

The writing on the newly inserted wove leaves in this chapter pertains to Shirley's conversation with Robert Moore, and the addition largely has to do with Michael Hartley, who, as Shirley describes him, is a "mad Calvinist and Jacobin weaver"—a man "addicted to poaching, and often goes abroad at night with his gun."¹²² Here we learn that Moore has had an argument with Hartley. Examining this addition with respect to the novel's larger narrative structure, it becomes clear that Brontë introduced this new material pertaining to this subplot only after writing and copying out volume 3, so as to foreshadow the action to come. At the end of the third volume, and at the conclusion of the chapter "Rushedge, A Confessional," Robert Moore is shot; and we finally learn in the novel's final chapter, "The Winding-up," that it was Hartley who fired the shot: "Mr. Moore knew who had shot him, and all Briarfield knew: it was no other than Michael Hartley, the half-crazed weaver once before alluded to."¹²³ The fact that the narrator specifically makes mention of this *single* prior allusion—and the evidence of this particular insertion—offers a telling example of how Brontë's composition and fair-copy process unfolded. It seems that Brontë went back and added this extended discussion about Hartley in volume 2 to set the stage for this crucial moment.¹²⁴ Yet, it is also important to note that there are not one, but *two* prior mentions of Michael Hartley in the novel. Indeed, the first instance occurs in the first chapter of the first volume—a portion of the manuscript that may have been revised at an even later date than "Further Communications on Business," given multiple strands of bibliographical and historical evidence, discussed in more detail below. It is unclear whether the single prior allusion to Hartley described in volume 3 refers to the revised text of volume 1 or to the insertion in volume 2. If it refers to volume 2, that would combine with other factors to suggest that the first chapter was revised at an even later time. Regardless, the erroneous reference to a "single" allusion provides yet another indication that the novel was expanded to include an additional passage pertaining to Hartley very late in the process.

Before delving into the complex case of volume 1's first chapter, it is helpful to consider yet another instance of how the manuscript's excisions relate to its expansions. The insertion of two wove leaves into the chapter "Which the

122. *Shirley*, Clarendon edition, 266.

123. *Shirley*, Clarendon edition, 726.

124. One could consider whether the descender visible at the top of the excision on ff. 44 volume 2 is that of a *y*—and, by extension, postulate that this handwriting is possibly linked to some prior mention of the name "Hartley" in the earlier draft of the fair-copy manuscript of volume 2. The inserted text copied out on the new leaf ends: "Don't offer yourself as a target to Michael Hartley, and good-night!" Yet, while it is clear that the prior, extracted text likely ended in "good- | night," the spacing of this handwriting does not match that of "Hartley, and good- | night" as there is room for about two or three words—not one—between the word with the swash descender and "good"—as is evident when comparing the spacing of this excised text to that of the line below. It should also be noted that many words on the same leaf and throughout the manuscript also end in *y*—and that Brontë's letterform for *g* often contains a descender of this kind, as can be seen in the formation of the *g* in the word "altering" on this leaf. In the event that Michael Hartley was mentioned, it is clear that he was mentioned only briefly, given the extent of the material added to the manuscript in this area, which pertains almost entirely to him.