

Graham: Hey, everyone. It's audio producer Graham covering for Molly this week with the Patron thanks. Now, I sorted it somewhere. Hang on. Ah, here it is. Special thank you to Marina for upgrading her pledge this week. Thank you so much, Marina. And now, enjoy this week's episode covering the lost chapter and/or alternate ending to *Persuasion*.

[Pod and Prejudice theme]

Molly: We are recording.

Becca: Yes, we are. And this is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about--

Becca and Molly: *Persuasion*.

Becca: Listeners, if you're new here, I, Becca, have read many Jane Austen novels throughout my life.

Molly: And I, Molly, am reading her for the first time through this podcast.

Becca: If you want to hear Molly read through *Pride and Prejudice*, *Sense and Sensibility* or *Emma* for the first time, you can listen to Seasons 1, 2 and 3 of this podcast respectively. But that is not what we're doing here today.

Molly: No. Today, we are talking about the "cancelled chapters [00:01:00] of *Persuasion*."

Becca: Yes, that's right, listeners. So, we just, literally just finished *Persuasion*. We had a great time reading it. Is that true?

Molly: Oh, absolutely.

Becca: So fun. So great. It's been a really interesting one, because it's a little bit more of a sweeping romance and a less of a quirky class comedy than some of her other books. Not to say that her other books are not romantic or that this one isn't funny, just has a different energy to it. I don't know about you, but I think that comes from the fact that Jane Austen wrote this a little later in her life.

Molly: Yeah, sure. I guess-- Was this the last one she wrote?

Becca: Yeah.

Molly: Yeah. It definitely feels like an end of life.

Becca: I don't think it feels like an end-of-life book.

Molly: It feels like a more introspective book than the other ones do.

Becca: I think it just feels like Anne feels older than her other heroines. I don't mean that to say Anne is old. [00:02:00] She is 27 to 28 in this book. But she is more mature, more self-assured. She understands life a little better-

Molly: Mm-hmm.

Becca: -than say Emma Woodhouse or Marianne Dashwood, like these young brash,

bubbly girls.

Molly: Yeah, she's not a Louisa Musgrove. Anne Elliot.

Becca: No.

Molly: She's an Anne Elliot.

Becca: You get the sense Anne has always been a serious and introspective person, but like the way she is written-- You can feel Austen's maturity as both a writer and also as a woman coming through the book.

Molly: Right. Right.

Becca: All that being said, this was published posthumously-

Molly: Mm-hmm.

Becca: -and Anne almost had a different ending to her story, because Jenny wrote a different ending, second guessed herself and said, "Now, I can do better."

Molly: Yeah. It's so interesting, and I was so excited to hear about this because-- Well, first of all, I didn't know what to expect from [00:03:00] alternate ending, because that's what everyone refers to it as. And to get a different version of the proposal or of the reuniting of Anne and Wentworth was so fun.

Becca: It was really fun and also really crazy, because when it comes to *Persuasion*, the letter is iconic. It is *THE* scene in that book, the way proposalgeddon in is *THE* scene in *Pride and Prejudice*. It is just known that that is the book.

Molly: Right.

Becca: That is the cornerstone of why the story works.

Molly: And to think that we almost didn't have it.

Becca: I know. And it almost ended, I don't want to say very differently because spoiler alert, they still got together.

Molly: Yeah. The last chapter is still the same.

Becca: Exactly. But the way it happens, it tells a different story.

Molly: It's a completely different story. The thing is the circumstances surrounding it are different. Wentworth's admitting [00:04:00] that he still loves her is different, but I think the through line is still the same.

Becca: I don't even know if I agree totally.

Molly: Should we dive into it?

Becca: Yes. Why don't we give our listeners a brief summary of the chapter up front?

Molly: Yes. So, this is Chapter 10, which replaces Chapter 10 and Chapter 11 in the draft that we ended up with. Also, before we dive into it, I want to say that as someone who considers herself a writer, of course, we almost didn't get the proposal, because it's not like she published her first draft. It's very interesting that this chapter was kept in long enough that someone noticed there was a completely different ending in an earlier draft and decided

to publish it.

Becca: This is the harms of posthumous publication, is that you get less control over what makes it out into the public.

Molly: Yes. I will say that on the website that we read these on *mollands.net*, it says that [00:05:00] “The manuscript pages were passed on to Anna Austen Lefroy, who was Jane's niece, and were eventually published in part by James Edward Austen Lee, her nephew, as part of the second edition of his memoir in 1871. The full text of the cancelled chapters was published by R.W. Chapman in 1926. The manuscript, the only original manuscript from the six major novels still extant, is now in the possession of the British Museum.” So, just as some context.

Becca: That's crazy.

Molly: Yeah. So, this begins immediately after Anne finds out everything about Mr. Elliot with Mrs. Smith.

Becca: Yes. We get her walking back and processing the big bombshell she got from her friend.

Molly: Mm-hmm. She's thinking, how am I supposed to act around him now? How do I get rid of him? What am I going to do if he comes to the party? Because the party still has to happen.

Becca: Yes. It's a very important. Lots of plot at the party.

Molly: Yes. Always. She's just struggling, and [00:06:00] she comes upon Admiral Croft.

Becca: Who does not feature in the final chapters of this book.

Molly: No. And he is like, “Oh, are you going to see my wife, Mrs. Croft? She'll be so happy to see you.” And Anne's like, “No, I wasn't actually planning on going there, but I can if you want.” And he's like, “Oh, she'll be so happy. Come on in.” And she's like, “Okay, but-- She's busy right now. She's with someone else.” She's really trying to just like-

Becca: Get out of it.

Molly: -get out of that, go home process.

Becca: Yeah, we'll talk about this. But really weird choice for Admiral Croft to be like, “No, no, you have to come.” Because he's usually perceptive in this book.

Molly: Yes. I think the thing is, I think he has ulterior motives here and really wants her to come to their house.

Becca: Yes.

Molly: He brings her in, and she's like, “Okay, nobody's home though.” She's panicking thinking Wentworth might be there. So, she's like, “Is just Mrs. Croft there?” And he's like, “It's just Mrs. Croft. It's just Ms. Croft.” Brings her inside and says, “Oh, Anne and Frederick,” closes the door.

Becca: Whoopsies.

Molly: I lost my shit. I was like, “Wait.” So many things going on in my head at this point. I'm like, “Does he think that Anne and Captain Wentworth-- Like, is he trying to push them together?”

Becca: That's a really good question. You could read it that way, or you could read it less generously to Admiral Croft, given the later portion of the chapter.

Molly: Yes. Okay. Well, we can just get straight into it basically. So, he leaves them together. He's like, "I have to go, but you guys stay here. She'll be right down."

Becca: Yeah.

Molly: And then, he's like, "Wentworth, can I talk to you for a second?" They have this conversation. They close the door. It's supposed to be hushed, but he's just talking at full volume, thinking the door is blocking her.

Becca: Sure. Classic older dude.

Molly: Yeah. He's like, "Oh, we'll just be out here. We're just going to have a word." What's going on?

Becca: Yeah.

Molly: Basically, she overhears him saying, "You have to talk to her. You have to talk to her. You promised." Or, like, "Promise me you'll talk to her." And [00:08:00] he's like, "Fine." And so, I'm like, "What is he going to talk to her about?"

Becca: Oh, I don't know. What is he going to talk to her about?

Molly: What he ends up talking to her about actually makes complete sense to me.

Becca: Yeah, real estate.

Molly: I was like, "Yeah, this story-- This would be the issue." So, we find out that the Crofts heard that Mr. Elliot and Anne are a done deal. And their first thought is, "Fuck, they're going to want the house back. Where are we going to live? Find out if they want the house back." And so, he's like, "This is too awkward for me to talk about, Wentworth, you do it for me." And Anne's like, "But we're not a thing."

Becca: Much love and happiness, peace and blessings to Admiral Croft, but no, thank you." She's like, none of that is true. And Wentworth is like, "Not even a little bit of it?" And she's like, "No. not even a little bit of it."

Molly: Not even a tiny-- Wait. What is it?

Becca: Not even a teensy bit.

Molly: We have to read this. By the way, listeners, if you do choose to read this alternate ending, [00:09:00] it is written with all of her original typos, and annotations and little--

Becca: It's a very gentle way of saying it's borderline illegible.

Molly: Yeah, it's hard to read. So, he says in a voice of effort and constraint, "You must have heard too much already Madam to be in any doubt of my having promised Admiral Croft to speak to you on some particular subject, and this conviction determines me to do it. However repugnant to my-- to all my sense of propriety, to be taking so great a liberty.

You will acquit me of Impertinence I trust, by considering me as speaking only for another, and speaking by necessity, and the Admiral is a man who can never be thought Impertinent by one who knows him as you do-- His intentions are always the kindest and the best, and you will perceive that he is actuated by none other, in the application which I am now with--

with very peculiar feelings-- obliged to make.”

And then he stops. And then, he takes some breaths and he goes, “The Admiral, madam, was this morning confidently informed that you were--” I'm sorry, I'm reading the whole thing “That you were [00:10:00] upon my word I am quite at a loss, ashamed-- the awkwardness of giving Information of this sort to one of the parties-- You can be at no loss to understand me-- It was very confidently said that Mr. Elliot that everything was settled in the family for an union between Mr. Elliot and yourself. It was added that you were to live at Kellynch that Kellynch was to be given up.

This, the Admiral knew could not be correct-- But it occurred to him that it might be the wish of the parties-- And my commission from him madam, is to say, that if the family wish is such, his lease of Kellynch shall be cancelled and he and my sister will provide themselves with another home, without imagining themselves to be doing anything which under similar circumstances wd not be done for them. This is all--”

Becca: Yeah, I love that it's written with this level of panic though.

Molly: Yeah, there's a lot of panic.

Becca: It's great, because he's pulling a bit of Anne Elliot, where he's trying to say the proper thing, but he's also deeply in his feelings.

Molly: He literally says that, “I should be the person commissioned on this subject is extraordinary, and it is no less painful.” Cuts himself off. “A very few words will put an end to the awkwardness and distress we may both be feeling.” So, he's like, [00:11:00] “Just put me out of my misery, please.” And Anne just goes, [onomatopoeia]

[laughter]

Becca: The thing about this, is that Jane Austen is in these chapter is deeply overwhelming Anne, because recall, she just got this massive bomb dropped on her-

Molly: Yes.

Becca: -about Mr. Elliot, and now she hears that this is what's being said about it around town.

Molly: Yeah. He says like, “Just say that I needed to drop a line to Sir Walter saying that they'll give up the lease of the house. Say that and it'll be done.” And she says, “No, sir, there is no message. The Admiral is misinformed.” She says, “There is no truth in any such report.” And he goes, “No truth?”

Becca: “No truth?”

Molly: “No truth? No truth in any part of it?” “None.” And then, he comes and sits and takes her hands and he's like, “Anne, my own dear, Anne,” and then they talk about their feelings.

Becca: A lot of that is very similar to the original book.

Molly: [00:12:00] It's different. In the original book, she gets time to process the proposal before they are together and talking about.

Becca: Yeah. And then, the rest of the book goes as the rest of the book goes in-

Molly: Exactly.

Becca: -the general. Yeah, the whole thing is much longer-

Molly: Mm-hmm.

Becca: -in the actual book. I personally can see exactly why Jane Austen scrapped these chapters.

Molly: Why? Yes, because what we got was better. But this is interesting. I feel like she gave Anne more agency here, because honestly, Anne, in this situation, is the one saying, "No, I'm not with him."

Becca: See, I disagree. I'm not saying Anne doesn't have agency here. I'm saying that it's much subtler in the book, because he still needs to be assured, she's not with Mr. Elliot, but she has the tension of having to do it in front of other people is so palpable in the book.

Molly: True.

Becca: Because here they get to speak frankly to each other alone in the room,-

Molly: That's true.

Becca: -which they haven't done all book. The first thing [00:13:00] he says is about his sister's lease. Whereas one of the magic things in *Persuasion* is the ways in which these two bounce off each other slightly in the book while other people are around them and they can't discuss what used to be between the two of them. I think that's just masterfully done in Chapter 10 of the book.

So, *Better Call Saul*. I keep going in the television references here, but hear me out. *Better Call Saul* is a prequel made to *Breaking Bad*, which is a famously great TV series. *Better Call Saul* built itself on the back end of *Breaking Bad* knowing where it had to end up, but having to like not knowing how many seasons it had, having to finagle its way there and make the ending feel inevitable.

Molly: Mm-hmm.

Becca: I think Jane Austen here gives us a great and sensible end to this book where Mr. Elliot's out of the [00:14:00] picture. We tie back to the fact that the Crofts are at Kellynch, and we get a confession of love from our hero, and they end up happily ever after.

What we get instead in the letter scene, and the reason that scene hits so hard is this long meditation on love from Anne that forces Wentworth to speak. It's connected to the other love stories we've seen. It's connected to Henrietta and Charles Hayter, it's connected to Louisa and Benwick, it is connected to Louisa and Fanny.

These stories that we've heard about all book that Anne has been privy to being discussed in the same room as Wentworth and bringing up everything between the two of them to the point where he can't take it anymore, and he is forced to find a way to talk to her about it without doing so in front of everybody. He, in fact, does do so in front of everybody, but in writing. So, they continue this subtle, propulsive need for each other in silence, but end up in the most [00:15:00] romantic proposal of all time.

Again, it's all happening in front of everyone, which is so defining for these two characters through the book. So, the way it all ties up to me so elegantly at the end in terms of themes, if not maybe as cleanly in terms of plot here as here, for me, it just ties the whole thing together in a way that makes the story as a whole much stronger. Sometimes an ending makes a story stronger in retrospect.

Molly: Yes, absolutely. To be clear, I do think the ending we came up with-- we ended up with-- [giggles] I almost made Becca spit her water out.

Becca: Yes, we, Jane Austen-

Molly: We actually--

Becca: -wrote this book.

Molly: Yeah. Surprise.

Becca: [laughs]

Molly: No, I think the ending that we ended up with is better, and I agree with you on everything. Actually, you started to answer our patron study questions about this, which were from Avi, "Why do you think Jane Austen discarded that ending and did her family do a service or disservice by bringing them to light?" I want to add to what you [00:16:00] said, because I do agree with everything that you said, actually, but I loved this because it felt-- Okay, I read a lot of romance novels.

Becca: Yes.

Molly: I read a lot of smutty, tropey romance novels.

Becca: We love.

Molly: This, to me, felt like one of those scenes where you're like, "Okay, I see that this is coming. They're going to be alone in a room together. It's maybe a little bit lazily done." The only reason that she was called in here was so that they would end up in a room together. When you're reading something like that, you're like, "Oh, yes, yes, yes, it's happening, it's happening, it's happening, it's happening." And so, it's extremely, immediately gratifying for the reader.

Becca: Oh, yeah.

Molly: I think for Jane, I can picture her getting on this track and being like, "Yeah, they're going to find out that she and Elliot are a thing, and they're going to be concerned about their house, so they're going to have Wentworth talk to her [00:17:00] about it and we're going to put them in a room together. When they're in the room together, everything's going to come out."

It's a little sloppy. It's a little bit cobbled together. It's a little bit too fast. Not everything that needs to get said gets said. It's so exciting to get there. That being said, it is a first draft. Presumably, it's an earlier draft, and so she was like, "Wait a minute. I can do it better. I can make it more relevant. I can make a story that is more relevant to themes of the story as a whole." And so, that's where we get those overheard conversations that you're talking about. It ties it more up in a literary context versus just a romance context.

Becca: Agreed. I think the other more bare bones reason that she might have scrapped this one, is that it's a little rushed.

Molly: [00:18:00] Yeah, it's super rushed.

Becca: Yeah. I think that giving that extra chapter in the middle, not only builds the tension out a little more but justifies why Wentworth gets to the point that he needs to confess love to Anne.

Molly: Yes, exactly.

Becca: Because the last time we saw Wentworth, at this point in time, he was storming out

of the concert.

Molly: Yeah. He doesn't really get the growth here.

Becca: Yeah. We need him understanding that there's hope.

Molly: Yeah. But to Avi's second question, "Did her family do a service or disservice by bringing them to light?" I actually think it's a service.

Becca: This was fabulous.

Molly: Well, one, it's fabulous. And two, it shows how good a writer she is, because we get to see an earlier draft. That's how you know. It's like seeing if they're a good actor by seeing them behave when they're not acting and seeing them behave as a character. You have to see the transformation. So, seeing how good she is at revising her own work.

The first one, the cancelled chapter, almost feels like a storyboard where she's like, "This is what [00:19:00] needs to get said," and now we're going to figure out how we can make it better in the context of the book. So, I think it's a service and I think it's fun to have more Jane Austen to read.

Becca: Absolutely.

Molly: We also got a question from Katrine, which you also started to answer. "How did the two endings differ emotionally, and what do they tell us about the love between Anne and Wentworth?"

Becca: Oh, yeah. Everything I said about the silence between the two of them. The need and the longing that can't be repressed no matter how hard either one of them tries.

Molly: Mm-hmm.

Becca: It is so formed in this book by the fact that they are interacting again for the first time in eight years in front of people who do not know what happened between the two of them eight years ago. It's vital to the fabric of this book that the two of them cannot speak candidly with each other about what's translated, that they have to realize they can't live without one another in proximity to each other silently. That is what the book is at its core. That's why it's fitting that Wentworth writes it down [00:20:00] at the end.

Molly: Yeah, exactly. Because in this ending, like we've said, it feels rushed and it doesn't feel as much like them, but also all he says is, my dearest whatever-- He just takes her hands and he's like, "Oh, my God, you are dear to me." But they don't get the same tension and buildup that they've been getting the entire rest of the book. There's no explosion here, so it doesn't have the same-- This whole book has been very sweeping emotionally. We've called it a sweeping romance a lot-

Becca: Yeah.

Molly: -and this doesn't have that same sweep you off your feet feeling.

Becca: No. No.

Molly: So, all that to say, we're very happy with the ending that we ended up with.

Becca: Yeah. I'll say one last little gripe with these last chapters. I agree with you that it is magical to watch someone at work who is as brilliant as Jane Austen. We got into this with our discussion of why she wrote. A little just to return to our prior question. [00:21:00] Sometimes women's craft is not taken as seriously in this time. Like, Jane Austen was just

writing as a little hobby, but you can see her artistry on display when you can see her understand when something's not working and wanting her plot to be as amazing as it can possibly be.

Molly: Yeah.

Becca: So good that she created tropes. This was a good ending to a good story. She wrote a classic novel by reviewing and saying, "This isn't the ending that this needs. This needs something different." And then, writing an ending that perfect to the story shows you how deeply she was thinking about how this story would come together.

Molly: Yeah. Without her thinking about that, we wouldn't get, "You pierce my soul. I am half agony, half hope."

Becca: Yeah.

Molly: One of the best lines about romance ever written.

Becca: Uff. And the dedication it takes to write that letter correctly and to get it right is all magical. What I was going to say as well, it just-- I don't like that this the conversation starts out with **[00:22:00]** him being like, "I need to figure out whether or not I need to write a letter to your dad about my brother in law's lease." That's unsexy way to start the proposal. [chuckles]

Molly: Well, yes, it is not super sexy, but there's something for me about all of the misunderstanding leading up to it, at least from my perspective, because she gets shoved into a room and he says, "Can you have a tête-à-tête with Captain Wentworth for a minute, because I need to get out of here." And Anne is like, "Can I have a tête-à-tête with Captain Wentworth?"

Becca: Another note that I'm just going to [unintelligible 00:22:39]. Minor character assassination on Admiral Croft. I feel like he's a man of action and a man of words. He's pretty outspoken during this book. He doesn't really hide much.

Molly: Mm-hmm.

Becca: So, I don't know if it tracks for this character to be like, "No, you do it." Like, why ask Wentworth to do it?

Molly: Let's pick that apart a little bit, because he says what she **[00:23:00]** overhears is so the door's shut. He has no management of his voice. So, she could hear his companion trying to check him. She could not doubt their being speaking of her. She heard her own name and Kellynch repeatedly. She was very much distressed. "She knew not what to do, or what to expect and among other agonies felt the possibility of Captain Wentworth's not returning into the room at all, which after her consenting to stay would have been too bad for Language. They seemed to be talking of the Admirals lease of Kellynch.

She heard him say something of "the lease being signed or not signed" that was not likely to be a very agitating subject, but then followed, "I hate to be at an uncertainty. I must know at once Sophy thinks the same." Then, in a lower tone, Captain Wentworth seemed remonstrating, wanting to be excused, wanting to put something off. "Phoo, Phoo, answered the Admiral now is the time. If you will not speak, I will stop and speak myself." "Very well sir, very well sir, followed with some impatience from his companion, opening the door as he spoke. You will then-- you promise you will?" Yeah. Why? Why does he **[00:24:00]** not?

Becca: It's just weird. It's just a weird circumstance. The Crofts are perfectly capable of discussing with Anne, her circumstances with Mr. Elliot. It's not any more proper for Wentworth to do it than it would be for Admiral Croft to do it, is it?

Molly: No. Let me offer an alternative.

Becca: What if Admiral Croft is trying to get the two together? I know what you're saying, and that is a much better reading of this. I don't read it explicitly in the text, but it could be implicitly there that the Crofts are shipping and they're pushing them together, and I will take it, but--

Molly: I think they're shipping. I think they're shipping, because there was no reason for him to bring her to their house at that very moment other than to get her in a room with him. And specifically, they're not just talking about the lease. They want him to ask her if she's with Elliot. And the lease is just the vessel for him to ask her that.

Becca: Yes.

Molly: So, I think they're shipping. **[00:25:00]** I don't know if there's enough supporting text leading up to it for them to ship, because they've both been very under the radar with their feelings, but I wonder if in an earlier draft there was or if Wentworth has talked to his sister.

Becca: Yeah. It's not in the text, but there's a version of *Persuasion* that could have been written where the Crofts are much more involved in trying to get these two together. They play circumstantial and as a clear just demonstration of how great Captain Wentworth's family is. But there is a version where they are pushing these two together. That's not really the version we get of the story.

Molly: No. But I love that idea.

Becca: I think one can read much like Georgiana watching Darcy eat his Regency Era Ben and Jerry's. You can read into it. Sophy and Admiral-- It's his first name, right, Admiral?

Molly: Yeah. Admiral.

Becca: Sophy and Admiral.

Molly: They call him Adam for short.

Becca: Sophy and Adam seeing Wentworth listening to his little Beyoncé **[00:26:00]** breakup tunes and crying over a picture of Anne Elliot and then being like, "Dude, just ask her out. She's still single, man. Come on."

Molly: And he's like, "No, she's not single. She's got a guy." They're like "Hmm. If she had a guy, that would be bad for us. So, why don't we have him ask her about this guy?"

Becca: Yeah. Also, Wentworth being like, "But she broke my heart." You can hear Mrs. Croft be just like, "Ah, Get over it."

Molly: Yeah, exactly.

Becca: "Who do you think you are? She's great."

Molly: Oh, I love her.

Becca: "Get over it."

Molly: Yeah. All right, this is what I'm now reading into this alternate ending. And listeners, you can tell us what you think. If you think that that is in fact why he called her there, because I will read again this whole intro, which, again, I'll say, is very rushed and a little bit sloppy. "You were going to call upon my wife," said he, "She'll be very glad to see you," and

denies it. "She had not the time. She was on her way home." And he says, "No, no, no." And he knocks on the door, he says, "Yes, yes, go in. She's all alone. Go in and rest yourself," for no reason. And Anne's like, "I can't. What? [00:27:00] Fine."

She says, "Fine, I'll just ask Mrs. Croft how she is, but I can only stay five minutes. You're sure she's quite alone?" because of course, she thinks Wentworth might be there. And he says, "Oh, yes, quite alone. No one but her mantua maker there." That must be a tailor, because a mantua is a kind of women's garment. "They've been shut up together this half hour. It must be over soon." And Anne's like, "Wait, it's so inconvenient for me to come while she's with her mantua maker. Let me leave my card, explain that I'll see her later." And he's like, "No, no, no. Not at all. Not at all. She'll be very happy to see you. I will not swear that she has not something particular to say to you, but that will come out in the place. I give no hints." "Hmm? What hints? Oh, why?" "Miss Elliott, we begin to hear strange things of you, but you have not much the look of it as grave as a little judge?" What does that even mean?

Becca: Grave as a little judge?

Molly: Yeah.

Becca: Well, they're hearing saucy things about her.

Molly: Mm-hmm.

Becca: And she [00:28:00] seems a serious and forlorn.

Molly: Mm-hmm. Oh, I see as grave as a little judge. So, he says, "I thought we were not mistaken." So, he thinks that he's figured it out. Sorry, listeners, that you're listening to me. Just read this in real time and try to parse it out. But he starts to bring it up with her, and then puts her inside with Wentworth.

Becca: And then, he's like, "Wentworth, you talk to her?"

Molly: Yeah. But it's interesting, because he's like, "We heard some things about you, but you're not showing signs of it. I think we must have been correct in doubting that those were true. Why don't you go sit with my brother-in-law and talk to him?"

Becca: You don't look that happy, so you're clearly not freshly engaged.

Molly: Right. "So, why don't you go sit with my brother-in-law?" It's possible.

Becca: No, it's probable, that's what Jane Austen meant. I just hasn't been seeded through the book in the same way that somebody have thought through the book.

Molly: Right, which is why I wonder if it's might [00:29:00] have been in an earlier draft more so.

Becca: It's possible.

Molly: But then, why wouldn't they release that draft?

Becca: Well, maybe they don't have it.

Molly: Right. Oh, yeah. That's true.

Becca: That's what's fun.

Molly: Yeah, it's all very interesting.

Becca: Yeah. There's plenty to talk about here. I mostly just think it's a fun exercise to see Jane Austen's unfinished work.

Molly: Absolutely. No, it's super fun.

Becca: It's like *Love's Labors* one for Shakespeare.

Molly: Right.

Becca: Yeah.

Molly: No, this is really fun. I think that it'll be fun to hear our listeners thoughts on it too, now that we've read it.

Becca: Yeah. Listeners, if you have a more legible copy of this extra ending, then please send it our way, because I had to decipher it today.

Molly: Yeah. No, I feel as though I read it at first skimming over the bits that-- For example, so that you're aware of what we're looking at. It's like, instead of the word wood, it's a W and then in superscript a D, so you just have to be **[00:30:00]** would be most inconvenient and you're like, "Oh, yeah. Wood is wood."

Becca: Yeah. They used to have all sorts of ways to shorthand stuff.

Molly: Yeah.

Becca: Because they used to actually have to write things out by hand and we don't do that anymore. But because of that, some of it's illegible because it's a lost art.

Molly: Yeah. I think that there probably is a better version of it. This one, in particular, says quote, "The chapters are offered as written by Jane Austen in first draft form, complete with abbreviations and little attention to proper grammar or spelling." So, that's why the version that we have is that, but perhaps-- [crosstalk]

Becca: No shade to Jane. We've all been there.

Molly: Never shade to Jane.

Becca: Yeah. I think this has been fun though.

Molly: Yeah.

Becca: Funniest quote?

Molly: Funniest quote. Gosh. I think--

Becca: For me, it's that, "Not even a little bit."

Molly: Not even a-- [crosstalk]

Becca: Not even a little bit.

Molly: Yeah, that is funny. And "No truth in any part of it?"

Becca: No. "No truth in any part of it?"

Molly: Oh, I just like, **[00:31:00]** "I cannot stay, because I must go to the post office. But if you will only sit down for five minutes, I'm sure Sophy will come and you will find nobody to

disturb you. There is nobody but Frederick here,” opening the door as he spoke, “Such a person to be passed over as a nobody to her.”

Becca: [laughs] Nobody accepted the love of your life.

Molly: Yup. There he is.

Becca: Yup.

Molly: No time to think about it.

Becca: I feel like it's a jump scare like--

Molly: Absolutely. She says, “After being allowed to feel quite secure, indifferent at her ease, to have it burst on her that she was to be the next moment in the same room with him.” Iconic.

Becca: Yeah. Questions moving forward.

Molly: I got none.

Becca: Yeah, this is pretty complete. This is its own sort of thing. Who wins this chapter?

Molly: Listen, I'm going to give it to Admiral Croft for being the ultimate wingman.

Becca: Yeah.

Molly: I've decided.

Becca: It's canon now. I'm sure all of our listeners are going to be like, “Yeah, that's exactly what you meant, guys.”

Molly: Yeah.

Becca: But in our heads at least, he is trying to get the two of them together-- [crosstalk]

Molly: And how fun for us to come to that conclusion in **[00:32:00]** real time.

Becca: Exactly. You guys are getting to see not only how Jane Austen's sausage gets made, but also how the Pod and Prejudice sausage gets made.

Molly: Yeah. Full disclosure, listeners, normally, I type up notes for us to go based off of. But for this one, we both just read the chapter and said we'll talk about it.

Becca: Yeah. Sheer vibes happening over at Pod and Prejudice. But also, this one required a little bit more off the cuff, I think it's because it is Jane Austen draft form, so we should be draft form.

Molly: Yeah. Also, we decided in advance it was going to be a mini episode, so we figured we'd give you our raw and authentic selves. So, we hope you enjoyed.

Becca: Because we're so practiced and polished on the pod usually.

[laughter]

Becca: Yeah. Listeners, that concludes our book coverage of *Persuasion* officially.

Molly: Yay.

Becca: We'll do the party again, Graham. Because this is an alternate party. Graham, can we get alternate party music in here?

Molly: Old Rock.

Becca: Yeah. Something in **[00:33:00]** that vein. For next time, listeners, we do have some just special goodies coming your way of extra content while we are on hiatus briefly. And then, we'll come back at you with the movie adaptations of *Persuasion*. But until then, stay proper.

Molly: And go lock your friend up in a room with her one true love.

Becca: Wingman hard.

Molly: Wingman hard.

[music]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at podandprejudice.com. To keep up with the show, you can follow us on Twitter, Instagram and Facebook, [@podandprejudice](https://www.instagram.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.

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