. Brontë and his children, as revealing the characteristics of a class in the human race, and as such Emily Brontë has stereotyped them in her *Wuthering Heights*."

To Mars must be set down all that was hot-headed in his character and behaviour, including violent and uncontrollable fits of temper. These outbursts were well remembered by a neighbour, the Rev. J. C. Bradley, a former curate of Oakworth, near Haworth. Mr. Bradley was the original of David Sweeting, one of the curates in *Shirley*.

"Oh, Brontë was not at all a bad sort," replied Mr. Bradley to an interviewer who went to see him in Richmond, where he ended his days at past ninety. "But for temper! I really think he had the vilest temper I've ever seen in a man! Do you know, he

[1] *The Father of the Brontës*. W. W. Yates.

used to keep a pistol loaded, and, when any visitor said anything that upset him, the old man used to fire the pistol straight away there and then! Not at the visitor, you understand, but at the wall, at the ceiling, at anything that took his fancy! I have known him so wild with anger at the merest thing that ran counter to his wish that he would take up the rug from before the fire and throw it on to the flames! I have often thought that it must have been a terrible trial to those quiet, shy girls to live with such a bad-tempered father."[1]

Uranus in Gemini square Mercury was not without its influence here. The irritability of nerves this aspect gives was greatly responsible for these explosions of anger. After the death of Emily and Anne, Mr. Brontë's temper and his selfishness came near to wrecking his only surviving daughter's happiness. The Moon and Mercury in trine to Saturn and Mars made him both hard and selfish. His own wishes and conveniences were of the first importance in his own eyes, and were forced to be the same in the eyes of his children if peace was to be maintained in the home. In fact, Mars, the most elevated planet in his horoscope, came near to being the ruling influence in his life.

The adverse aspects to Mars produced in him the only physical fear he seems to have possessed. "The only dread he had was of fire," says Ellen Nussey, "and this dread was so intense it caused him to prohibit all but silk and woollen dresses for his daughters. Indeed, for anyone to wear any other kind of fabric was almost to forfeit his respect."

For the same reason he refused to have any curtains to the windows of the parsonage, and it was not till long after Charlotte was the sole inmate of the family sitting-room that her father gave way on the matter. Charlotte wrote at once to her friend Ellen to announce the event: "We have got curtains in the dining-room.

[1] *Great Thoughts*, October 17th, 1908: G. A. Wade.

I ordered them at the factory to be dyed crimson, but they are badly dyed and do not please me." This was tragic, seeing that Charlotte had waited the best part of her life for these amenities to her only sitting-room!

The Fifth House

This is the House of children, and his children loomed large in Mr. Brontë's life—in fact, it is solely on account of them that we are now studying his horoscope. He has no claim to remembrance except as the father of two women of genius.

Venus is in the 5th House, in her own sign, Taurus, and sextile to the Moon and Jupiter in Cancer, and this is an altogether benefic aspect. It shows many children, and more girls than boys. Mr. Brontë had five daughters and one son.

Venus would seem to indicate his eldest surviving daughter in particular, for it was Charlotte who lavished such devoted care on him. As she grew up, and more especially after her aunt's death, she was his chief support in life; she looked after his welfare in every way, to the point of sacrificing her own interests in order to please him. No wife could have deferred to her husband's wishes more entirely than this daughter did to her father's. He owed this comfort to the good link between the 5th and 7th Houses in his nativity.

But, on the other hand, the death of all his children represented the tragedy of Mr. Brontë's life, and for the cause of this we must look beyond the 5th House. Mars, the ruler of the 11th House (the 5th from the 7th), must be taken into account, for Mars squares the Moon and Jupiter in the sign of the home. Then Leo, the 5th Sign, is intercepted in the House of death, and its ruler, the Sun, has two bad aspects and no compensating good ones; besides this, Uranus in Gemini, the sign that represents young life, is in

opposition to the Ascendant, and square to Mercury. Possibly we may add as another adverse aspect, Venus opposition Saturn. The orb is a wider one than that usually allowed, but the more modern astrologers approve of widening orbs, and correctly so in the writer's opinion.

Only one of Mr. Brontë's children caused him any anxiety through unsatisfactory conduct, and that was his only son, Branwell. This trouble is seen in the bad aspect between Uranus and Mercury. After prolonged dissipation Branwell's health gave way; but it was not till his condition became desperate that we hear of the father disturbing himself particularly on his son's account; he then had him to sleep in his room, and seems to have taken more or less charge of him. "To papa he allows rest neither day nor night," says Charlotte, and Branwell said the same: "The poor old man and I have had a terrible night of it; but he does his best—the poor old man! but it's all ower with me."

Branwell's death came as a great shock to his father. "My poor father," writes Charlotte, "naturally thought more of his *only* son than of his daughters, and much as he had suffered on his account, he cried out for his loss like David for that of Absalom—my son! my son! and refused at first to be comforted."

Aspects to Mercury

We are especially interested in all that concerns Mr. Brontë's mentality, for he was the father of two women of remarkable talents and of a son who, whatever his other deficiencies, was possessed of a brilliant, if erratic, intellect. We have also reason to think that his eldest daughter, Maria, who died at the age of eleven, was a very uncommon child. So we naturally ask whether the sisters and brother inherited their gifts from either of their parents. Astrology can

answer only as regards their father; and we must acknowledge that though Mr. Brontë's horoscope shows that he had a good average brain it gives no indication of genius.

Mercury is strongly placed in his nativity. Mercury and the Moon both form no less than six aspects to precisely the same planets. The aspects differ, of course, since Mercury and the Moon are not in conjunction.

This is a very uncommon feature to find in any map. It means that the mind and the personality are working in unison to a most unusual extent; they both come under the influence of the same Signs, the same Houses, as well as the same type of planetary vibration. The effect of this is to produce a very decided character. It shows that Mr. Brontë's mind and wishes ran in one fixed groove. He was not troubled by any divergence between opinions and feelings. This is all to the good so far as strength of purpose is concerned, but it gives no expansion, no elasticity. Patrick Brontë was a forceful character, but his outlook was very narrow, and his Moon and Mercury trine Saturn did not help to widen it.

The Rev. Michael Millward, in *The Tenant of Wildfell Hall*, serves again as the prototype of Mr. Brontë when Anne says of him: "He was a man of fixed principles, strong prejudices, and regular habits, intolerant of dissent in any shape, acting under a firm conviction that his opinions were always right, and whoever differed from them must be either deplorably ignorant or wilfully blind." Her father's horoscope depicts a man of this description.

We see further that his Mercury is posited in the last degree of the sign Aquarius, and is in trine aspect to Saturn in Scorpio and to the Moon in Cancer. But as Mercury is not in a watery sign the value of the trine is somewhat lessened. Yet Mercury and the Moon in good aspect is always an asset; it gives

mental ability and a good memory, while the trines to Saturn give stability and prudence.

These aspects explain one side of Mr. Brontë's character, the side that made him for forty years the much respected minister of his parish. (Saturn is in the 10th House.) Mercury made him a fluent speaker; he always preached without notes, not because he was inspired, but because he had a retentive memory and took the trouble to learn his sermons by heart. He could often be heard reciting them aloud to himself in his study. Half an hour was the exact length of his morning and evening discourse, and when he became blind and could not see the time he still, by force of habit, preached for exactly thirty minutes. It was Moon and Mercury in trine to Saturn that enabled him to judge the time so accurately.

Mercury is the planet of the scholar and the teacher, and Patrick Brontë early evinced a taste for learning. As a boy he was a hand-loom weaver, and we are told that while plying the shuttle he had a book propped up in front of him, and read and worked at the same time. His daughter Emily inherited the same trait from her father, and combined reading with working when possible.

But young Patrick much preferred his books to his weaving, and he was still quite a boy when he made up his mind to be a schoolmaster, and with all the steady determination that Mercury trine Saturn can give he set about to qualify himself for the post. By hard work and much self-denial, allowing himself only six hours of sleep each night, he passed his examination and was appointed a master at Glascar Hill Presbyterian school when only sixteen. He still continued his studies, and later on qualified for a post as master in the Church school of Drumballyroney, his own parish.

He was ambitious and eagerly sought promotion. Saturn in the mid-heaven was well aspected. His

sterling qualities attracted the attention of his rector the Rev. Thomas Tighe, who entrusted him with the education of his own children; and it was probably by Mr. Tighe's advice that the young man decided to take Holy Orders.

He left Ireland for St. John's College, Cambridge, in 1802, at the age of twenty-five. It must have been out of his savings that he paid his preliminary college expenses, for he had no other source of income; but he soon gained three scholarships, which, though small in value, were yet a help to him. He worked hard at college, and was awarded as prizes quarto copies of *Homer* and *Horace*, in one of which he wrote: "My prize book for always having kept in the first class at St. John's College, Cambridge. P. Brontë, B.A. To be retained *semper*."

He took his B.A. degree in 1806, and after his ordination in London he was appointed to the curacy of Wethersfield, in Essex. It was here that he made the acquaintance of Mary Burder, his first love.

From Essex he moved to Shropshire, to a curacy at Wellington, but he stayed there only one year. He then went to Dewsbury, in Yorkshire, the county which was to be his home for the rest of his life. The touchiness of Mercury square Uranus was the cause of his leaving Dewsbury. The story goes that one Sunday, having been caught in a thunderstorm, he requested the vicar to take his place at the evening service. One of the churchwardens on hearing this remarked, "What? keep a dog and bark himself!" This reached Patrick Brontë's ears, and so infuriated him that, after announcing his grievance from the pulpit, he resigned his curacy.

His vicar seems, however, to have borne him no ill-will, for he presented him with the neighbouring living of Hartshead, which was in his gift. It was at Hartshead, in December 1812, that Mr. Brontë married

Miss Maria Branwell of Penzance, and here his two eldest daughters, Maria and Elizabeth, were born.

There were still two more moves for Mr. Brontë to make before he settled down for good and all, as he was bound to do one day, with Saturn in the mid-heaven in the fixed sign Scorpio. In 1815 he went to Thornton as incumbent of St. James's Church, the Old Bell Chapel as it was called. Thornton is some twelve miles distant from Hartshead, and has become celebrated as the birthplace of his two famous daughters Charlotte and Emily. His son, Patrick Branwell, and his youngest daughter, Anne, were also born there.

In 1820 Mr. Brontë made his final move to Haworth parsonage with his delicate wife and six small children. The departure from Thornton closed the happiest years of his life. Soon after their arrival at Haworth his wife became seriously ill, and she died in September 1821. From now onwards Mr. Brontë became more or less of a recluse; he seems to have lost all wish to make friends or to visit his neighbours, other than his poorer parishioners. Writing of Haworth ten years later he says: "I have never been very well since I left Thornton. My happiest days were spent there. In this place I have received civilities, and have, I trust, been civil to all, but I have not tried to make any friends, nor have I met with any whose mind was congenial to my own."

Now Moon conjunction Jupiter in a sign so sympathetic to both, is distinctly sociable, but the contrary aspects from Mars in Libra and Mercury in Aquarius did much to counteract the genial element in Mr. Brontë's disposition. Saturn also is reserved and prefers solitariness. Years later, when the effect of Saturn's limiting influence had become more and more marked, Charlotte writes of her father: "Without being in the least misanthropical or sour-natured, papa habitually prefers solitude to society, and custom is a

tyrant whose fetters it would now be impossible for him to break." But when visitors did come to the house we are told that he received them with dignity, and treated them with punctilious courtesy. Moon conjunction Jupiter could not do otherwise.

Mr. Brontë had a distinct taste for writing. He published two volumes of poems, two stories, various sermons and treatises, besides making contributions to local papers. But nothing that he wrote has any literary value—he had no originality, no poetic sense. Mercury trine Saturn is the orthodox penman, not the inspired writer. His *Cottage Poems* are rhymes, but not poetry. On the occasion of the illness of one of his vicars he wrote to express his sympathy in a poem of twenty-nine stanzas. To quote one of them will be enough to show their literary worth.

> May rosy health with speed return
> And all your wonted ardour burn
> And sickness buried in his urn
> Sleep many years!
> So, countless friends who loudly mourn
> Shall dry their eyes.

One line only of all his poems has been destined to live: "To the finest fibre of my nature," is quoted by Charlotte in *Jane Eyre*. It is Jane's answer to Mr. Rochester's enquiry: "Jane suits me: do I suit her?" Charlotte in placing the line in its right setting gives it power.

The Third House

This House shows another well-marked side of Mr. Brontë's character, and we have here the explanation of that touch of eccentricity which he undoubtedly possessed, and which his daughter Emily inherited from him.

His Sun is in Pisces opposition Neptune in Virgo. This is an aspect which tends to make people erratic

and unreliable, to act from sudden impulse rather than with due consideration. But with his Moon and Mercury securely harnessed to Saturn, the planet of stability, Mr. Brontë had no desire to kick over the traces. His conduct was always along defined and well-considered lines, but for all that he was a trifle eccentric. He was said to be "peculiar in his manner," and he certainly carried his love of isolation to peculiar lengths. Neptune often goes to extremes.

He lived a great deal apart from his family. On the pretext of indigestion he had nearly all his meals in his own study. But from his horoscope one would gather that his indigestion was largely a matter of imagination, for the Moon is well aspected in Cancer—conjunction Jupiter, trine Saturn, and sextile Venus. But Neptune is in Virgo, and this probably caused him to be fastidious and peculiar with regard to diet.

All his life long Mr. Brontë responded more to Saturn than he did to Jupiter, and his daily fare is as good an illustration of this fact as any other. In the humble Irish cottage in which he was brought up only the bare necessities of life were available, and he is said to have continued his diet of porridge and potato, with a dumpling by way of dessert, long after there was any pecuniary need for such frugality. Later in life he relaxed somewhat, though still continuing a strict regime. "Papa requires nothing, you know, but plain beef and mutton, tea and bread and butter," says his eldest daughter. The Moon with Jupiter in Cancer would in many horoscopes signify greediness, and that Mr. Brontë should have gone to the other extreme, and been exceptionally abstemious, shows how much more he was under the sway of the planet of self-denial than of the planet of self-indulgence. Saturn with its two trines had more power over him than Jupiter, though Jupiter was the ruler of his horoscope.

The 3rd House represents his brothers and sisters. At first sight it would be difficult to account for his being one of a large family—five sons and five daughters—seeing that the Sun is in opposition to Neptune and semi-square to Venus. But these aspects, together with Mercury square Uranus in Gemini, show his early and complete separation from his home and all his relations. After leaving Ireland for Cambridge he returned only once to his native country, and then only for a short visit after his ordination.

As regards character, Mr. Brontë stood alone among his family. He was the only member with sufficient enterprise to start out on a line of his own. His brothers and sisters appear to have been devoid of any ambition, and to have lived and died in the quiet and homely surroundings into which they were born.

This effort to break away, this determination to shape his own career according to his own ideas speak volumes for his strength of mind. His strong aspects to Saturn and Mars stood him in good stead here.

If his children did not inherit genius from their father, two at least inherited character, and it was a priceless boon to them. Without it Charlotte and Emily could not have made a name for themselves, whatever their talents might have been. Life was an uphill struggle for them all, and those two would never have won through had not their father endowed them with a strength of purpose capable of overcoming all obstacles. Even gentle Anne possessed some of this strength, and in her quiet, unobtrusive way made a success of her short life. The only one of his children who failed was the one who was lacking in character, though not in brains, and of his downfall we shall speak later.

The Seventh House

If Patrick Brontë was at times passionate and overbearing there was also a softer side to his character. This is represented by the Moon and Jupiter sextile to Venus. His wife seems to have called forth this kindlier side of his nature, for the Moon and Jupiter are in the House of marriage and the Sign of the home. While his wife was alive he appears to have been a sociable man; it was not till after her death that he became such a recluse. From Miss Firth's diary we learn that when they were at Thornton Mr. and Mrs. Brontë were constant visitors at her father's house, and that Mr. Brontë sometimes went there alone to call, to tea or to supper, and we know that he looked back with much pleasure to his Thornton days. On the whole it is evident that the relationship between husband and wife was happy and harmonious. If he did cut off the sleeves of her dress because he objected to their shape he bought her another to replace it, and if he did lose his temper on slight provocation yet his wife was able to say, "Ought I not to be thankful that he never gave me an angry word?"

But the planets in the 7th House are square to the planet in the 7th Sign, and Mr. Brontë was left a widower after barely nine years of married life. These contrary aspects of House and Sign further prevented him from marrying again, although he made two attempts, a couple of years after his wife's death, to secure a stepmother for his six little children. He first asked Miss Elizabeth Firth, of Thornton, who was godmother to his daughters Elizabeth and Anne, to come and take Mrs. Brontë's place, but she declined the honour. (Mr. Brontë's letters to her were destroyed only just before Charlotte became famous.) He next offered his hand to Miss Mary Burder, whom he had once courted when he was a curate at Wethersfield.

She likewise refused him, telling him bluntly that: "I know no ties of friendship ever existing between us which the last eleven or twelve years have not severed, or at least placed an insuperable barrier to revival."

After this we hear of no more endeavours to get a second wife. Mr. Brontë appears to have resigned himself to the inevitable, and his sister-in-law, Miss Elizabeth Branwell, remained from now onwards in undisputed control of his children and his home.

The Second House

When considering the House of finance we come again into contact with Mercury, for Mercury is posited there. Its influence permeates this horoscope to an unusual degree. It has aspects to the 5th, 6th, 7th, 9th, and 10th Houses. Two planets are in its own Signs; and its own House, its natural home, contains the greater luminary. So there is hardly any point in this nativity where the influence of the mental planet has not to be taken into account. This is perhaps significant, seeing that it was their mental power which made Mr. Brontë's children famous.

A well-aspected Mercury in his 2nd House brought him a settled income, and the trine to Saturn in the 10th House indicates that his income was derived from his profession. It has been stated that his stipend was £320 a year, a sum barely sufficient for the needs of himself and his numerous family, yet somehow he managed to spare his mother £20 a year as long as she lived. This generosity is shown by the aspects between Mercury, Venus, and the Moon.

That he had many calls on his purse is seen by Mercury's afflictions, but Venus in Taurus sextile to the Moon and Jupiter in Cancer show money coming to the home through the 5th House, through his children. Three of his daughters endeavoured to

make themselves independent by going out to earn their livings, and the literary efforts of the most successful of them were enough to surround the father's old age with comfort.

The Sixth House

None of Mr. Brontë's children had a strong constitution, and it must have been from their mother that they inherited this lack of vitality. She died young, as they did. But the horoscope of their father shows him to have had a fine physique. His ruler is conjunction Moon, and his sub-ruler is trine Uranus; these are vitalizing and energizing aspects, and the complete trine between the Moon, Mercury, and Saturn gives great power of holding on.

But apart from these good auguries there are some heavy afflictions which worked out as physical ailments. Uranus is in the House of sickness in a mutable sign, in opposition to a mutable Ascendant and square to Mercury, the planet that rules the lungs. The opposition of the Sun to Neptune is also from mutable signs, so it is not surprising that Mr. Brontë suffered from his chest. He seems to have been always subject to bronchitis, and Charlotte speaks of attacks occurring both in summer and in winter.

Like most men, he got very depressed and took a gloomy view of his condition when he was ill. In a letter to Mrs. Franks, of Huddersfield, dated 1831, he speaks despondingly of his health: " I have for nearly a year past been in but a very delicate state of health. I had an inflammation in my lungs last summer, and was in immediate and great danger for several weeks. For the six months last past I have been weak in body, and my spirits have often been low. I was for about a month unable to take the church duty, I now perform it, though with considerable difficulty, and I am, certainly, a little better; and yet I fear I shall never

fully recover." But Mr. Brontë lived for another thirty years.

It was to obviate a liability to catarrh that he wore the immense white neck-cloths in which he is represented in his pictures. Ellen Nussey tells us that "he was in the habit of covering his cravat himself. We never saw the operation, but we always had to wind for him the white sewing-silk which he used. Charlotte said it was her father's one extravagance—he cut up yards and yards of white lute-string (silk) in covering his cravat. . . . Mr. Brontë's cravat went into new silk and new size without taking any off, till at length nearly half his head was enveloped in a cravat."

But Mr. Brontë suffered from another trouble, more serious than bronchitis, and this was defective eyesight. Mercury was in part responsible for this misfortune, for Mercury rules the sight. The planet is posited in Aquarius, a sign detrimental to the eyes, and is square to Uranus in a Mercurial Sign, and in bad aspect to Mars in the Aquarian decanate of Libra. But over and above these contrary aspects we find that the same clusters of fixed stars that affected his daughter Charlotte's eyesight cast also adverse aspects to planets in his own map. The cluster Facies is in opposition to his Moon, and the clusters Acumen and Spiculum square his Neptune in Virgo in the 9th House. In addition he has Uranus in opposition to the fixed star Antares, and the Pleiades come to the cusp of the 6th House, and square his Mercury in Aquarius. We have here a good illustration of the influence the fixed stars can exert on the planets in a horoscope.[1]

In early life Mr. Brontë strained his eyes considerably by long study at night when he had only a dim rush-light to read by; but it was not till his later years that he began to feel the consequences.

[1] See *The Fixed Stars and Constellations in Astrology*, by Vivian E. Robson.

When Charlotte returned from Brussels in 1844 she found that her father's sight had seriously begun to fail. He was then sixty-seven. Eighteen months later she says: "I feel reluctant to leave Papa for a single day; his sight diminishes weekly, and can it be wondered at, as he sees the most precious of his faculties leaving him his spirits sometimes sink. It is so hard to feel that his few and scanty pleasures must all soon go; he now has the greatest difficulty in either reading or writing, and then he dreads the state of dependence to which blindness will inevitably reduce him. He fears that he will be nothing in his parish. I try to cheer him, sometimes I succeed temporarily, but no consolation can restore his sight or atone for the want of it. Still, he is never peevish, never impatient, only anxious and dejected."

Poor Mr. Brontë had to wait yet another year before an operation could be performed. Charlotte then took her father to Manchester, where he was successfully operated on for cataract. "Papa displayed extraordinary patience and firmness; the surgeons seemed surprised," says his daughter, who remained in the room the whole time. Mercury and the Moon trine Saturn, and Mars trine Uranus, give great courage and power of endurance.

In course of time his sight was completely restored; it was the good aspects to Mercury which saved him from permanent blindness. Moon conjunction Jupiter is also a great preserver from calamities of all kinds.

We cannot say under what progressed directions the sorrows and trials of Mr. Brontë's life took place, for no ephemerides of planets' places have been published for the eighteenth century.

The Eighth House

Three planets have influence over the House of death; but the strongest influence is that of the Sun,

for the 8th House embraces the whole of the sign Leo.

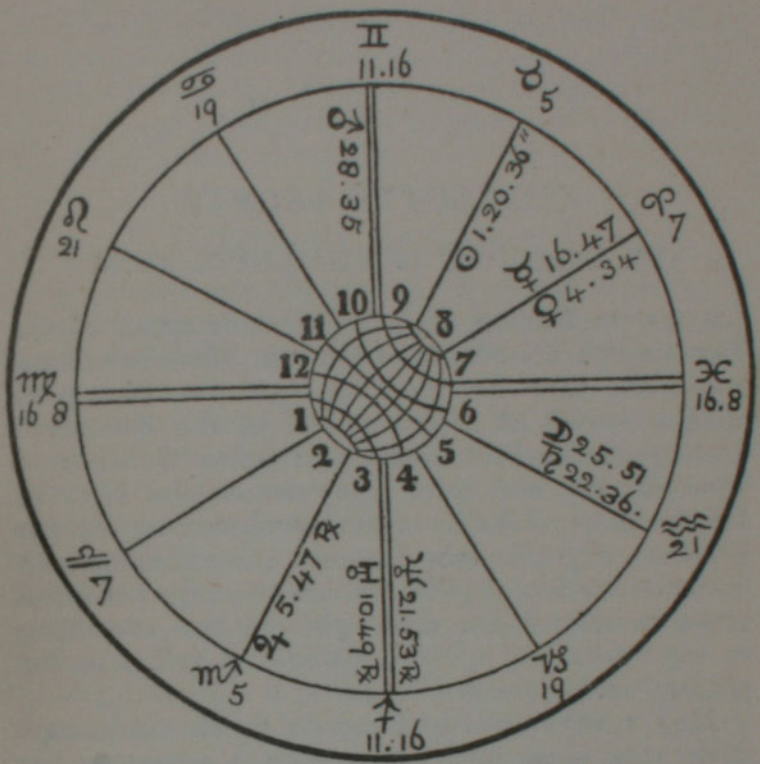
The Sun's opposition to Neptune, and semi-square to Venus, show that strangely isolated conditions surrounded the end of his life. This is true, for though he was well cared for by his son-in-law, Mr. Nicholls, and his devoted servant, Martha Brown, yet in a sense Mr. Brontë was alone and lonely. None of those who had filled his home in earlier days and who, being younger, might have been expected to watch over his closing years, remained with him. All had predeceased him.

But he lived on—perhaps minding the solitariness less than many would have done, seeing that he had always chosen to be alone when he might have had companionship. He died on 7th June, 1861, at the age of eighty-four.

The *Bradford Review* published an account of the funeral in Haworth Church the following week:

"Great numbers of people had collected in the churchyard, and a few minutes before noon the corpse was brought out through the eastern gate of the garden leading into the churchyard. The Rev. Dr. Burnet, Vicar of Bradford, read the funeral service and led the way into church. . . . The chief mourners were the Rev. Arthur Bell Nicholls, son-in-law of the deceased; Martha Brown, the housekeeper, and her sister; Mrs. Brown, and Mrs. Wainwright. . . . All the shops in Haworth were closed, and the people filled every pew and the aisles in the church, and many shed tears during the impressive reading of the service for the burial of the dead by the vicar. The body of Mr. Brontë was laid within the altar rails, by the side of his daughter Charlotte. He is the last that can be interred inside of Haworth Church."

CHARLOTTE BRONTË



	Decl.	☽	☿	♀	♂	♃	♄	♅	♆
☉	11 N 57	✶			✶	☌P			
☽	17 S 24				△		☐		✶
☿	4 N 45						✶	△	△
♀	0 N 22				☐	☍	∠	△	
♂	24 N 56						△		☌
♃	12 N 5								∠
♄	14 S 57								✶
♅	22 S 2								P
♆	21 S 52								
Asc.								☐	☐
M.C.								☌	

Cardinal	2		
✶ Fixed	4		
△ Mutable	3		
☌ Fire	4		
∠ Earth	1		
✶ Air	3		
P Water	1		

CHARLOTTE BRONTE

BORN AT THORNTON, YORKSHIRE

April 21st, 1816, $2^h\ 40^m\ 40^s$ p.m. L.M.T.

$=2^h\ 48^m\ 4^s$ p.m. G.M.T.

CHARLOTTE BRONTË

THE HOROSCOPE OF CHARLOTTE BRONTË

CHARLOTTE BRONTË was the third daughter of the Rev. Patrick Brontë and of his wife Maria, *née* Branwell. She takes her place amongst the three great women writers of the first half of the nineteenth century, having been born a year before the death of Jane Austen, and three years before the birth of George Eliot. Like her two contemporaries, she was a woman of genius, who has left an indelible mark on romantic literature. We propose to study her horoscope in order to see what light the stars can throw on her mental and spiritual qualities as well as on her physical environment.

Had an astrologer cast Charlotte Brontë's horoscope at the time of her birth and attempted to describe her character and career he could have said little about her success as a writer, her vivid imagination, her poetic inspiration, her fire, and her passion. He would perforce have had to omit Neptune from the map, for Neptune was not discovered till 1846. Uranus, too, he could not have reckoned with, for although it had taken its place as a planet in 1781 there had not been time to note and tabulate its influence in a nativity.

The father of Sir Isaac Pitman had a like difficulty to face, and he almost gave up the study of the stars when he found that his son's horoscope had given no indication of the inventive brain that thought out phonography. In Pitman's map, too, Uranus and Neptune held the secret.

When Charlotte wrote: " If you knew my thoughts; the dreams that absorb me, the fiery imagination that at times eats me up," she was unconsciously describing the influence of Neptune the Dreamer and Uranus the Awakener in her horoscope.

Personal Appearance

The most notable feature regarding Charlotte's personal appearance was her diminutive size; she was less than five feet in height, but in perfect proportion. Miss Martineau says that on first seeing her she thought her the smallest creature she had ever seen, except at a fair. This shortness of stature we must attribute to an earthy sign rising, the Sun, from an earthy sign, sesquiquadrate to the Ascendant, and the Moon conjunction Saturn in the 6th House. This Saturnine influence is also responsible for her lack of good looks, and her complexion with no trace of colour in it.

Mrs. Gaskell, who knew her well, said that her features were plain, and that she had a crooked mouth and large nose. But to counteract this she had a most sweet smile, with a touch of tender melancholy in it that could not fail to attract. Her friend, Miss Wheelwright, considered her portrait by Richmond entirely flattering; the magnificent expanse of forehead was an exaggeration. Charlotte's forehead was high, but very narrow. Mary Taylor also says of the picture: " I had rather the eyes and the mouth had been nearer together and shown the veritable square face and large disproportionate nose." It seems as if Branwell's portrait of her with her sisters, now hung in the National Portrait Gallery, was a better likeness. That gives the square face and large nose.

There is yet another portrait of her (in the Brontë Museum), begun by Branwell and finished by J. H. Thompson, of which Ellen Nussey says: " It looked

just like Charlotte on her wedding morning." In this portrait the eyes are rather close together, a very Virgo characteristic, and the forehead is high and narrow. Mercury rules the fingers, and Mrs. Gaskell says: "Her hands were the smallest I ever saw; when one was placed in mine it was like the soft touch of a bird in the middle of my palm. The delicate long fingers had a peculiar fineness of sensation, which was one reason why all her handiwork, of whatever kind—writing, sewing, knitting—was so clear in its minuteness." One might add to the list her fine drawings in pen and ink over which she nearly ruined her eyesight.

Her planets in Aquarius were not good for her eyes; and Acumen, a cluster of fixed stars, and Spiculum, two clusters and a nebula, were in opposition to her Mars. Ptolemy mentions that both these clusters are productive of blindness. Charlotte more than once said that she feared this catastrophe; but her Moon in good aspect to her Sun and Mars acted as a preserving influence, though she suffered much all her life from weakness of the eyes and excessive shortsight.

Her eyes were large and well shaped, and one who knew her said: "They were chameleon-like, a blending of various brown and olive tints. But they looked you through and through, and you felt they were forming an opinion of you, not by acute noting, but by a subtle penetration into the very marrow of your mind and the innermost core of your soul. . . . There was no boldness in the gaze, but an intense, direct, searching look, as of one who had the gift to read hidden mysteries and the right to read them. . . .[1]"

"Now and then, on some just occasion for vivid interest or wholesale indignation, a light would shine out, as if some spiritual lamp had been kindled, which glowed behind those expressive orbs."

Surely this was Mercury trine Uranus and Neptune,

[1] Mr. John Stores Smith

her soul shining through her eyes. Uranus had taught her some of the hidden mysteries, and Neptune lit the spiritual lamp whose light shone through her gaze.

The Rising Sign

In Charlotte Brontë's horoscope the second decanate of Virgo is on the Ascendant. This gives Mercury as her ruler and Saturn as her sub-ruler, and both planets are placed in the rather obscure 8th and 6th Houses respectively.

Virgo is a mental sign giving a great deal of penetrative insight and making the mind refined, intuitive, and critical; it delights in detail and in everything that is small and minute, even to the point of being "finicky." Charlotte affected at times an almost microscopic handwriting; her pen-and-ink drawing was of the finest, her sewing of the neatest. We are told that when inspecting the sewing class at the village school she laid down the rule that only three threads at a time were to be taken in back-stitching, and we may be sure that she was equally rigid in enforcing the rule on herself. She was neat in her dress, fastidious about the fit of her shoes and gloves, and orderly in her household arrangements. She could not go on with a conversation if a chair were out of place, in fact she showed much of the preciseness of the old maid, which is distinctly a Virgo characteristic.

The 6th Sign is also fussy as to diet, and her friend Mary Taylor tells us that while at school Charlotte ate no animal food; she had the greatest dislike to it, and always had something especially provided for her at the midday meal. Throughout her life she suffered from digestive troubles in the form of sick-headaches, excessively severe and prolonged at times. This is the effect of the Moon, ruler of Cancer, conjunction Saturn in the 6th House.

Virgo is shy, timid, and sensitive, and the square

of Uranus from the 3rd House increased the mental susceptibility; it made her feel anxiety as a physical pain, and it produced at times extreme nervous tension that reacted in sleeplessness. She says: "My nervous system is soon wrought upon," and she describes herself as one "whose life is passed under a sword suspended by a horse-hair," so great was her nervous apprehension. Charlotte's similes are always forcible and to the point—thanks to her Mars in Gemini.

Her Ascendant is a sign often accused of touchiness, not without some reason. Both of Mercury's signs are extremely sensitive; they feel any personal criticism acutely and resent it promptly. Charlotte was not altogether free from the touchiness indicated by the sign position of Mars, and of Uranus square Ascendant. Writing to Ellen Nussey, she does not hide her weakness: "You have been very kind to me of late, and have spared me all those little sallies of ridicule which, owing to my miserable and wretched *touchiness of character* used formerly to make me wince, as if I had been touched with a hot iron; things that nobody else cares for enter into my mind and rankle there like venom. I know these feelings are absurd, and therefore I try to hide them, but they only sting the deeper for concealment."

She did not quite escape from another Virgo weakness—the rather morbid one of self-depreciation. Again she confesses to her friend: "I feel my own utter worthlessness; when I make comparison I am a very coarse, commonplace wretch, Ellen. I have some qualities that make me very miserable." At another time, with more sense of humour, she says: "God knows, a more consummate ass in sundry important points has seldom browsed the green herbs of His bounties than I."

Virgo is reserved, hating to take the lead and loving to occupy a back seat, preferring anything to being

thrust forward into a responsible position. Charlotte herself remarks on this characteristic when, at the age of twenty-six, she changed her status from that of teacher to pupil. She writes from the school in Brussels where she had gone to learn French: "I was twenty-six years old a week or two since, and at this ripe time of life I am a schoolgirl, a complete schoolgirl, and, on the whole, very happy in that capacity. It felt very strange at first to submit to authority instead of exercising it—to obey orders instead of giving them, but I like that state of things. I returned to it with the same avidity that a cow, that has long been kept on dry hay, returns to fresh grass. Don't laugh at my simile. It is natural to me to submit and very unnatural to command."

She would go through agonies of nervous dread at the thought of meeting a stranger. When on a visit to Mrs. Gaskell in Manchester a visitor called hoping to be introduced to the celebrated authoress; Charlotte quickly slipped behind a curtain in the drawing-room and remained hidden till the disappointed visitor had departed. Shyness and self-consciousness were ingrained in her nature to a quite morbid extent; she was always fearful of what strangers would think of her, of how disappointed they would be in her. She imagined that people did not *understand* her, and she felt their supposed lack of sympathy keenly. It is a frequent complaint of Virgo people that they are not understood. But to account fully for Charlotte's timidity we must look beyond the Rising Sign.

Moon Conjunction Saturn

Charlotte's Moon was in the 6th House, the House of Service and Sickness, the least fortunate of the twelve Houses; it was also further hampered by a conjunction to Saturn, the planet of limitations. It is not too much to say that in this position of the Moon

we have the key to all that was sorrowful, and there was much that was sorrowful in Charlotte Brontë's life.

The Saturnine influence could not be otherwise than a weight and a hindrance. It increased her timidity and love of retirement; it made her cautious and apprehensive; at times hard, in some ways narrow. She was hard in her judgment of her employers; she was narrow in her criticism of the Belgians, and in her wholesale condemnation of their religion. In politics it made her a reactionary; she rejoiced exceedingly over the defeat of the much-needed Reform Bill. It tied her to a home that had no luxuries and very few comforts, and where the winter blasts chilled her to the bone. It isolated her from society and from the usual social functions of a country neighbourhood. She says: "An existence of absolute seclusion and unvarying monotony, such as we have long—I may say, indeed, ever—been habituated to, tends, I fear, to unfit the mind for lively and exciting scenes, to destroy the capacity for enjoyment." The "absolute seclusion" of which she speaks may be taken as almost literally true until she had made a name for herself by writing. In all her ample correspondence there is no mention of any visitors, other than the curates, coming to the house; none of calls paid, or of even the mildest tea-parties attended. No wonder the villagers said of the family that "they kept themselves very close," and that in the neighbourhood they were considered peculiar, even slightly eccentric. Moon conjunction Saturn is writ large across Charlotte Brontë's life.

But though her circumstances were restricted her mental outlook was not narrow. She never became parochial. We know that with her high sense of duty her parish work must have been thoroughly and conscientiously done; but it did not absorb her, it was never uppermost in her thoughts. It is remarkable

that in her numerous letters, even those to Ellen Nussey, who knew the village well, there is no mention of parish matters. It is only on very exceptional occasions, such as a two days' visit from the bishop, or a tea to five hundred parishioners on the occasion of her marriage, that local matters are ever touched upon. Her Moon, though anchored to Saturn, had its own means of escape in its sextile to Neptune. Her idealism could not be tied down to a commonplace level—not by a dozen Saturns!

This slowing vibration of Saturn manifested most of all as ill-health. Weakness of constitution was one of the greatest drawbacks to Charlotte's happiness; it made her whole life more or less of a struggle. To quote Mrs. Gaskell: "Her depression of spirits, when she was not well, was pitiful in its extremity. She was aware that it was constitutional, and could reason about it; but no reasoning prevented her suffering mental agony, while the bodily cause remained in force." This state of things was no doubt partly due to the afflictions to Jupiter, for Jupiter rules the liver. Charlotte more than once complains of "bilious fever," as she calls it. So it is evident that the chills of Saturn, settling on the liver, caused these very trying fits of depression.

It is interesting to note how the Moon in the House of sickness, and Virgo rising, made her constantly dwell on her physical conditions. In almost every letter she makes some mention of her health, if it is only to say she is well; but far oftener she complains of illness of some sort, of colds, coughs, chilblains, headaches, toothache, loss of appetite, sleeplessness or lassitude. Saturn caused her to say at twenty-one, on the occasion of some trivial forgetfulness, "These aberrations of memory warn me pretty intelligibly that I am getting past my prime," and at thirty-one that she was feeling "grey, old, worn, and sunk." About her health in general she remarks: "I confess I am

much too disposed to be nervous. This nervousness is a horrid phantom."

Ellen Nussey complained that Mrs. Gaskell's biography made Charlotte's life appear too sad; but Mary Taylor said it was sad enough, and spoke of her friend's life as being one of poverty and self-suppression. Moon conjunction Saturn is the explanation of the sadness.

This conjunction is the motive power behind Charlotte's Saturnine devotion to duty as regards her father. Her father's welfare and comfort always came first; her own were second, or nowhere. The most exacting pre-Victorian parent could have found no fault with her on the score of lack of obedience and respect. She bowed to his decision in all things. She first refused her husband to please her father, then accepted him for the same reason, and when she finally married him it was on the condition that he should behave like a dutiful son to his father-in-law. Shortly after his marriage Sir James Kay-Shuttleworth offered Mr. Nicholls the living of Padiham, near Burnley, where there was a fine church and a good parsonage was about to be built. But the offer was refused: "Arthur is, of course, tied to Haworth so long as Papa lives," writes his wife.

Saturn and the Sun are the planets that usually stand for the father. Charlotte's Moon is conjunction Saturn, sextile Sun, and trine Mars, and her Mercury is sextile to Saturn. You could not well have a map showing stronger links to the father than these. His eldest daughter was tied to him hand and foot, and the good aspects show that it was a willing service that she rendered. But the 6th House position of Saturn and the Moon proves that the tie was a hindrance to her welfare, and that the care of her father's health was an anxiety that at times weighed on her heavily.

The Third House

The 3rd House in any horoscope is important, as it shows the quality of the mind, the mental outlook, and the mental tastes and occupations. Besides this, it indicates the relationship between brothers and sisters; and also all that concerns short journeys, and daily comings and goings.

We will take the family relationship first, and leave the mental view on one side for the moment in order to deal with it later in its entirety—signs, houses, planets, and aspects.

There are two planets posited in the 3rd House: Uranus in Sagittarius and Jupiter in Scorpio. Uranus is in trine to both Mercury and Venus, and the aspects are to fiery signs. All the love of Charlotte's warm, ardent nature which she hid from the world in general, she bestowed upon her nearest and dearest in the home. Venus with Uranus gave to the love a tinge of romance, and Mercury with Uranus added the wonderful mental sympathy that bound them all so closely together. Charlotte writes to her old governess: "You, my dear Miss Wooler, know full well as I do the value of sisters' affection for each other; there is nothing like it in the world, I believe, when they are nearly equal in age and similar in education, tastes, and sentiments."

Jupiter bestows some benefits wherever and however placed. He is always wide and expansive, and gives freely without stint or reserve; the sign Scorpio is deep and intense, and strengthens its power by conserving it; so Jupiter in Scorpio stands for a love and devotion of no common order. Charlotte says: "My home is humble and unattractive to strangers, but to me it contains what I shall find nowhere else in the world —the profound, the intense affection which brothers and sisters feel for each other." Profound, intense—

these are appropriate terms to apply to affection inspired by the deep, fixed, emotional sign Scorpio.

But there are sorrows as well as joys connected with Charlotte's 3rd House. Uranus was square to the Ascendant; a sure sign of storms gathering on the horizon. The family's lack of worldly prospects was a constant source of care to her, and, being the eldest, she felt responsibility in the matter. Their health too often caused her anxiety, for they were none of them robust, and she realized that they were but poorly equipped for facing the struggles of life.

Jupiter unfortunately was not well aspected. To begin with, it was semi-square to Neptune, showing that in some way the relationship between brother and sisters fell short of the ideal. The failures in life of the only brother caused his family bitter disappointment, and the manner of his end filled the sisters with untold shame and grief.

But the darkest cloud that overhung all came from the Sun in the House of death in opposition to Jupiter. It is ominous to find Mercury also in the 8th House. The Sun was in Taurus, the sign that loves deeply. The love of Taurus strikes its roots downwards and outwards till it takes possession of the whole nature, and any uprooting of the affections is like the felling of a tree by a storm: it works grievous havoc with the soil. When the storm broke over the Parsonage the 8th House claimed its own from the 8th Sign, and the hand of death operated unsparingly, laying waste the home and leaving one sister desolate and inconsolable.

Jupiter, occupying the 3rd House, gave Charlotte her taste for outdoor exercise. She was a good walker, and loved to roam on the moors that surrounded her home. But this was the only form of exercise she ever took. The sporting side of Jupiter and Sagittarius made no appeal to her. She never took part in any games at school; when her schoolfellows pressed her to join them in a game of ball she said she had never

played and could not play, and they found that she was too short-sighted even to see the ball. But to wander over the free, open country was one of the great joys of her life. She and her brother and sisters would roam for miles over the moors, delighting in all the beauties of Nature. In those days walking was the only means of communication available to them. The nearest town, Keighley, was four miles off, and even a sheet of notepaper or a copybook could not be bought any nearer until 1843, when a little stationer's shop was started in the village; and many were the eight-mile walks taken to get the necessary material for all the writing, drawing, and scribbling done by this family. Keighley was also the nearest point at which a coach, and later a train, could be picked up; and when Charlotte wished to visit Ellen Nussey at Birstall, or Mary Taylor at Gomersal, she had more often than not to tramp the four miles on foot, sending her box by any means procurable. The afflictions to her 3rd House did not make travelling easy. On one occasion when she was going to pay a visit to Ellen Nussey she wrote: "Haworth, you know, is such an out-of-the-way place, one should have a month's warning before they stir from it. . . . I have in vain packed my box, and prepared everything for our anticipated journey. It so happens that I can get no conveyance this week or the next. The only gig let out on hire in Haworth is at Harrogate, and likely to remain there for aught I can hear."

It was not till 1867 that the railway was brought from Keighley to Haworth, so Branwell prophesied truly when he wrote in 1846: "I sit here alone . . . the sole occupant of an ancient parsonage among lonely hills, which probably will never hear the whistle of an engine till I am in my grave." Long before the line was opened not only Branwell but the whole Brontë family were in their graves, and had become but a memory to Haworth.

The Fifth House

The 5th House stands, to put it briefly, for children, lovers, and pleasures. In this map it is ruled by the second decanate of Capricorn, which gives Saturn and Venus as ruler and sub-ruler. Saturn is conjunction Moon in the 6th House and semi-square to Venus in the 7th. These are not favourable aspects and cannot fail to have a chilling influence on the House they govern; yet three men, besides her husband, paid their addresses to Charlotte. Had any other decanate of Capricorn, except the Taurus one, been on the cusp of the 5th House, it is highly improbable that any proposals would actually have been made; but this decanate gives a decided link with the 7th House, which contains Venus, so all three admirers asked for her hand in marriage. That there was no response on her side, and that all were unworthy of her is no surprise to us. With Saturn, ruler of the 5th, conjunction Moon in the 6th, it could scarcely have been otherwise.

Her first offer was from the Rev. Henry Nussey, a brother of her great friend. He proposed by letter in February 1839. Only a few days previously he had been refused by the daughter of his former vicar. Charlotte had no liking for the gentleman, and wrote in reply: "My answer to your proposal must be a *decided negative*." She told his sister that she did not care for him, and knew that she could not make him happy.

Her next proposal came in August of the same year from another clergyman—Jupiter rules the cusp of her 7th House—a certain Mr. David Bryce. She had met him on one occasion only, when he had been brought by a former curate of Mr. Brontë's to spend the day at the parsonage. A few days later she received a letter which "proved to be a declaration of attachment and proposal of matrimony, expressed in the

ardent language of the sapient young Irishman." "Well! thought I," Charlotte writes in a letter to Ellen Nussey, "I have heard of love at first sight, but this beats all. I will leave you to guess what my answer would be, convinced that you will not do me the injustice of guessing wrong."

Her third lover was quite a different type of man: a Scotsman by birth, small of stature, red of hair; by name Mr. James Taylor. She says that his resemblance to Branwell struck her forcibly. Mr. Taylor was on the staff of Messrs. Smith and Elder, her publishers, and came to Haworth in September 1849 on behalf of his firm to collect the manuscript of *Shirley*, and this started a correspondence between them. There seems no doubt that he really cared for Charlotte; he kept all her letters, and they were found in the possession of a relative long after both the writers were dead. He told her before leaving for India: "Your letters *have* been, and *will* be, a greater refreshment than you can think or I can tell." And yet her letters were only such as she might have written to any friend.

In 1851 he came to Haworth a second time on his way back to London from Scotland. It was on this visit that he proposed to Charlotte, on Friday, April 4th. The transits on that day were Venus trine her Jupiter, and Mercury square her Mars. The transit of Venus brought the declaration of affection, but Mercury square Mars showed that her mind was in no mood to respond. Charlotte had a certain regard for Mr. Taylor and was touched by his constancy. She says: "Friendship, gratitude, esteem I have, but each moment he came near me, and I could see his eyes fastened on me, my veins ran ice. . . . I always believed in his judgment and good sense, but what I doubted was his kindness—he seemed to me a little too harsh, rigid, and unsympathising. . . . He tries to be very kind and even to express sympathy some-

times, but he does not manage it. He has a determined, dreadful nose in the middle of his face which when poked into my countenance cuts into my soul like iron. . . . It was impossible to me in my inmost heart to think of him as one that might one day be acceptable as a husband. . . . I looked for something of the gentleman, something I mean of the *natural* gentleman; you know I can dispense with acquired polish. . . . I could not find one gleam, I could not see one passing glimpse of true good breeding; it is hard to say, but it is true. In mind, too, though clever, he is second-rate; thoroughly second-rate. One does not like to say these things, but one had better be honest. Were I to marry him my heart would bleed in pain and humiliation; I could not, *could* not look up to him." This is Saturn, ruler of the 5th House, posited in the 6th with a vengeance!

Yet his honest attachment had been a solace in her loneliness (Venus, sub-ruler of 5th), and she did not see him depart without regret: " And so he is gone, and stern abrupt little man as he is—too often jarring as are his manners—his absence and the exclusion of his idea from my mind leave me certainly with less support and in deeper solitude than before."

So Charlotte could count three rejected suitors—one an Englishman, one an Irishman, and one a Scotsman, and in the end she married a Scotsman, born and brought up in Ireland, and domiciled in England.

We cannot expect to find many pleasures and social enjoyments falling to Charlotte's lot when the House that brings these good things is so destitute of them. Abundant vitality, ample means, love of society, all are needed for the full enjoyment of 5th House delights. Charlotte possessed none of these. Her health was poor, her means limited, her love of seclusion extreme; so that when she had the opportunity of what to others would be real enjoyment she could not take advantage of it. The social side of her

visits to London gave her more pain than pleasure. Though she appreciated intellectual intercourse with kindred spirits she took no delight in being lionized. The Sun, the natural ruler of the 5th House, opposing Jupiter in her 3rd, shows that anything of that nature would be thoroughly distasteful to her. When in society she would sometimes, with great effort, take her part in conversation brilliantly; at other times the effort was quite beyond her, and she would retire into her shell and say not a word. She says: "My spirits are unequal, sometimes I speak vehemently, sometimes I say nothing at all."

She tells of a large dinner-party given in her honour by Mrs. Smith, the wife of her publisher, at which "there were seven gentlemen besides Mr. Smith." She says she was able "to endure its length quite courageously, nor was I too much exhausted to converse. . . . I did not know how much their presence and conversation had excited me till they were gone, and then reaction commenced. When I retired for the night I wished to sleep; the effort to do so was vain—I could not close my eyes. Night passed, morning came, and I rose without having known a moment's slumber. So utterly worn out was I when I got to Derby that I was obliged to stay there all night."

This is the 5th House interacting with the 6th: the pleasures of the 5th taking their toll in suffering from the 6th. Saturn is sub-ruler of the Ascendant, so the 1st, 5th, and 6th Houses come under its influence, but the 6th most of all, for Saturn is posited there in conjunction with the Moon. The actual sleeplessness Charlotte complains of on this occasion would be due to Uranus square to the ascending degree in her radical map. This aspect gives great nervous tension, which would result in lack of sleep when exciting conditions were present.

As regards children and the 5th House, there is not much to say. Charlotte did not live to have a

child of her own, and she had no nephews or nieces. It was only in the capacity of teacher that she came intimately into contact with the rising generation. So we must look to another part of the horoscope in order to see how children affected her life.

As a Governess

It was nothing but stern necessity that forced Charlotte to leave home and go out into the world as a governess. Her father possessed not a penny beyond his modest stipend as incumbent of Haworth, and Charlotte realized that, in the event of his death, his children would be thrown entirely on their own resources for a livelihood. Her Saturnine capacity for looking grim facts in the face made her anxious with regard to the future, and she determined to do her share in helping the family exchequer by making herself self-supporting.

In those days there was literally no profession but that of teacher open to women of education, so governesses they had to be if circumstances forced them to go out and earn their living. Many of them must have been quite unsuited temperamentally to the work, and Charlotte was one of these. To her the life of a governess represented all that was uncongenial. She hated teaching, and she hated living among strangers. In every post she procured she was overworked and underpaid, and her position was little better than that of a servant. She had the Sign of service rising in her natal map, and her Moon was in conjunction with her sub-ruler in the House of service.

Virgo is the teacher's sign, and its ruler, Mercury, is unafflicted in this map; moreover, the ruler and sub-ruler of Charlotte's rising decanate are in sextile aspect to each other. All this shows that she was not mentally incapable of teaching; in fact, when she gave lessons in English to M. Heger and his brother-in-law she

did it well. M. Heger later offered her the post of English teacher in his school, which she accepted; and when she decided to leave Brussels he gave her a diploma (dated and sealed with the seal of the Athenée Royal de Bruxelles) certifying that she was perfectly capable of teaching the French language. But when she first started to earn her living she had not the necessary qualifications for teaching older children. A little French was the only foreign language she had learnt at Roe Head School. She had no knowledge of music, for although she was musical she had never cultivated her talent. She was so short-sighted that she could not read her notes, and as a girl she had an insuperable objection to wearing spectacles. So she could offer her services only as a nursery governess, and it was the drudgery of her life in this capacity that she could not endure. She had not the physical strength to cope with unruly children; she had no knack of managing them. Virgo is highly nervous and has little patience, and Saturn made her severe and over-strict, as her Sunday-school scholars testified. Teaching and disciplining young children was no sort of occupation for a woman of her genius, and Charlotte bitterly resented having to do it. She realized her incapacity for the work, and remarked that it was easy only for one who had "no prominent master talent to make her miserable by its cravings for exercise, by its mutiny under restraint."

Her sense of duty made her persevere, however uncongenial her task (♄☌☽, ✶☿); but nothing could make her like it. She said, "I am miserable when I allow myself to dwell on the necessity of spending my life as a governess." And again: "I hate and abhor the very thought of governess-ship. . . . How utterly averse my whole mind and nature are to the employment." One feels inclined to pity the children as well as Charlotte. She must have been recording her own experiences when she wrote:

"I have seen an ignorant nursery-maid who could scarcely read or write, by dint of an excellent, serviceable, sanguine, phlegmatic temperament, which made her at once cheerful and unmovable; of a robust constitution and steady, unimpassionable nerves, which kept her firm under shocks and unharassed under annoyances, manage with comparative ease a large family of spoilt children while their governess lived amongst them a life of inexpressible misery: tyrannized over, finding her efforts to please and teach utterly vain, chagrined, distressed, worried—so badgered, so trodden on, that she ceased almost at last to know herself, and wondered in what despicable, trembling frame her oppressed mind was prisoned, and could not realize the idea of ever more being treated with respect and regarded with affection—till she finally resigned her situation and went away quite broken in spirit and reduced to the verge of decline in health."

After this outburst it is needless to ask what aspects were concerned with Charlotte's life as a governess. The afflictions of Uranus and Neptune to her Ascendant, and the weight of Saturn on her Moon, completely mastered her when she first left home to earn her living. It was not till later that the powers of her mind awoke, and as a writer of passionate, romantic fiction she responded to Mars in Gemini, trine Moon and Saturn, and to Mercury in Aries trine Uranus and Neptune. These aspects were more or less dumb notes while Charlotte remained fettered to the uncongenial task of teaching other people's children.

The Ninth House

This is the House of long journeys, so this is where Charlotte's travels are recorded. To-day her journeys would not be considered very long, but in the middle of the last century it took a whole day to

go from Haworth to London and three days to get to Brussels.

When Charlotte and Anne went to London in September 1848, the transit from door to door occupied something like fourteen hours. They left Haworth " after tea," walked to the station at Keighley, took the train to Leeds, and from thence were, as Charlotte described it, " whirled up by the night train to London," arriving at the Chapter Coffee House about eight o'clock the next morning. When Emily and her sister hurried home from Belgium on hearing the news of their aunt's death, Charlotte mentions that the journey only from Antwerp took them two days and two nights. In her day Charlotte must have been considered quite a traveller with her five visits to London, her two journeys to Brussels, one to Scotland, and one to Ireland. Venus and the Sun hold sway over her 9th House, the one as ruler of Taurus and the other from its close proximity to the ninth cusp. These planets indicate both pleasure and profit from journeys. But it was probably her Mercury trine Neptune that actually took her across the water. She realized many of her ambitions through travelling; it opened up a new world to her, the interest and importance of which she was quick to grasp.

The Ascendant of London is 17°.54′ Gemini, and is therefore in sextile aspect to Charlotte's Mercury, which accounts for her visits to the metropolis making such an impression on her. The city especially thrilled her. In *Villette* she describes her feelings on first seeing the dome of St. Paul's from her window in the Chapter Coffee House: " When I awoke and opened my curtain I saw the risen sun struggling through fog. Above my head, above the house-tops, co-elevated almost with the clouds, I saw a solemn orbed mass, dark blue and dim—THE DOME. While I looked my inner self moved, my spirit shook its always fettered wings half loose; I had a sudden feeling as if I, who

never yet truly lived, were at last about to taste life. In that morning my soul grew as fast as Jonah's gourd."

When in London Charlotte usually stayed with Mr. and Mrs. Smith, her publisher and his mother, and they spared themselves no pains in taking her to see everything of interest. But she also had to face the less agreeable social side of her visits. As the author of *Jane Eyre* she was quite a celebrity and could not refuse to meet some of the many important people who wished to make her acquaintance. The rush and bustle of town life overtaxed her strength, however, and told severely on her nerves. Her Ascendant is square to London's rising degree, and she suffered in health more or less during each visit she paid there. But the lure of the great city was irresistible and she returned to it again and again.

Eleventh House

Friends

Cancer is on the cusp of the 11th House, which shows the Moon to be the ruler of the House of friends, with a sub-influence of Mars, ruler of the second decanate. The Sun holds sway over two-thirds of the House, so the solar influence must also be taken into account. The Moon is posited in the 11th Sign, conjoined to Saturn, the natural ruler of the eleventh. This is a strong combination of House and Sign, and shows that friendship counted for much in Charlotte Brontë's life. For though she had not many friends—Saturn saw to that—yet the friendships she did make were genuine, firm, and lasting, and not devoid of a touch of idealism, for the Moon is sextile to Neptune. The Moon represents the softer sex, and is in the Libra decanate of Aquarius. Charlotte had two lifelong friends—Ellen Nussey and

Mary Taylor—whom she met at Roe Head School when they were all three in their teens. These two friends were the poles asunder as regards temperament; and the two planets in Aquarius represent them well. Saturn is Mary Taylor, strong, hard, and somewhat brusque; the Moon is Ellen Nussey, soft, feminine, and yielding. Charlotte was entirely devoted to them both. When Mary Taylor went to New Zealand Charlotte said: "To me it is something as if a great planet fell out of the sky." To Ellen Nussey she wrote: "I have lavished the warmest affection of a very hot tenacious heart upon you. . . . Mary's price is above rubies. I have, in fact, two friends—you and her—staunch and true, in whose faith and sincerity I have so strong a belief as I have in the Bible." (♀ in ♈. ☉ in ♉.)

She kept up a constant and intimate correspondence with them. This is Saturn in Aquarius in good aspect to Mercury—friends kept in touch with by the steady use of the pen. But both these friends were obscure, as Charlotte's life was obscure. They belonged to the 6th House, and had no connection with the trine from Aquarius to Gemini in the mid-heaven, which represents the friends she made when as an authoress she came out of her shell.

First and foremost of the latter were her publisher, Mr. George Smith, and his reader, Mr. Williams, and then followed Mrs. Gaskell and Miss Martineau. Mars in the Aquarian decanate of Gemini, in trine to planets in Aquarius, is a good aspect for literary friends; and the Sun, part ruler of the 11th House and sextile to Moon and Mars, brought her into friendly relationship with many prominent people, other than writers. If she had not been so tied by her Moon conjunction Saturn she could have profited much by her exceptional opportunities of coming into contact with a wider world; but then—she would not have been Charlotte Brontë.

Her planets in Aquarius also show the friends in her own household, the faithful servants of the Parsonage; Tabitha Aykroyd (Tabby), who served them so devotedly, and whom they nursed when she was ill, and kept long after she had become old and infirm because "she was like one of our own family"; and Martha Brown, who stayed with Mr. Brontë till he died, and afterwards went to Ireland with Mr. Nicholls.

Charlotte was well served, because her Moon in Aquarius in the 6th House gave her sympathy with service.

Second House

Finance

The 2nd House holds no planet, but the first decanate of Libra rules its cusp, so the ruler is Venus in Aries in the 7th. Venus is strongly placed as to House, but is weak by sign and aspect, for it is in its detriment in Aries, and has three adverse aspects and only one good one. So we cannot expect Charlotte to have had much of this world's goods; in fact, in her early days there was difficulty in making two ends meet, even in that frugal household. Later she earned a little money of her own, a miserable salary as a nursery governess; she speaks of £20 a year, out of which she had to pay for her own washing. What grinding work it was trying to earn in the face of Venus, ruler of the 2nd, semi-square Saturn in the 6th!

An aunt and two sisters left her small legacies, shown by Mercury in the House of the goods of the dead and Venus near the cusp. Charlotte was generous with the little money she had. Mary Taylor says: "She sent me £10 to New Zealand on hearing some exaggerated accounts of my circumstances, and told me she hoped it would come in seasonably; it was a debt she owed me 'for the service I had done her.' I should think £10 was a quarter of her income.

The ' service ' was mentioned as an apology, but kindness was the real motive." Venus loves doing an act of kindness, and here as ruler of the 2nd House money was the form it took.

The one good aspect formed by the ruler of the House of money is a trine to Uranus in the 3rd. This is where her gain by writing appears. She earned altogether the substantial sum of £1,500 by her pen; that is, £500 for each of her three novels. She and her father did not consider five hundred enough for *Villette*—they had hoped for half as much again—and it is difficult to understand why she did not receive more, as she had made her name, and a good sale was assured. But the stars were against her. Venus square to Mars in Gemini in the mid-heaven shows that her profession as an author would not be the financial success she deserved. And though Venus is posited in the 7th House she got no money through her husband. On the contrary, it was her purse that contributed the larger share of their joint incomes. This is the working out of the ruler of the House of money, afflicting the ruler of the House of marriage.

Fire and Air

When we begin to study Charlotte Brontë as a writer we realise how impossible it is to consider any one planetary aspect, Sign, or House by itself. There are three fiery points in her horoscope, and two airy ones, and they all bear directly on her temperament and mental outlook.

Dominating all is the fiery Mars in Gemini in the mid-heaven, in trine to the Moon and Saturn in Aquarius, and all three planets are sextile to the Sun in Taurus. Then Mercury in Aries is trine to Uranus and Neptune in Sagittarius. Venus is also in Aries—that hasty, cardinal sign which gives such ardour to the feelings—and it trines Uranus in the

Aries decanate of Sagittarius. The Aries decanate is the most impulsive one of this mutable, fiery sign.

We will consider the last aspect first (♀ △ ♅) for it has often been remarked that it was not till the intensely emotional side of Charlotte's nature had been stirred by her passionate attachment to her master in Brussels that her genius awoke. The horoscope bears out this point of view. Venus in the 7th House is in trine to Uranus in the 3rd. When Venus and Uranus are linked together we may look for a strange, deep stirring of the emotions, and a magnetic attraction at some time in the life; and when the 7th and 3rd Houses are the ones involved it is through some attachment that the mental awakening will come when the hour strikes. We can hardly over-estimate the importance of the Houses, as well as the planets, in this case. It is the linking of the House of Unions to the House of the Mind that gives the key to the turning-point in Charlotte's life.

It was in Brussels that her hour struck. In Monsieur Heger she met, for the first time, a mind at all comparable to her own, and a character that dominated hers. All the pent-up vehemence of her nature responded to the force of the impact and she fell passionately in love for the only time in her life; and in the throes of that passion her genius was born.

Some outlet this new-born emotion was bound to have, and none was to be found on the physical plane. Mars was square to Venus, separating the man and the woman, holding them at arm's length, placing an impassable barrier between them. What Uranus bestowed on the one hand, Mars withdrew on the other; and Charlotte had to seek and find relief in the only way open to her—the way that was her destiny and that has made her name famous as a Romantic.

In Charlotte's horoscope, Mercury, the planet of the mind, is unafflicted. It is posited in the Leo

decanate of Aries, in trine to Uranus and Neptune, and sextile to Saturn. Leo is the strongest decanate of the first sign of the Zodiac; it gives ambition and self-confidence, and here, by its influence on Mercury, helps considerably to counteract the depressing effect of the Moon with Saturn, already described. The sextile to Saturn adds steadiness and tenacity of purpose. "It is my nature, when left alone, to struggle on with a certain perseverence," says Charlotte, and adds that her motto is, "Try again."

Gemini, the House of Mercury, rules the mid-heaven, with Mars in it. So we have Mercury with Mars doubly represented, so to speak; that is, Mercury in the sign of Mars and Mars in the sign of Mercury. No wonder there was fire in her writings! A burning energy must often have driven her pen along, and the desire to express herself in some way amounted at times almost to an illness, she told Mrs. Gaskell.

Mercury is in trine to Uranus—that brilliant and original planet called "the awakener"—because its magnetic force breaks down barriers, opens up new paths, and creates new powers of expression. It was due to the vibrations of Uranus that Charlotte struck a new note in literature. Uranus made her masterful and rebellious as a writer; Sagittarius gave her a vehement love of truth, and Aries was the headstrong impulse that forced her to express what she felt. In this combination we have the secret of that passion which was the dominant note in her novels. Thackeray says of her: "An impetuous honesty seemed to characterize the woman." Could Uranus in the Aries decanate of Sagittarius be better described?

With all this inexhaustible force behind her, why did not Charlotte write more? why were her literary efforts confined to four novels only? She herself practically answers this question when she says: "Details, situations which I do not understand, and cannot personally inspect, I would not for the world

meddle with. Besides, not one feeling on any subject, public or private, will I ever affect that I do not really experience." So it was material for her plots that was lacking. She had not the courage, perhaps not the power, to create situations solely out of her imagination. Even had her life been prolonged she could not have written anything that would have added to her fame, unless a new world had opened up and brought her fresh experiences. She was forced to move in Saturn's rather narrow groove, and the effect on her personality was to make her self-centred, and to deprive her of versatility.

Her Mars opposition Neptune is a sensational aspect that inclines to emotional extravagances. It gave to her writings the touch of melodrama that George Henry Lewis complained of; but Charlotte defended and justified herself. She told him that when first she began to write she " restrained imagination, eschewed romance, repressed excitement, over-bright colouring, too, I avoided, and sought to produce something that was soft, grave, and true." But this self-repression did not answer. She was allowing Moon conjunction Saturn to check her natural enthusiasm. She could produce her best only when she gave rein to her imagination, and yielded herself wholly to Mercury in Aries trine Uranus in Sagittarius. She pleads for the right to do this: " Imagination is a strong, restless faculty," she says to Lewis, " which claims to be heard and exercised; are we to be deaf to her cry, and insensate to her struggles? When she shows us bright pictures are we never to look at them, and try to reproduce them? And when she is eloquent, and speaks rapidly and urgently in our ear, are we not to write to her dictation? " And to Mr. Williams, her publisher's reader, she writes: " When authors write best, or, at least, when they write most fluently, an influence seems to waken in them, which becomes their master—which will have its own way—