

into the novel, because the rest of the novel was already in the hands of her publisher. This explains the interruption to her red-ink numbering, as well as its disuse afterward.

The substance of the expansion has to do with Eva, "La Première Femme Savante"—the subject of a school essay, we are told, that was written by Shirley in her youth and that was subsequently memorized by her teacher, Louis Moore (Robert Moore's brother). Louis, as portrayed within the action of novel, recites the essay aloud, in its entirety, from memory.<sup>128</sup> Eva is Shirley's vision of an early woman, living at the dawn of time—an alternative, we intuit, to Milton's Eve, as mentioned in volume 2. Indeed, the name "Eva" appropriately carries a feminine ending, as if to demarcate the difference—reminding us that Shirley, not Milton, is the author of this particular narrative.

This dialectic is emphasized by the two sections, which cross-inform one another. Because the meditation on Eva comes later in the novel, it serves both as a corrective to the Eve of *Paradise Lost* and as a more complete re-imagining of Eve as she might have been. Yet, in the chronology of Shirley's own life, Shirley writes her essay on Eva *before* she delivers her diatribe against Milton to Caroline Helstone. As a result, when we read the novel's last volume, we recall Shirley's prior criticism, and we realize that Shirley, as a schoolgirl, had already supplied a vision of her own to challenge the Miltonic Eve that she later disputes as a grown woman. Indeed, it is Shirley who seems most befitting of the title "femme savante"—a heroine also worthy of carrying the title of this particular novel.

Because these two episodes appear within different volumes—and across the gap of time when Brontë "laid aside" her work—an intervention was likely necessary in order to tighten the parallel between the sections. As with the prior examples of "Shirley and Caroline" and also "Further Communications on Business," the insertion in volume 2 lays the groundwork for a later passage in volume 3.<sup>129</sup> Here it is certain, however, that the revision to volume 2 preceded that to volume 3, as we know that the addition of the long "Eva" text was introduced extremely late in the process.

## 6. ANALYSIS OF MISSING AND RECYCLED LEAVES

With each of the prior three examples, changes in foliation and page numbering correlate to the use of different paper stocks, and so help to establish the scope and approximate order in which Brontë modified her manuscript. How then do we approach the question of the first chapter, "Levitical," which is not only written on London Superfine wove stock but, notably, is also the only part of volume 1 not written on Cream Laid paper? This is surely significant when we recall that London Superfine wove paper stock appears in volume 2 only in

128. The narrator "translates" Louis Moore's recitation of the essay "on pain of being unintelligible to some readers." See f. D664.E91.

129. At the time the insertion was made to volume 2, the passage it corresponded with would have the short essay in French, probably titled "La Première Femme Savante" and most likely focusing on Eve/Eva, in accord with the subject of the later expansion.