

the novel—unsurprising, perhaps, given that the entry in question is literally appended to an existing chapter, which was already written in the style of a blank book entry. The later entry made by Louis Moore reports how news of his engagement to Shirley is received by her uncle and former guardian, Mr. Simpson—a scene entailing some rather charged language, owing to Mr. Simpson's objection to having his niece marry her former tutor. Perhaps the narrative device of the blank book was especially helpful in this instance: Moore writes that Mr. Simpson "uttered words with which this page shall never be polluted."¹⁵² Yet, without a doubt, the device of Moore's entries in his "blank book" also readily allowed Brontë to adjust and adapt this portion of her narrative with comparative ease when she was pressed for time. Indeed, as we have already seen, *Shirley* contains a number of interpolated texts that served as a convenient node of access for expansion and revision. This example and Shirley's essay on Eva are two of six instances of such texts that were altered in a way that entailed partial-leaf excisions or the insertions of new leaves.

One final and telling example of a change to an interpolated text can be found in the first volume of the novel within the chapter "Coriolanus," which bears a partial-leaf excision and repair to f. A126.B126. The following leaf features two stanzas of André Chénier's poem "La jeune captive," which Caroline Helstone recites to her cousin, Robert Moore, with whom she is secretly in love. These stanzas clearly offer a coded commentary on her private feelings toward her cousin: "Mon beau voyage encore est si loin de sa fin! | . . . | Un instant seulement mes lèvres ont pressé | La coupe en mes mains encore pleine"; "The voyage of life is but begun for me | . . . | My lips have hardly touched the cup as yet | Still brimming in my hand."

Brontë cut out about five or six lines preceding the two stanzas, pasting into their place a slip of paper with a commentary on Caroline's taste in poetry. The new text, fashioned as a footnote, reads:

† Caroline had never seen Millevoye's "Jeune Malade," otherwise she would have known that there is a better poem in the French language than Chénier's "Captive;" a poem worthy to have been written in English,—an inartificial, genuine, impressive strain. To how many other samples of French verse can the same epithets be applied with truth?

Although it is unclear exactly what text was excised from f. A126.B126, one distinct possibility is that the leaf bore the poem's preceding stanza, which runs approximately the same length as the prior two. The case for a third stanza having been present is further supported in the novel by the narrator's reference to the "last three stanzas" that Caroline "rehearsed well."¹⁵³ The stanza that was probably present in the manuscript and later removed would have likely read as follows:

Est-ce à moi de mourir? Tranquille je m'endors,
Et tranquille je veille; et ma veille aux remords
Ni mon sommeil ne sont en proie.
Ma bienvenue au jour me rit dans tous les yeux;

¹⁵². *Shirley*, Clarendon edition, 716.

¹⁵³. *Shirley*, Clarendon edition, 106.