

"The Winding-up." Brontë's *inclusio* is yet another deliberate bracketing technique that underscores the curates' significance—as well as Michael Hartley's—in the novel's overall structure. As we have seen, it was Brontë's practice to edit and tighten such parallels across the novel's three volumes. Given the material evidence presented here, it is reasonable to suppose that she modified her opening chapter in concert with the composition of the novel's conclusion.

7. THE ROLE OF INTERPRETATION

This article has attempted to call attention to the kinds of rich bibliographical and codicological evidence found in a modern literary manuscript. It has largely focused on demonstrating the utility of correlating variations in the substrates of the manuscript with differences in its numbering. It cannot offer a close analysis of all of the changes made by Brontë, which is better handled in the form of a critical edition. At the same time, it is important to acknowledge that the manuscript contains some significant expansions that entail no apparent changes to its paper stocks.

One notable example, already discussed, is Brontë's revision to her chapter "The First Blue-Stocking"—the "translation" of the French passage that was made in September 1849 per the advice of her publishers. Another even larger expansion preceding that one seems to have gone undetected to date. "Written in the Schoolroom" was copied out by Brontë in the summer of 1849. The chapter, which falls toward the very end of volume 3, describes Louis Moore's proposal to Shirley Keeldar. Ending with f. A851.B851.C858.[D864].E290, the chapter was followed by "The Winding-up." Then, as table 5 shows, a series of ten leaves was inserted as part of stage C of the composition process, as is evident by the changes to the manuscript's red-ink and B-series brown-ink numbering. This new section, demarcated by a double rule of two short pen strokes in the manuscript, begins on the very bottom of f. A851.B851.C858.[D864].E290. Nine leaves later, we find A852.B852.C869.[D875].E301 and its ensuing sequence. What had been a difference in seven leaves between the numbering of states B and C later increased to a difference of 17 leaves.

This newly added section is conveniently framed as an interpolated narrative from Louis Moore's blank book—a narrative device that Brontë uses earlier on in the third volume of the novel in the chapter, "Louis Moore," and later again, at the beginning of "Written in the Schoolroom." Critics such as Lewes found this tactic rather clumsy, as his following critique makes evident:

There, again, there is Louis Moore writing long narratives in his note-book. *What* he writes is often striking; and had the authoress only thought of making him keep a journal, probability would have been sufficiently saved. But, instead of that, she obliges him to sit down in Shirley's room, draw out a note-book, and proceed to write very circumstantially, for our benefit, what everyone feels he would never have *written* at all. And while writing he is so intensely conscious of being *read*, that he says, "I confess it—to this mute page, I may confess it" . . . All that Louis Moore writes might have been told by the authoress, without subterfuge.¹⁵⁰

150. Lewes, "Shirley: a Tale. By Currer Bell, Author of 'Jane Eyre,'" *The Edinburgh Review*, no. 183 (January 1850): 168.