

this section: [A11?].**B299**.E15 (inserted London Superfine wove paper), [A lacking].**B300**.E16 (inserted London Superfine wove paper), A299.**B299**.C301.E17 (existing Cream Laid paper), A300.**B300**.C302.E18 (existing Cream Laid paper). These two overlapping brown-ink sequences represent two different states of the MS: the numbering on the Cream Laid leaves is the earlier sequence that replicates the original pencil numbering, whereas the brown-ink numbering on the London Superfine wove leaves is likely concurrent with state C (the “red-ink state”) of the manuscript’s numbering. In fact, the red-ink numbers are first introduced in the manuscript directly following this insertion. The new numbering on the wove insertions did not need to be made in red ink, as the insertion was the first of its kind in the volume, and Brontë used red ink only to disambiguate her B sequence from her newly edited C sequence.¹¹³

The text that was extracted from the manuscript here pertained to a conversation between the novel’s two heroines, Caroline Helstone and Shirley Keeldar, who are talking about men—particularly, the “society of clever men”—at the point leading up to the removal of the leaves. In the lengthy insertion, Caroline and Shirley pursue this engaging topic, delving into a discussion about the capacity for men to continue to feel affection for the women who live with them day after day. The young women consider both the character and characteristics of Caroline’s uncle, Mr. Helstone, who, according to Caroline, “speaks of marriage as a burden.”¹¹⁴ As Caroline contemplates the wisdom of remaining unmarried, Shirley describes her own method for detecting a man with a kind heart: “we watch him, and see him kind to animals, to little children, to poor people.”¹¹⁵ Shirley, we learn, trusts to the opinion of “the little Irish beggar that comes barefoot to my door; the mouse that steals out of the cranny of the wainscot . . . the dog that licks my hand and sits beside my knee.”¹¹⁶ When Shirley questions Caroline as to whether she recognizes anyone who meets such a description, Caroline recalls Robert Moore (with whom she has already fallen in love).

These inserted leaves may serve an even greater purpose in the novel, however. The passage helps advance the novel’s marriage plot doubly, as it foreshadows Shirley’s own love for Robert’s brother, Louis. Within this newly added portion in volume 2, Caroline observes that “the old dog always comes out of his kennel and wags his tail, and whines affectionally”¹¹⁷ when Robert Moore is near; this conversation not only serves the practical purpose of discreetly communicating Caroline’s own affection for Robert to Shirley, but it also prepares Brontë’s readers to recognize a similar pattern in volume 3 when Shirley’s own dog, Tartar, shows “a single partiality” for Robert’s brother, Louis: “Tartar looked, slavered, and sighed . . . and coolly settled himself on his haunches at Louis Moore’s side. That gentleman drew the dog’s big, black-muzzled head on to his knee, patted him, and smiled one little smile to himself.”¹¹⁸ These tokens of

113. The Clarendon editors note the excision of five lines, but make no note of either the recopied leaves or the expansion; see Rosengarten and Smith, 241.

114. *Shirley*, Clarendon edition, 242.

115. *Shirley*, Clarendon edition, 243.

116. *Shirley*, Clarendon edition, 243–44.

117. *Shirley*, Clarendon edition, 244.

118. *Shirley*, Clarendon edition, 514.