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THE BRONTËS AND THEIR STARS

THE BRONTËS AND THEIR STARS

By
MAUD MARGESSON

AUTHOR OF "ASTROLOGY IN EPIGRAM"

ILLUSTRATED WITH ASTROLOGICAL CHARTS



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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	I
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

2 THE BRONTËS AND THEIR STARS

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

4 THE BRONTËS AND THEIR STARS

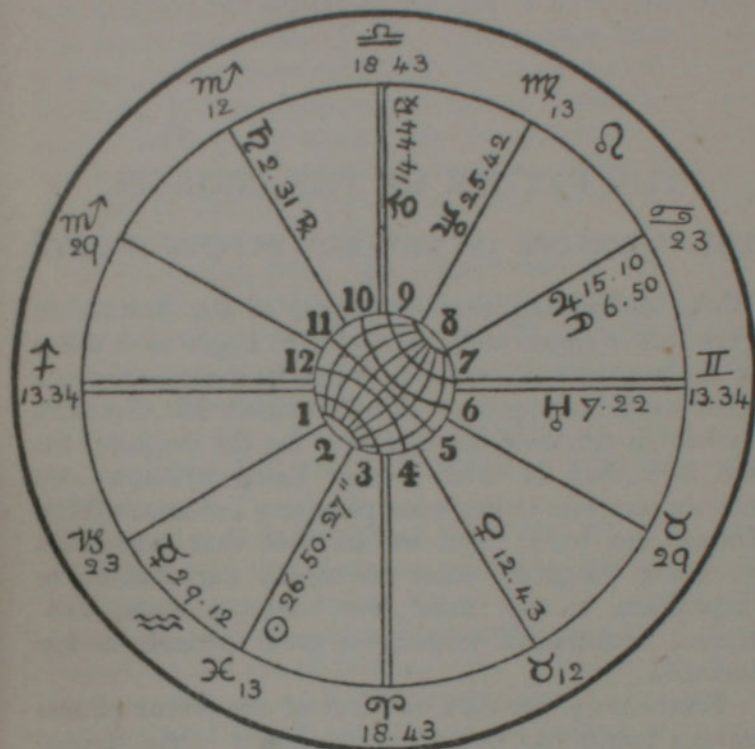
that their "minds are cast in the same mould, their ideas drawn from the same source," it was more real, more true, more capable of proof than ever she imagined. The same touch of idealism and originality was inborn in each of them; the fabric of their minds was woven on the same loom, so to speak, though 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	Δ	*	□	♁	Δ	∟P							Cardinal 3
☿	12 S 52		Q	□	□	Δ	□							Fixed 3
♀	18 N 9		∟	*								□		Mutable 3
♂	2 S 53				□		Δ	P						
♆	23 N 1													Fire 0
♁	9 S 48													Earth 2
♂	21 N 32													Air 3
♃	2 N 55													Water 4
Asc.			*					♁						
M.C.			♁	□										

REV. PATRICK BRONTË

BORN AT EMDALE, COUNTY DOWN, IRELAND

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

8 THE BRONTËS AND THEIR STARS

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 ungenial 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.

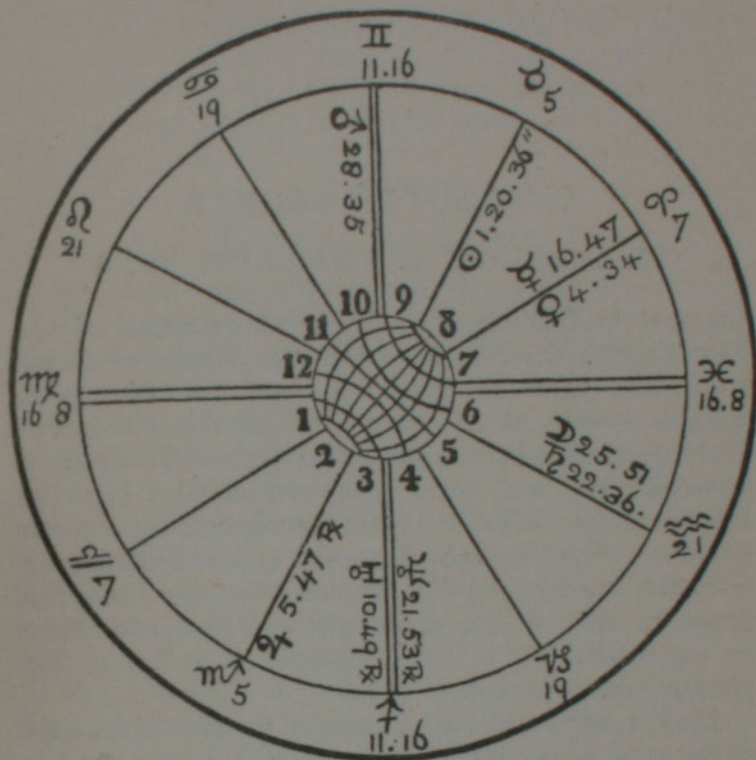
The Sun's opposition to Neptune, and semi-square to Venus, show that strangely isolated conditions surrounded the end of his life. This is true, for though he was well cared for by his son-in-law, Mr. Nicholls, and his devoted servant, Martha Brown, yet in a sense Mr. Brontë was alone and lonely. None 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.	♃	♄	♅	♆	♇	♁	♂	♀	♃	♄	♅	♆	♇	Cardinal	
☉	11 N 57	*		*		♁P									Cardinal	2
☽	17 S 24			Δ		♁								*	Fixed	4
♃	4 N 45									*	Δ	Δ			Mutable	3
♄	0 N 22			□		♁	♁	Δ								
♅	24 N 56							♁						♁	Fire	4
♆	12 N 5													♁	Earth	1
♇	14 S 57													*	Air	3
♁	22 S 2													P	Water	1
♂	21 S 52															
Asc.																
M.C.																

CHARLOTTE BRONTË
 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 ($\text{h} \acute{o}$), * q); 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 spoiled 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 imprisoned, 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 congenial 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 $17^{\circ}.54'$ 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 orbéd 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 ($\text{♀} \Delta \text{♁}$) 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 perseverance," 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—

putting out of view all behests but its own, dictating certain words, and insisting on their being used, whether vehement or measured in their nature; new-moulding characters, giving unthought-of turns to incidents, rejecting carefully elaborated old ideas, and suddenly creating and adopting new ones. Is it not so? And should we try to counteract this influence? Can we indeed counteract it?"

She wrote under impulse, as her planets truly indicate, and some of her most dramatic scenes were due to Mars opposition Neptune. Many of her letters show the stirring of Mars within her. When some wrong or injustice made her blood boil her pen became a weapon with which to strike the offender. Burning indignation made her language forcible and dramatic, and you feel the little woman shaking with inward rage as she indites her withering sentences. A case in point is a letter to Ellen Nussey regarding a possible marriage between Joseph Taylor, one of Mary Taylor's brothers, and a certain Amelia.

"I return Amelia's letter. The business is a most unpleasant one to be concerned in; it seems to be *now* altogether unworthy, in its beginning, progress, and probable ending. Amelia is the only pure thing about it; she stands between her coarse father and cold unloving suitor like innocence between a pair of world-hardened knaves. The comparison seems rather hard to be applied to Joseph Taylor, but as I see him now he merits it. If Joseph Taylor has no means of keeping a wife—if he does not possess a sixpence he is sure of, how can he think of marrying a woman from whom he cannot expect she should work to keep herself. Joe Taylor's want of candour, the twice falsified account of matters, tell painfully and deeply against his cause. . . . Perhaps he is like the majority of those men who lead a gay life in their youth, and arrive at middle age with feelings blunted and passions exhausted, who have but one aim in marriage, the

selfish advancement of their interest. And to think that such men take as wives, as second selves, women, young, modest, sincere, pure in heart and life, with feeling all fresh, and emotions all unworn, and bind such virtue and vitality to their own withered existence, such sincerity to their own hollowness, such disinterestedness to their own haggard avarice—to think this—troubles the soul to its inmost depths. Nature and Justice forbid the banns to such wedlock. I write under excitement.”

This is a forcible example of what a Mercury in Aries and a Mars in Gemini can do when roused.

The airy signs and the aspects to Neptune must be considered together, because they both contributed to the intuitive and imaginative side of Charlotte's character. The Moon and Saturn are in the airy sign Aquarius, both in trine aspect to Mars in the airy sign Gemini, and the Moon is sextile to Neptune in the fiery sign Sagittarius.

Aquarius is the sign most in sympathy with humanity. Aquarians are born students of human nature; they are forever trying to follow the twists and turns of the human mind, in order to understand the motive of action. Charlotte says she began to analyse character when she was five years old; and again: “It has always been my habit to study the characters of those amongst whom I chance to be thrown.” The Moon with Neptune gave her an almost uncanny power of penetrating the minds of her fellow-creatures, and the trine to Mars in Gemini must often have enabled her to sum them up with lightning rapidity. The heart of an Aquarian always vibrates to the touch of humanity. A parishioner of Haworth says: “Though I am a poor working man, I could talk with her (Charlotte) with the greatest freedom. I always felt quite at home with her. Though I never had any school education, I never felt the want of it in her company.” Many a time this man walked ten miles to Halifax to get half

a ream of notepaper, so that he should not be out of it when the Brontë sisters called.

With her Moon in Aquarius, Charlotte should have been able to derive more pleasure from intercourse with her fellow-creatures; but she lived under the shadow of Saturn and timidity was ingrained in her nature. Undoubtedly, also, the strong Neptunian vibrations made her what is called psychic. She was over-sensitive to atmospheres, and anything uncongenial in her surroundings would be liable to sap her strength and deplete her vitality. She gives a good illustration of this herself:

“Some of the most miserable moments I can recall were passed in drawing-rooms full of strange faces. At such times, my animal spirits would ebb gradually till they sank quite away, and when I could endure the sense of exhaustion and solitude no longer, I used to steal off, too glad to find any corner where I could really be alone.”

This feeling of exhaustion, and the need of being alone in order to recuperate, are symptoms well known to those who are consciously or unconsciously psychic or mediumistic. Charlotte's Neptune square Ascendant had much to say in the matter. Uranus and Neptune in square to her rising degree in Virgo is a very delicate point in her horoscope. Virgo, the nervous sign, receives an upsetting vibration from Uranus, the electric planet, and also from Neptune, the sapper of life's forces when badly aspected.

The situation of their home was a very unfortunate one for the peculiar Brontë temperament. The close proximity of the graveyard surrounded them with a psychically unwholesome atmosphere.

A friend of Charlotte's says: “I have seen her turn pale and faint when, in Hartshead Church, someone accidentally remarked that we were walking over graves.” These unwholesome surroundings were probably in a great measure the cause of the depression

of spirits from which she suffered, and of much of the ill-health of her brother and sisters. She has Neptune in the 4th House, which always indicates some strange, almost uncanny, conditions in the home.

Neptune gave her also the unusual faculty of solving some of her problems in her dreams. By thinking intently, before falling asleep, on any subject on which she needed enlightenment she would wake up with it all clear before her. It seemed as if in her dreams she could actually pass through the experience she was wishing to describe. She explained to Mrs. Gaskell that this was how she had been able to recount so accurately in *Villette* the effect of taking opium without having experienced it in reality. Here is one of the weird tricks that Neptune can play.

The Airy signs are well to the fore in this map. They give the rare quality of feeling things with the mind. They are refined and spiritual signs, and represent pure intellect. They show a mind that is forever reaching out to the ideal—away from the earth to a world beyond. Gemini, moreover, delights in symbols, and finds its best means of expression through them. Charlotte's intense love of Nature made her use as symbols the world of Nature round her; she found there all she needed.

The imaginative faculty of the airy signs is immensely reinforced by her Sun in Taurus midway between them, in sextile to the three planets they contain. To find a planet, more especially one of the luminaries or Mercury, in such a central position is most significant. It increases enormously the strength of the wider aspect for good. In this case it is the Sun, the giver of life, that occupies this important point. The Sun is drawing together, binding and vivifying the Moon (the personality), Saturn (the worker), and Mars (the energizer), and by sending out light to each it adds lustre to them all. To the Moon it gives love of work; to Saturn strength to work; and it

crowns the mid-heaven with lasting fame and recognition.

Mercury trine Neptune is an aspect that shows up brilliantly in Charlotte's writings. Neptune's mystic power is of a very high and lofty order when not perverted. It inspires the poet, the artist, the musician, and the dreamer. Shelley, Keats, and Swinburne all had Neptune prominently placed in their horoscopes. Its influence does not rightly belong to the physical plane at all, it is too ethereal to be at home on earth. It does no spade-work in character-building; it does no digging or planting in our gardens; it colours the flowers and gives their perfume; it waters with the dew from heaven, turning earth into paradise.

It was Neptune that gave Charlotte her intense appreciation of the beauties of Nature, and the trine, to Mercury bestowed on her the power of expressing what she felt in poetry and poetic prose. The enchantment of the moors was a tremendous reality to all three sisters. It was the one *real* thing in their lives. Others have called the hills round Haworth a dreary waste, but to Charlotte, Emily, and Anne they were the source of all their inspiration. The song of the birds, the scent of the bracken, the morning sun and the evening glow, the bitter north gales, and the soft west winds spoke a language they could understand, for wild Nature and the Poet draw their inner life from the same source—the mysterious, the indefinable, the mystical Neptune.

THE SEVENTH HOUSE

Jupiter rules Charlotte's House of marriage, so her marrying a clergyman is what we should expect. Pisces-Cancer is on the cusp of the descendant, so the Moon is the sub-ruler of the 7th House, and we find Venus posited in it. The first application of the Sun is to Venus, which, judged alone, is a strong indication

that marriage will take place sooner or later. That it was later in this case is due to the afflictions to the planets involved: Venus is square to Mars, a great matrimonial stumbling-block; Jupiter, ruler of cusp, is opposition Sun and inconjunct Venus, two separative aspects, and the Moon, the sub-ruler, is conjunction Saturn. But Venus won the day. Love and compassion (Venus and Pisces), tore down every obstacle and succeeded in making a happy marriage out of somewhat incompatible elements.

Charlotte's first mention of Mr. Nicholls is recorded in a letter to a Mrs. Rand, dated May 26th, 1844, in which she says: "Papa has got a new curate, a Mr. Nicholls, from Ireland—he did duty for the first time on Sunday—he appears to be a respectable young man, reads well, and I hope will give satisfaction." Mr. Nicholls was then 26 years old, for he was born in 1818, so he was a little younger than Charlotte. A couple of years later there was some gossip abroad "as to whether Miss Brontë was not going to marry her papa's curate?" Charlotte denies this emphatically: "I scarcely need say that never was rumour more unfounded. A cold far-away sort of civility are the only terms on which I have ever been with Mr. Nicholls." How typical is this attitude of Saturn as ruler of 5th—a possible lover so coldly regarded!

That her husband was the man of all others suited to her cannot be claimed, for Charlotte herself tells us very plainly that such was not the case. In fact, so outspoken is she on the subject that one almost wonders that Mr. Nicholls ever succeeded in winning her as a wife. Had he been one whit less in earnest he would have asked in vain. That he was a good, upright, conscientious man, there is abundant evidence (♃ ruler of her 7th) and we know that he was possessed of a very warm heart, and had a wealth of affection to bestow. (♀ in her 7th). On all these points he was worthy of her. But there was a lack of mental affinity;

his mind ran in a totally different groove from hers. Charlotte said: "I cannot conceal from myself that he is *not* intellectual; there are many places in which he could not follow me intellectually."

Mr. Nicholls was curate to her father for eight years before he proposed, and Charlotte must have met him constantly; yet during all that time he seems to have found no soft corner in her heart, nor even to have made a very favourable impression on her. "I cannot for my life," she writes to Ellen Nussey, "see those interesting germs of goodness in him you discovered, his narrowness of mind always strikes me chiefly. I fear he is indebted to your imagination for his hidden treasure." And after she had refused him she says: "My own objections arise from a sense of incongruity and uncongeniality in feelings, tastes, and principles." A fairly comprehensive list of objections! Certainly Sagittarius made Charlotte frank.

She gives some excuse for her refusal; she says she feels uncertain about his love for her. "I do not know him well enough to be sure there is truth and true affection, or only rancour and corroding disappointment at the bottom of his chagrin. . . . I may be losing the purest gem, and to me the most precious life can give—geniune attachment—or I may be escaping the yoke of a morose temper." Had she been in love with Mr. Nicholls she could not for a moment have doubted his affection, for he gave ample proof of it. But she had set before herself a high ideal of what her feelings should be towards her prospective husband. When she refused Mr. Nussey, she tells his sister: "I had not, and could not have that intense attachment which would make me willing to die for him; and if ever I marry it must be in that light of adoration that I will regard my husband." Her regard for Mr. Nicholls fell far short of this ideal to begin with; yet even she admits she was stirred at the vehemence of his proposal: "He stopped in the passage: he tapped:

like lightning it flashed on me what was coming. He entered, he stood before me. What his words were you can guess; his manner you can hardly realize, nor can I forget it. Shaking from head to foot, looking deadly pale, speaking low, vehemently yet with difficulty, he made me for the first time feel what it costs a man to declare affection where he doubts response.

"The spectacle of one ordinarily so statue-like, thus trembling, stirred, and overcome, gave me a kind of strange shock. He spoke of sufferings he had borne for months, of sufferings he could endure no longer, and craved leave for some hope. I could only entreat him to leave me then and promise a reply on the morrow. I asked him if he had spoken to papa. He said, he dared not. I think I half led, half put him out of the room. When he was gone I immediately went to papa, and told him what had taken place."¹

Mr. Brontë flew into a violent passion at the bare idea of his celebrated daughter marrying an almost penniless curate, and the dutiful daughter at once promised "that Mr. Nicholls should on the morrow have a distinct refusal." She refused him ostensibly to please her father, but it is evident that it cost her no great pang to do so.

As to her horoscope, Charlotte was at this time under mixed directions. The principal ones were: Sun conjunction Venus (mund. dir.), and Saturn opposition Ascendant (mund. con.). The Sun and Venus opened wide the door of marriage, but while the stern ruler of the House of lovers held her in his grip she was obdurate. She remained unmoved in the presence of an ardent devotion that would have melted the heart of a stone. Saturn can indeed be cold and stony.

Mr. Nicholls was obliged to leave Haworth. Mr.

¹ The letter from which the above is an extract was sold at Sotheby's on February 16th, 1926, for £56 to Mr. Tota. It belonged to Colonel J. B. Gaskell's collection.

Brontë's hostility left him no choice in the matter; but the pain of leaving was more than he could bear or hide. The scene at the last service in Haworth church must have revealed even to Charlotte that the man loved her with all the strength of his being. She writes to Ellen: "Yesterday was a strange sort of day in church. It seemed as if I were to be punished for my doubts about the nature and truth of poor Mr. Nicholls's regard. Having ventured on Whit-Sunday to stop to the Sacrament, I got a lesson not to be repeated. He struggled, faltered, then lost command over himself, stood before my eyes and in the sight of all the communicants, white, shaking, voiceless. Papa was not there, thank God! Joseph Redman spoke some words to him. He made a great effort, but could only with difficulty whisper and falter through the service. I suppose he thought this would be the last time; he goes either this week or next. I heard the women sobbing round, and I could not quite check my own tears. What had happened was repeated to papa either by Joseph Redman or John Brown; it excited only anger, and such expressions as 'unmanly driveller.' Compassion or relenting is no more to be looked for than sap from firewood.

"I never saw a battle more sternly fought with the feelings than Mr. Nicholls fights with his, and when he yields momentarily, you are almost sickened by the sense of strain upon him. However he is to go, and I cannot speak to him or look at him or comfort him a whit, and I must submit."

Ten days later Mr. Nicholls came to the Parsonage in the evening to hand over some business papers to Mr. Brontë, and to say good-bye. "I would not go into the parlour," Charlotte writes, "to speak to him in papa's presence. He went out, thinking he was not to see me, and indeed, till the very last moment, I thought it best not. But perceiving that he stayed long before going out at the gate, and remembering

his long grief, I took courage and went out trembling and miserable. I found him leaning against the garden door in a paroxysm of anguish, sobbing as women never sob. Of course I went straight to him. Very few words were interchanged, those few barely articulate. Several things I should have liked to ask him were swept entirely from my memory. Poor fellow! But he wanted such hope and such encouragement as I could not give him. Still, I trust he must know now that I am not cruelly blind and indifferent to his constancy and grief. For a few weeks he goes to the South of England, afterwards he takes a curacy somewhere in Yorkshire, but I don't know where."

Her transits on this day were: ♀ Par ♀ r, ♃ ó ♃ and Par ♃ r, ☉ Par ♃ r, ♁ Par ♀ r, ♂ ♀ ♃ c.

Charlotte still held out against the man who worshipped the ground on which she trod. Saturn still held the door bolted against Venus. "He is gone—gone—and there's an end of it," she writes. "I see no chance of hearing a word about him in future, unless some stray shred of intelligence comes through Mr. Sowden or some other second-hand source."

Mr. Nicholls wrote six times to Charlotte without receiving any reply; but when, in the summer, her Jupiter came to the conjunction of the Ascendant, she softened. A gentler influence was at work and at last she sent him an answer, though it was only a few words exhorting him to heroic submission to his lot. This seems but a small crumb of comfort to offer a love-sick man, yet he wrote word that he had found comfort in it and begged for a little more. This was the beginning of a more equal correspondence which was at first carried on without Mr. Brontë's knowledge.

This state of things, however, did not make Charlotte happy. She says: "The correspondence pressed on my mind. I grew very miserable at keeping it from papa. At last sheer pain made me gather courage to break it. I told all. It was very hard and rough work

at the time, but the issue after a few days was that I obtained leave to continue the communication. Mr. Nicholls came in January, he was ten days in the neighbourhood. I saw much of him . . . and all I learnt inclined me to esteem and affection. Still papa was very, very hostile, bitterly unjust."

But Jupiter had now reached the sextile of the Moon and brighter days were ahead. In the end Mr. Brontë had to yield. The new curate, Mr. de Renzi, was not satisfactory and the old man was ill and worried. Charlotte took courage and told him the trouble was of his own making in sending Mr. Nicholls away.

So on Mr. Nicholls's next visit to Haworth, Mr. Brontë consented to see him. "The result of this, his last visit, is, that papa's consent is gained, that his respect, I believe, is won. Mr. Nicholls has in all things proved himself disinterested and forebearing. Certainly I must respect him, nor can I withhold from him more than a cool respect. In fact, dear Ellen, I am engaged."

Charlotte took it very quietly. She says she is "very calm, very unexpectant. What I taste of happiness is of the soberest order. I trust to love my husband. I am grateful for his tender love to me. I believe him to be an affectionate, a conscientious, high-principled man; and if, with all this, I should yield to regrets that fine talents, congenial tastes and thoughts are not added, it seems to me I should be most presumptuous and thankless."¹

And in writing to Mr. George Smith, she says: "I believe I do right in marrying him. I mean to make him a good wife. There has been heavy anxiety—but I begin to hope all will end for the best. My expectations however are very subdued. . . . Care and Fear stand so close to Hope, I sometimes scarcely

¹ The letter from which the above are extracts, was sold at Sotheby's on February 16th, 1926, to Mr. Sawyer for £66. It belonged to Colonel J. B. Gaskell's collection.

even see her for the shadows they cast. And yet I am thankful, too, and the doubtful future must be left with Providence."¹

In spite of misgivings, Charlotte's brief married life was happy. Venus in the 7th House smoothed away all difficulties. A few months after her marriage she wrote: "No kinder, better husband than mine, it seems to me, there can be in the world. . . . I pray to be enabled to repay as I ought the affectionate devotion of a truthful, honourable man."

At last Charlotte appreciated the virtues of Jupiter, and felt herself safe in his hands. (♃ ruler of 7th.)

THE EIGHTH HOUSE

This is the end. The 8th House rules finality. It shows separations by death, general conditions at the close of life, and the end itself.

Charlotte early tasted the sorrows of this House, for Venus, near the cusp and afflicted by Mars, deprived her of her mother when she was five years old. Sun opposition Jupiter was then complete, and the Moon was going through the 8th House, so three planets were closing round the point of death.

The Sun in the 8th usually indicates middle life as a critical period, and in this map its application to the opposition of Jupiter is ominous, as is also this position for her ruler Mercury. The two planets, Venus and Jupiter, which have chief sway over Charlotte's House of marriage have also an intimate connection with her House of death—Jupiter by its position in Scorpio and opposition to the Sun in the 8th, and Venus by its proximity to the cusp of that House and square to Mars. So we have here, perhaps, a reason why her marriage and death followed each other so closely. One must also take into account the general weakness of constitution indicated in the horoscope. "She

¹ *The Cornhill Magazine*, December, 1900.

always showed physical feebleness in everything," said Mary Taylor. She had no stamina; that she accomplished so much was due to the strength of her spirit, not of her body. A few months after her marriage, when the call came to sustain two lives instead of one, she had no strength for it and sank from exhaustion.

Old Mr. Brontë spoke truly when he said to Martha Brown, "I told you, Martha, that there was no sense in Charlotte marrying at all, for she was not strong enough for marriage." Yet, all the same, her few months of married life were perhaps some of the happiest she had ever known. The very real affection and devotion her husband gave her left no room for other feelings than those of gratitude and thankfulness. "My life is different to what it used to be, may God make me thankful for it! I have a good, kind, attached husband, and every day my own attachment to him grows stronger."

At the end of November 1854, the clouds began to gather. The shadow of Jupiter opposition Sun was already falling upon her. On the 28th her husband suggested their walking to the waterfall, saying that it would look fine after the melted snow. It began to rain while they were watching the torrent, and they walked the four miles back under a streaming sky. Charlotte caught a severe cold and sore throat which she could not shake off. Then, early in the new year, she and her husband spent a few days with Sir James and Lady Shuttleworth at Gawthorpe Hall, and there she aggravated her cold by walking on damp grass in thin house-shoes. On her return home she became seriously ill with incessant sickness and faintness, and a doctor was called in. He assigned natural causes for her indisposition, and promised that all would be well in a few months' time.

But the sickness continued until the very sight of food caused nausea, and a specialist from Bradford was

consulted, but without avail. She grew weaker and weaker. "A wren would have starved on what she ate," says one who was with her. Martha Brown waited on her mistress devotedly, and tried to cheer her with the thoughts of the baby that was coming. "I daresay I shall be glad some time," she answered, "but I am so ill—so weary——" She sent a pencil note to Ellen Nussey: "I must write one line out of my dreary bed. . . . I am not going to talk of my sufferings—it would be useless and painful. I want to give you one assurance, which I know will comfort you—and that is, that I find in my husband the tenderest nurse, the kindest support—the best earthly comfort that ever woman had. His patience never fails and it is tried by sad days and broken nights."

She lingered on for several weeks and just before the end, seeing her husband's distress, she whispered, "Oh! I am not going to die, am I? He will not separate us, we have been so happy." But Jupiter had retrograded to the exact opposition of her Sun, and the aspect that brought her her first sorrow and separation brought her also her last; and the one who loved her so faithfully was left lonely and sad to mourn her loss.

So passed a rare and highly-gifted woman whose worth is best summed up in the tribute paid to her by her famous contemporary Thackeray: "A great and holy reverence for right and truth seemed to be with her always."

CHARLOTTE BRONTË'S DIRECTIONS

We will now examine in detail the Directions of Charlotte's horoscope, in order to study the influences that controlled some of the chief events of her life. It is always interesting to watch and note the effect of various planetary directions on the subject of a horoscope. It throws further light on the horoscope itself, and it also illustrates in a practical manner how the radical aspects work themselves out.

Primary directions, and both progressed and converse secondary directions, have been calculated and recorded when sufficiently important. Progressed directions are indicated by the letter p, and the converse directions by the letter c, after the planetary symbol.

	1824.
March	☉ □ ♃, mund. con.
December	♃ p ♀ ♃ r
	1825.
Opening	Asc. p □ ♃ r
February	♃ p Par ♃ r

We must take these two years together because the aspects overlap each other and cover one period—the Cowan Bridge School period. In August 1824 Charlotte was sent to Cowan Bridge boarding-school where her elder sisters, Maria and Elizabeth, had preceded her the month before. The solar aspect, complete this year, is a very separative one, also a very adverse one for health—especially so considering the House position of the Moon; while the square of Neptune gives conditions that are peculiarly bad for the nerves.

Little Charlotte must have been miserable at leaving home; in fact the Solar aspect was in operation some months before she left, and we may gather from this that even the mention of school sent a tremor

of fear through her tiny frame. We have seen what an effort it was to her when grown up to face a crowd of strangers, so what must this sensitive child have suffered when suddenly transported into totally new surroundings? To realize her feelings is to have grasped the meaning of Neptune square a Virgo Ascendant. This sensitive point was with her from the cradle to the grave, and at Cowan Bridge School she felt it to the full for the first time in her life.

Poor child, her troubles began early. At eight years old she went to school under Sun square Moon, and Ascendant square Neptune. In December her Moon came to the opposition of Uranus, and then to the parallel of Uranus and Neptune, so her first winter away from home must have been a very trying one. There were real hardships for delicate children to put up with in the lack of proper food and warmth, to say nothing of the lack of sympathetic treatment. Charlotte's description of Lowood School in *Jane Eyre* was a fair representation of her own experiences at Cowan Bridge.

She was precocious, and capable of feeling and understanding far more than most children of her age. She realized keenly the sufferings of Maria, her eldest sister—the "Helen Burns" of *Jane Eyre*—and the iron entered into her soul. Maria was sent home in February, dying of consumption. She lived till the following May. After her death Elizabeth was also sent home in a dying condition, and Mr. Brontë, now thoroughly alarmed, insisted on Charlotte's and Emily's immediate return. Three weeks later Elizabeth too was dead. The whole tragedy made a deep impression on little Charlotte.

1831.

February	♀ p * ♃ r
March	☉ c ♄ ♀ r
	) p in ♀, 12th House.

This year was not without importance for Charlotte. It marked a minor epoch in her life. It gave her her first opportunity of learning under competent instruction.

In January she went to Roe Head School as a boarder. She was then nearly fifteen years of age. Her godmother, Mrs. Atkinson, offered to defray the expenses of her education, which offer Mr. Brontë gladly accepted. Roe Head was only twenty miles from Haworth, and not far from his old parish of Hartshead, and he probably had a personal introduction to Miss Wooler, the head-mistress.

This time the choice of a school was a good one. The locality was healthy, the school was well managed, and there were at most ten pupils when Charlotte first went there. This was not a formidable number for even a shy girl to face.

The planetary directions for 1831 were all in Charlotte's favour, and the eighteen months she passed at Roe Head were perhaps the happiest she ever spent away from her own home. She had no responsibility, she was in pleasant surroundings, and she could indulge her love of study to the top of her bent. Sun conjunction Mercury energizes the mind, increases its power of application and its capacity to learn; and the Moon was going through the mental sign Virgo.

Charlotte worked hard, far harder than any other pupil in the school. Though she was considered ignorant in all the elementary subjects of education when she arrived, she quickly got to the top of her class, and stayed there. She carried off three prizes at the end of her first year, and before leaving school she won the silver medal for good conduct, stamped with the word "Reward." The medal may now be seen in the Brontë Museum at Haworth. Sun conjunction Mercury brought her some distinction through mental effort.

Venus sextile Saturn added also its quota of good

things. At Roe Head, Charlotte made lasting friendships with Miss Wooler, Ellen Nussey, and Mary Taylor. She also enjoyed many little pleasures that had not come her way before. The Atkinsons, Nusseys, and Taylors, all lived in the neighbourhood, and all invited her to pay them visits. Perhaps no other year of any note in Charlotte's life could show more favourable directions, one so free from any adverse aspects. For once she really tasted the joys of some unclouded planetary influences.

1835

November M.C. \square h Zod. con.
) p in m_r , 3rd House.

After leaving Roe Head in the summer of 1833, Charlotte returned to Haworth. There is little to record of her doings till she made another move in the summer of 1835. The three intervening years were passed quietly at home teaching her sisters, with occasional visits to and from Ellen Nussey to break the monotony.

Describing her life at this period, Charlotte writes: "An account of one day is an account of all. In the morning, from nine o'clock till half-past twelve, I instruct my sisters, and draw; then we walk till dinner-time. After dinner I sew till tea-time, and after tea I either write, read, or do a little fancy-work, or draw, as I please. Thus, in one delightful though somewhat monotonous course, my life is passed." They had dinner at two o'clock and tea, their least meal, at six o'clock. At half-past eight there were prayers, and then the whole household retired to bed—all except the sisters, who considered this their own time. They paced to and fro in the sitting-room, discussing all the things that interested them most. It was in this way that their youthful imaginations found an outlet and their fanciful and romantic stories took shape. This habit of pacing to and fro in the evenings was

continued as long as there were three, or even two, to walk together. It was not till Charlotte was left solitary that the hour before bedtime was passed sitting quietly by the fireside.

To return to the year 1835. Charlotte writes to Ellen Nussey to tell her of the plans of the family: "Emily is going to school, Branwell is going to London, and I am going to be a governess. This last determination I formed myself knowing that I should have to take the step sometime 'and better sune as syne,' to use the Scotch proverb; and knowing well that papa would have enough to do with his limited income, should Branwell be placed at the Royal Academy, and Emily at Roe Head. 'Where am I going to reside?' you will ask. Within four miles of you, at a place neither of us is unacquainted with, being no other than the identical Roe Head mentioned above. Yes! I am going to teach in the very school where I was myself taught."

On 29th July, Emily and Charlotte went to Roe Head, one as pupil, the other as teacher; one to stay for three months, the other to remain for nearly three years. It will be seen by the direction Mid-heaven square Saturn with what different feelings she regarded the place when she went back as teacher instead of pupil. She loved learning but she hated teaching, even under a kind mistress whom she was fond of. There is no record of her having made a friend of any of her pupils, and she never mentions any by name in her correspondence. They considered her a very strict disciplinarian and stood rather in awe of her. "Teach—teach—teach," she groaned! The work was wholly against the grain, and she stuck to it only from a sense of duty.

"She seemed to have no interest or pleasure beyond the feeling of duty," said Mary Taylor, who went to visit Charlotte at Roe Head. Saturn square Mid-heaven was a hard taskmaster. In 1837 the school was moved to Dewsbury Moor, a much less healthy

locality and Charlotte missed the bracing air of Roe Head, which was more like the air of her native moors. This change to a relaxing climate, coupled with the long strain of teaching, broke her down completely, and in May 1838, by her doctor's orders, she returned home.

1838.

March	☿ p Par ♃ r, 2 years
April	☿ p Par ♁ r, 2 years
May	☉ p □ ♃ r
November	M.C. ∠ ♀, Zod. con.
January	☽ p P ♃ and ♁, 5 months ☽ p in ♃, 4th House.

1839.

February	☽ ∠ ♁, mund. dir.
June	☉ p □ ♃ p
June	☿ p * ♀ r
October	♀ c Δ ♃ r ☽ p in ♃, 4th House.

When Charlotte left Dewsbury Moor she was really ill. She was suffering from a nervous breakdown, and when her planetary directions are considered it can scarcely be wondered at. The Sun was square to Saturn, one of the most trying aspects to live through, particularly when Saturn is in the 6th House. Mercury was parallel to Neptune and Uranus, and, for the first half of the year, the Moon formed the same parallels. From January to June her mental suffering must have been acute. The exhaustion and prostration resulting from this double affliction has to be felt to be realized. Seven years later Charlotte had not forgotten what she went through, and in a letter to Miss Wooler she gives a graphic description, in her own forcible language, of what her sufferings were like: "Hypochondria, a most dreadful doom. . . I endured it but a year, and assuredly I can never forget the concentrated anguish of certain insufferable moments,

and the heavy gloom of many long hours, besides the preternatural horrors which seemed to clothe existence and nature, and which made life a continual waking nightmare. Under such circumstances the morbid nerves can know neither peace nor enjoyment; whatever touches pierces them, sensation for them is suffering. A weary burden nervous patients become to those about them; they know this and it infuses a new gall, corrosive in its extreme acridity, into their bitter cup." In future, she speaks of Dewsbury Moor as "a poisoned place for me."

Happily the Moon was going through Sagittarius, and that probably saved her life and her reason. Sagittarius is a very sane, healthy sign, and its vitalizing influence helped Charlotte to weather the nerve storm. Relief came directly she returned home and got back to her native air. The lunar parallels had worked themselves out, and the worst was over.

She wrote to Ellen Nussey in June: "You will be surprised when you see the date of this letter. I ought to be at Dewsbury Moor, you know, but I stayed as long as I was able, and at length I neither could nor dared stay any longer. My health and spirits had utterly failed me, and the medical man whom I consulted enjoined me, if I valued my life, to go home. So home I went; the change has at once roused and soothed me, and I am now, I trust, fairly in the way to be myself again. A calm and even mind like yours, Ellen, cannot conceive the feelings of the shattered wretch who is now writing to you, when, after weeks of mental and bodily anguish not to be described, something like tranquillity and ease began to dawn again. I will not enlarge on the subject; to me, every recollection of the past half-year is painful—to you it cannot be pleasant."

The directions for the following year were far from good. Mercury's parallels still continued, though diminishing in strength; and the Sun had moved on

to square Saturn progressed. But Venus lent a helping hand, casting a ray to both Mercury and Jupiter. This Venus influence brought Charlotte two offers of marriage; one from Mr. Henry Nussey and one from Mr. David Bryce. Poor sort of offers they were, from two very lukewarm lovers; but Venus could hardly be expected to warm up and do better in the face of such a chilling Solar direction. It is not surprising that both offers were refused with scorn.

In May of this year Charlotte made her first attempt at teaching in a private family. She accepted the post of temporary governess to Mrs. Sidgwick's children at Stonegappe. But if she disliked teaching in a school, teaching in a private family she discovered was infinitely worse. She was thrown entirely on her own resources and found herself ill-suited for her work. She stayed less than three months, and was miserable all the time. She admits that she was shy, reserved, and melancholy (Sun square Saturn), and one cannot blame Mrs. Sidgwick for taking her to task on the subject. In her present mood, Charlotte was a most unsuitable companion for young children; indeed, was she ever otherwise? There must have been relief on both sides when the return of the permanent governess released Charlotte from her duties.

1841.

July	M.C. □ ♀, Zod. dir.
August	☉ p □ ♃ r
November	♀ ♂ Asc., mund. dir.
September	♀ p Par ☉ r, 2 years
October	♃ c Δ ♃ c
July	♃ p in ♁, 5th House.

1842.

February	Asc. * ♂, Zod. con.
November	M.C. Δ, Zod. dir.
December	♃ □ ♃, Zod. dir.

1843.

January	♀ p ♄) r
July	☉ c ☽ ♀ r
Summer	Asc. p ☿ ♀ r
August	♀ c * ☉ r
September	♀ c Par ☉ r
April	) p in 6th House.

Transits

May to August	♃ * ☉ r
May to October	♃ Par ♀ r
November to January	♃ ☐ ☽ r
Most of the year	♃ Par. ♃ and ♃' r and p

1842 was one of the most important years, if not the most important year, in Charlotte Brontë's life. It was then that she broke right away from her old moorings and, accompanied by Emily, launched forth into an unknown sea. Her earnest desire to increase her knowledge was the impetus that moved her. She was anxious to start a school with her sisters, and she felt that their education was incomplete in several branches. Mary Taylor was in Brussels, and wrote home a vivid description of all the beauties of the place: "Pictures the most exquisite, cathedrals the most venerable." "I hardly knew what swelled in my throat as I read her letter," said Charlotte, "such a vehement impatience of restraint and steady work; such a strong wish for wings—wings such as wealth can furnish; such an urgent thirst to see, to know, to learn; something internal seemed to expand bodily for a minute. I was tantalized by the consciousness of faculties unexercised—then all collapsed and I despaired."

But Charlotte had not Mars in the mid-heaven in good aspect to Sun, Moon, and Saturn, for nothing. Some genuine ambition was part of her nature, and the practical side of her character enabled her to plan and carry through her scheme in a masterly way. A

tactful letter to her Aunt Branwell procured the necessary funds, and in February the two sisters made the journey to Brussels accompanied by their father.

When considering the directions that inaugurated this move, the aspects of the latter half of 1841 must be taken into account, for they were still effective at the beginning of the following year. The solar square to the Moon and the adverse aspects to Venus were all obstacles and hindrances to the project in view, and show the tremendous difficulties that had to be overcome.

That she did overcome them was primarily due to the martial element inborn in her, which enabled her to reap the full benefit of Mars sextile Ascendant now in force.

Venus was parallel to the Sun and, as ruler of the 2nd House, brought the required money; but only a meagre allowance, for the scope of Venus was sadly restricted by some rather heavy afflictions. Mercury in good aspect to Jupiter gave Charlotte the wisdom to set to work in the right way to secure her ends; it also brought her pleasure and satisfaction when success crowned her efforts. She started out on this venture with far more hope, cheerfulness, and buoyancy than was her custom when leaving home to go among strangers. She seemed to feel that at last she was entering the path of her destiny.

During her two years' stay at Brussels, Charlotte underwent an expansion of consciousness that was as wide as it was permanent. At the mere thought of going, she had said: "something internal seemed to expand for a minute." While she was there, "something" did expand, not for a minute but for ever. She returned home a completely changed woman. She had passed through deep mental and emotional experiences, and they unlocked the door of her genius.

Precisely what were these experiences? And, astrologically, to what were they due? In order to

answer the last question we must look back to the radical map; studying progressed directions alone will not do it. A progressed direction is like a vibration playing on an instrument; the sound produced depends on the quality and the scope of the instrument. No power on earth can create from a penny whistle the full tones of an organ; and it is because Charlotte's horoscope possessed such great possibilities that she responded so fully to the directions of the years we are studying.

In her radical map Mars was the most elevated planet, and in 1842 the Ascendant came to the sextile of Mars, creating a great centre of energy. Then Jupiter received a trine from both Mercury and the mid-heaven—a forceful double direction. This brought an influence to bear on the 7th and 3rd Houses, which was not without its significance in the light of subsequent events.

These are all aspects that swept her forward on a tide of success. Mentally she probably gained more than she had ever hoped for, and certainly emotionally she experienced what she had never dreamed of. But her emotional experiences brought her nothing but pain. The years 1842 and 1843 were clouded by Venus opposition Ascendant; so that her feelings, worked on by the Sun with Venus, and Mercury with Jupiter, found no response from the 7th House. Her Ascendant, and the House of unions were torn apart by relentless fate, and she suffered and despaired.

The story of Charlotte's life during this couple of years bears out her planetary directions to the full. She came under the dominion of a strong, fiery, masculine personality, as represented by Mars, and for the time being it completely took possession of her. Monsieur Heger, her master in Brussels, was a highly intellectual man, the like of whom she had never met before. His lessons in literature were a revelation to her of what one clever mind can impart to another; and under his guidance, in an atmosphere that suited

her, she made prodigious mental strides, such as Mercury trine Uranus and Neptune, and sextile to Saturn, backed by Mars in Gemini, is capable of making.

Charlotte was drawn to this genius of a teacher by a strong magnetic attraction (♃ and ♀ Δ ♁), and she came as near being carried off her feet as a Virgo with a Saturnine Moon well can be.

For years it has been a subject of controversy as to whether she was in love with her master or merely paid homage to his intellect. It was not till nearly sixty years after her death that M. Heger's descendants considered the time had come when the letters she wrote to him might safely be given to the world, all whom they concerned having long since passed away.

Four letters only have been preserved, and these are now in the British Museum. They were written in 1844 and 1845, after Charlotte's final return to England. They leave no doubt as to her feelings towards M. Heger. She was in love with him; but there was nothing dishonourable in her feelings towards him; he touched a sympathetic chord in her nature and she could not but respond; he was her ideal, and she fell down and worshipped, though from afar. She made no attempt to make love to him or to come between him and his wife; she asked only for his friendship and for leave to write to him. A couple of quotations will prove that they were not the letters of ordinary friendship, even of intimate friendship, they were the letters of a woman who was beseeching for sympathy because her heart's secret was proving more than she could bear.

"Mr. Taylor has returned. I asked him if he had a letter for me. 'No; nothing.' 'Patience,' said I, 'his sister will be here soon.' Miss Taylor has returned. 'I have nothing for you from Monsieur Heger,' says she; 'neither letter nor message.'

"Having realized the meaning of these words I said to myself what I should say to another similarly placed: 'You must be resigned, and above all do not grieve at a misfortune which you have not deserved.' I strove to restrain my tears, to utter no complaint.

"But when one does not complain, when one seeks to dominate oneself with a tyrant's grip, the faculties start into rebellion and one pays for external calm with an internal struggle that is almost unbearable.

"Day and night I find neither rest nor peace. If I sleep I am disturbed by tormenting dreams in which I see you, always severe, always grave, always incensed against me.

"Forgive me then, Monsieur, if I adopt the course of writing to you again. How can I endure life if I make no effort to ease its sufferings?"

"To write to an old pupil cannot be a very interesting occupation for you I know, but for me it is life. Your last letter was stay and prop to me—nourishment to me for half a year. Now I need another, and you will give it to me, not because you bear me friendship—you cannot have much—but because you are compassionate of soul and you would condemn no one to prolonged suffering to save yourself a few moment's trouble. To forbid me to write to you, to refuse to answer me, would be to tear from me my only joy on earth, to deprive me of my last privilege—a privilege I never shall consent willingly to surrender. Believe me, *mon maître*, in writing to me it is a good deed that you will do. So long as I believe you are pleased with me, so long as I have hope of receiving news from you, I can be at rest and not too sad. But when a prolonged and gloomy silence seems to threaten me with the estrangement of my master—when day by day I await a letter, and when day by day disappointment comes to fling me back into overwhelming

sorrow, and the sweet delight of seeing your handwriting and reading your counsel escapes me as a vision that is vain, then fever claims me—I lose appetite and sleep—I pine away.”¹

We do not know if any answer was ever received to this pathetic appeal, but we do know that in time the correspondence had to cease through lack of response on M. Heger’s part.

Charlotte and Emily stayed only nine months in Brussels. Suddenly a break came: Moon square Uranus (Zod. dir.). They were summoned home in November on account of the death of their Aunt Branwell, the aunt who had come twenty-one years before to take charge of the six little motherless children, all under eight years old.

Miss Branwell was a strict disciplinarian, and had but little mother-love in her composition; “a real old tyke” was Tabitha Brown’s description of her. In Charlotte’s horoscope the 6th House stands for uncles and aunts on the mother’s side, and Moon conjunction Saturn speaks volumes for her feelings towards her aunt. But Miss Branwell did her duty by the children so far as she understood it. She left her pleasant, sociable home in Penzance, in response to Mr. Brontë’s appeal, to go to a climate and surroundings she never cared for, and she stuck to her post although it meant exile from her sisters and the home of her youth. She felt keenly the change from the soft west country air to the bleak air of the north, and in the winter lived entirely in her room upstairs. She taught her nieces all the domestic arts, and Charlotte’s exquisite needlework was due to her training. She left them all legacies—a few hundred pounds—and it must have seemed riches to the three sisters, who had never owned any money beyond the mere pittance they had earned.

Charlotte’s mid-heaven trine Jupiter (Zod. dir.) is an appropriate direction for the legacy, as Jupiter was

¹ Translation by Mr. M. H. Spielmann.

in a position corresponding to the 2nd House. The money made her at once much more independent, and she was able to gratify her intense desire to return to Brussels. M. and Mme. Heger offered her the post of English governess in their school, with a very small salary of £16 a year, out of which she had to pay £7 10s. for her German lessons. She accepted it in preference to a more remunerative post in England with a salary of £50 a year.

The aspects to Venus in 1843 make it plain what magnet drew Charlotte again across the Channel. She started under the bad direction of Moon square Uranus, a primary one lasting some months. The radical Moon was about to enter the 6th House, an all-round unfavourable one. It is difficult to pull off any project successfully while the Moon is passing through the House of sickness and service, and so Charlotte found it to be.

The good aspects to Venus, and the Moon going through the Libra decanate of Aquarius were strong enough to keep her near to her beloved master, but not strong enough to prevent depression and frustration of hopes. The progressed Ascendant opposition Venus had also to be reckoned with. The aspect became complete in the summer, when the Moon was forming a conjunction to Saturn.

It was from thence onward that Charlotte suffered so much from the sense of loneliness of which she complains so bitterly. "If I complain in this letter," she says to Ellen Nussey, "have mercy and don't blame me, for I forewarn you, I am in low spirits, and that earth and heaven are dreary and empty to me at this moment. . . . It sometimes happens that I am left during several hours quite alone with four great desolate schoolrooms at my disposition. I try to read, I try to write, but in vain. I then wander about from room to room, but the silence and loneliness of all the house weighs down my spirits like lead. . . .

Write to me, dear Nell, whenever you can. You do a good deed whenever you send me a letter, for you comfort a very desolate heart."

The transits for this year are worth noting, for they give a true reflection of the other planetary influences at work. Uranus parallel Venus tells its own emotional tale, while the dejection caused by Saturn parallel Uranus and Neptune found expression in the above lament. Uranus square Mars operated from November to the following January. This is probably one of the most trying transits, if not the most trying transit, that can occur in any horoscope, and when it is prolonged, as in this case, it puts a tremendous strain on the nervous system. It heralded a change for Charlotte that was bound to come, and one that cost her a terrific struggle.

Matters had been very uncomfortable at the Pensionnat for some time. Charlotte complained that Mme. Heger, who had formerly been so kind and friendly, now showed her marked dislike. "One day lately," she writes in October, "I felt as if I could bear it no longer and I went to Mme. Heger and gave her notice. If it had depended on her I should certainly have soon been at liberty; but M. Heger, having heard of what was in agitation, sent for me the day after and pronounced with vehemence his decision that I should not leave. I could not, at that time, have persevered in my intention without exciting him to passion; so I promised to stay a little while longer." M. Heger evidently valued his English governess, and recognized her uncommon abilities.

Charlotte had inklings of why Mme. Heger had changed towards her. "I fancy I begin to perceive the reason of this mighty distance and reserve; it sometimes makes me laugh, and at other times nearly cry." The reason was not far to seek. A clever, observant woman like Mme. Heger could not have been blind to the infatuation of this English girl for

her husband, and one cannot blame her for wishing Charlotte away. Though Charlotte stayed on in deference to M. Heger's wishes, the last three months she spent at Brussels must have been a painful time to her. The transit of Uranus square Mars was straining at the cords she had wound round her heart. The inevitable parting could not be long delayed, and by the middle of December she writes: "I have taken my determination. I hope to be home after New Year's Day. I have told Mme. Heger. . . . Low spirits have afflicted me much lately, but I hope all will be well when I get home. . . . I am not ill in body. It is only my mind that is a trifle shaken—for want of comfort."

After her return to Haworth at the beginning of the following year she said: "I suffered much before I left Brussels. I think, however long I live, I shall not forget what the parting with M. Heger cost me; it grieved me so much to grieve him, who has been so true, kind, and disinterested a friend." Uranus square Mars had accomplished its purpose, and by the end of January its influence had waned.

1844

January	☉ * ♃, mund. dir.
Summer	♀ c Par ¼ r, 2 years
April to June	♃ p Par ½ r and p
January	♃ p in ♄, 6th House.

1845.

Spring	♂ c ♁ ♃ c
June	♂ c ♄ M.C. r
Spring	♂ p * Asc. r
September	☉ * ♃, mund. dir.
Autumn	♀ p Par ♂ r, to end of life
May	♃ p enters 7th House.

These two years were very miserable ones for Charlotte. She tells us so herself: "I returned to Brussels, after Aunt's death, against my conscience,

prompted by what then seemed an irresistible impulse. I was punished for my selfish folly by a total withdrawal for more than two years of happiness and peace of mind."

It was during these two years that her pitiful letters to M. Heger were written. The last one is dated November 18th, 1845. Venus parallel Jupiter, of March 1844, did not allow of her infatuation dying down, and the progressed Ascendant opposition Venus, continuing in force, did not allow of any happiness. Charlotte was still being torn on the rack of a hopeless devotion.

The Moon entered Pisces and came to the parallel of Saturn soon after her return home, a combination that is bad for health and spirits. Pisces is a soft, flexible sign which gives easy play to the emotions, keeping no firm hold over the imagination, and the stronger side of Charlotte's character was in abeyance while the Moon was passing through the 12th Sign. Her letters to M. Heger show this. "Something in me," she writes to Ellen Nussey, "which used to be enthusiasm is toned down and broken. I have fewer illusions; what I wish for now is active exertion—a stake in life. Haworth seems such a lonely, quiet spot, buried away from the world. I no longer regard myself as young—indeed, I shall soon be twenty-eight, and it seems as if I ought to be working and braving the rough realities of the world, as other people do."

Thanks to her fiery signs she never went quite under, however hard the trials through which she had to pass. Her native fire may have been reduced to a mere flicker under a deluge of troubles, but it was never completely extinguished; her ardent Mercury had always some vitality left with which to fan the smouldering ashes into life again. This innate energy made her take every advantage of Sun sextile Moon this year, and she lost no time in trying to materialize a plan which she and her sisters had long had in their

minds. This was to start a boarding-school for a limited number of pupils at Haworth parsonage. Charlotte thought that it would provide a remunerative occupation which would enable them to live together at home. The projects of the family were always originated by her energetic, practical brain. With all her shyness and timidity she possessed a fund of eager enterprise, which she owed entirely to her fiery signs and her aspects to Mars.

The venture, however, came to nothing. The sisters had circulars printed and widely distributed, but no definite offer of even one pupil did they receive, and they would have been willing to start with only one. The terms, £35 a year, could not well have been lower, but Haworth was not an attractive place for a school; nearly all the parents they applied to objected to its retired position. Also the Brontës were considered peculiar on account of their unsociable habits; they had done nothing to make themselves popular in the neighbourhood, and the project fell to the ground through lack of support. Sun sextile Moon was not strong enough to over-ride the hindering influence of the Moon in the 6th House, and Mars opposition Uranus was looming ahead.

It was in 1844 or '45 that Charlotte wrote *The Professor*, the novel that she never saw published. According to planetary directions 1845 seems the more probable time of writing. In the spring the Moon had left the 6th House and was above the earth, and the aspects of Mars to the mid-heaven and the Ascendant, and of the Sun to Saturn, indicate an increase of energy coupled with more stability. Mercury parallel Mars, in particular, bears on the point. But the strain of writing must have been great with Mars opposition Uranus in operation, and this direction remained in force for more than two years, and covered also the period occupied in the writing of *Jane Eyre*.

Charlotte wrote *The Professor* while she was still

suffering keenly from her Brussels experiences, and the occupation probably brought some relief to her mental agitation. The original title of the book was *The Master*, and there was only one master she could have had in her mind. Brussels is the scene of the story, and the hero is herself in the guise of a man. When compared to her other books, *The Professor* is lacking in power; but she could hardly be at her best when Mars in Gemini opposed Uranus in her third House. The story had, however, much more merit than the publishers she submitted it to were able to perceive; but it received no encouragement until it reached the hands of Messrs. Smith & Elder in 1847. They evidently thought well of it, but refused to bring it out on the grounds of its being too short, and it did not appear in print till after Charlotte's death. It has always been considered the least good of all her books.

1845 saw the beginning of Branwell's downfall, following his dismissal from Thorp Green. What the family suffered on his account will be told later on when his horoscope is dealt with. Mars opposition Uranus was hitting Charlotte hard.

1846.

Opening	♂ c ♀ ♃ r
Opening	♀ p * ♃ r
April	♂ p □ ♃ r
Spring	Asc. c ♀ ♃ r
November	♀ ó ☉, mund. dir.
December	♃ * ☉, mund. con.
May	♃ p Par ♃ r
July	♃ p in ♉, 7th House.

Transits

June to September	♃ Par ♃ r
October to December	♃ ó ♃ r
November to January	♃ Δ ♃ r
November to January	♃ Par ♃ r

1847.

Spring	⊙ c Par ♀ r
May	⊙ Δ H, mund. dir.
October	⊙ p ∠ ♀ r
All the year	) c Par ♂ r
January	) p enters 8th House
May	) p Par ♀ r
May and June	) p Δ H r and p

Transit

September and October ☿ Δ ♂ r

1846 and 1847 were important years for Charlotte as an author, for during these two years she was at work on *Jane Eyre*.

In glancing at the directions for 1846 we cannot fail to be struck by the extraordinary compound of both good and bad they present, and the adverse ones brought her much anxiety and disappointment. Mars square Mercury, and Ascendant opposition Moon caused illness and trouble in the home. Old Mr. Brontë had become blind, and his daughter took him to Manchester to be operated on for cataract. This operation was much more formidable then than now, and a favourable issue more doubtful. Charlotte's anxiety must have been great. After it was successfully over, Mr. Brontë still remained far from well: "Papa has at times a most distressing cough and his spirits are much depressed." Anne, too, was ill, and at the beginning of the year Charlotte herself was very unwell and out of spirits.

"This excessively cold weather," she writes to Ellen Nussey, ". . . has nipped me severely, taken away my appetite for a while, and given me toothache; in short put me in an ailing condition. . . . The consequence is that at this present speaking I look almost old enough to be your mother. I shall be 31 next birthday. My youth is gone like a dream, and

very little use have I ever made of it. What have I done these last thirty years? Precious little." In the summer Branwell went from bad to worse, and in June Charlotte's Moon square Mars marks a particularly trying month with regard to him.

At the end of May, the three sisters made their first literary venture together. They published a volume of poems under the pseudonyms of Currer, Ellis, and Acton Bell. Messrs. Aylott & Jones undertook to issue the volume at the authors' expense. It cost the sisters a considerable sum of money. The first estimate was for £31 10s., and a further £5 had to be added to rectify an error. Then £12 was spent in advertising the little volume. Charlotte writes to Aylott & Jones regarding the price of the book: "The price may be fixed at 5s., or if you think that too much, say 4s." A year later the following letter was sent to several leading authors of the day—Wordsworth, Tennyson, Lockhart, and De Quincey being among the number:

"SIR—My relatives, Ellis and Acton Bell, and myself, heedless of the repeated warnings of various respectable publishers, have committed the rash act of printing a volume of poems.

"The consequences predicted have, of course, overtaken us: our book is found to be a drug; no man needs it or heeds it. In the space of a year our publisher has disposed but of two copies, and by what painful efforts he succeeded in getting rid of those two, himself only knows.

"Before transferring the edition to the trunkmakers, we have decided on distributing as presents a few copies of what we cannot sell; and we beg to offer you one in acknowledgment of the pleasure and profit we have often and long derived from your works.—

"I am, sir, yours very respectfully,

"CURRER BELL."

Could Currer, Ellis, and Acton have looked into the future they would not have been so downcast at the failure of their first literary venture. Eighty years later one copy only of their poems fetched more than the whole edition cost to produce. *The Times* of February 16th, 1926, in publishing a report of a sale at Sotheby's, gives the following as one of the items disposed of: "Another book with a very rare imprint was a fine copy of the first issue of the first edition of '*Poems by Currer, Ellis, and Acton Bell*, London: Aylott & Jones, 8 Paternoster Row, 1846,' with errata slip, in the original cloth, and this fell to Mr. B. Rota at £44."

Charlotte began to write *Jane Eyre* in August 1846, while with her father at Manchester for his operation. The determination to set about some definite work came from the Sun sextile Saturn (1845), and Saturn sextile Sun (1846). Saturn always defines, enforces decisions, and makes substance out of shadow, and he now impelled her to set to work in earnest. Mercury sextile Mercury was operating, and Mercury parallel Mars had become a permanent influence. Needless to say these Mercurial directions are important ones where writing is concerned. Venus conjunction Sun lightened the burden of the bad aspects, bringing a ray of happiness with it which enabled her to put her heart into her work.

It is not difficult to see why August should have been the psychological moment for beginning her book. The Moon had just entered Aries, and formed at the same time a parallel to Mercury. The progressed Moon passing through the first sign of the Zodiac is always more or less of importance in a life. The first sign offers a great contrast to the twelfth, and the two being side by side brings the contrast into greater relief. Pisces is irresolute, pliable, timid, and its own House is an obscure one. Aries is vigorous, enterprising, go-ahead, and its own House is a prominent one.

There is always a certain dash about Aries; it loves to start out on new adventures, and when the Moon is passing through that sign some movement and change usually takes place in the life of even the most fixed and rigid individual. In Charlotte's case there was no lack of response to the sign, for her mental outlook was through ardent Aries.

Mars conjunction Mid-heaven and sextile Ascendant of the previous year were directions still in force, so the martial element was most distinctly to the fore when *Jane Eyre* was written.

In 1847 the Sun came to the trine of Uranus—another most important direction. Uranus is the keynote of Charlotte's mind. One feels its magnetism in all her works. This planet in the 3rd House betokens a mentality in which originality and inventive genius cannot fail to be prominent. When the Sun cast a beneficent ray on Uranus all her powers, that had hitherto lain dormant, sprang into life, and she wrote one of the greatest novels of the age. *Jane Eyre* is as far ahead of *The Professor* as *The Professor* is ahead of the little story *Mina Laury*, which she wrote when she was twenty-one.

The transits of 1846 are important, for they help the expression of Sun trine Uranus.

Of all Charlotte's novels *Jane Eyre* is the most sensational, the one that bears the strongest impress of romantic passion; no other is so vivid and exciting. It has, of course, its improbable side—though improbable is hardly a strong enough word; parts of the plot are a sheer impossibility, others are exaggerated and unconvincing, and in all this confusion we see the hand of Mars opposition Uranus at work.

Never again in her lifetime did she have to deal with such a fiery planetary combination as that which surrounded her when she sat down to write *Jane Eyre*, so never again did she give to the world quite so sensational a story. But to speak of it as only sensational would not

be right astrologically, nor true to fact; it would imply that it was to a certain extent unreal, whereas it was intrinsically and intensely real. The true core of the story is not the excitement, the mysterious mad-woman, nor even the impetuous love-making; it is Jane Eyre herself, the friendless girl who, caught in the mesh of her own passion, has yet the strength of mind to tear herself away from temptation and go out into a cold world wretched and hopeless.

We have here the result of Charlotte's double sextile between the Sun and Saturn. The same Saturnine force which impelled her to set to work impelled her also to hold her own against Mars. She forces us to give our sympathy to Saturn's work, because she makes us see that the devotion to duty, the purity and the uprightness that this planet stands for are the backbone and moral of the story.

Jane Eyre was published in October, 1847, and took the public by storm. The transit of Neptune trine Mars sounded the note of triumph.

Nearly fifty years later, Mr. George Smith tells us how the manuscript of *Jane Eyre* was sent to him one Sunday morning by his reader, of how he became so absorbed in the story that he refused his luncheon, preferring only a sandwich, ignored his tea, and was with difficulty persuaded to join his family at dinner. He finished the novel before going to bed, and wrote the next day offering £500 for the copyright.

1848.

February	Asc. p □ h r
April	♀ p Par h p. 4 years
May	M.C. □), Zod. con.
May	) p Δ ☿ r, * h r, P ♀ r
July	) p * h p, □ ♃ p
August	) p □ ♃ r
November	) p * ♂ r

Transits

All the year, off and on	♃ Par ☉ and ♃
March	♁ ☊ ♃ r
April to June	♃ ☐ ☉ p
May and August	♃ Par ♃ r
June to September	♁ * ♃ and Δ ♃ r
August and September	♃ ☐ ♃ and Par ♃ r
December 19th	♃ ☊ ♃, 1 month.

1849.

Opening	♃ p Δ ♃ r
March	♀ p Par ♃ r
July	☉ c ☐ ☊ r
January	♃ p in ☊
February	♃ p ☊ ☉ r
March	♃ p ☊ ♃ p

Transits

May to September	♃ Par. ♃ r
September	♁ * ♃ r

These years are two of the saddest in a life that had already seen many sad days. Within eight months Charlotte lost her two sisters, and her brother. Her progressed Ascendant and her Mid-heaven were under a baneful influence from Saturn. Mercury rules both these points in her nativity, and is itself in the House of death. Venus, too, had come to a parallel of Saturn, which, with the Moon passing through the 8th House is a sure indication of sorrowful partings. In 1849, just before Anne's death, the Sun from the 8th squared Mars in Gemini. Indeed the clouds gathered thick and fast. The supporting influences during these two years are Venus conjunction Moon, and Mercury trine Saturn. These directions just enabled Charlotte to hold on, and to start and finish another novel. But the strain was terrific, and for several months after Branwell's death the pen was

laid aside through the writer's sheer inability to master the overwhelming odds against her.

For some years Branwell had been a serious trouble and anxiety to his family owing to his intemperate habits. Charlotte had been especially irritated and exasperated by his failings, and his failures; yet his death was a great shock to her, and she half collapsed under the strain. "I fell ill with an illness whose approaches I had felt for some time previously, and of which the crisis was hastened by the awe and trouble of the death-scene, the first I had ever witnessed. . . . The final separation, the spectacle of his pale corpse, gave more acute, bitter pain than I could have imagined. Till the last hour comes, we never know how much we can forgive, pity, regret a near relation. All his vices were and are nothing now. We remember only his woes."

Charlotte did not recover her health and tone rapidly, and meanwhile she could not write. "My book, alas! is laid aside for the present; both head and hand seem to have lost their cunning; imagination is stale, stagnant, mute. This incapacity chagrins me; sometimes I have a feeling of cankering care on the subject, but I combat it as well as I can; it does no good."

But Saturn, The Reaper, had not finished his work. The hand of the planet of fate still lay heavy upon her. Scarcely was Branwell buried when Emily fell ill. She attended her brother's funeral, and that was the last time she ever left the house. Charlotte wrote to Ellen Nussey to tell her how serious was her sister's state: "God only knows how all this will terminate. More than once I have been forced boldly to regard the terrible event of her loss as possible and even probable. But nature shrinks from such thoughts. I think Emily seems the nearest thing to my heart in the world. . . . I hope still—for I *must* hope—she is dear to me as life—if I let the faintness of despair

reach my heart I shall become worthless. . . . I must cling to the expectation of recovery, I cannot renounce it."

On December 19th she says: "She grows daily weaker." The end was nearer than she anticipated. Before the day was over Emily had left them.

On Christmas Day Charlotte writes to Mr. Williams in answer to his letter of sympathy: "Emily is nowhere here now, her wasted mortal remains are taken out of the house. We have laid her cherished head under the Church aisle beside my mother's, my two sisters'—dead long ago—and my poor hapless brother's. But a small remnant of the race is left—so my poor father thinks."

Death had still another bolt to hurl. The Sun from the 8th House was throwing a fatal aspect to Mars in the sign of brethren. During Emily's illness, we read between the lines of Charlotte's letters an undercurrent of anxiety with regard to Anne. She frequently mentions that Anne is far from well. After Emily's death her illness took a definitely serious turn, and Charlotte became more and more alarmed and unhappy.

"When we lost Emily I thought we had drained the very dregs of our cup of trial, but now when I hear Anne cough as Emily coughed, I tremble lest there should be exquisite bitterness yet to taste. However, I must not look forwards, nor must I look backwards. Too often I feel like one crossing an abyss on a narrow plank—a glance round might quite unnerve. My father says to me almost hourly, 'Charlotte you must bear up, I shall sink if you fail me.'"

Poor Charlotte, the two malefics were as the upper and nether millstones grinding all life and hope out of her. Mars and Saturn wrung from her the exceeding bitter cry: "Oh! if Anne were well, if the void Death has left were a little closed up, if the dreary word *nevermore* would cease sounding in my ears, I think I

could yet do something." But no way of escape could be found. In May Charlotte, with Ellen Nussey's help, took Anne to Scarborough at her own request; it was a last hope—a forlorn one indeed, for she died before they had been there many days. "My poor sister is taken quietly home at last. She died on Monday. With almost her last breath she said she was happy, and thanked God that death was come, and come so gently. I did not think it would be so soon."

From Scarborough Charlotte went to a quiet farmhouse at Easton for a few weeks' rest. Then the painful, lonely home-coming had to be faced. She does not hide from her faithful friend what it cost her. "I got home a little before eight o'clock. All was clean and bright, waiting for me. Papa and the servants were well, and all received me with an affection which should have consoled. The dogs seemed in strange ecstasy. I am certain they regarded me as the harbinger of others. The dumb creatures thought that as I was returned, those who had been so long absent were not far behind.

"I left papa soon and went into the dining-room: I shut the door. . . . I felt that the house was all silent, the rooms were all empty. I remembered where the three were laid—in what narrow dark dwellings, —never more to reappear on earth. So the sense of desolation took possession of me. The agony that *was to be undergone*, and *was not to be avoided*, came on. I underwent it, and passed a dreary evening and night, and a mournful morrow, to-day I am better."

Charlotte did her best to take up the broken threads of her old life, and to appear outwardly as usual for her father's sake. It is only occasionally in her letters that she allows herself the indulgence of speaking of her grief:

"I am free to walk on the moors; but when I go out there alone everything reminds me of the times when others were with me, and then the moors seem a

wilderness, featureless, solitary, saddening. My sister Emily had a particular love for them, and there is not a knoll of heather, not a branch of fern, not a young bilberry leaf, not a fluttering lark or linnet, but reminds me of her. The distant prospects were Anne's delight, and when I look round she is in the blue tints, the pale mists, the waves and shadows of the horizon. In the hill-country silence their poetry comes by lines and stanzas into my mind: once I loved it; now I dare not read it, and am driven often to wish I could taste one draught of oblivion, and forget much that, while mind remains, I never shall forget. Many people seem to recall their departed relatives with a sort of melancholy complacency, but I think these have not watched them through lingering sickness, nor witnessed their last moments: it is these reminiscences that stand by your bedside at night, and rise at your pillow in the morning. At the end of all, however, exists the Great Hope. Eternal life is theirs now."

The above was part of a letter written to Mr. James Taylor, "the little man," as she called him, who later on asked her to marry him. She must have felt in some measure sympathetic to him, or she could not have written as she did.

Charlotte's courage did not desert her, in spite of all she had gone through. She asserts: "Crushed I am not yet, nor robbed of elasticity, nor of hope, nor quite of endeavour. Still I have some strength to fight the battle of life." Here speaks her progressed Mercury trine Saturn; a wonderful sustainer, of which she could reap the full benefit, for it was in her to hold on, her Mercury and Saturn being sympathetic at birth.

Under this direction she was able to pull herself together and resume her writing. She had broken off at the end of the 23rd chapter of *Shirley*, and the next one is called, "The Valley of the Shadow of Death." In it she describes the illness, almost fatal, of Caroline Helstone. She is going over again all her late misery;

she cannot get away from it. From this point the book falls short of the author at her best. The Sun was afflicting a mental sign, and Charlotte could not regain her strength and poise. Louis Moore is unconvincing as Shirley's lover, he has no manliness, no force; in character he is Shirley's inferior and the two are ill-mated. The winding up of the story is conventional, of the "happy-ever-after" style, and it seems almost commonplace. But Charlotte was desperately unhappy. She says: "The last volume, I cannot deny, was composed in the eager, restless endeavour to combat mental sufferings that were scarcely tolerable."

In September *Shirley* was finished, under the transit of Uranus sextile Moon. One can almost hear the sigh of relief with which the writer laid down her pen, and allowed herself to indulge in a refreshing sensation of freedom. Uranus always works for freedom. Her task was completed; but it had been a blessing to her. Her writing had taken her out of herself when she was sorely in need of distraction.

She tells Mr. Williams that "the faculty of imagination lifted me when I was sinking three months ago; its active exercise kept my head above water. . . . Whatever now becomes of the work, the occupation of writing has been a boon to me. It took me out of dark and desolate reality into an unreal but happier region."

It was not until 1850 that the news trickled through into Haworth village that "Currer Bell" lived at the Parsonage. It caused quite a commotion. "Martha came in yesterday, puffing and blowing, and much excited. 'I've heard sich news,' she began. 'What about?' 'Please, ma'am, you've been and written two books, the grandest books that ever was seen. My father has heard it at Halifax, and Mr. George Taylor and Mr. Greenwood, and Mr. Merrall at Bradford; and they are going to have a meeting at the Mechanics' Institute and to settle about ordering them.' 'Hold your tongue, Martha, and be off.' I fell into a cold

sweat. *Jane Eyre* will be read by John Brown, by Mrs. Taylor, and Betty. God help, keep, and deliver me!"

Both books were purchased for the village library, but *Shirley* was the more popular in Haworth. The curates would easily account for this. The book was so much in demand that a fine of 1s. a day was levied on subscribers who kept a volume more than two days.

It was after the publication of *Shirley* that the first signs of that personal interest in the author and her birthplace, since grown to such immense proportions, began to appear. Charlotte says: "I believe both *Shirley* and *Jane Eyre* are being a good deal read in the north just now; but . . . I ask nothing, and my life of anchorite seclusion shuts out all bearers of tidings. One or two curiosity hunters have made their way to Haworth Parsonage, but our rude hills and rugged neighbourhood will, I doubt not, form a sufficient barrier to the frequent repetitions of such visits." What would have been Charlotte's feelings could she have looked into the future and seen that the very "anchorite seclusion," which she considered a protection, contributed just that touch of mystery which was to draw thousands from all parts of the world to visit the place where she had lived and died!

1850.

Opening	♁ c * ☉ r
Opening	♁ p Δ h p
Summer	Asc. p ☐ h p
November	♀ c ☉ h r
September	☉ p * ♀ r
April	♃ p ☉ ♀ p
July	♃ p * ♂ p
October	♃ p ☐ h r
December	♃ p ☐ h p

This year is a relatively unimportant one in Charlotte's life, yet the directions are worth glancing at as

they have an influence on what follows. Mercury's aspects helped her to regain her mental balance somewhat. From the depths of misery she returned to a more normal level of spirits, and to a certain extent was able to enjoy life again. The Moon was going through the House of travel, and in the summer she paid a visit to London, two visits to the English Lakes, and also spent a couple of days in Edinburgh. But the aspects of the progressed Ascendant, and of Venus to Saturn, show that the loss in the home was ever present in her mind: "Waking, I think; sleeping, I dream of them," she says. There were health troubles, too, to be faced. Mr. Brontë had repeated attacks of bronchitis, and the faithful Martha fell ill, and Charlotte herself had constant colds, "but I combat them steadily with pitch plasters and bran tea."

Saturn afflicting the Ascendant, Venus, and the Moon created a particularly trying time at the close of the year.

1851.

Opening	Asc. p * H̄ p
Spring	Ass. c ♂ h r
April	♀ c * ♃ c and r
July	♃ ♂ Asc. mund. con.

1852.

February	h ♂ Asc. mund. con.
Spring	Asc. c Δ ♃ r
May	☉ ♂ ♀ mund. dir.
July	M.C. ♂ ♃, Zod. con
February and March	♃ p ♂ H̄ r and p
May	♃ p Par ♃ and H̄

Transits

November 27th	♃ Δ ♀ r
December 13th	☉ ♂ ♃, Δ Asc., ♃ Par H̄ (evening.)

The most important event of these two years was the writing of Charlotte's third novel, *Villette*. It occupied her from about the middle of 1851 to November 1852.

That *Villette* ever came to be written is thanks to the persistency of the publishers in nine times refusing the manuscript of *The Professor*. *Villette* is an expanded and perfected *Professor*, so we may rejoice, as probably the author in the end rejoiced, that the earlier novel met the fate it did.

The planetary directions were conducive to authorship. Ascendant sextile Uranus could not be resisted. Uranus was flooding Charlotte's mind with creative instinct as before when she wrote *Jane Eyre*, and the Moon in Gemini offered a suitable medium for expression. And helpful influences from Neptune, Venus, and the Sun were added before the book was finished. But it would not be right to infer that *Villette* was the product solely of the immediate directions under which it was written; this would be judging from too narrow a standpoint. As life advances, every direction becomes weighted with the past; each has behind it an accumulation of planetary vibrations stored up as experience and character.

In the last few years Charlotte had gone through experiences enough for a lifetime. Saturn had taken her down into the depths and shown her the mystery of suffering and how to endure; Mars had led her through a fiery ordeal which ripened her character; Mercury had expanded her mind and matured her genius; and Venus had increased her love and devotion. She had a rich storehouse to draw from, and she made good use of it.

It was no prentice hand that started on *Villette*. Her third novel is the writer's most finished work of art. It shows a balance, a rounded completeness that are not equalled in *Jane Eyre* or *Shirley*. It contains fewer weak points and strained passages, and maintains throughout a more uniform level of excellence. There was no Mars this time to urge to extravagance. Neptune, the idealizer, takes his place.

The love-making in *Villette*—if you can call the

scenes between M. Paul and Lucy Snowe by any name so conventional—is more original than anything of the kind Charlotte had hitherto written. In *Jane Eyre*, Mr. Rochester's love is the love of Mars—all ardour and passion. He seems like a fiery giant who would devour his victim. The vibration of Mars is the very life of the book.

The character of M. Paul in *Villette* we owe to another planet altogether. The wilful, capricious, crotchety little professor, individual even to his *bonnet grec*, is a true representative of eccentric and electric Uranus. This planet was responsible for the creation of a personality that thrills us with its magnetism. And, with a Venus-Neptune direction (idealized affection), how Charlotte must have loved writing of M. Paul—living over again her life at the Pensionnat in touch with the master whom she had set on a pedestal and idolized! Directions to Venus were in force during the writing of each of Charlotte Brontë's books, but it was only when she wrote *Villette* that she had Venus sextile to Neptune.

Ascendant trine Neptune inspired some of the fine descriptive passages in the novel. The powerful, vivid picture of the storm at sea with which it closes is Neptunian in its imagery; but the tragic, melancholy termination of the story is the reflection of Saturn in opposition to the Ascendant. The concluding, would-be hopeful, paragraph was added to please Mr. Brontë, who wished for a happy ending. The book really finishes with the mournful Saturnian words, "When the sun returned his light was dark to some!"

The contrary directions of these two years told severely on Charlotte's health and spirits. She was frequently ill. In the summer of 1851 she tried what a change to London would do, but without much success.

"I sit down to write to you this morning in an inexpressibly flat state," she writes from the Smith's house in Gloucester Terrace, "having spent the whole

of yesterday and the day before in a gradually increasing headache, which at last grew rampant and violent, ended with excessive sickness, and this morning I am weak and washy. I hoped to leave my headaches behind at Haworth, but it seems I brought them carefully packed in my trunk, and very much have they been in my way since I came."

When she returned home Charlotte was still more depressed. "It cannot be denied that the solitude of my position fearfully aggravated its other evils." (Saturn is a lonely planet.) "Some long stormy days and nights there were when I felt such a craving for support and companionship as I cannot express. Sleepless, I lay awake night after night; weak and unable to occupy myself, I sat in my chair day by day, the saddest memories my only company." Afterwards, looking back at this period, she says: "December, January, February '51-52, passed like a long stormy night, conscious of one painful dream, all solitary grief and sickness." Saturn and Moon opposition Ascendant were treating her cruelly, and Uranus by transit was conjunction her radical Sun during the whole of this time.

Under these conditions she could not rouse herself to write. "As to my work, it has stood obstinately still for a long while; certainly a torpid liver makes torpid brains: no spirit moves me." Writing was always a strain to this highly-strung woman. "You can write nothing of value," she explains, "unless you give yourself wholly to the theme, and when you so give yourself you lose appetite and sleep—it cannot be helped."

The writing of *Villette* dragged on for a year and a half in spite of repeated urgings from Cornhill. In March 1852 Charlotte tells Mr. Williams: "It is not at all likely that my book will be ready at the time you mention. If my health is spared I shall get on with it as fast as is consistent with its being done, if not *well*, yet as well as I can do it—not *one whit faster*. When the

mood leaves me (it has left me now, without vouchsafing as much as a word or a message when it will return) I put by my MS. and wait till it comes back again. God knows I sometimes have to wait long, very long it seems to me." When Charlotte wrote this she had been through several weeks of Moon opposition Uranus. No wonder she was feeling battered and useless.

It was not till the end of November 1852 that the third volume of the novel, which had hung fire so long, was finished. On Saturday 27th she packed and sent off the parcel to Cornhill. Jupiter that day was trining her radical Venus.

With three Venus directions in force during this couple of years one naturally looks for some Venus experiences for Charlotte, and she did in fact receive two offers of marriage before the close of 1852. We have already mentioned these in another place, so it is only necessary to remind the reader that it was Mr. James Taylor who proposed to her on April 4th, 1851, and Mr. Arthur Bell Nicholls who declared his affection on December 13th, 1852, a fortnight after the completion of *Villette*.

Charlotte was more attached to Mr. Taylor than her rather severe criticisms of him would lead one to suppose; but it was her way to consider the drawbacks before counting the advantages, to weigh the cons before the pros, where matrimony was concerned. Indeed, with regard to most things in life she was nervously apprehensive and critical. She was always dreadfully frightened of the strange and unknown; it is a trait in her character that was the bane of her life. Moon conjunction Saturn and Neptune, and Uranus square to her Virgo Ascendant are responsible for this weakness.

She really had a sort of attachment for Mr. Taylor; she felt a "painful blank" after he had gone, and she depended on his letters.

Had she wished to marry him she would have met with no opposition from her father. Mr. Brontë

positively liked "the little man," and was quite vexed with his daughter for offering any objections to him. But the Ascendant's afflictions swamped poor Venus, and she never had another chance so far as Charlotte and Mr. Taylor were concerned.

At the beginning Mr. Nicholls fared no better than Mr. Taylor. The mid-heaven opposed the ruler of the House of marriage, and he was promptly sent to the right-about. The transits on 13th December of the Sun to the Ascendant and Neptune are good signifiers of the event of the day, and Moon parallel Uranus in the evening shows Charlotte's disturbed state of mind after the proposal.

"The poignant pity inspired by his state on Monday evening, by the hurried revelation of his suffering for many months is something galling and irksome," she remarks.

1853.

Opening	Asc. p * H̄ r
Opening	♀ p ♂ ♂ r
July	♃ ♂ Asc., mund. dir.
January	) p ♂ ♃ r
February	) p Δ ♃ r
May	) p Δ ♃ r
August	) p ♂ ♀ p and ♂ ♂ r
September	) p in ☉
October	) p Δ ♃ p and Par ♂ p
November	) p * ☉ r
December	) p Par ♂ r, 2 years.

1854.

January	♃ * ♃, mund. con.
October	M.C. ☐ ♀, Zod. dir.
January	) p ☐ ♀ r
February	) p Δ ♃ r
April	) p ☐ ♃ r
May	) p ☐ ♃ p
December	) p ☐ ♀ r

Transits

June 29th	♀ Par ♃ r. 2 p.m. ♃ ♂ ♃ r
July to November	♃ Par H̄ and ♃

Mr. Nicholls's unhappy courtship was a prominent feature in Charlotte's life at the beginning of 1853. She was still under the influence of some of the adverse directions of the preceding year, notably Mid-heaven opposition Jupiter, the ruler of her House of marriage. Mr. Brontë remained as obdurate as ever, and Charlotte says that he wrote "a most cruel note to Mr. Nicholls on Wednesday." Mr. Nicholls was absolutely downcast and miserable: "He continues restless and ill . . . sits drearily in his rooms . . . scarcely speaks . . . and is horrifying his landlady, Martha's mother, by entirely rejecting his meals. . . . Martha is bitter against him; John Brown says 'he should like to shoot him' . . . Papa has a perfect antipathy to him. . . . I think he might be *dying* and they would not speak a friendly word to or of him. . . . It is a dismal state of things. . . . I shall be most thankful when he is well away." All this on account of his presumption in aspiring to Charlotte's hand!

While this was going on *Villette* had been published. It was well received by the public. The directions of Jupiter and Uranus to the Ascendant speak for themselves as regards the success of the book. "The import of all the notices," says Charlotte, "is such as to make my heart swell with thankfulness to Him who takes note of suffering and work and motives. Papa is pleased, too."

Mercury conjunction Mars sent Charlotte travelling. She was glad to get away from Haworth, and went up to London to see her publishers, paid visits to Mrs. Gaskell, Miss Nussey, and Miss Wooler, and a flying visit to Scotland and Ilkley with the Joseph Taylors. Mercury and Mars incline to boldness, and Moon parallel Mars is not backward, so in the summer she plucked up courage and began to answer Mr. Nicholls's letters. She also consented to see him when he visited Haworth during the last half of the year. He stayed more than once with a friend in the village. In all this

we see the expanding influence of Jupiter, strengthened by some good lunar aspects.

1854 is the year of Charlotte's marriage. Jupiter sextile Moon is the principal direction bearing on the event. This coupling of the ruler of the 7th House with her own personality made the seemingly impossible possible.

Mid-heaven square Mercury, however, is significant. Charlotte had once remarked with regard to marriage for herself: "If he were a clever man, and loved me, the whole world, weighed in the balance against his smallest wish, would be light as air." She found the clever man—but he did not love her; she found the man who loved her—but he was not clever.

Charlotte did not realize all her ideals when at 8 a.m. on a June morning she took Mr. Nicholls to be her wedded husband. Still, she felt a quiet contentment with regard to the future that almost satisfied her. "The destiny which Providence in His goodness and wisdom seems to offer me will not, I am aware, be generally regarded as brilliant, but I trust I see in it some germs of real happiness. I trust the demands of both feeling and duty will be in some measure reconciled by the step in contemplation."

These words might have been written by Jane Austen, whom Charlotte Brontë accused of having not even a "speaking acquaintance" with the "stormy sisterhood" of vehemence and passion. But vehemence and passion were over for Charlotte; the sober, reliable happiness of a sedate Jupiter was all she had a mind for now. And it did not fail her. For the first five months of her marriage she enjoyed a transit of Jupiter parallel Uranus and Neptune, and under its influence her feelings expanded, and she experienced more real and genuine happiness than she had dared to expect.

The honeymoon was spent in North Wales and Ireland, both entirely new countries to her. The two

visited Conway, Bangor, and Dublin, the Lakes of Killarney, and Tralee. The "wild rock-bound coast" of the West with its "battling waves" was an especial joy to her to see. Their last visit was to Banagher, in King's County, where Mr. and Mrs. Bell, Mr. Nicholls's uncle and aunt, lived with their daughter Mary. Mary Bell was the cousin who, ten years later, became Mr. Nicholls's second wife. It was to this house that he retired when he left Haworth after Mr. Brontë's death, and where he ended his days forty-two years later. From Banagher Charlotte writes: "I must say I like my new relations. My dear husband, too, appears in a new light in his own country. More than once I have had deep pleasure in hearing his praises on all sides. Some of the old servants and followers of the family tell me I am a most fortunate person, for that I have got one of the best gentlemen in the country."

After Christmas she writes to Ellen Nussey: "Arthur . . . is well, thank God, and so am I, and he is 'my dear boy,' certainly dearer now than he was six months ago. In three days we shall actually have been married that length of time."

1855.

January	♀ p * ☉ r
March	☉ * ♀, Zod. dir.
May	♀ c Par ♃ c
August	♃ p ♂ ☉ r
March	♃ p Par ♂ r

Transits

March 19th	♃ ♂ Asc. r
March 31st	♃ ♂ M.C. p, ♃ Par ♃ c
March 31st, early in the morning	♃ ☐ ♃ r and p

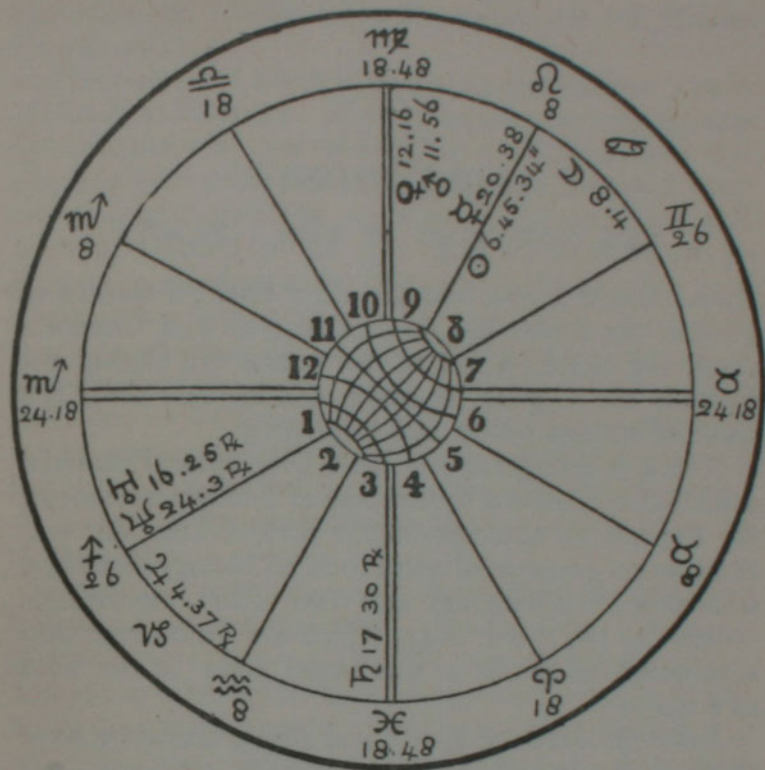
Charlotte was ill from the very commencement of this year. The good aspects between Mercury and the Sun, and the Sun and Venus show the love and care

with which she was surrounded. But they could not save her. Jupiter opposition Sun in the 8th House sounded the death-knell. In March the Moon came exactly to the parallel of Mars—it had not been far removed from it for two years—and Neptune by transit opposed the radical Ascendant. Towards the end, exhausted by sickness, she suffered from low fever and delirium, both of which are accounted for by the parallel and the transit. She died in the early morning of Saturday, March 31st, in her thirty-ninth year. The transits were Moon square Uranus, Saturn conjunction mid-heaven, and Uranus parallel Saturn. Uranus, the planet which had brought her such dual experiences through life, such mental awakening and such nervous suffering, finally severed the cord that bound her and set her free.

In the opinion of a medical practitioner, who is a student of Astrology, tuberculosis was the primary cause of Charlotte Brontë's death. It was the existence of tubercular conditions that made her unable to cope with the extra strain put on her constitution after marriage.

Consumption is shown by the Ascendant, Virgo, square to Uranus and Neptune in mutable signs, and Moon conjunction Saturn in Aquarius, a sign frequently prominent in this illness. Mars in Gemini, opposition Neptune, is another point of weakness. Very often Charlotte had complained of pains in her chest, back, and side, and during the last few years she seemed never to be free from cold and cough. She had a cold even on her wedding-day in June. The low fever that she suffered from at the last is further evidence that she had not escaped the malady which had already proved fatal to four sisters and a brother.

EMILY BRONTË



	Decl.	♃	♄	♅	♆	♇	♈	♉	♊	♋	♌	♍	♎	♏	♐	♑	♒	♓
☉	18 N 36	☾																
☽	27 N 38	♋	*	*	♄													Cardinal 2
♀	16 N 5																	Fixed 2
♁	8 N 8																	Mutable 3
♂	7 N 58																	
♃	23 S 27																	Fire 4
♄	6 S 55																	Air 0
♅	22 S 52																	Earth 3
♆	22 S 5																	Water 2
Asc.																		
M.C.																		

EMILY JANE BRONTË
 BORN AT THORNTON, YORKSHIRE
 July 30th, 1818, 2^h 48^m 15^s p.m. L.M.T.
 = 2^h 55^m 39^s p.m. G.M.T.

EMILY BRONTË

THE HOROSCOPE OF EMILY BRONTË

EMILY BRONTË was, like her elder sister, a woman of genius. As a poet she reached heights that Charlotte could not touch; a few of her poems are among the finest in the English language, and her one novel is a work of strange power and originality.

There is comparatively little biographical material available to illustrate the reading of Emily's horoscope, for she left no correspondence behind her. All that remains are a couple of notes to Miss Nussey regarding Charlotte's movements, and two short memoranda written in 1841 and 1845, which are little more than a summary of family events jotted down in the form of a diary.

After the death of Emily and Anne, Charlotte went through the painful task of looking through their papers, momentoes, etc., and she must have destroyed practically everything. We are therefore thrown back for all information regarding Emily on what Charlotte wrote of her, and on the few stories that linger round her memory.

THE RISING SIGN

The Ascendant of a horoscope is often a matter of much consideration when the birth hour is not known; but in Emily Brontë's case there seems to be only one Sign that could possibly represent her, and that is the fixed, intense, reserved Sign Scorpio. The rectification gives the Cancer decanate of this Sign rising at her birth, which makes Mars in Virgo in the 9th House

her ruler and the Moon in Cancer in the 8th House her sub-ruler.

The Scorpio-Cancer element permeated the whole of Emily's character. She possessed the reserve, the indomitable will, the immovable self-control and the capacity for hard work of the 8th Sign, coupled with the love of home, the tenderness, the sensitiveness, the motherliness of the 4th Sign. The firmness of Scorpio is reinforced by the tenacity of Cancer, and the sensitive feeling of Cancer finds its counterpart in the deep emotion of Scorpio. The watery element is further represented by Saturn in the Cancer decanate of Pisces. All this gives a very strong lunar influence to the horoscope and well portrays Emily, to whom her home was everything; familiar faces, familiar surroundings, were necessary to her happiness, even to her existence.

Emily had more than her share of the Brontë shyness and dislike of strangers. Charlotte was almost an extreme case of nervous timidity, but she did overcome it to some extent and forced herself to go out into the world and meet people. But Emily shut herself up, and wellnigh lived the life of a recluse. She even avoided, as far as possible, coming into contact with the inhabitants of her own village. In the preface to *Wuthering Heights* Charlotte tells us that her sister "had scarcely more knowledge of the peasantry among whom she lived than a nun has of the country people who sometimes pass her convent gates. My sister's disposition was not naturally gregarious; except to go to church or take a walk on the hills she rarely crossed the threshold of home. Though her feeling for the people round was benevolent, intercourse with them she never sought, nor, with very few exceptions, ever experienced. And yet she knew them; knew their ways, their language, their family histories; she could hear of them with interest and talk of them with detail, minute, graphic, and accurate; but *with* them she

rarely exchanged a word." And again she writes: "Emily would never go into any sort of society herself, and whenever I went I could on my return communicate to her a pleasure that suited her by giving the distinct, faithful impression of each scene I had witnessed. When pressed to go she would sometimes say, 'What is the use? Charlotte will bring it all home to me.'"

PERSONAL APPEARANCE

In appearance Emily was a mixture of Scorpio and Sagittarius. She had the strong mouth and chin we associate with the 8th Sign. This is clearly seen in her brother's portraits of her, especially in the one reproduced in the Haworth edition of *Wuthering Heights*. She had also the Scorpio abundance of dark brown hair. In height and manly stride she was a Sagittarian; in fact, as regards figure and general appearance, she took after her father, who had Sagittarius rising. The lack of colour in her complexion she owed to Saturn. Her proud, reserved manner was partly Scorpio and partly Leo.

Mercury's aspects gave both Charlotte and Emily remarkable eyes. Ellen Nussey says that Emily's were very beautiful: "Kind, kindling, liquid eyes; but she did not often look at you, she was too reserved. Their colour might be said to be dark grey, at other times dark blue, they varied so."

RISING PLANETS

Both Uranus and Neptune are rising in the 1st House in Sagittarius and they are in conjunction. Uranus takes precedence, for it is nearer the Ascendant. Uranus, the planet of rebellion, wilfulness, originality, the planet that can always be counted on to produce the unexpected, was the most prominent feature in Emily's nativity.

As regards aspects, Uranus receives three squares and one trine. The squares to Saturn and Mars are heavy afflictions. The trine we will consider later on. Uranus square Mars gave superabundance of energy, a forcefulness that is bound to find an outlet in an erratic and probably abnormal manner, a wilfulness that will be curbed by no laws. Miss Nussey says that Emily "was in the strictest sense a law unto herself, and a heroine in keeping to her law."

Uranus square to Mars in Virgo cannot fail to produce an original mentality—though original is hardly a strong enough word—eccentric would be nearer the mark. Yet Emily was not in a sense unbalanced. Her Saturn trine a Scorpio Ascendant gave her great will-power. But the aspects between Mars, Saturn, and Uranus struck a sharp discordant note that reverberated through her mind and upset her mental harmony. She thought and felt as other people do not think and feel, and the very strength of her character made the peculiarity the more apparent.

Emily could not help being unconventional in all her thoughts, ways, and deeds; she was bound to think for herself, and to act for herself at all costs. She was headstrong, would brook no restraint, and her sisters gave way to her in everything. Charlotte says of her that she "has a strong, original mind full of strange though sombre power." This describes accurately the effect of Saturn square Uranus in her horoscope. Saturn is sombre, Uranus is strong and original, and the square produces something strange out of it all. Saturn is also square to Neptune, which adds a touch of weirdness, and increases the mental "kink" indicated by the other aspects.

The heavy squares in this map are also very bad for the nerves. No wonder "her temperament was highly nervous." It was in part nervousness that made Emily build a wall of reserve round herself. No one was allowed to penetrate behind the barrier she erected.

She did her best to hide a timidity that her masculine soul despised. The secretiveness of Scorpio and the reserve of Saturn were in league to warn off all trespassers.

Charlotte says: "My sister Emily was not a person of demonstrative character, nor one on the recesses of whose mind and feelings even those nearest and dearest to her could, with impunity, intrude unlicensed." It is doubtful whether even Charlotte was admitted to her innermost sanctuary.

MONSIEUR HEGER ON EMILY BRONTË

Monsieur Heger gives us a masterly summing up of her character. "He seems to rate Emily's genius," writes Mrs. Gaskell, "as something even higher than Charlotte's. . . . Emily had a head for logic, and a capability of argument, unusual in a man, and rare indeed in a woman, according to M. Heger. Impairing the force of this gift, was a stubborn tenacity of will, which rendered her obtuse to all reasoning where her own wishes, or her own sense of right, was concerned. 'She should have been a man—a great navigator,' said M. Heger in speaking of her. 'Her powerful reason would have deduced new spheres of discovery from the knowledge of the old; and her strong, imperious will would never have been daunted by opposition or difficulty; never have given way but with life. And yet, moreover, her faculty of imagination was such that, if she had written a history, her view of scenes and characters would have been so vivid, and so powerfully expressed, and supported by such a show of argument, that it would have dominated over the reader, whatever might have been his previous opinions, or his cooler perceptions of its truth.' But she appeared egotistical, and exacting compared to Charlotte, who was always unselfish (this is M. Heger's testimony); and in the anxiety of the elder

to make her younger sister contented she allowed her to exercise a kind of unconscious tyranny over her."

Each feature of Emily's character enumerated by M. Heger, can be seen reflected in her horoscope: the imperious Leo, the stubborn Scorpio, the imaginative Mercury and Neptune, the undaunted Uranus, and the logical, reasoning, egotistical Saturn. This is the harder side of her nature, the side most apparent, the one she showed to the world in general. M. Heger had probably no opportunity of seeing the softness underlying her somewhat rough exterior. It was only in her home that Emily's shy Moon unveiled its face.

THE MOON

Emily allowed no stranger's eye to look within and discern her tender spot. When her master set her as an exercise the writing of an imaginary letter to her parents, she allowed her feelings no play. He criticized the production very severely, as devoid of all affection and sentiment, and therefore of no value. Poor Emily—he was asking the impossible of her; it is doubtful whether she could ever have written a really affectionate letter to her father, and she certainly could not have done so under orders from a stranger.

It is in the aspects of the Moon to the planets in Virgo that we see her attachment to her brother and sisters—Mars is the brother, Venus the sisters. The Moon is in its own sign, the sign of the home, and her love was concentrated there. All the ardour of her strong, affectionate nature found its vent in devotion to Charlotte, Branwell, and Anne. Of these three, Branwell and Anne received the larger share of her love; the motherliness of the 4th Sign was called out by the weaker ones of the family. Her brother and younger sister both needed support and protection, and, so far as it was in her power, Emily supplied the need.

She was more than devoted to Anne. The two were bound up in each other like twins, and were inseparable when they were at home; and she watched over Branwell like a mother. There must have been many occasions on which she stood by him, offering help, advice, and encouragement, for it was in her nature to give all these; but unhappily we have no records of it, not even one letter from her to him which might have told us so much. But we do know that she did not fail him when he needed her most. She would sit up for him night after night, and see him safely to his room when he came in in no fit state to look after himself.

On one occasion he owed his life to her. She found him in bed with the bed-clothes alight. He had upset the candle on to the sheets, and lay unconscious of his danger. She extinguished the flames with pails of water, and half carried, half dragged him to her own bed. Personal risk and discomfort counted for nothing with Emily.

She combined in herself the two opposites in nature, the masculine and the feminine. She possessed at once the strength and boldness of the man and the tenderness and shyness of the woman. Her mother-love was extended to dumb animals. Pisces is not without an influence here. Emily loved passionately all nature, birds, beasts, insects, flowers—all that lives. She would probably have loved to surround herself with pets, but here Miss Branwell put her foot down and "during her reign at the Parsonage there was but one dog, which was admitted to the parlour at stated times." But out on the moors she made friends with the beasts and the birds to her heart's content. She would come home carrying in her hands some young bird or rabbit, talking softly to it all the while. "Ee, Miss Emily," the young servant would say, "one would think the bird could understand you." "I am sure it can," Emily would answer, "oh, I am sure it can."

An incident connected with her bulldog "Keeper," recorded by Mrs. Gaskell, is an apt illustration of the man and the woman in her. The dog became a nuisance. He loved to steal upstairs and take a nap on the white counterpanes of the beds, and Emily, in response to Tabby's remonstrances, determined to teach him a lesson. Although devoted to his friends, she knew he could be savage if roused by a blow. But this did not deter her. She took him by the scruff of the neck, dragged him growling downstairs to a dark corner of the passage and there, before he could spring at her, dealt him a series of blows on the head with her clenched fist till his eyes swelled up and he was half-blinded and stupified. Then with womanly tenderness she bathed his swollen head, and took him to rest in his accustomed place. It is the combination of Mars square Uranus, and Moon sextile Venus that Emily portrays here.

The incident of her being bitten by a mad dog, and herself cauterizing the wound with a hot iron is too well known to enlarge upon. But it is just worth noting that the fixed star Sirius, which gives danger of bites from dogs, was in conjunction with her Moon.

The Cancer influence gave her an interest in the practical side of home life. All the sisters had at times to lend a hand in domestic matters when Tabby or Martha fell ill, or anything upset the routine of the house; but Emily made it her special business to take a large share of the housework on to her own shoulders. She did the ironing and the mangling, she made the bread and the cakes, and her bread was famous in Haworth for its excellence.

While she worked she studied. She had a book always propped up in front of her when she was kneading the dough, or ironing the clothes. "Many's the time," says Martha Brown, "that I've seen Miss Emily put down the tally-iron as she was ironing the

clothes to scribble something on a piece of paper. Whatever she was doing, ironing or baking, she had her pencil and paper by her. I know now that she was writing *Wuthering Heights*."¹

It is the Moon in Cancer which gave her such an attachment to her home that to live away from the place she loved best on earth was almost impossible to her. When she was seventeen she left Haworth and went to Roe Head School, whither Charlotte had preceded her six months earlier. But she stayed there only three months. The unfamiliar surroundings, the strange faces, the confinement and the discipline were more than her shy, freedom-loving nature could endure. "Liberty was the breath of Emily's nostrils; without it she perished," writes her sister. "The change from her own home to a school, and from her own very noiseless, very secluded, but unrestricted and unartificial mode of life to one of disciplined routine (though under the kindest auspices) was what she failed in enduring. Her nature was here too strong for her fortitude. Every morning when she woke, the visions of home and the moors rushed on her, and darkened and saddened the day that lay before her. Nobody knew what ailed her but me. I knew only too well. In this struggle her health was quickly broken: her white face, attenuated form, and failing strength threatened rapid decline. I felt in my heart she would die if she did not go home." So home she had to go, and quickly recovered health and spirits in her native air.

JUPITER IN SECOND HOUSE

The second House of Emily's horoscope is governed by Jupiter in Capricorn. The planet is in good aspect to Venus and Mars, but in adverse aspect to the Moon and Mercury. The opposition to the Moon told rather severely on financial matters. Money was

¹ *Thornton and the Brontës*, by William Scruton.

scarce in the home, and frugality had always to be studied. And though Emily, together with her sisters, inherited a legacy from their aunt, it did not amount to much, and was not enough on which to support herself. Added to the opposition of the Moon, Jupiter has a contrary aspect to Mercury. She was not always wise and far-seeing with regard to money. The Leo element in her made her over-confident, and her elder sister suffered some loss in consequence of her lack of judgment.

Charlotte tells us that there was a "Railway Panic" at the beginning of 1846 which made her uneasy about the safety of their aunt's legacy, invested in the "York and Midland." "I have been most anxious for us to sell our shares ere it be too late. . . . I cannot, however, persuade my sisters to regard the affair precisely from my point of view, and I feel as if I would rather run the risk of loss than hurt Emily's feelings by acting in direct opposition to her opinion. She managed in a most handsome and able manner for me when I was at Brussels and prevented by distance from looking after my own interests; therefore I will let her manage still, and take the consequences. Disinterested and energetic she certainly is, and if she be not quite so tractable or open to conviction as I could wish, I must remember that perfection is not the lot of humanity. As long as we can regard those we love, and to whom we are closely allied, with profound and very unshaken esteem, it is a small thing that they should vex us occasionally, by what appear to us, unreasonable and headstrong notions." Events proved Charlotte to be right and Emily wrong. A few years later the smash came. In 1849, Charlotte says: "The business is certainly very bad; worse than I thought, and much worse than my father had any idea of. In fact, the little railway property I possessed, according to original prices, formed already a small competency for me, with my views and habits. Now

scarcely any portion of it can, with sincerity, be calculated upon."

This blow occurred after Emily's death. Her Jupiter trine Mars and Venus spared her personally the consequences of Mercury sesquiquadrate, and Moon opposition Jupiter.

Charlotte fully recognized that worldly wisdom was not Emily's strong point. How could it be when her Moon and Mercury were out of harmony with the planet of Wisdom? She says of her sister, in her biographical notice to *Wuthering Heights*: "In Emily's nature the extremes of vigour and simplicity seemed to meet. Under an unsophisticated culture, inartificial tastes, an unpretending outside, lay a secret power and fire that might have informed the brain and kindled the veins of a hero; but she had no worldly wisdom; her powers were unadapted to the practical business of life: she would fail to defend her most manifest rights, to consult her most legitimate advantage. An interpreter ought always to have stood between her and the world. Her will was not very flexible and it generally opposed her interest. Her temper was magnanimous, but warm and sudden; her spirit altogether unbending."

The latter part of these remarks applies to the aspects between Uranus, Mars, and Saturn more than to Mercury, Moon, and Jupiter.

THE FIFTH, SEVENTH, AND ELEVENTH HOUSES

We must consider these three Houses together, for in this Horoscope they are intimately connected. Their two rulers, Mars and Venus, are in close conjunction in Virgo in the 9th House. Mars governs the 5th through its ruler Aries, and Venus governs the 7th and 11th through Taurus and Libra. The aspects to this conjunction are: sextile Moon, trine Jupiter, square Uranus, and opposition Saturn; so

we see that the Houses of lovers, unions, and friends come under some very cross aspects.

What are we to make of these contrary influences? What prospect of love and marriage do they hold out for Emily? The answer is simple enough—it is clear that at some time in her life Emily was destined to undergo an unhappy experience in love. Venus and Mars, rulers of the 5th and 7th, in conjunction, both sextile to the Moon, and both trine to Jupiter is fairly strong evidence that she could not escape an attachment to the opposite sex. Mars being also the ruler of her Ascendant adds weight to this opinion, for the planet's conjunction with Venus indicates the existence of a very sympathetic link between the 1st, 5th, 7th, and 11th Houses.

It is true that neither Mars nor Venus is well placed in Virgo, a rather cold sign, so Emily's emotions will not have been easily roused; but the sextile to the Moon and the trine to Jupiter show that it was in her power to respond to this significant conjunction under appropriate planetary conditions. But with heavy afflictions to both planets—square Uranus and opposition Saturn—she was bound to know sorrow and disappointment where her Venus-Mars vibration was concerned.

It was in 1839 that Emily's primary and secondary directions show the stirring into life of her innermost feelings under a strong Venus ray. The aspects were: Venus sextile Sun, Venus trine Uranus, Venus sextile Moon, and Neptune trine Venus. Besides this the progressed Moon was going through the House of lovers, and Mars, its ruler, had come to the sextile of the radical Moon.

We are now confronted with the problem of justifying, from what we know of her life, the conclusions we have drawn from her nativity. At first sight this seems almost impossible, for in none of the Brontë biographies has Emily's name been coupled with that of any man.

In fact the point has generally been insisted on that she was too reserved and shy to make any friends, and a love affair of her own seemed out of the question. And were it not for her horoscope we should feel inclined to agree with this point of view from lack of information to the contrary; but in this case we cannot disregard what appears to be so plainly written in the heavens.

Who then was the man to whom Emily was attracted, and when did he enter her life? If we turn to the history of the Brontë family we learn that in August 1839 the Rev. William Weightman came to Howarth as Curate to Mr. Brontë. He followed the Rev. William Hodgson, who had left on being appointed to a living in the neighbourhood. Mr. Weightman's home was in Westmorland, and while at Durham University he had earned the reputation of being a rather brilliant classical scholar. He was popular at the Parsonage, and we are told that he was the only man Emily was not shy of, and did not shun.

We know that Mr. Weightman was good-looking, high-spirited, and impressionable, and that he laid himself out to attract nearly every young woman he met. Can we be surprised if Emily fell in love with him? She was only twenty-one, and underneath her outward reserve and seeming indifference she had her tender spot: her sensitive and sympathetic Moon was linked to Mars and Venus, and Mars and Venus, in their turn, were linked to Jupiter in Capricorn which stands for the priest. Realizing the strength of her character and the depth of her feelings we know that when Emily did bestow her affections it would be once and for always. Scorpio does nothing by halves; when it gives itself it does so entirely and completely.

But Mr. Weightman's character was of a very different order; he was shallow-hearted and fickle, and prided himself on being irresistible to the ladies. He made many conquests round about Keighley, and

Ellen Nussey and Anne Brontë were also the objects of his attentions. So it cannot have been very long before Emily discovered that she had set her heart on a man who possessed none of the constancy of her own Mercury and Sun in Leo. The devastating aspects in her radical map of Mars and Venus square Uranus and opposition Saturn, and of Moon opposition Jupiter, asserted themselves as soon as the influence of Venus began to wane.

In the Spring of 1840 the direction of Mercury square Neptune became due. This is an aspect that can bring torture to the mind through deception, filling it with indeterminate fears and hopeless longings, and on May the 18th Emily wrote the sad, pathetic lines she called *The Appeal*.

THE APPEAL

If grief for grief can touch thee,
 If answering woe for woe,
 If any ruth can melt thee,
 Come to me now!

I cannot be more lonely,
 More drear I cannot be!
 My worn heart throbs so wildly,
 'Twill break for thee.

And when the world despises,
 When Heaven repels my prayer,
 Will not mine Angel comfort?
 Mine idol hear?

Yes, by the tears I've poured thee,
 By all my hours of pain,
 Oh, I shall surely win thee,
 Beloved, again!

When we read these verses we learn something of what Emily suffered and how she yet hoped against hope, as youth always does. But there was no hope

for her. She had given her love to a man who was incapable of a devotion and fidelity equal to her own, and long before his death, in the Autumn of 1842, she must have realized this and more. In all probability no one ever knew what was going on in Emily's mind. She would have spoken of it to no one, and were it not for her verses we should have no written evidence of the most sorrowful event of her life. It was a grief that inspired the most beautiful lines she ever wrote. The poem *Remembrance* would alone give Emily a place among the immortals.

REMEMBRANCE

Cold in the earth—and the deep snow piled above thee,
 Far, far removed, cold in the dreary grave!
 Have I forgot, my only Love, to love thee,
 Severed at last by Time's all-severing wave?

Now, when alone, do my thoughts no longer hover,
 Over the mountains, on that northern shore,
 Resting their wings where heath and fern-leaves cover
 Thy noble heart for ever, ever more?

Cold in the earth—and fifteen wild Decembers
 From those brown hills, have melted into Spring:
 Faithful, indeed, is the spirit that remembers
 After such years of change and suffering!

Sweet Love of youth, forgive, if I forget thee,
 While the world's tide is bearing me along;
 Other desires and other hopes beset me,
 Hopes which obscure, but cannot do thee wrong!

No later light has lightened up my heaven,
 No second morn has ever shone for me,
 All my life's bliss from thy dear life was given,
 All my life's bliss is in the grave with thee.

But when the days of golden dreams have perished,
 And even Despair was powerless to destroy,
 Then did I learn how existence could be cherished,
 Strengthened, and fed, without the aid of joy.

Then did I check the tears of useless passion—
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine.

And, even yet, I dare not let it languish
Dare not indulge in memory's rapturous pain;
Once drinking deep of that divinest anguish
How could I seek the empty world again ?

This poem was written in March 1845, two and a half years after the death of Mr. Weightman, and nearly six years after Emily first met him. It bears such an impress of reality that we cannot doubt that the writer herself lived through the loss and sorrow she so tragically describes. We need not be disturbed because we cannot place the "fifteen wild Decembers." Scorpio is secretive, and Emily would have been more than likely to use a cloak of mystery when revealing her deepest feelings. It was only the poet in her that forced from her any self-revelation.

When we examine Emily's 11th House we have to take into account the same planets and aspects that we have just been considering, for Venus rules her House of friends. So we are again up against numerous cross vibrations, the results of which were materially to limit Emily's capacity for forming friendships. The sextile of the Moon in Cancer is Venus's best aspect, showing that it was in her home that Emily's friends were to be found. In the outer world she had hardly even an acquaintance. She liked Ellen Nussey, who was a frequent visitor at Haworth; but such was the formality of the times that she and Anne addressed her in their letters as: "My dear Miss Nussey," and yet they had met as schoolgirls and had known each other for years.

In Brussels Emily made friends with Mlle. de

Bassompierre, a fellow-pupil who, unlike most people, preferred her to Charlotte. Mlle. de Bassompierre found Emily kinder and more sympathetic than her sister, and treasured all her life a drawing of a tree Emily gave her on parting. On the other hand, Miss Laetitia Wheelwright, also a pupil at the Pensionnat, declared that she could not make friends with her, she was so reserved and unapproachable. And Mrs. Jenkins, the wife of the English chaplain in Brussels, gave up asking the Brontës to her house as it seemed to give them more pain than pleasure; Emily in particular could hardly be induced to open her mouth.

It may not have been easy for her to get on to friendly terms with the Belgian girls. They would probably have thought her outward appearance very unattractive, for though she was taller and better looking than Charlotte she had much less taste in dress. She was untidy, and wore ungainly garments with old-fashioned "leg-of-mutton" sleeves, which must have appeared very strange in the eyes of the well-dressed foreigners. When the other pupils twitted her on the subject she replied with warmth, "I wish to be as God made me," which remark invites a rather flippant rejoinder in respect of the sleeves!

Emily did not make friends with M. Heger, though she must have admired his mental abilities, and appreciated the pains he took to teach her and her sister. But two such strong-willed people were not likely to agree. Charlotte says: "Emily and he don't draw well together at all." Emily had her own ideas as to how she should be taught, and was not backward in speaking out when they differed from her master's. It was probably on these occasions that he discovered that she had "a capability of argument combined with a stubborn tenacity of will which rendered her obtuse to all reason." It could never have been easy to make friends with one so independent as Emily Brontë.

JOURNEYS

Emily Brontë made only one long journey in her life, and that was to Brussels with Charlotte. The good aspects to the planets in the House of travel brought this about, more particularly Mercury trine Neptune. But Leo is not a travelling sign, and Mercury square Ascendant, and Venus and Mars square Uranus do not promise much benefit from moving about, nor show much inclination for it. We know that Emily could not bear the idea of leaving home; she much preferred staying in one place year in and year out. The spirit of adventure was not in her as it was in Charlotte. Even at home we must not think of Emily as a wild creature forever roaming on the moors, for this is not the picture her sister gives of her. When she was ill Charlotte, in writing to a London doctor for advice and describing her sister's mode of living, said: "She has been accustomed to a sedentary and studious life"; and when away from her at Brussels Charlotte thought it advisable to write and remind her to "walk out often on the moors." Saturn in the 3rd House trine her fixed Ascendant made Emily a steady and persevering worker, and like all her family she found books and her pen her chief recreation. Most of her time was spent indoors. The moors alone tempted her out.

She left home only when forced to, either for purposes of education or in order to earn her living. As a child she was sent to school at Cowan Bridge, where she remained six months. As a girl of seventeen she went to Roe Head School, and stayed there three months. Her longest period away from home was at a school near Halifax, where she went as a teacher; she remained there over two years, and she was at Brussels with Charlotte for nine months. But it was such pain and grief to her to go into strange surroundings that her sisters at last decided that she should not

any more be called upon to sacrifice herself. They would go out and earn, and leave her at home to look after their father and the house.

Emily was here responding to her Scorpio-Cancer Ascendant, a combination of fixity and home.

AS A GOVERNESS

The 6th House and Sign govern service, so Venus and Virgo must be considered in order to find out how Emily fared as a worker. Like Charlotte, she was obliged to enter the teaching profession when she wished to earn her living, and like Charlotte, she had no aptitude for instructing children. Emily liked nothing that brought her into contact with her fellow-creatures. But Venus, the ruler of the House of service, is in Virgo the sign of the teacher, and Virgo is on the cusp of the House of the profession. Destiny was too strong for Emily and a teacher she had to be. Venus trine Jupiter in Capricorn showed some financial gain from the occupation, but the opposition to Saturn and the square to Uranus boded no good.

At the age of eighteen Emily secured her first post as governess in a school at Law Hill, Southowran. She was not well equipped for the work. She had been only three months at Roe Head School and had had to depend on her father and sister for the rest of her education, so it is not surprising that she found her first venture a difficult one.

Charlotte writes in a letter to Ellen Nussey: "My sister Emily is gone into a situation as teacher in a large school of near forty pupils, near Halifax. I have had one letter from her since her departure; it gives an appalling account of her duties—hard labour from six in the morning until near eleven at night, with only one half-hour of exercise between. This is slavery. I fear she will never stand it." But Emily did stand it, and remained at Law Hill for two and a half years.

Some of her old pupils bore testimony that she was not unpopular in the school, though she held herself rather aloof from her companions, and one of them remembers her great devotion to the house-dog which she once declared was dearer to her than her pupils. She found the work hard because she was unsuited to it. She had no method, and she was untidy and fond of day-dreaming. It is not difficult to see what aspects in her horoscope were responsible for these characteristics. (φ δ h , \square H , and φ Δ Ψ).

In Brussels she gave music lessons to Dr. Wheelwright's four little girls, aged from six to ten; but their elder sister, Charlotte's friend, does not speak of these lessons as altogether satisfactory. More than once the little girls came home in tears; though this may have been partly due to the lessons having to take place in their play-hour to suit Emily's convenience. M. Heger himself considered that she would make a good teacher, for after she had left he offered her the post of governess-pupil if she should decide to return to Belgium.

Emily had both good and bad aspects to her planets in Virgo, so where Virgo is concerned she had dual experiences, and as a governess the adverse aspects were uppermost.

THE SIXTH HOUSE

The 6th House in this nativity contains no planets, but its ruler, Venus, is posited in Virgo, the 6th Sign. So Venus and Virgo represent Emily's physical conditions. The planet is in conjunction to Mars, in good aspect to the Moon and Jupiter, and afflicted by Uranus and Saturn.

Charlotte says that as a family they were none of them robust, which no one can gainsay, seeing that they all died young, some of them very young. Charlotte lived the longest, and she barely reached middle life. But of this delicate family Emily was

considered the strongest member. Her sister, who was not slow to recount cases of illness in her letters, never mentions Emily as ailing except once, when she suffered from home-sickness at Roe Head School. And Martha Brown said of her: "Poor Emily, we always thought her to be the best looking, the cleverest, and the bravest-spirited of the three. Little did we dream she would be the first to go."¹

But her horoscope shows no strength of constitution, though the good aspects to the ruler of the House of sickness kept her going for a time. Venus had some heavy afflictions involving all the mutable signs, the signs so fatally indicative of lung trouble. Mercury square Ascendant is another point of danger bearing the same import, and the Sun and Moon in the House of death seem to close all loopholes of escape. She died of galloping consumption when she was thirty.

HER RELIGION

As regards dogmatic religion, Emily broke away from many of the narrow tenets of her time. Eternal damnation, the doctrine so dear to her generation, formed no part of her creed. She herself emphasizes this in the following lines:

And say not that my early tomb
Will give me to a darker doom:
Shall these long agonising years
Be punished by eternal tears?

No! that I feel can never be;
A God of *hate* could hardly bear
To watch through all eternity
His own creation's dread despair!²

But she kept her opinions to herself, and perhaps she was wise; any views considered "not sound"

¹ *Thornton and the Brontës*, Wm. Scruton.

² *Complete Poems of Emily Brontë*, edited by C. K. Shorter.

would have met with scant sympathy at Haworth Parsonage.

The 8th House position of the Moon must often have turned Emily's thoughts to after-death states. She must often have longed to penetrate the veil that separated her from a world she apprehended but could not see. Death is the subject of many of her poems, yet there is nothing morbid in her view of it. She had no unhealthy desire for her life to end. Her Moon shows no gloomy thoughts on the subject, but its position in the House of death gave her a vivid realization of another life.

And visions rising legion after legion,
Bring the unreal world too strangely near.¹

Jupiter in Capricorn shows Emily's religion to have been profound. There is nothing fitful and uncertain about Capricorn, and the planet's trine to Mars and Venus, and its parallel to Uranus will have expanded her spirit far beyond the limits of an earthy sign. Her religion went deep, along channels of her own making, and soared high on the wings of her own imagination. She would brook no fetters, and denied the power of any creed to bind her thoughts. It is because Emily Brontë was so absolutely free in soul and spirit that she was able to write those wonderful "Last Lines." To the astrologer they stand for all that is transcendental in her horoscope. He feels in them the vibration of Mercury placed in the Sign of power and the House of the higher mind, in trine to Uranus and Neptune in the sign that is never wholly unresponsive to the divine call. Charlotte says they were the last lines Emily ever wrote:

No coward soul is mine,
No trembler in the world's storm-troubled sphere;
I see Heaven's glory shine,
And Faith shines equal, arming me from Fear.

¹ *Complete Poems of Emily J. Brontë*, edited by C. K. Shorter.

O God within my breast,
 Almighty, ever-present Deity!
 Life, that in me has rest,
 As I, Undying Life, have power in Thee!

Vain are the thousand creeds
 That move men's hearts; unutterably vain;
 Worthless as withered weeds,
 Or idlest froth amid the boundless main,

To waken doubt in one
 Holding so fast by thy infinity,
 So surely anchored on
 The steadfast rock of Immortality.

With wide-embracing love
 Thy Spirit animates eternal years,
 Pervades and broods above,
 Changes, sustains, dissolves, creates, and rears.

Though earth and moon were gone,
 And suns and universes ceased to be,
 And Thou wert left alone,
 Every existence would exist in Thee.

There is no room for Death,
 Nor atom that his might could render void:
 Since Thou art Being and Breath,
 And what Thou art may never be destroyed.¹

FIRE AND WATER

As the two words *Fire* and *Air* sum up Charlotte Brontë's horoscope, so do the two words *Fire* and *Water* sum up Emily's. Fire and water are two incompatible elements. Fire burns and water quenches. The effect on Emily's spirits of these opposing forces was to make her alternately elated and depressed.

¹ *Complete Poems of Emily J. Bronte*, edited by C. K. Shorter. The text used is that collated by Mr. Davidson Cook, which appeared in *The Nineteenth Century*, August 1926.

She could be happy and gleeful, enjoying a game, or she could be melancholy and moody, and refuse to answer when spoken to. The planets in fiery signs induce the one; Saturn, ill-placed in a watery sign, produces the other. Emily expressed water in all its forms—cardinal, fixed, and mutable. This is the source of all her feeling and emotion. She had the Cancer sympathy and sensitiveness, the Scorpio depth and intensity, and the Pisces tenderness and compassion. Her fire was fixed and mutable: Leo-Sagittarius.

Her Sun and Mercury in Leo radiate heat, and Mercury is trine to Uranus and Neptune in the glowing sign Sagittarius. This is the centre of all her mental energy, courage, and daring. Charlotte's Mercury was in trine to the same two planets in Sagittarius, and this gave the sisters a great mental similarity. The windows through which they looked out on life were coloured the same for them both, but Emily's glass is of a deeper, intenser shade than Charlotte's.

Her Mercury is in Leo-Aries, and Charlotte's is in Aries-Leo. There is a subtle difference between the two; the sign itself is of more importance than its decanate, so Leo predominates in Emily and Aries in Charlotte. Leo is more fixed, more domineering, more powerful than Aries, but it is less go-ahead and less venturesome. Charlotte could launch out on new enterprises, but it may be taken for granted that Emily would never have left home unless urged to do so by her sister, and it was not in the outer world that her fire found its vent.

But in the House-position of Mercury Emily had the advantage over Charlotte. Her Mercury is in the 9th House, the House of the abstract mind, of dreams and visions. This made her the greater poet of the two. She also loved music, and "played with precision and brilliancy."

Both sisters were intensely introspective. Her own thoughts and feelings were frequently the subject of Charlotte's letters. And though Emily would have died rather than write openly about herself, she unconsciously reveals herself in her poems. For instance, in "The Old Stoic" we find her fiery love of liberty and longing to live and die unshackled, which is Uranus rising in Sagittarius; and we see her courage and power of endurance, which is Saturn trine a Scorpio Ascendant. In three verses we have a perfect concentrated description of one side of the writer's character:

Riches I hold in light esteem,
 And love I laugh to scorn;
 And lust of fame was but a dream,
 That vanished with the morn:

And if I pray, the only prayer
 That moves my lips for me
 Is, 'Leave the heart that now I bear,
 And give me liberty!'

Yes, as my swift days near their goal,
 'Tis all that I implore;—
 In life and death a chainless soul,
 With courage to endure.¹

In the more imaginative of her poems Emily reveals the other side of her nature, the mystical side. Here she lived in a world of her own, created by Mercury, Uranus and Neptune. This is the planetary influence that made her a poet and gave her her passionate love of Nature.

Ellen Nussey, who often walked on the moors with the three sisters, tells us that "every moss, every flower, every tint and form were noted and enjoyed. Emily especially had a gleeful delight in these nooks

¹ *Complete Poems of Emily J. Brontë*, edited by C. K. Shorter.

of beauty—her reserve for the moment vanishing.” Charlotte also says: “My sister Emily loved the moors. Flowers brighter than the rose bloomed in the blackest of the heath for her; out of a sullen hollow in a livid hill-side her mind could make an Eden. She found in the bleak solitude many and dear delights, and not the least and best-loved was—liberty. . . . Her native hills were far more to her than a spectacle; they were what she lived in, and by, as much as the wild birds, their tenants, or as the heather, their produce.”

Emily Brontë had the astrologer’s planet rising, and had she lived half a century later she might have taken part in the rediscovery of that most ancient of all sciences—the interpretation of the stars. Her poem on the stars shows how she loved them, watched them, and felt at home with them:

STARS

Ah! why, because the dazzling sun
Restored our earth to joy,
Have you departed every one,
And left a desert sky?

All through the night, your glorious eyes
Were gazing down in mine,
And, with a full heart’s thankful sighs,
I blessed that watch divine.

I was at peace, and drank your beams
As they were life to me;
And revelled in my changeful dreams,
Like petrel on the sea.

Thought followed thought, star followed star
Through boundless regions on;
While one sweet influence, near and far,
Thrilled through and proved us one!

Why did the morning dawn to break
 So great, so pure a spell;
 And scorch with fire the tranquil cheek,
 Where your cool radiance fell?

I turned me to the pillow, then,
 To call back night, and see
 Your worlds of solemn light, again
 Throb with my heart, and me!

O stars, and dreams, and gentle night;
 O night and stars, return!
 And hide me from the hostile light
 That does not warm, but burn;

That drains the blood of suffering men;
 Drinks tears, instead of dew;
 Let me sleep through his blinding reign,
 And only wake with you!¹

“ WUTHERING HEIGHTS ”

Emily Brontë was the author of one of the most remarkable novels in the English language. How a young girl, brought up in such quiet surroundings, and possessing such a limited experience of life, could have conceived and depicted characters so original and so abnormal has never ceased to surprise and baffle the literary world.

The first reading of the book cannot fail to produce something in the nature of a shock. The reader is brought face to face with people whose thoughts, words, and actions are so outside the range of his knowledge that he cannot at once adjust his mind to the new and strange atmosphere. It is only after repeated readings, when his feeling of bewilderment, of revolt almost, has worn off, that his mind is free to appreciate the power and grandeur of the book.

¹ *Complete Poems of Emily J. Brontë*, edited by C. K. Shorter.

That there are faults in *Wuthering Heights* not even Emily's most ardent admirers could deny. And the chief one seems to be a failure in artistic conception. Heathcliff is, and was intended to be, the central figure in the story—ferocious, cruel, forbidding, endowed with terrific passions and an almost super-human will. He should have stood alone. The picture would have been more arresting if the high lights had been concentrated on him, with the rest of the figures grouped round, acting more as foils than rivals. But at least one other character, Hindley Earnshaw, competes with him in coarseness of language and diabolical behaviour, and there are others that do not fall far short.

This gives a monotony of colouring to the canvas, and shows that the artist was untrained and had not yet learnt how to manage her lights and shadows. Charlotte also realized this, and she considered that in time Emily would have produced a more finished work of art. Charlotte says of her sister with reference to *Wuthering Heights*: "Had she but lived, her mind would of itself have grown like a strong tree, loftier, straighter, wider spreading, and its matured fruits would have attained a mellower ripeness and sunnier bloom; but on that mind time and experience alone could work: to the influence of other intellects it was not amenable."

But Emily's one prose work has not become famous on account of its exaggerations and extravagances, but rather in spite of them. In spite of his abnormal almost demon-like nature Heathcliff remains a great conception. No one has ever tried to caricature Heathcliff as they did Rochester. Although so far removed from the normal as to be himself a caricature, yet he never becomes grotesque. His passionate love for Catherine saves him from that.

Emily has drawn a man fierce, rough, brutal—brutal describes him best, for he is more like a brute

beast than a human being—who is saved from perdition only by a great overpowering, immortal love. Heaven and hell were never more closely united in one human breast than they were in that of the outstanding character of *Wuthering Heights*.

It required a genius such as Emily's to draw hatred and love so nearly allied, and she could not have done it had she not herself been a paradox. But who would have guessed it from reading her poems only? Had she left us nothing but her verses, who would have dared to suggest that it was also in her to create a character like Heathcliff? But Emily's horoscope explains the mystery.

Should we be asked: Where in her nativity do we see the power that produced *Wuthering Heights*, we could only answer, everywhere. Every influence in Emily's horoscope went into the composition of that work of tenderness and love, of hatred and wickedness.

Her Mercury trine Uranus and Neptune is all harmony and beauty—it touches the sublime. Her Uranus square Mars and Saturn shows a power diverted from its normal course—all angles and harshness. Uranus rising square Mars in Virgo creates a turbulent mind, endowed with an almost terrific force, which gains in intensity by operating through a narrow Saturnine 3rd House. Uranus and Mars are as a volcano ready to erupt, and Saturn is the hand that keeps the fire underground and limits its sphere of action.

It must not be forgotten that Emily had Scorpio rising, a sign that is passionate and intense as well as secretive and suppressed. Without a Scorpio Ascendant the other signs and the planets of the horoscope must have fallen short of their full strength, and it is certain that *Wuthering Heights* could never have been written.

Scorpio has been called a dark horse, and never was it truer than in Emily Brontë's case. Not even Charlotte knew, or even suspected, all the latent possibilities that lay hidden in her sister's mind.

She was both surprised and shocked at the book, and called it "a rude and strange production." She accounts for its peculiarities by saying that Emily never sought intercourse with the people round her, and hence her mind was "too exclusively confined to those tragic and terrible tales" that form part of "the secret annals of every rude vicinage." And it was from such material that her imagination "wrought creations like Heathcliff, like Earnshaw, like Catherine. Having formed these she did not know what she had done."

Charlotte says of her sister's imagination that it was "a spirit more sombre than sunny," that "over much of *Wuthering Heights* there broods a 'horror of great darkness,' and that in its storm-heated atmosphere we seem at times to breathe lightning . . . every beam of sunshine is poured down through black bars of threatening cloud, every page is surcharged with a sort of moral electricity." Without knowing anything of Uranus, Mars and Saturn, Charlotte's description of their effect on this horoscope is perfect. No further word need be added.

Although wild passion in a lurid setting is the dominating note of *Wuthering Heights*, there is a softer element mingling at times with the harshness. The character of Nelly Dean is full of motherliness. She takes a mother's place in watching over the young ones in the story, nursing them when ill and weeping when they die. But for her the two Catherines would have known little of a woman's love and care. Much the same may be said of Edgar Linton, Catherine's husband; he is "an example of constancy and tenderness," and has many feminine qualities. Both these characters are the outcome of Emily's Moon in Cancer in sextile to Venus.

Another refining trait in the book is its absolute purity. None but an inexperienced girl, ignorant of human nature, could have written of passionate love and yet have so entirely ignored sex. This alone stamps

the book as the work of a young unsophisticated woman. Maeterlinck says of her: "*Elle tourne autour des réalités extérieures de l'Amour avec une innocence qui peut nous faire sourire.*"¹

This would have been impossible had the conjunction of Mars and Venus been in any other sign than Virgo, and in the Capricorn decanate to boot. Virgo is never coarse, it is more mental than physical, and Capricorn is cold and phlegmatic.

There are many beautiful descriptions in *Wuthering Heights* which show Emily's poetic imagination. One is peculiarly illustrative of her passionate devotion to the moors, and also of the inherent dreaming faculty which she shared with Charlotte. Catherine Linton tells Nelly Dean of a strange dream she had:

"I've dreamt in my life dreams that have stayed with me ever after, and changed my ideas: they have gone through and through me, like wine through water, and altered the colour of my mind. And this is one. . . . If I were in heaven, Nelly, I should be extremely miserable. . . . I dreamt once that I was there. . . . Heaven did not seem to be my home and I broke my heart in weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights where I awoke sobbing with joy."

Mercury in the 9th House in trine to Neptune and Uranus is the dreamer of vivid and strange dreams, and Emily is probably here drawing on her own experiences. She was always a dreamer. In one of her poems, she writes:

Dreams have encircled me, I said,
From careless childhood's sunny time,
Visions by ardent fancy fed
Since life was in its morning prime.²

¹ *La Sagesse et la Destinée*, Maeterlinck.

² *Complete Poems of Emily J. Brontë*, edited by C. K. Shorter.

The last words of this turbulent book are inspired by Neptune and Mercury. It closes on a note of peace. Lockwood is visiting the graves of Catherine and Heathcliff:

“ I lingered round them, under that benign sky: watched the moths fluttering among the heath and harebells, listened to the soft wind breathing through the grass, and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth.”

THE TENTH HOUSE

Virgo is in the mid-heaven in this map, so Mercury is the ruler of the 10th House. The sign and planet are favourable to writing as a profession. But Saturn opposition mid-heaven is a terrible hindrance to success. This proved only too true in Emily's case. During her lifetime she received hardly a word of commendation or approval, and not a penny of reward for anything she wrote.

The small volume of poems she and her sisters published failed entirely to attract the attention of the public. The *Critic* alone gave it a favourable review, saying, “ They in whose hearts are chords strung by nature to sympathize with the beautiful and the true, will recognize in these compositions the presence of more genius than it was supposed this utilitarian age had devoted to the loftier exercises of the intellect.” (The sisters were so pleased with this notice that they instructed their publishers to append the extract to each advertisement of the book.) *The Athenæum* condescended to a word of praise for Emily's poems, observing that Ellis Bell possessed “ a fine quaint spirit ” and “ an evident power of wing that may reach heights not here attempted.” But the book found no purchasers, and the sisters lost all the money invested in it.

As regards her novel Emily fared no better. The

manuscript, together with Anne's *Agnes Grey*, went the round of the publishers for over eighteen months before it was accepted by Mr. Thomas Cautley Newby. He drove a hard bargain with the authors, and they had to contribute towards the cost of production. Even then there was "exhausting delay and procrastination" to put up with, and when publication finally took place Charlotte says: "The books are not well got up—they abound in errors of the press. . . . The orthography and punctuation . . . are mortifying to a degree: almost all the errors that were corrected in the proof-sheets appear intact in what should have been fair copies."

None of the reviews had a good word to say for *Wuthering Heights*. It was considered to be the work of a man, and a bad man at that. Mrs. Gaskell heard later from Charlotte of her sister's bitter disappointment over its hostile reception, and she wrote: "But Emily—poor Emily—the pangs of disappointment as review after review came out about *Wuthering Heights* were terrible. Miss Brontë said she had no recollections of pleasure about *Jane Eyre*; every such feeling was lost in seeing Emily's resolute endurance, yet knowing what she felt."

Charlotte gives a touching account of reading one of the reviews to her almost dying sister: "To-day, as Emily appeared a little easier, I thought the review would amuse her, so I read it aloud to her and Anne. As I sat between them at our quiet, but now somewhat melancholy fireside, I studied the two ferocious authors. Ellis, 'the man of uncommon talents, but dogged, brutal, and morose' sat leaning back in his easy-chair drawing his impeded breath as he best could, and looking, alas! piteously pale and wasted; it is not his wont to laugh, but he smiled, half amused and half in scorn as he listened. Acton was sewing, no emotion ever stirs him to loquacity, so he only smiled too, dropping at the same time a single word of calm

amazement to hear his character so darkly portrayed. I wonder what the reviewer would have thought of his own sagacity could he have beheld the pair as I did."

Emily's horoscope bestowed on her great powers as a writer, but denied her the enjoyment of any fame or recognition. It was not till many years after her death that she was allowed to take her place among our great writers of prose and verse.

EMILY BRONTË'S DIRECTIONS

1836.

March	Asc. Δ \odot , Zod. dir.
May	M.C. \square \rangle , Zod. dir.
September	φ c δ φ r
August	φ p \square ζ p
September	Asc. \ast δ , Zod. con.

1837.

January	\odot p \square Asc. r
May	δ p \square φ p
August	φ p \square ζ r
October	δ p \square φ r

1838

January	\odot c Δ h c
March	δ p \ast Asc. r
June	\rangle \ast M.C., mund. dir.
September	\odot c Δ h r
November	\rangle Δ h , mund. dir.
December	\rangle \sphericalangle \odot , mund. dir.

In October, 1836, when Emily Brontë was eighteen, she left home and went as governess to Law Hill, a boarding-school for girls, kept by Miss Patchett, at Southowram near Halifax.

It is a disputed point whether Emily stayed there six months or two and a half years. Mrs. Chadwick¹ makes out a good case for the longer period; her most convincing argument being that Mrs. Watkinson, a former pupil, told her she distinctly remembered Emily as one of the teachers at Law Hill during the winter of 1838-9. Had Emily stayed only six months she would have gone home in the Spring of 1837, and this seems impossible according to her planetary aspects, for Mars square Neptune measures to that date. This direction points to rather trying school conditions, Mars being ruler of her 5th House, the one that governs schools. Ascendant sextile Mars helped her through this difficult time; as did Sun trine Saturn in the following Autumn, when the Mars square Neptune direction was repeated. But no joyful return home is likely to have taken place under such an adverse influence.

At Law Hill Emily wrote two melancholy poems that could have been prompted only by an intense feeling of loneliness, and a longing for home. The following one was written in November, 1837:

The night is darkening round me,
The wild winds coldly blow;
But a tyrant spell has bound me,
And I cannot, cannot go.

The giant trees are bending
Their bare boughs weighed with snow;
The storm is fast descending,
And yet I cannot go.

Clouds beyond clouds above me,
Wastes beyond wastes below;
But nothing drear can move me:
I will not, cannot go.²

¹ *Footsteps of the Brontës.*

² *Complete Poems of Emily J. Brontë*, edited by C. K. Shorter.

The last line of each verse is typical of the tenacity and devotion to duty of Sun trine Saturn. A year later, on December 4th, 1838, Emily wrote a longer poem in the same sad strain. Charlotte says the verses "were composed in the schoolroom, when the leisure of the evening play-hour brought back in full tide the thoughts of home."

A little while, a little while,
The noisy crowd are barred away;
And I can sing and I can smile
A little while I've holiday!

Where wilt thou go my harassed heart?
Full many a land invites thee now;
And places near, and far apart,
Have rest for thee, my weary brow.

There is a spot mid barren hills,
Where winter howls and drives the rain;
But, if the dreary tempest chills,
There is a light that warms again.

The house is old, the trees are bare,
Moonless above bends twilight's dome;
But what on earth is half so dear—
So longed for—as the hearth of home?

The mute bird sitting on the stone,
The dank moss dripping from the wall,
The thorn-trees gaunt, the walks o'ergrown,—
I love them—how I love them all!

Shall I go there? or shall I seek
Another clime, another sky,
Where tongues familiar, music speak
In accents dear t' memory?

Yes, as I mused, the naked room,
The flickering firelight died away.
And from the midst of cheerless gloom
I passed to bright, unclouded day.

Could I have lingered but an hour,
 It well had paid a week of toil,
 But Truth has banished Fancy's power:
 I hear my dungeon bars recoil.

Even as I stood with raptured eye,
 Absorbed in bliss so deep and dear,
 My hour of rest had fled by,
 And back came labour, bondage, care.¹

Law Hill is of interest in that it is thought to be the original of *Wuthering Heights*, though it shares this honour with "The Withins," near Haworth. But Law Hill, with its farm and outbuildings, and its old stone horse-mount in the yard, is more like the house of the novel than the insignificant little "Withins." Emily seems to have taken Law Hill and transplanted it to the moors of Haworth.

The high, healthy situation of the school must have suited Emily's health, and the beautiful, expansive view from the windows over the Calder valley to the hills beyond must have satisfied the poet in her. But that she was ever happy away from home is out of the question. And on looking at the list of planetary influences covering 1837-38 we find many adverse ones which preclude the idea that she had returned to her family circle. There are also several strong supporting aspects which would have given her the strength to carry on, so that it is not impossible, but indeed, highly probable, that Emily did stay two and a half years with Miss Patchett.

1839.

January	♀ * ♃, mund. con.
May	♂ * ♃, mund. con.
May	♀ c ♄ ♃ r
June	♃ Δ ♀, Zod. dir.
June	♀ p * ☉ r
October	♀ c Δ ♃ c

¹ *Complete Poems of Emily J. Brontë*, edited by C. K. Shorter. The text used is that collated by Mr. Davidson Cook which appeared in *The Nineteenth Century*, August 1926.

We have already dealt with these directions when studying Emily's 5th and 7th Houses and further comment seems needless, except, perhaps, to point out again what a marvellous combination of Venus directions she came under during this year.

1842

June	Asc. Δ J , Zod. con.
June	J S W , mund. dir.
December	Asc. p \square S r
August	J p P W r , \square \odot p
December	J p P H r

Transit W P S all the year

In February, 1842, Emily, accompanied by Charlotte, left her native shore for the first and only time in her life. The three sisters had planned starting a school of their own. "It is our pole star, and we look to it in all circumstances of despondency." But for the carrying out of their project, it was necessary for them to acquire foreign languages; so it was arranged that the two eldest should go to Brussels to a school recommended by the English chaplain of the town.

The sisters went from London to Antwerp by boat, a much longer sea-journey that would now be necessary, for no passenger steamers plied between Dover and Ostend in those days. Emily's primary direction of Ascendant trine Moon, involving watery signs, and the long transit of Neptune to Mercury, are the influences that took her across the water.

This progressed direction instilled a great deal of determination into her personality. When these two vital and important points operate in unison, they cannot fail to expand and develop the whole character along lines congenial to the nature. We know that mental work was Emily's particular bent, the occupation that absorbed most of her time and attention.

She had been studying hard at home in order to prepare herself for this new opportunity of acquiring knowledge. When she got to Brussels she studied still harder. "Emily works like a horse," says her sister, "and she has had great difficulties to contend with, far greater than I have had."

This was true, for Charlotte had learnt French at school, and Emily's knowledge of the language consisted only of what her sister had been able to teach her. It speaks volumes for her abilities that she so quickly overcame this tremendous obstacle, and earned from M. Heger higher praise for her work than he bestowed on her sister. When later on, Mrs. Gaskell had a personal interview with him, he was unstinted in his praise of Emily. And Mlle. de Bassompierre says that when her essays were read out in class they were always considered superior to Charlotte's.

The primary direction of Moon opposition Neptune gives no inclination for society and pleasures, and we have already seen that Emily was very unsociable at Brussels. An opposition is a separative aspect, and in this case it shows the sadness that Emily felt at being so far removed from those she loved. And Ascendant square Mars was the terrible shock she experienced at the illness and death of Mr. Weightman, followed by the loss of her Aunt Branwell a few weeks later.

Moon opposition Neptune (mund. dir.) is trying to the nerves, and it brought Emily a return of the homesickness to which she had succumbed at Roe Head. The transit of Neptune parallel Mercury, in force during the year, and the Moon's parallel to Neptune during August and September, aggravated the trouble. These were the months when all the other pupils had gone home for the holidays, leaving the two forlorn girls alone in an empty school. They must have sent many longing thoughts to their own far-away home.

Charlotte was anxious about her sister when she saw her "conflict and suffering." "Once more she seemed sinking, but this time she rallied through the mere force of resolution: with inward remorse and shame she looked back on her former failure, and resolved to conquer in this second ordeal. She did conquer; but the victory cost her dear. She was never happy till she carried her hard-won knowledge back to the remote English village, the old parsonage-house, and the desolate Yorkshire hills."

It was thanks to Ascendant trine Moon that Emily pulled through.

1845.

Spring	♃ c Par H r to end of life
April	M.C. ♂ ♃, Zod. con.

1846.

Opening	☉ p Δ ♃ p
February	♃ c ♄ ♃ c
April	♄ Δ Asc. mund dir.
July	♃ c ♄ ♃ r
August	♄ c Δ ♃ c

It was during the winter of 1845-6 that *Wuthering Heights* was written. In the horoscope of a born writer the directions now in force are such as to inspire a work powerful, original, and eccentric. With a Virgo mid-heaven conjunction Mercury would come an overwhelming desire to write in order, as Shirley puts it, to "give your soul its natural release."

All their lives long the sisters had had dreams of one day becoming authors. They wrote and wrote. They began with childish stories and imaginary, romantic tales of heroes and heroines of unknown lands. Then more serious verses were composed, and after the appearance of their volume of poems the wish to publish became stronger than ever. "The mere effort to succeed had given a wonderful zest to existence, it must be pursued."

They each set to work on a prose tale. It was the psychological moment so far as Emily was concerned; her Mars was trine to Neptune, and trine Ascendant. The aspect to Neptune is peculiarly appropriate. It favours the expression of all that is latent in the character, it brings to light all that has been kept hidden and suppressed. It arouses emotions and feelings of great power and of an altogether uncommon type—intense, vivid, and passionate. This is, of course, only in a forcible horoscope where the planets are strongly placed, as in Emily Brontë's map. Mars trine Ascendant supplies abundant fire and energy to carry the writer along.

But the directions to Mercury are not favourable—parallel Uranus and opposition Neptune. The opposition to Neptune, in particular, is the least desirable of the influences at work. Neptune represents extremes of both high and low, it can be heavenly or hellish, according to the vibration that brings it into action. It is the least understood of all the planets, but we know that its influence is at its best in the world of visions and ideals, where it can work untrammelled by material ways and means. When brought down to earth it too often creates confusion and chaos.

Uranus, too, can be very subversive. It cares not an iota for convention, but rather delights in throwing custom and authority to the winds. Originality in any form is what it craves for. It loves to run counter to all that is stable and established, and enjoys the resulting disturbance. The final effects of its action may be much the same as Neptune's, in that both can lead to disorder and confusion. But their manner of working is totally different. Uranus destroys by blows that annihilate like a battering ram—Neptune brings to naught by more subtle methods, like poison administered in secret.

It is these two elements combined that we find in *Wuthering Heights* working through a strong, original

mind—a mind that had a natural leaning to the abnormal. When Mercury forms a double aspect to explosive Uranus and to illusive, delusive Neptune, we may look for a certain degree of mental distortion, of perverted judgment, and of eccentric outlook. What passes before the mind's eye looms large and somewhat disfigured. The influence acts like a convex mirror in which the sense of proportion is lost. Many of the characters besides Heathcliff owe their origin to Emily's Mercury parallel Uranus and opposition Neptune. Even Catherine, in her "perverted passion and passionate perversity," does not wholly escape its influence.

Emily responded so fully to this peculiar vibration because it was natural to her to go to extremes and to propound the extraordinary.

But the solar direction to Jupiter is an exceedingly propitious one. And it is only by synthesizing all the planetary directions now in operation, that we can understand and account for such an amazing piece of originality as Emily Brontë's one work in prose.

When unhampered by cross aspects, Sun trine Jupiter represents noonday in a cloudless sky. Growth and increase of every description are the outcome of this benevolent and expanding ray. Emily's progressed aspects to Mars are powerful enough, but if she were ever to cast off her reserve and to come out of her shell she needed, in addition, the helping hand, the kindly encouragement of the Greater Benefic.

Wuthering Heights is the only story Emily wrote with a view to publication, and we have in a large measure to thank the Sun and Jupiter for our possession of it. Had any less open-minded, hopeful and successful aspect taken its place, the psychological moment for writing would, in all probability, have passed by—in her case never to return, for she died within a year of the appearance of the book.

It was a rare and wonderful planetary combination

that Emily Brontë was experiencing, and a work written under such auspices could hardly fail to come into its own some day. We can only deeply regret that her nativity denied her, until too late, all public tribute to her genius, thus clouding her last days with a sense of failure and disappointment.

The book was published in December 1847, when the mid-heaven was sextile to Mercury.

It was on January 2nd, 1846, that Emily wrote her remarkable poem beginning, "No coward soul is mine," which has already been quoted. The original draft was composed on the above date, although Charlotte says that they were the last lines her sister wrote. Charlotte evidently refers to a later MS. which differs only slightly from the one dated by Emily.

On January 2nd, 1846, Emily's transits were:

☉ Δ ♂ and P. ♃ r., ♃ P. ♀ r., ♃ * ♃ r., and ♃ P. ☉ p.

1848

June	♀ p Par ♃ r
Summer	Asc. p. ♂ ♃ p
September	☉ c ♂ ♃ r
April	♃ p Par ♃ r
May	♃ p Par ♃ r
August	♃ p Par ♃ r
October	♃ c Par ♃ r
November	♃ c Par ♃ r

Transits

September	♃ Par ♂ r
November and December	♃ Par ♃ r
December	♃ Par ♃ c
December 19th	♀ ♂ ♃ r

The directions for this year can be seen at a glance to be calamitous. The sky is lurid. Both the Sun and Moon in Emily's horoscope were in the House of death when she was born—an ominous position. And in 1848 the converse Sun came to the conjunction of

the radical Moon. This conjunction is always a trying one for health, and foreshadows a complete change of conditions in some direction. In this case the House position of the luminaries points out the line of least resistance. It was towards the greatest change of all that fate was hurrying Emily Brontë. Hurrying is an appropriate word, for the progressed Ascendant had come to the conjunction of Uranus, the planet that never hesitates, that never takes time to deliberate.

Another afflicting direction is Venus parallel Saturn, a sure harbinger of sorrow. It is most definitely so in this horoscope, for the two planets opposed one another at Emily's birth. Her sorrow came, as always, from the 3rd House. Saturn in the House of brethren was the cause of all the grief and disappointment that were her lot in connection with the brother she adored. Many a time had Branwell caused the family cruel anxiety, and they had now lost all hope of saving him; it was but too evident what the end must be. He died on 24th September, after only two days of confinement to bed.

It was said in Haworth that her brother's death killed Emily, and that she died of a broken heart. She attended his funeral, but never left the house again. She caught a cold on that day, which was followed by inflammation of the lungs, and rapid consumption developed. "Never in all her life," says her sister, "had she lingered over any task that lay before her, and she did not linger now. She sank rapidly. She made haste to leave us."

Uranus, that mighty planet, so powerful for good, so fatal for ill, was in contact with the most vital point in Emily's nativity, and her physical frame bent and broke under the shock. Uranus held her in his grip during the last few months of her life, and while he shattered her body he strengthened her will till it became adamant. She held on to life with a tenacity that dismayed her sister. "While physically she

perished, mentally she grew stronger than we had yet known her. Day by day, when I saw with what a front she met suffering, I looked on with an anguish of wonder and love. I have seen nothing like it; but, indeed, I have never seen her parallel in anything."

Her sisters could do nothing to help her. She would not allow them even to allude to her illness. "She looks very, very pale and thin," writes Charlotte at the end of October. "Her reserved nature occasions me great uneasiness of mind. It is useless to question her; you get no answers. . . . She is a real stoic in illness: she neither seeks nor will accept sympathy . . . she will not yield a step before pain or sickness till forced; not one of her ordinary avocations will she voluntarily renounce. You must look on and see her do what she is unfit to do and dare not say a word—a painful necessity for those to whom her health and existence are as precious as the life in her veins. When she is ill there seems to be no sunshine in the world for me. The tie of sister is near and dear indeed, and I think a certain harshness in her powerful and peculiar character only makes me cling to her more."

A month later Charlotte writes to Ellen Nussey: "She is *very* ill. I believe if you were to see her your impression would be that there is no hope. . . . In this state she resolutely refuses to see a doctor . . . she declares 'no poisoning doctor shall come near her.'"

Through the whole of her illness Emily was responding in full to her rising planet and its aspects. Its vibration was reaching her as never before. Her almost superhuman strength of will, her intense reserve, her dogged obstinacy, her lack of faith in everything but her own power to overcome, her determination to fight her own battle at whatever cost, was the working out of Uranus in the 1st House square Mars and Saturn. Outwardly her life had always appeared to follow an even flow, but inwardly there had always

been a volcano, and when her Ascendant came in contact with vehement Uranus the volcano burst and annihilated her.

Emily died on Tuesday, December 19th, 1848, in the little sitting-room downstairs, rejecting all her sisters' entreaties that she should be put to bed, and almost to the last refusing to admit that she was ill. Charlotte says: "I cannot forget Emily's death day. . . . It was very terrible. She was torn conscious, panting, reluctant though resolute, out of a happy life."

"As the old bereaved father and his two surviving children followed the coffin to the grave they were joined by Keeper, Emily's fierce, faithful bulldog. He walked alongside of the mourners, and into the church, and stayed quietly there all the time that the burial service was being read. When he came home he lay down at Emily's chamber door and howled pitifully for many days."¹

"There is no Emily in time nor on earth now," writes Charlotte when all was over. "Yesterday we put her poor wasted mortal frame quietly under the church pavement. We are all very calm at present. Why should we be otherwise? . . . The loss is ours, not hers, and some sad comfort I take as I hear the wind blow and feel the cutting keenness of the frost, in knowing that the elements bring her no more suffering; their severity cannot reach her grave; her fever is quieted, her restlessness soothed, her deep, hollow cough is hushed for ever; we do not hear it in the night nor listen for it in the morning; we have not the conflict of the strangely strong spirit and the fragile frame before us—relentless conflict—once seen never to be forgotten. A dreary calm reigns round us, in the midst of which we seek resignation."

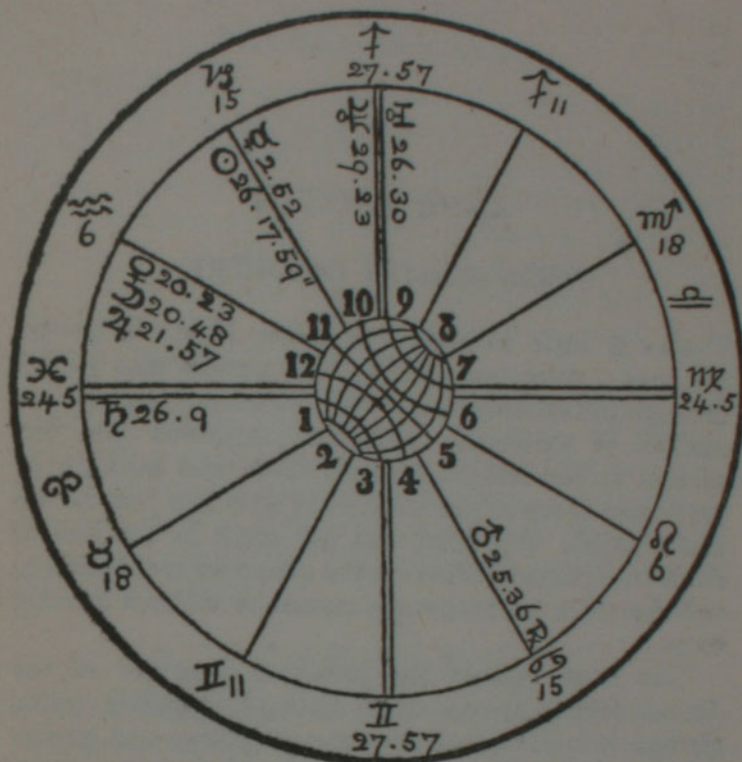
The vibrations of Uranus had been exhausting Emily since the autumn, and Mercury conjunction

¹ *Life*, Mrs. Gaskell.

Uranus was the transit actually complete on the day of her death.

The planet that set Charlotte free performed the same office for her sister. It gave Emily what her soul most longed for,—it gave her Liberty.

ANNE BRONTË



	Decl.	♃	♄	♅	♆	♇	♈	♉	♊	♋	♌	♍	♎	♏	♐	♑	♒	♓
☉	20 S 55																	
☽	17 S 52		♂		♂		*	∨										
♀	22 S 31		♂		♂		*											Cardinal 3
♁	16 S 13				♂		*											♂ P Fixed 3
♂	25 N 16																	Mutable 3
♆	14 S 59							Δ	∩									
♇	3 S 34									*	*							Fire 2
♈	23 S 34										□	□						Earth 2
♉	22 S 18												♂					Air 3
♊	22 S 18																	Water 2
Asc.								Δ	♂	□	□							
M.C.								*	□	♂	♂							

ANNE BRONTË

BORN AT THORNTON, YORKSHIRE

January 17th, 1820, 1^h 8^m 8^s a.m. L.M.T.

= 1^h 15^m 32^s a.m. G.M.T.

ANNE BRONTË

ANNE BRONTË'S HOROSCOPE

THERE is little to record of Anne Brontë's career. She was a quiet, unassuming little person who glided through life without in any way disturbing the smooth surface of existence. Charlotte mentions her but seldom in her letters, because there was nothing in particular to say of the little sister who was just loving and beloved. But Anne had her niche in the Brontë circle; she played her part in the group we are studying, and therefore her horoscope cannot be without interest to us.

The horoscope of the youngest daughter of the Brontë family shows some distinctly familiar traits, though it is devoid of the signs of power and genius so conspicuous in the nativities of her two elder sisters. Like them, she had Mercury in aspect to Uranus and Neptune, but by conjunction instead of trine. The three planets, however, are not all in Sagittarius; Mercury being in Capricorn, weakens the effect of the aspect. But Anne's map shows clearly that she too possessed some of the romance and idealism so characteristic of Charlotte and Emily. Her mental window had—to use a former simile—the same colouring as theirs, but her glass was clouded. Saturn cast a heavy shadow across it and darkened her outlook; and though she could appreciate her sisters' truer and clearer vision she could never see as they saw. She remained hampered by her Saturnine mentality.

PERSONAL APPEARANCE

Ellen Nussey says Anne was the prettiest of the sisters, and this certainly appears to be true, judging by Branwell's portrait of her in the group now hanging in the National Portrait Gallery. "She was different in appearance to the others," continues Charlotte's friend. ". . . Her hair was a very pretty light brown, and fell on her neck in graceful curls. She had lovely violet-blue eyes, fine pencilled eyebrows, and clear, almost transparent, complexion."

She owed her good looks, clear complexion, and beautiful eyes to her planets in Aquarius. Aquarians are often very handsome, with remarkably fine eyes. Pisces can give a lovely pearl-like skin, but in Anne's case Saturn is so close to the Ascendant, that it would have been difficult for Pisces to assert its influence on the physical body.

THE RISING SIGN

Anne Brontë had the third decanate of Pisces, the strongest decanate of a weak sign, on the cusp of her 1st House. This gives Jupiter and Mars as her ruler and sub-ruler. Jupiter is in conjunction with Venus and the Moon in Aquarius in the 12th House, and Mars is in Cancer in the 5th House, opposition Sun and trine Saturn.

Pisces is mutable water, and those born under this sign are timid, retiring and submissive, preferring to lean on others rather than accept responsibility. They are full of charity and compassion, and their pity is easily roused. Their love of all animals is proverbial, and they themselves are very lovable, and could never say a harsh word to anyone. They seem to have a special claim to our protection.

Mr. George Smith, Charlotte's publisher, who saw Anne on the only occasion when she went to London,

says of her: "Her manner was curiously expressive of a wish for protection and encouragement, a kind of constant appeal which invited sympathy."

He must have been an observant man to sum up the Piscian characteristic on so short an acquaintance.

True Piscians are innately refined, and shrink from anything coarse or ugly. They have the artistic temperament, and love music and poetry. An emotional religious spirit is also among their prominent characteristics. These 12th Sign qualities were particularly marked in Anne Brontë, for her ruler was in close conjunction to the Moon and Venus. Her Moon is placed between love and tenderness on one side, and goodness and compassion on the other. No wonder Charlotte spoke of her as "the docile, pensive Anne, always mild and patient." "Anne, dear gentle Anne," says Ellen Nussey; and Mr. Nicholls, writing fifty years after her death, also recalled the "gentle Anne."

For a sure indication of sweetness and charm, and of an altogether lovable nature, it would be hard to better Moon conjunction Venus and Jupiter in Aquarius, with Pisces rising.

THE RISING PLANET

The planet Saturn is rising in Anne Brontë's map, and is sextile to the Sun, trine to Mars, and square to Mercury, Uranus, and Neptune. This planet, from its prominent position and with its dual aspects exerted a marked influence on her life. The sextile to the Sun and the trine to Mars counteracted to a large extent the diffidence of her Rising Sign. They bestowed on her a certain amount of enterprise, courage, and fortitude, for, like her sisters, Anne never shrank from doing what she held to be right. She was always ready to make an effort when necessary, and she did not shirk paying the price.

Conscientiousness and a high sense of duty were

strongly developed in all the three sisters, and the youngest, and least gifted of them, in no way lagged behind the others in the virtues of devotion and self-sacrifice. Gentle Anne had it in her to be positive as well as negative, to be strong as well as pliant, and this strain of hardiness and fortitude in one so docile claims our admiration.

To Saturn conjunction Ascendant Anne owed her weak constitution. Charlotte says she was always delicate. Pisces is by no means a robust sign and the position of Saturn increases the lack of vitality. The square to Mercury caused the severe colds, accompanied by asthma, from which she suffered much at times; and the squares to Uranus and Neptune, in addition, brought the lung trouble that ended her life prematurely.

Anne resembled Emily more than she did her eldest sister. Neither of the two had any of Charlotte's impulsiveness in action and speech. They were both extraordinarily reserved and silent. This is due to Saturn's influence in both cases. Emily's Saturn is in her 3rd House, and Anne had Saturn square Mercury. In a letter to Ellen Nussey, Anne says of herself: "You must know there is a lamentable deficiency in my organ of language which makes me almost as bad a hand at writing as talking unless I have something particular to say." Charlotte had fears that this taciturnity would tell against her sister when she became a governess, and says of her: "You would be astonished what a sensible, clever letter she writes; it is only the talking part that I fear. But I do seriously apprehend that Mrs. Ingham will sometimes conclude that she has a natural impediment of speech."

Comparing her with Emily, her sister says: "Anne's character was milder and more subdued; she wanted the power, the fire, the originality of her sister, but was well endowed with quiet virtues of her own.

Long-suffering, self-denying, reflective and intelligent, a constitutional reserve and taciturnity placed and kept her in the shade and covered her mind, and especially her feelings, with a sort of nun-like veil which was rarely lifted."

THE TWELFTH HOUSE

The Moon, Venus, and Jupiter are all in conjunction in the Libra decanate of Aquarius in the House of confinement and restriction. The influence of these three planets in Anne's horoscope comes next in importance to that of Saturn. Saturn stands for the severer side, and the Aquarian group for the softer side of her character. Saturn gave her grit, Jupiter and Venus gave her gentleness.

The planets in Aquarius are all semi-square to Mercury and sextile to Uranus, and Jupiter has the advantage of being also sextile to Neptune. The very close conjunction makes the aspects almost identical; the three planets act as one man, so to speak, and consequently gain in strength.

The Aquarius-Libra influence gave Anne her taste for music and poetry. Ellen Nussey tells us that in the Parsonage "a little later on there was the addition of a piano. . . . Anne played also, but she preferred soft harmonies and vocal music. She sang a little; her voice was weak, but very sweet in tone." She loved, too, to pour out her soul in verse. Her poems are mostly religious in tone, and they have some small merit. They take their place among the average hymns of their day, and several of them have been included in collections of sacred verse. A certain sincere, simple faith and a touch of rather morbid religious feeling, have earned them this measure of appreciation.

Three of her poems, set to music, were sung in Guiseley Church on Sunday, December 29th, 1912,

at a service held to commemorate the 100th anniversary of the marriage there of Patrick Brontë and Maria Branwell. Could Anne have foreseen this use to be made of her verses how gratified she would have been!

Jupiter's aspects gave Anne's mind a decidedly religious bent; but there was little that was joyous in her piety, for hers was not a joyous nature. Charlotte says: "She was a very sincere and practical Christian, but the tinge of religious melancholy communicated a sad shade to her brief blameless life."

The following lines are a good illustration of Anne's devotional type of mind:

A PRAYER

My God (oh, let me call Thee mine,
Weak, wretched sinner though I be),
My trembling soul would fain be Thine;
My feeble faith still clings to Thee.

Not only for the Past I grieve,
The Future fills me with dismay;
Unless Thou hasten to relieve,
Thy suppliant is a castaway.

I cannot say my faith is strong,
I dare not hope my love is great;
But strength and love to Thee belong;
Oh, do not leave me desolate!

I know I owe my all to Thee;
Oh, *take* the heart I cannot give!
Do Thou my strength—my Saviour be,
And make me to Thy glory live.

Only a Saturn square Mercury could produce anything quite so melancholy and self-depreciative as this.

AS A GOVERNESS

Like her two elder sisters, Anne went out as a governess in order to help the family exchequer. The task was as distasteful to her as it was to them; but personal inclination counted for little with any of the Brontë sisters when they considered that duty called.

Anne had the family devotion to home in no small degree. Her well-aspected Moon, natural ruler of the home, and Mars, her sub-ruler, in the sign of the home, trine to Saturn, are the strong cords which bound her there. But Mars (\ominus) opposition Sun (\odot) shows separation from her family, brought about by her occupation or employment. Mars is in the 5th, the House that rules schools, so when Anne became a governess she was responding to the dictates of her horoscope.

The trine of Mars to Saturn gives an enterprising spirit, and this aspect, coupled with Aries intercepted in the 1st House, accounts for her courage in breaking away and launching out into the unknown to seek her fortune—as it must have seemed to her.

But when we consider the Moon, her personality, so comfortably quartered in the House of obscurity and confinement, we realize what great determination, what almost heroic effort it must have required to quit the quiet, happy surroundings she loved so well.

In this effort we see Saturn's hand at work. That stern, upright, uncompromising planet asserted its influence and led her forth into the rough outer world according to her destiny.

It was in April 1839, when only nineteen years of age, that Anne left home and went to Mrs. Ingham, of Blake Hall, as governess to two of her children. Charlotte writes to Ellen Nussey a few days later: "I could not write to you in the week you requested

as about that time we were very busy in preparing for Anne's departure. Poor child! she left us last Monday. No one went with her; it was her own wish that she might be allowed to go alone as she thought she could manage better and summon more courage if thrown entirely on her own resources. We have had one letter from her since she went. She expressed herself very well satisfied, and says that Mrs. Ingham is extremely kind; the two eldest children alone are under her care, the rest are confined to the nursery, with which and its occupants she has nothing to do. Both her pupils are desperate little dunces; neither of them can read, and sometimes they profess a profound ignorance of their alphabet. The worst of it is they are excessively indulged, and she is not empowered to inflict any punishment. She is requested, when they misbehave themselves, to inform their mamma, which she says is utterly out of the question, as in that case she might be making complaints from morning till night. So she alternately scolds, coaxes, and threatens, sticks always to her first word, and gets on as well as she can. I hope she'll do."

According to Anne, her life was a very hard one. But she kept her situations better than Charlotte, and bore her troubles and faced her difficulties with more stoicism and fewer complaints. To do Charlotte justice, however, we must remember that, to a woman of her genius, it was a far greater trial to be tied to servitude and restricted conditions than it was for her little sister. Anne had no special aspirations to curb, no fiery imagination to control; but it still remains to her credit that she manfully tackled her unsympathetic task, and stuck to it as long as her health permitted.

She stayed with Mrs. Ingham for less than a year. After the Christmas holidays, Charlotte writes to Ellen Nussey, "Anne is not to return. Mrs. Ingham is a placid, mild woman; but as for the children, it was one struggle of life-wearing exertion to keep them

in anything like decent order." The struggle was too much for Anne, and it is not to be wondered at. She was very young, she had no natural aptitude for teaching, and she was untrained. She had been at school for only a limited time, having to return home on account of ill-health. Her father, her aunt, and Charlotte had practically taught her all she knew, and it was thanks to their efforts that she was even moderately fitted for her profession.

Anne's next situation was with Mrs. Robinson, of Thorp Green Vicarage, near York, where she had two older girls as pupils. She says in her diary, "I dislike the situation and wish to change it for another." And Charlotte writes: "I have one aching feeling at my heart (I must allude to it, though I had resolved not to). It is about Anne; she has so much to endure: far, far more than I have. When my thoughts turn to her, they always see her as a patient, persecuted stranger. I know what concealed susceptibility is in her nature, when her feelings are wounded. I wish I could be with her, to administer a little balm. She is more lonely, less gifted with the power of making friends, even than I am." Saturn in Pisces is well named "concealed susceptibility."

Anne, however, never wavered, and remained four years with the Robinson family. In her diary, July 1845, she mentions her first coming to Thorp Green. "And now I am only just escaped from it. I was wishing to leave it then, and if I had known that I had four years longer to stay how wretched I should have been." For the last two and a half years Branwell joined her as tutor to Mr. Robinson's son, and we are told that the brother and sister were both "wonderously valued in their situations."

Charlotte underestimated Anne's power of making friends. She was the only one of the sisters who succeeded in gaining the affection of her pupils. Her planets in Aquarius secured her this recompense. After

she had left Thorp Green they kept up a correspondence with her, and, at one time, they "sent her a letter almost every day, crammed with warm protestations of endless esteem and gratitude." "Anne continues to hear constantly, almost daily, from her old pupils, the Robinsons," says Charlotte three years later. "They are both now engaged to different gentlemen, and if they do not change their minds, which they have done already two or three times, will probably be married in a few months. . . . The lighter-headed of the two sisters takes a pleasure in the spectacle of her fine wedding-dresses and costly bridal presents; the more thoughtful can derive no gratification from these things and is much depressed at the contemplation of her future lot. Anne does her best to cheer and counsel her, and she clings to her quiet, former governess, as her only true friend."

In December 1848, a few months after the above was written, the two girls came to Haworth to see Anne. "The Robinsons came here about a week ago. They are attractive and stylish-looking girls. They seemed overjoyed to see Anne; when I went into the room, they were clinging round her like two children—she, meantime, looking perfectly quiet and passive." Poor Anne, she was in no mood to feel gay and light-hearted. Branwell had only recently died, Emily was desperately ill, and she herself was ailing and had not many months to live.

In spite of Mercury square Saturn, Anne was a success in the Robinson family, and this, not because she was a good teacher, but because she was a good friend. Moon conjunction Venus and Jupiter triumphed over her shortcomings, and compensated her for the trials attendant on an afflicted Mercury in the 10th House and 10th Sign.

SECOND AND EIGHTH HOUSES

FINANCE

Anne's 2nd House contains no planets, but Taurus-Virgo is on the cusp, so Venus is the ruler and Mercury the sub-ruler. We have seen that Venus is well placed, and that Mercury is in Capricorn in the 10th House. So it was quite in keeping with her horoscope that Anne should earn money as a teacher. She saved most of her salary while she was at Thorp Green, for Saturn made her frugal.

Mars rules her House of legacies and has both good and bad aspects, so we could not expect Anne to inherit any large amount of money. But she, as well as Charlotte and Emily, received a few hundred pounds under her Aunt Branwell's will, and besides this, her godmother, Miss Outhwaite of Thornton, left her a legacy of £200.

As regards remuneration for her writings, the amount Anne received was almost negligible. The ruler of the 3rd House promises no gains from this source. Together with her sisters, Anne lost money over the publication of their volume of poems. For her novel *Agnes Grey* she received nothing whatever; on the contrary Charlotte says that the terms Anne was able to make with Mr. Newby were somewhat impoverishing to the author. For the copyright of *Wildfell Hall*, she received £25. "As Acton Bell's publisher is a shuffling scamp, I expected no more," says Charlotte. But Anne's savings, added to her two legacies, were enough to make her feel comfortably independent for the remainder of her short life. Venus and Mars stood her in good stead as regards money.

THE FIFTH AND SEVENTH HOUSES

Anne never had an offer of marriage; Mercury rules the cusp of the 7th House and is sorely afflicted. On the other hand Libra is intercepted in the same House and its ruler, Venus, is conjunction Moon; but this indicates a tie with women rather than with men. But in the 5th House we find Mars posited, a position that is generally associated with an early love affair; and we know that Anne was the second sister to fall a victim to the attractions of Mr. William Weightman. Charlotte tells us that he made "sheep's eyes" at Anne in Church as she sat in the family pew under the pulpit, and Anne's heart was smitten. But her Mars opposition Sun promised no fulfilment of hopes.

The character of Mr. Weston, the curate in *Agnes Grey*, is said to be based on Mr. Weightman, and the poem Anne wrote called *A Reminiscence*, is considered to be an expression of her feelings at the death of the only young man with whom she was at all intimate.

A REMINISCENCE

BY ACTON BELL

Yes, thou art gone! and never more
 Thy sunny smile shall gladden me;
 But I may pass the old Church door,
 And pace the floor that covers thee.

May stand upon the cold damp stone,
 And think that, frozen lies below
 The lightest heart that I have known
 The kindest that I shall ever know.

Yet, though I cannot see thee more,
 'Tis still a comfort to have seen;
 And though thy transient life is o'er,
 'Tis sweet to think that thou hast been.

To think a soul so near divine,
 Within a form so Angel fair,
 United to a heart like thine,
 Has gladdened once our humble sphere.

The lines are rather pathetic in their fervid regrets and unbounded admiration for the heartless young man. Mercury conjunction Neptune inclines to sentimental emotion which loves to pour itself out in verse.

“AGNES GREY”

AND

“THE TENANT OF WILDFELL HALL”

Anne Brontë wrote two novels, neither of which has any literary merit. The first one, *Agnes Grey*, was originally called *Passages in the Life of an Individual*, and Anne made no secret of the fact that it was largely autobiographical. She says: “Shielded by my own obscurity and by the lapse of years, and a few fictitious names, I do not fear to venture; and will candidly lay before the public what I would not disclose to the most intimate friend.”

“*Agnes Grey* is the mirror of the mind of the writer,” says her eldest sister. It is an account of Anne’s experiences as governess at Blake Hall and Thorp Green Vicarage. She has been accused of overstating the facts, but she replied that the scenes “were carefully copied from life, with a most scrupulous avoidance of all exaggeration.” If the small children Anne had to teach came anywhere near being such “mischievous, turbulent rebels” as Mary Ann, Fanny, and Master Tom Bloomfield, the wonder is that their governess ever returned to them after the holidays. But Anne did go back. “I returned, however, with unabated vigour to my work—a more arduous task than anyone can imagine,” says the poor victim,

"Miss Grey." But in another six months, after the Christmas holidays, Anne, of her own accord, left Blake Hall for good.

Her next experiences, with the Robinson family at Thorp Green Vicarage, form also part of the story. She writes an account of her life, again as a governess, in a somewhat worldly family with two older, and rather giddy girls as pupils. The book, when finished, went the round of the publishers, together with Charlotte's *Professor* and Emily's *Wuthering Heights*, and, strange to say, it appears to have been the first of the three to be accepted.

But Mr. T. C. Newby was dilatory, as usual, and the book was not published till December 1847, a couple of months after *Jane Eyre* had appeared. Later, a second edition was brought out by Messrs. Smith & Elder, who suggested that *Wuthering Heights* and *Agnes Grey* should be bound in one volume—a most incongruous mating—the lion lying down with the lamb indeed!

So pleased was Anne at the publication of her first story that she immediately began writing again. By the summer of 1848, *The Tenant of Wildfell Hall* was completed and published. If there is not much praise to give to *Agnes Grey*, there is still less to say in favour of her second novel. It is the story of the downward course of a drunken profligate. Charlotte says: "The choice of the subject in that work is a mistake: it was too little consonant with the character, tastes and ideas of the gentle, retiring, inexperienced writer. She wrote it under a strange, conscientious, half-ascetic notion of accomplishing a painful penance and severe duty."

Anne had Pisces rising and two planets in Sagittarius in the mid-heaven. Pisces is fond of pointing a moral, and Sagittarius is always ready for propaganda work. No doubt it was chiefly the influence of these two signs that urged conscientious Anne to write a

didactic temperance story. "The motives which dictated this choice were pure but, I think, slightly morbid," says her sister. "She had in the course of her life, been called on to contemplate, near at hand, and for a long time, the terrible effects of talents misused and faculties abused; hers was naturally a sensitive, reserved, and dejected nature; what she saw sank very deeply into her mind; it did her harm. She brooded over it till she believed it to be a duty to reproduce every detail (of course with fictitious characters, incidents and situations), as a warning to others. She hated her work, but would pursue it. When reasoned with on the subject, she regarded such reasonings as a temptation to self-indulgence. She must be honest; she must not varnish, soften or conceal. This well-meant resolution brought on her misconstruction, and some abuse, which she bore, as it was her custom to bear whatever was unpleasant, with mild, steady patience."

The case Charlotte alludes to as having influenced Anne was that of a clergyman, living not far from Haworth, whose intemperate habits wrecked his home and destroyed the happiness of his wife and children. All the painful details of the story were well known at the Parsonage, where his wife used to come and pour out the melancholy tale of her wretched husband's drunken, extravagant, profligate habits. Probably the excesses of her own brother further stimulated Anne to preach a practical lesson and urge amendment.

But the task she had set herself was quite beyond her mental powers to accomplish. Charlotte says: "Anne was not capable of transmuting experience through that wonderful crucible that produces the highest truth of literature, that subtle presentation which carries conviction to our souls and makes us say—here is great art. She had no genius, no passion." We only read Anne's stories because the sister of

Charlotte and Emily wrote them. She made no contribution to literature as such.

The Tenant of Wildfell Hall is a more ambitious book than *Agnes Grey* and probably on that account the failure of the author is the more apparent. The situations are more difficult, the characters not so familiar, and it is only too evident that Anne had no imagination to draw upon. The men and women in the book are stereotyped to a degree; we feel that the writer has but one aim in view, and that is to point a moral. This she does in season and out of season in the most tiresome manner. No dull detail is omitted, every "i" is dotted, every "t" crossed. The way in which husbands and wives speak to each other, and of each other to their friends and dependents is woefully untrue to life and wearies the reader.

The book was not well received. Like *Agnes Grey*, it was accused of being an exaggeration. Anne denied this, though admitting that "Arthur Huntingdon," the principal character, was not a normal man. Charlotte says in a letter to Mr. Williams: "You will have seen some of the notices of *Wildfell Hall*. I wish my sister felt the unfavourable ones less keenly. She does not say much . . . but I cannot avoid seeing that her spirits are depressed sometimes. The fact is, neither she nor any of us expected that view to be taken of the book which has been taken by some critics. That it had faults of execution, faults of art, was obvious, but faults of intention or feeling could be suspected by none who knew the writer. For my own part, I consider the subject unfortunately chosen—it was one the author was not qualified to handle at once vigorously and truthfully. The simple and natural—quiet description and simple pathos are, I think, Acton Bell's forte. I liked *Agnes Grey* better than the present work."

Agnes Grey, like *Wildfell Hall*, is full of endless, pointless details, yet it is the better of the two books,

and the fact of its being to a large extent an account of Anne's own experiences gives it some small interest. Her own character as a brave, staunch, upright little soul is the background of the rather weak, devoid-of-interest story. We feel a respect for the writer while passing criticism on the writing.

The account of "Agnes Grey" leaving home for her first situation is probably a true picture in every detail of Anne's own setting forth on a similar adventure. As such it is worth quoting, and at the same time it serves as a good illustration of Anne's style, or, perhaps, want of style, in writing. The "Mary" of the story is evidently Emily.

"When all was ready for my departure on the morrow, and the last night at home approached—a sudden anguish seemed to swell my heart. My dear friends looked so sad, and spoke so very kindly, that I could scarcely keep my eyes from overflowing: but I still affected to be gay. I had taken my last ramble with Mary on the moors, my last walk in the garden, and round the house; I had fed, with her, our pet pigeons for the last time—the pretty creatures that we had tamed to peck their food from our hands: I had given a farewell stroke to all their silky backs as they crowded in my lap. I had tenderly kissed my own peculiar favourites, the pair of snow-white fantails. I had played my last tune on the old familiar piano, and sung my last song to papa: not the last, I hoped, but the last for, what appeared to me, a very long time. And, perhaps, when I did these things again, it would be with different feelings: circumstances might be changed, and this house might never be my settled home again. My dear little friend, the kitten, would certainly be changed: she was already growing a fine cat; and when I returned, even for a hasty visit at Christmas, would, most likely, have forgotten both her playmate, and her merry pranks. I had romped with her for the last time; and when I stroked her soft

bright fur, while she lay purring herself to sleep in my lap, it was with a feeling of sadness I could not easily disguise. Then, at bedtime, when I retired with Mary to our quiet little chamber, where already my drawers were cleared out and my share of the bookcase was empty—and where, hereafter, she would have to sleep alone, in dreary solitude, as she expressed it—my heart sank more than ever: I felt as if I had been selfish and wrong to persist in leaving her; and when I knelt once more beside our little bed, I prayed for a blessing on her and on my parents more fervently than ever I had done before. To conceal my emotion, I buried my face in my hands, and they were presently bathed in tears. I perceived, on rising, that she had been crying too: but neither of us spoke; and in silence we betook ourselves to our repose, creeping more closely together from the consciousness that we were to part so soon.

“But the morning brought a renewal of hope and spirits. I was to depart early, that the conveyance which took me (a gig, hired from Mr. Smith, the draper, grocer, and tea-dealer of the village) might return the same day. I rose, washed, dressed, swallowed a hasty breakfast, received the fond embraces of my father, mother, and sister, kissed the cat—to the great scandal of Sally, the maid—shook hands with her, mounted the gig, drew my veil over my face, and then, but not till then, burst into a flood of tears. The gig rolled on; I looked back; my dear mother and sister were still standing at the door, looking after me, and waving their adieux. I returned their salute, and prayed God to bless them from my heart: we descended the hill, and I could see them no more.”

That Anne's two indifferent novels are still being printed, and presumably read, almost a century after they were written, can only be due to the prominent position of her Mercury, Uranus, and Neptune. The unfavourable aspects to Mercury, the writer's

planet, prevented any success from the literary point of view, but the good aspects to the planets in the mid-heaven brought her some permanent notice.

But it was only reflected glory that Anne Brontë ever received.

ANNE'S DEATH

It has already been mentioned that the afflictions to planets in mutable signs in Anne's horoscope indicate her delicate constitution, and also the illness which proved fatal to her. Lung trouble is chiefly connected with the mutable signs, directly or indirectly. Here, Saturn in Pisces is conjunction Ascendant and square to both Neptune and Uranus in Sagittarius, and also square to Mercury, the ruler of the sign that governs the lungs. Then Mars, ruler of the House of sickness, is in opposition to the Sun, the ruler of the House of death. We could not expect a long life for the native of this horoscope.

Anne, who had never been strong, became more definitely ill after Emily's death. "She was scarcely buried when Anne's health failed, and we were warned that consumption had found another victim in her, and that it would be vain to reckon on her life," writes her sister. But Charlotte did her best to avoid despondency for Anne's sake. "Anne's very still but deep sorrow wakens in me such fear for her that I dare not falter. Somebody *must* cheer the rest."

Charlotte found a certain relief in pouring out her troubles in her letters. Her pen had always been the outlet for her feelings. "In sitting down to write to you," she says to Mr. Williams, "I feel as if I were doing a wrong and selfish thing . . . but the fact is, sometimes I feel it absolutely necessary to unburden my mind. . . ." A little later she writes again: "Her decline is gradual and fluctuating, but its nature is not doubtful. The symptoms of cough, pain in side and chest, wasting of strength, flesh, and appetite, after

the sad experience we have had, cannot but be regarded by us as equivocal. . . . Anne and I sit alone in seclusion as you fancy us, but we do not study. Anne cannot study now, she can scarcely read; she occupies Emily's chair; she does not get well. . . . A week ago we sent for a medical man from Leeds to see her.¹ He examined her with the stethoscope. His report I forbear to dwell on for the present, even skilful physicians have often been mistaken in their conjectures."

At least Charlotte had this comfort, that Anne did not refuse all help and advice as Emily had done. She complains rather that too many remedies were being urged upon her sister, and that they proved of little use. "Cod-liver oil and carbonate of iron were first strongly recommended. Anne took them as long as she could. . . . Hydropathy was then strongly advised. She is now trying Gobold's Vegetable Balsam."

Anne was placid and submissive, as always. But behind the outward compliance there was great power of endurance. Even in Pisces Saturn does not lose all its sterner qualities. "Anne is very patient in her illness, as patient as Emily was unflinching. I recall one sister and look at the other with a sort of reverence as well as affection—under the test of suffering neither has faltered."

When the spring came Anne had a great wish to try what a change to the sea would do for her. She wrote to Ellen Nussey and asked her to accompany Charlotte and herself to Scarborough. "The doctors say that change of air or removal to a better climate would hardly ever fail of success in consumptive cases if the remedy be taken *in time*. . . . I am decidedly weaker and very much thinner. My cough still troubles me a great deal, especially in the night, and, what seems worse than all, I am subject to great shortness of breath

¹ Dr. Teale.

on going upstairs or any slight exertion. Under these circumstances I think there is no time to be lost. I have no horror of death: if I thought it inevitable I think I could quietly resign myself to the prospect in the hope that you, dear Miss Nussey, would give as much of your company as you possibly could to Charlotte and be a sister to her in my stead. But I wish it would please God to spare me, not only for Papa's and Charlotte's sakes, but because I long to do some good in the world before I leave it."

On 16th May Charlotte writes to Miss Wooler and says: "Next Wednesday is the day fixed for our departure. Ellen Nussey accompanies us (by Anne's expressed wish). I could not refuse her society, but I dared not urge her to go, for I have little hope that the excursion will be one of pleasure or benefit to those engaged in it. Anne is extremely weak." On the same day Charlotte writes to Ellen to tell her of their final arrangements: "We shall leave Keighley about half-past one o'clock, and expect to reach Leeds soon after two on Wednesday 23rd, that is next week. It is with a heavy heart I prepare; and earnestly do I wish the fatigue of the journey were well over. . . . We have engaged lodgings at Scarboro'. We stipulated for a good-sized sitting-room and an airy double-bedded lodging-room, with a sea view, and if not deceived, have obtained these desiderata at No. 2 Cliff. Anne says it is one of the best situations in the place. . . . I think it will be advisable to rest at York, and stay all night there. . . . We shall take little luggage, and shall have to buy bonnets and dresses and several other things either at York or Scarboro'; which place do you think would be the best? . . . I wish it seemed less like a dreary mockery in us to talk of buying bonnets, etc."

Anne was too ill to start on the 23rd, and it was not till the following day that she and her sister left Haworth. Charlotte says that she bore the journey

well and was "happy to see both York and its Minster and Scarboro' and its bay once more. . . . Our lodgings are pleasant. As Anne sits at the window she can look down at the sea, which this morning is calm as glass. She says if she could breathe more freely she would be comfortable at this moment."

Anne had been at Scarborough only three days when the end came. She died on Monday, 28th May. Ellen Nussey wrote a touching account of her last hours.

"She rose at seven o'clock and performed most of her toilet herself, by her expressed wish. . . . Nothing occurred to excite alarm till about 11 a.m. She then spoke of feeling a change. She believed she had not long to live. Could she reach home alive, if we prepared immediately for departure? A physician was sent for. Her address to him was made with perfect composure. She begged him to say 'How long he thought she might live; not to fear speaking the truth, for she was not afraid to die.' The doctor reluctantly admitted that the angel of death was already arrived and that life was ebbing fast. She thanked him for his truthfulness, and he departed to come again very soon. She still occupied her easy-chair, looking so serene, so reliant: there was no opening for grief as yet, though all knew the separation was at hand. She clasped her hands and reverently invoked a blessing from on high; first upon her sister, then upon her friend, to whom she said, 'Be a sister in my stead. Give Charlotte as much of your company as you can.' She then thanked each for her kindness and attention. . . . Her faith never failed, and her eye never dimmed till about two o'clock, when she calmly and without a sigh passed from the temporal to the eternal. So still, and so hallowed were her last hours and moments."

ANNE BRONTË'S DIRECTIONS

	1839
May	M.C. Par ☿, Zod. dir.
June	♃ p * III r
Summer	☉ p Par ♀ r
October	☉ p ∟ ♃ p) p in ♋, 7th House.
	1841
May	☉ ☽), mund. con.) p in ♍, 8th House.
	1842
Opening	☿ p Par ☉ r, 3 years
August	♀ p Δ ☽ p
	1843
March	☉ p Par ♃ r, 3 years
October	☉ p ☽ ♀ r) p in ♃, 9th House.
	1844
February	♃ p * III p
March	☉ p ☽) r
April	Asc. ☐ ♀, Zod. dir.
June	Asc. ☐), Zod. dir.
July	) ☐ ☉, Zod. dir.
	1845.
January	Asc. ☐ ♃, Zod. dir.
April	☉ p ☽ ♃ r) p in ♌, 11th House.

The first event of any particular importance in Anne's uneventful life was her leaving home in order to earn her living as a governess. She took this momentous step in the summer of 1839, and with the exception of one break of about a year between her two situations, she continued at her work until 1845.

It has seemed best to put all the directions covering this period together so that they may be seen at a glance. Nothing of any special moment occurred to Anne while she was away; she experienced the ordinary ups and downs of a dependent living under a stranger's roof; holidays twice a year, at Christmas and midsummer, were her only relaxation.

The directions for 1839 show both pleasure and pain. Mid-heaven parallel Mercury was the influence that urged Anne to seek occupation as a teacher. Sun parallel Venus shows prosperity, and accounts for the money she earned, and also for the more affluent circumstances in which she found herself. At Blake Hall she must have had round her many little luxuries unknown at the homely Parsonage. Her Moon conjunction Jupiter will have appreciated this improvement.

Jupiter sextile Uranus is very expansive. The planets were in aspect at birth which promised some future widening out of the life. This took place when the aspect became complete, in Anne's twentieth year. But the Sun had reached the semi-square to Neptune, so she did not get much enjoyment out of the new conditions. Neptune's influence will have increased her natural sensitiveness and made her rather morbidly unhappy. Moreover, no progressed direction could make the occupation of teaching congenial to Anne, for Mercury in her radical map is sorely afflicted.

The conjunction of Mercury with Uranus and Neptune, and all square to Saturn, show a highly strung temperament. The conjunction taking place in the Sign and House of the profession foreshadows a nervous strain when any work is undertaken. So it is not surprising that Anne says very decidedly that she did not enjoy her life as a governess. Before she had been at Blake Hall a year she made up her mind to leave. She could not cope with her naughty