

**Molly:** Hey, everyone. Before we begin this week's episode, we want to thank our newest patrons Emily and Marie. Welcome to the team, and a special shout out to our Patreon Amy who upgraded their pledge. If you missed our March live stream, the playback is available to Estate and Pod Squad level patrons. If you want access to that, plus more bonus content like outtakes, our notes, and Jane Austen fun facts, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice).

In case you're new here, just a reminder. This is a spoiler-free podcast. I, Molly have never read this book before. If you have something you want to tell us that might be even remotely spoilery, for this or any Austen novel aside from *Pride and Prejudice*, you can send it to our email [podandprejudice@gmail.com](mailto:podandprejudice@gmail.com) with spoilers in the subject line. Now, enjoy this week's episode covering Chapters 4 through 6 of *Sense and Sensibility*.

We've been getting also a lot of nice messages on Instagram from other people as well.

**Becca:** Oh, really? Like what.

**Molly:** "Hello, I absolutely adored the podcast. It's one of the main things getting you through the lockdowns in my country, so thank you [00:01:00] so much. I just thought I'd send this amazing Tumblr thread of the PnP characters reacting to quarantine." Then the Tumblr thread.

**Becca:** Oh, I saw that Tumblr thread.

**Molly:** Yeah, that's a good one.

**Becca:** The Darcy one is iconic.

**Molly:** Darcy is an impact. He hasn't left his house in months-- weeks. He hasn't left his house in weeks.

[laughter]

**Becca:** To be fair, he has a pretty big house.

**Molly:** Oh, yeah. If I lived in Netherfield, I wouldn't leave either even if there wasn't a pandemic.

**Becca:** Sometimes I think back to that first week of the pandemic, I used to live in a three-bedroom apartment in the middle of Brooklyn. I had two roommates, I get along with them well. I just was out every day. I was out doing things. I was busy. I had a small bedroom, but I didn't care. Then the day, the pandemic hit, I was just stuck in my apartment. I was like, "How am I going to be here for weeks?"

**Molly:** Yeah, I'm living with my mom, but I could not imagine having [00:02:00] roommates during this, aside from my mom and my dog.

**Becca:** I haven't really had roommates since July, because my roommates both moved out, home to their families, and then I moved into this one-bedroom apartment. Now, I have no roommates, but I'm mostly just shackled up with Mike.

**Molly:** Yeah.

**Becca:** Like everyone's got their one quarantine buddy.

**Molly:** Slash dog. Anyway, I'm excited to talk about these chapters, which I read out loud to my dog today, and posted a video of it on our Instagram story. [laughs]

**Becca:** I saw, that was very cute. Should we Becca-Molly into this?

**Molly:** Yes, let's do it.

[Pod and Prejudice theme]

**Becca:** This is Becca.

**Molly:** This is Molly.

**Becca:** We're here to talk about Jane Austen.

**Molly:** Yes, we are. We are specifically here to talk about Chapters-

**Becca:** 4 through 6.

**Molly:** -4 through 6 of *Sense and Sensibility* by our girl, Jane Austen. [laughs]

**Becca:** You're so used to the movie episodes. [00:03:00]

**Molly:** I know. I'm like, "Oh man, I'm going to have to say a lot of things," Then I'm like--

**Becca:** We're back on a book. It's pretty straightforward. We actually just read a different book, which is the cozy classic version of *Pride and Prejudice*. Can't recommend it enough, listeners.

**Molly:** It's so good. If you want to hear us read that book out loud, you can head on over to our Patreon at the \$7 tier, and I can guarantee you, it's worth it.

**Becca:** It's a good time. How are you feeling so far about *Sense and Sensibility*, Molly?

**Molly:** All right, a few things. I did in fact remember who the other actors in this movie were, because I think in Episode 1, I was like, "It's Kate Winslet and Hugh Grant," and I remembered that Alan Rickman is also in it. I saw a picture of the cover, and I realized that Emma Watson-- What's her name? Emma Thompson is also in this movie. Now, I am putting faces to characters, which I wish I wasn't doing.

**Becca:** To be fair, you were doing that in *Pride and Prejudice* too, [00:04:00] but every man was just Colin Firth.

**Molly:** Yes.

**Becca:** There are significantly more characters in this story than just the four played by those very famous actors.

**Molly:** Okay.

**Becca:** You still have surprises ahead on the horizon.

**Molly:** Good. I don't technically know who plays who. I know that Hugh Grant plays Eddie, I think. My guess is that Elinor is going to be played by Emma Thompson, and Marianne is going to be played by Kate Winslet just because I think of Kate Winslet as sprightly and energetic. I think of Emma Thompson is calm and steady. However, I'm also picturing them both as like 45-year-olds. [laughs] So, they could be totally different in this.

**Becca:** Oh, boy, yeah, that's very fair. I'll say this much about Emma Thompson, and it's not really giving anything away. If there's one actress I aspire to be, in terms of personality, talents, accomplishments, it's probably [00:05:00] Emma Thompson.

**Molly:** Oh, same.

**Becca:** My favorite story about Emma Thompson, Hayley Atwell told the story in an interview once. She was talking about method acting, and getting really into roles and stuff. She was talking about how a lot of actors are really big personalities. She said, "Oh, I thought maybe if I have to be serious about my craft, I have to lose myself in the role, go this really far distance, and maybe make myself emotionally or mentally unstable." Then, I worked with Emma Thompson, and I was like, "Oh, she's the best in the business, and she's this totally normal person."

**Molly:** I love that.

**Becca:** Love her. Also, another story about her and Hayley Atwell. Hayley Atwell was once in a movie, and the director told her, she had to lose weight for it, and Emma Thompson, this was the same movie. She was working with Emma Thompson, who had her over for dinner that night, and Hayley Atwell wasn't really eating her food, and Emma Thompson's like, "What's going on?" She's like, "Oh, I have to lose weight for the role." Emma Thompson, who is the top billed on the movie called up and was like, "Hey, [00:06:00] I'm dropping this movie if you make her lose weight."

**Molly:** Oh, that actually makes me want to cry.

**Becca:** We stan Emma Thompson.

**Molly:** Emma Thompson is my hero.

**Becca:** Truly fantastic. There's a great video for-- I promise I'll stop gushing about Emma Thompson soon--

**Molly:** Don't. Honestly, don't.

**Becca:** There's a video of her going up to, I believe, receive a Golden Globe. She's got a drink in one hand and her heels and the other, and so she doesn't have a hand for the award. She looks at the camera and just throws her heels behind her and takes the award.

**Molly:** Okay, wow! She is such a queen. First of all, it just seems her personality is the best especially based on the stories, but then also the range on this woman?

**Becca:** The range.

**Molly:** Professor Trelawney--

**Becca:** To *Love Actually*.

**Molly:** To *Love Actually* like you just--

**Becca:** Oof!

**Molly:** Oof!

**Becca:** Even within *Love Actually*, uh.

**Molly:** Yeah. Oh, man. Best part of that movie.

**Becca:** That is the closest I will get to here at worshipping an actor is Emma Thompson. Love her.

**Molly:** I agree. [00:07:00] I think, I have tweeted before, I want to be Emma Thompson when I grow up. I have posted that.

**Becca:** If we haven't creeped you out too much, Emma Thompson, if you want to come on this podcast.

**Molly:** [laughs] I'll reach out. I'll reach out to her, people.

**Becca:** Slide into those DMs.

[laughter]

**Molly:** Hey, it's worked for me so far.

**Becca:** That's true.

[laughter]

**Becca:** All of our guests, we love you just as much.

**Molly:** Yeah.

**Becca:** I want to be clear, just as much as we love Emma Thompson.

**Molly:** Totally. You're all Emma Thompson to us. All right. Should we talk about this book starring Emma Thompson?

**Becca:** Yes, we should.

[laughter]

**Molly:** All right, let's begin.

**Becca:** Okay.

**Molly:** With Chapter 4, we start with Marianne and Elinor discussing our boy Eddie's taste. Marianne says, it's pretty sad that he has no taste, and Elinor is like, "Oh, yes, he does. He doesn't draw himself, but he appreciates good art." She says, "Had he ever been in the way of learning, I think he would have drawn very well," which reminiscent of our girl Lady Catherine de Bourgh.

**Becca:** Sorry, you didn't say it right.

**Molly:** I'm sorry, reminiscent [00:08:00] of our girl, [in a British accent] Lady Catherine de Bourgh!

**Becca:** There you go. I read this more as like, when you're dating a guy and you tell your friend that he doesn't look like that in real life. Like you pull up your Facebook and you're like, "He just doesn't look good in photos." He is the guy, who has the photo, on his Facebook, and on his Tinder and on his Instagram, all of which are just him at a christening with his aunt.

**Molly:** His sister took it.

**Becca:** The flash went off. It looks fine, but his aunt thinks he looks really handsome in that photo, and you meet him in real life, and you're like, "Oh, you're really cute." Don't take photos of yourself.

[laughter]

**Molly:** Yeah.

**Becca:** That's the energy I get from this.

**Molly:** Sure. Yeah, it's very much Marianne is like, "I haven't gotten that vibe that you're getting," and Elinor was like, "No, no, no, I swear." There were a few words, we're back on our words the Molly has to look up, listeners. There are some words in this that were used repeatedly. One of them was approbation, [00:08:00] which I could get from context clues, but I looked it up anyway. It means approval or praise.

Anyway, Marianne sees as Elinor is heaping this praise on our boy, Marianne's like, "Oh, love has blinded her. I see, I see." Elinor says that Marianne can't really think that Eddie has poor taste, because she's incapable of treating people well if she thinks badly of them. Marianne is like, "You know what?

I'm sure it's just because I don't know him as well as you do." Another note that I made is, I wonder how many times the word 'sense' is used, because in this part, Marianne says that she can see that he has plenty of sense, and all of this. I looked it up, and it's only used 41 times. Sensibility is only used 15 times. I guess the 41 is a lot. [laughs]

**Becca:** If you think about it, they didn't say pride and prejudice that much in the books. It's in the title.

**Molly:** Got it.

**Becca:** It's really more about like, the dynamics between the characters telling you which characters carry those traits.

**Molly:** Okay.

**Becca:** I think the other thing about it is [00:10:00] that the scene with Marianne. She is acting like Eddie's like-- she likes Eddie, but he's like her older sister's dorky boyfriend.

**Molly:** Yeah.

**Becca:** It's very cute.

**Molly:** Yeah, it's very cute. Elinor says that he really improves when you get to know him. He's really shy at first. He's not that striking and all of this stuff, but he's really handsome if you get to know his eyes and the sweetness of his countenance, and it's very sweet. She says, "No, I know him so well that I almost find him handsome." [laughs]

**Becca:** First of all, a little negging on the part of our girl, Ellie.

**Molly:** [laughs]

**Becca:** Second of all, I love this sentiment, because the idea that like-- we talked about this a bit with Darcy and Lizzie, but the idea that you can't know if you're attracted to someone right away because-- you could think someone's kind of like, "Okay, looking or fine or whatever," but then see them get really excited to talk about something they're passionate about or make a face when you say something stupid, that they think it's kind of funny. That face they make [00:11:00] and you're like, "Oh, I'm attracted to you." You know what I mean? When you start to see the light behind their eyes?

**Molly:** Yeah.

**Becca:** Does that too sappy?

**Molly:** That's pretty sappy, but you're allowed. [laughs] Wow, that's really cute. Yes, I agree. Jane Austen gets to the heart of that here. Then, Marianne says that she's pretty sure that once they're married, she will see how great he is. Elinor just shuts down. She freaks out at this. She knows how Marianne and her mom can be, and she doesn't give them false hopes/I don't think she wants the pressure of their expectations on her, especially because she doesn't have any money, and he does, and it would be awkward I think, if her parents were like, "Date my daughter," I don't know.

**Becca:** Is it time for the lecture?

**Molly:** Yeah, Becca is cracking her knuckles, she's cracking her neck. You need a tumbler of whiskey to clink around.

**Becca:** A cup of peppermint tea will have to do.

[clinks]

**Molly:** [laughs]

**Becca:** The economics of [00:12:00] dating and Jane Austen.

**Molly:** We need a theme song for the economics of dating and Jane Austen.

**Becca:** We just need a sting. Like a sound.

**Molly:** Yeah, like a-- [music]

**Becca:** Like a ka-ching!

**Molly:** Oh, ka-ching. That makes sense. I was thinking like bells, but money sign.

**Becca:** Oh, you went dating, I went economics?

**Becca:** Yes. The economics of dating. It could be a combo.

**Becca:** Graham, we will give you creative liberty. Go for it. [crosstalk] Paint the sky red.

**Molly:** Yeah.

**Becca:** Do whatever.

**Molly:** Yeah.

**Becca:** Don't do whatever. Don't give us like a fart sound or [fart sound] something. We do plenty of that on our own.

[laughter]

**Becca:** He's going to give us fart sounds now. [fart sound] Elinor is worried because she obviously has this attraction to Eddie and she can feel that Eddie has this attraction to her. Unlike the Bennett girls in *Pride and Prejudice*, she's already lost everything like them. Like them, she doesn't really have a dowry, but she's in dire straits. She is too pragmatic to think she has a shot with [00:13:00] this guy.

**Molly:** That's really sad.

**Becca:** Yeah.

**Molly:** That also says a lot about her as a person. She's a Jane/Charlotte Lucas mashup a little bit, like she's not romantic.

**Becca:** She has a lot of--

**Molly:** Sense?

**Becca:** [whispering] It's in the title.

**Molly:** [whispering] It's in the title.

**Becca:** Actually, yeah, the original title of this book was actually Elinor and Marianne, is that a spoiler, listeners? I don't think that's a spoiler.

**Molly:** I don't think it's a spoiler at this point because we talked about in the last episode, you asked me who do I think these words are referring to. I don't remember what I guessed, but I think I was right. Or, did I think that Elinor was sense and Eddie was sensibility? I don't remember what I thought. Either way, so Elinor's sense and Marianne's sensibility.

**Becca:** Elinor is a lot like Charlotte Lucas, and being pragmatic in life, but not entirely.

**Molly:** She has the romanticism of Jane.

**Becca:** There's a couple of reasons why. I think one part of it [00:14:00] is that Elinor is not jaded the way that Charlotte's jaded because Elinor is not plain. Elinor is young and beautiful. She's very marriageable in the romantic sense, just not in the economic sense.

**Molly:** Got it.

**Becca:** She could make her way to a sensible match. She can think about affection, just like a highfalutin match might be out of her range.

**Molly:** Gotcha. What's frustrating about the words 'sense' and 'sensibility'?

**Becca:** They're so similar.

**Molly:** They're so similar, and sensible, is the other version, like the adjective version-

**Becca:** Of sense.

**Molly:** -of sense. It sounds like sensibility, but sensitive would be the sensibility.

**Becca:** I actually googled this, because I wasn't sure. I think that the words sense and sensibility have evolved a little bit over time, which is why it's so confusing for us nowadays.



**Molly:** That makes sense.

**Becca:** Doesn't make sensibility?

**Molly:** No, it definitely makes sense. It does not make sensibility. [00:15:00] Sensible, like you would say, "I'm very sensible," but that would mean I have a good sense. Like, shoes are sensible when they make sense to wear them in that weather.

**Becca:** Whereas I think like Marianne and sensibility, we think of that as sensitivity today.

**Molly:** Yes, but they talk about her sensibilities. To me, it means something different than her sensitivities because she also experiences joy to the utmost. It's not just like, "I'm grieving, so I'm wailing, and I'm talking to the trees," but she does in this chapter.

**Becca:** Absolutely. I think of sensitivity not in the terms of being too touchy. I'm thinking sensitivity in terms of being in touch with emotions.

**Molly:** Yes. She's in touch with her emotions.

**Becca:** Being heart on your sleeve, being driven a heart first, not head first.

**Molly:** Yeah.

**Becca:** I guess Margaret's got to be driven gut first.

**Molly:** Yes. Okay, so something else that this makes me think of then is the title refers -- *Pride and Prejudice* [00:16:00] referred to Lizzie and Darcy, because ultimately, it was Lizzie and Darcy's story. This title refers to Elinor and Marianne. Then, are we going to follow both of them getting coupled off? Because I was trying to figure that out in the first episode, like, "Who am I supposed to be focusing on?" I thought it was going to be Marianne.

**Becca:** We're going to get to that in the study questions.

**Molly:** Okay. Great. [crosstalk]

**Becca:** I'm going to put a little pin in there, a little hairpin, and we're going to go back to it.

**Molly:** Excellent. Where were we? Elinor tells Marianne to chill out. She says, "I like him. I esteem him." Then, Marianne-- This is one of my favorite moments. Marianne basically claps a hand to her forehead and says, "How dare you say you like and esteem him. Get out of my house."

**Becca:** [laughs] Marianne is a queen of drama. She loves little fainting couch moments.

**Molly:** She literally-- the exact quote is, "Use those words again, and I will leave the room this moment." She says that saying that is [00:17:00] the most cold-hearted thing that Elinor could say,

which is funny, because it's a nice thing to say, but she's saying it's cold hearted, because it's not the extreme love that she wants her to feel.

**Becca:** It's like you're going between your two friends and one of them's like, "I think I'm in love with him. I can't stop thinking about him. I can't eat. I can't sleep." The other friend's feeling a lot of that stuff but was like, "Yeah, he's cool. I like it."

**Molly:** Yeah, exactly.

[laughter]

**Molly:** Like, "Shut up!"

**Becca:** You're just like, "No, no, I need you to articulate this better."

**Molly:** Yeah. Elinor says that Marianne is probably right. She should believe Elinor's feelings to be stronger than she's going to admit. I like that for their relationship that she's like, "Listen, you know me, but take a step back." She says they don't know how he feels. She's pretty sure that he likes her, but they also have to consider his sister and his mom and their social status. Marianne is absolutely shocked that she has misread the [00:18:00] situation. She basically thought they were already engaged. But then, she says delaying their engagement has two benefits. One she won't lose Elinor so soon and two, Edie has more time to improve his taste.

**Becca:** Elinor's vibing on the wavelength of your friend who's dating a guy and there's something wrong with him, and you appreciate him because he treats your friend well, but you're like, "Hmm."

**Molly:** Wait, Elinor or Marianne?

**Becca:** Marianne is feeling that way.

**Molly:** Yes. She's like, "All right, if it makes you happy."

**Becca:** Like Lizzie saying, "You've liked stupider people," to Jane at the beginning.

**Molly:** Exactly. That's the vibe.

**Becca:** *Pride and Prejudice.*

**Molly:** Elinor has noticed that there's sometimes a kind of dejectedness about Edie, he gets kind of depressed, and she thinks it's probably due to his "dependent situation," which forbade the indulgence of his affection, but I did notice she says, before she even says that, she says that, or she thinks in her head, if he had doubts of her feelings for him, that would merely be [00:19:00] an inconvenience, it wouldn't make him as sad as she's noticed him, which makes me feel she has low self-esteem because she's like, it wasn't-- I'll read it to you. What it says is, "There was a time a want of spirits about him, which if it did not denote indifference, spoke as something almost as unpromising. A doubt of her regard, supposing him to feel it need not give him more than in quietude. It would not be likely to produce that dejection of mind, which frequently attended him." Basically, she's saying, like, if he

thought I didn't like him, it wouldn't make him this sad, that's sad. She doesn't think that he cares as much about her as she does about him?

**Becca:** Yeah, I also think it's just like, "Well, I can't be all that's on his mind right now. I couldn't be causing this much pain for him."

**Molly:** But I want her to think that she is!

**Becca:** Listen, Elinor is a woman of too many things going on in her head, too many ways to logic out of a situation.

**Molly:** I think that our listeners know which of us is which by our response.

**Becca:** I am 100% Elinor.

**Molly:** I just screamed, but I want her to think that she's [00:20:00] [unintelligible [00:20:01] Elinor knows that Eddie's mother, "Neither behaved to him so as to make his home comfortable at present, nor to give him any assurance that he might form a home for himself without strictly attending to her views for his aggrandisement," which I looked up and it is the noun form of the verb 'aggrandized' or to 'increase the power of, or reputation of something.' It usually implies there's some exaggeration going on. Basically, that she has big dreams for her boy, and she is like, "You're only going to follow these dreams. Otherwise, I'm not helping you."

**Becca:** Have you ever had any really rich people in your life who have this sort of curse on them where their parents are like, "Oh, you're going to go to this private school, then you're going to go to Ivy League, then you're going to work as an analyst, or you're going to go to law school, you're going to go to med school, but you have to make as much money as I did. Then you have to get married and have kids and you have to find somebody in one of those professional programs. They're just as impressive as you, so you can have this sort of lifestyle that I have."

**Molly:** I've heard of that happening. I don't know if I know anyone personally.

**Becca:** I know people like that. [00:21:00] They're usually pretty miserable. Sometimes they're not, don't want to make judgments. That is what we're seeing with Eddie here.

**Molly:** Got it.

**Becca:** He doesn't fit that mold that his mother wants him to fit.

**Molly:** I know that Eddie, he can't draw, but when you said that I just really got the desire for Eddie to become an artist.

**Becca:** [laughs] That's the classic big fear of these rich families. "My son will become an artist."

**Molly:** Oh, man. I want him to be an artist. Oh, he's going to end up with Elinor and she's going to teach him how to draw. It's on the record.

**Becca:** You know what I really want for Eddie, I want him to move in with Marianne in Bushwick not in a romantic way, like Craigslist roommate situation kind of way, and have them both, like just become friends that way.

**Molly:** I want if I didn't think that he was going to end up with Elinor, I would want him to be gay. I would want them to be gay roommates together.

**Becca:** Oh, I'd be so into that.

**Molly:** Wow, that's a fanfiction that probably exists.

**Becca:** You don't know how the rest of the book goes. I do though.

**Molly:** Yeah, Becca does. I don't think he's going to [00:22:00] end up gay because I don't actually think that Jane Austen would outright do that in any of these books, but who knows?

**Becca:** I mean, depends how you read Darcy and Bingley on a horse.

**Molly:** Yeah. Oh, they're gay. Everyone's gay. We've already determined that everyone in *Pride and Prejudice* is gay.

**Becca:** Now, it's time to determine how everyone in *Sense and Sensibility* is gay.

**Molly:** Yes, exactly. So far, Eddie, probably bi, Marianne definitely bi, that's what I've got so far. Elinor thinks that sometimes they're just friends. She sometimes doubts their relationship, which I feel at this time, you can't be hanging out with someone of the opposite gender that frequently and just be friends but like, whatever, Elinor. Whether or not they're just friends, the attention that he gives to Elinor is enough to make Fanny a bitch. In the book, it says uncivil, but--

**Becca:** Fuck Fanny!

**Molly:** Fuck Fanny Dashwood. She constantly brings up to Mrs. Dashwood that her mother wants both of her sons, or both of Fanny's brothers to marry well. I would like to note [00:23:00] he has a brother? Is that brother going to be important? Who knows? She's such a bitch that basically Mrs. Dashwood is like, "We need to get out of here," when really, she had been trying to like, give it space and wait until their grieving period is up. Now she's like, "No, fuck that. We're leaving." Conveniently, a letter arrives for her shortly thereafter, inviting her to come to her husband's estate, where he has a cottage for them. Barton Park is the park and Barton cottage is the cottage. I think in the letter, he actually first invites them to come visit. He says, "I have a cottage, come see it whenever." I don't think they do that. I think they're like, "We'll move in immediately."

**Becca:** I do think she kind of did put out a signal to everyone, like Facebook posted, like, "Hey, I'm getting kicked out of my house. Anybody got a situation I can get to?" Then, her random cousin was like, "Oh, man, that sucks."

**Molly:** Oh, okay. I thought-- did they say that? She asked her family?

**Becca:** I think she did.

**Molly:** Or like that it was known because her husband died, that makes [00:24:00] sense.

**Becca:** It was known. The plight of the Dashwoods is not kept secret. People know that they're destitute.

**Molly:** That makes sense. I have some thoughts about John Middleton that I will get into but he seems very nice. He sends them this letter. He's like, "Please come." She says, "Yes, we will." Actually, I'm going to get into it now. It almost felt flirty, and I know that he is her cousin, but that's not a problem. We already know that's not a problem.

**Becca:** We all know that's chill in Jane Austen.

**Molly:** The fact that he's married to a much younger woman and has more than one child could be a problem. I think that maybe this is the book where she goes for the big drama.

**Becca:** I will neither confirm nor deny.

**Molly:** She's literally swirling her tea around in her cup right now. We'll put a pin in his flirty nature for now. On the record, listeners, I think that he's trying to get it.

**Becca:** I think you're also really picking up on the fact that-- this isn't really a spoiler to say, but John Middleton is extraordinarily outgoing.

**Molly:** Yes. I also would like to think that he is hot. Who plays him in the movie? Don't tell me. Okay. [00:25:00] The park and the cottage are super far from their current home, which before Fanny started bullying her, Mrs. Dashwood would have been like, "That's too far." But now, she's like, "Hell yeah, let's get as far away from this fucking hellhole as possible." [laughs] They go. She writes back to John Middleton. She shows the letters to her daughters before she sends them, which I think is a nice move. I know that I've said this already, but Mrs. Dashwood is my favorite character.

**Becca:** I also love this is such a passive aggressive move on her part. She's like, "Yeah, we're going far. It's going to be hard for us. Goodbye."

**Molly:** Yeah, I wanted to note before we get to the very end of this chapter, she shooed the letters to her daughter's and shoo is another word that comes up a lot in this book. I was shocked because I never heard this word before in my life. It was not in any of *Pride and Prejudice*. It just is an old-fashioned way of saying show or like the past tense--

**Becca:** Showed.

**Molly:** Showed, yeah, but sometimes it seems present tense, but probably not. It's probably always past tense. [00:26:00] Anyway, shoo, if that's what it means. Elinor has no objections. She cannot object because it's cheap. She says this is very reasonable, which is sad because I wanted her to stay close to her boy, Eddie, but that's the end of that chapter.

**Becca:** Yes, it is.

**Molly:** Which brings us to Chapter 5. Beginning with Mrs. Dashwood telling John and Fanny that they have a place and will incommode them no longer, which just means inconvenience them no longer with their presence. John, the weenie that he is like, “Oh, I hope you won't be settling too far.” Then it says that Mrs. Dashwood has the satisfaction of telling him that they will be settling quite far.

**Becca:** Yeah, she's milking this because he wants to think he's not the bad guy. She's like, “Oh, no, let me tell you how much you're the bad guy.”

**Molly:** Yeah, “We're going really far. It's going to take a long time.”

**Becca:** It's a small place.

**Molly:** Yeah. I love it. I love her. What a salty, salty queen.

**Becca:** This is petty.

**Molly:** It's petty. Immediately, Eddie is like, **[00:27:00]** “No, no, how far? When are you leaving? Where are you going?” I felt for him there. She tells them all that they're more than welcome to come anytime but especially Eddie, which I also loved because while she wanted to get away from Fanny to avoid her constant comments about Elinor and Eddie and all of that, Fanny's comments had not had their intended effect. It says, “To separate Edward and Elinor was as far from being her object, as ever.”

**Becca:** Note how Mr. Bennett doesn't care much about his daughter's prospects, Mrs. Bennett only cares about it from an economic perspective, and Mrs. Dashwood's here being like, “My girls, they have love. It's great.”

**Molly:** Yeah. I really like her, and I liked that she doesn't seem to care that he has a lot of money. It doesn't seem to be about that for her.

**Becca:** Basically, Mrs. Dashwood's a bit Moira Rose from *Schitt's Creek*.

**Molly:** Yes.

**Becca:** She is the drama, but she is also a heartfelt, warm person.

**Molly:** The supportive mother. What's that--? Wait, hang on. I have to find this quote. Moira Rose-- **[00:28:00]** Oh, maybe it's not Moira, I think it's Johnny. Where he says like, “I have a pansexual son.” Or, “I have to let my kids date whoever they want.” It's just very cute.

**Becca:** Aww. Yeah, she's really on it early in the show when he says he's pansexual. Johnny obviously has like some trouble dealing with it, but he comes around. He's like, “I just want him to be happy.” Moira from the get-go was like, “No, he's happy. I'm not worried about it.”

**Molly:** Yeah, the quote. “Johnny, my son is pansexual.” He's trying to understand and he says that it's not a supportive statement. It's just stating a fact, but it's so cute when he says it.

**Becca:** Yeah.

**Molly:** What a good show. Yeah. Moira is very supportive of both of her kids, and I think that's an excellent comparison here.

**Becca:** Yeah. It's also for her flaws, too. The drama, the slight removed from reality. That's all part of Mrs. Dashwood as well.

**Molly:** Yeah. Okay, wait, so okay. Mrs. Dashwood is Moira Rose. **[00:29:00]** Is Marianne David? Is Elinor Alexis or the other way around.

**Becca:** I am going to let you decide.

**Molly:** Oh, that's hard. It's really hard. I don't think I know them well enough yet because actually, David is often more, "This is what needs to happen." Okay, David is Elinor, and Marianne is Alexis. Hmm.

**Becca:** Do you want me to tell you whether or not I agree on that?

**Molly:** No, not yet.

**Becca:** Okay.

**Molly:** Yeah, this is going to be an ongoing journey because I think--

**Becca:** Listeners, this is entirely going to be a spoiler-free Instagram poll at some point.

**Molly:** Yes. It's complicated because David and Alexis are both such well-written complex characters but that they are not stereotypes. Not to say that Elinor and Marianne are stereotypes either, or not stereotypes archetypes, but I think that they might be a little bit more clear cut than David and Alexis, not to say that Dan Levy is a better author than Jane Austen.

[laughter]

**Becca:** Oh my God! No!

**Molly:** Dan Levy, please come on the show.

**Becca:** Okay, **[00:30:00]** let's just say for now that those are your prediction. I will not surprisingly confirm that or deny that.

**Molly:** Thank you, Becca. Meanwhile, John is being a weenie, and he's upset that they're moving so far away because he had hoped to help them move their furniture, but now it's too far for him to help because all the furniture is going by boat. Fanny watches the furniture go sadly. It says, "She could not help feeling it hard that as Mrs. Dashwood's income would be so trifling in comparison with her own, she should have any handsome article of furniture."

**Becca:** Fuck Fanny so hard. We really didn't get this level of villain in *Pride and Prejudice*.

**Molly:** No, we didn't get someone who literally doesn't want any good things for another -- I mean, Wickham doesn't want good things for Darcy, but he didn't actively try to take them away. I mean he did, but he failed.

**Becca:** Yeah, it's that she's a competent villain. She also fights real dirty. The best analogy is somewhere between Catherine de Bourgh and Caroline Bingley. **[00:31:00]**

**Molly:** Hmm, yes.

**Becca:** But in both of those cases, I doubt either of them would be quite as cruel to family.

**Molly:** No, yeah. Also, Caroline Bingley is kind of a hot mess.

**Becca:** Girl just can't flirt.

**Molly:** She can't flirt. Then, they take a cottage for a year, a 12 month, and they can move in immediately. They just wait to go until they packed up all their stuff at Norland and figure out which servants they're taking with them. They decided to limit it to three, which is Elinor's idea, and they sell their horses and carriages. Then, the servants go ahead, or at least two of the three servants go ahead, I think it said two of the three to prepare the cottage for their arrival because Mrs. Dashwood doesn't want to spend any time as a guest at Barton Park, because she doesn't know Lady Middleton, which was interesting. She couldn't move right away. She's just like, "No, I'm not doing that." I wonder if she's got a little pride.

**Becca:** Well, it's not in the title, but she could still have it.

**Molly:** Yeah, not this time.

**Becca:** Not this time.

**Molly:** She thinks perhaps, now will be the time that John will give **[00:32:00]** them some money to fulfill his promise, but instead, he just keeps talking about how his expenses have been increasing and all this stuff, basically to make sure she doesn't expect anything from him.

**Becca:** "Ooh, sorry. I'd love to, but I can't. Hmm."

**Molly:** Hmm.

**Becca:** Hmm, you know that sound?

**Molly:** Yeah.

**Becca:** It's scrunched face that--

**Molly:** Yeah.



**Becca:** Molly and I are both scrunching our faces. “Hmm, sorry, can't do it.”

**Molly:** Yeah. Finally, the time comes to leave Norland, and Marianne is an absolute drama queen and I need to read this quote directly. It's very *Cherry Orchard* for all my Chekhov stans out there.

**Becca:** I haven't read the *Cherry Orchard*, but I believe you.

**Molly:** At the end of the *Cherry Orchard*, they all sit on their--

**Becca:** Spoiler alert for the *Cherry Orchard*.

**Molly:** Spoiler alert for the *Cherry Orchard*. They sell the *Cherry Orchard* and they all are forced to leave their home. Basically, the same thing is what's happening here except--

**Becca:** Except that this happens at the beginning and that happens at the end.

**Molly:** Yes, exactly. They all sit on their suitcases and say goodbye to the house. Then, they all leave but they forget their servant. He wakes up and he's like, “Where'd everyone go?” Anyway, it's [00:33:00] customary in Russia to like sit on your suitcase and say goodbye to an empty room. That's what this feels like. Especially the trees though, this is the most *Cherry Orchard* part about it.

**Becca:** Wait, it's customary in Russia to sit on a suitcase and say goodbye to an empty room?

**Molly:** Yeah. Any Russian listeners, please, slap me to the ground on that if I'm wrong, but that's what they told us when we studied abroad there. So, we all sat on our suitcases and said goodbye to our empty rooms, and maybe they just wanted us to make us look stupid.

**Becca:** I'm sure it's a lovely tradition, but I hope it's not true just because it'd be funny if they were just fucking with their American tourists.

**Molly:** [laughs] Well, because it's in the *Cherry Orchard*. They were like, “Oh, yeah, this is common in Russian heritage,” whatever. Yeah, I know we have at least one Russian listener, so please shred me apart. Okay. Hem, hem, hem. “Dear, dear Norland,” said Marianne, as she wandered alone before the house, on the last evening of their being there, “When shall I cease to regret you? When learn to feel a home elsewhere? Oh, happy house, could you know [00:34:00] what I suffer in now viewing you from this spot? From whence, perhaps, I may view you no more, and you, ye well-known trees, but you will continue the same. No leaf will decay because we are removed, nor any branch become motionless, although we can observe you no longer. No. You will continue the same; unconscious of the pleasure or the regret you occasion, and insensible of any change in those who walk under your shade. But who will remain to enjoy you?”

**Becca:** Queen.

**Molly:** [laughs]

**Becca:** She lives for the drama, she's saying this with a black lace veil on.

**Molly:** Oh, absolutely. I relate and I love her. I love her so much. That's the going out with a bang of that chapter. We move into chapter 6. They traveled to Br-- I almost said Brighton, and they traveled to Barton, and they're pretty depressed until they get there and they see how pretty it is. We've got a small green court and it says the small green court was the whole of its demesne, [00:35:00] which means land attached to a manor and retained for the owner's own use or otherwise--

**Becca:** A yard.

**Molly:** A yard or a lawn. It had a neat wicket gate. I have some notes on the word wicket, which is not related to Jane Austen at all. The first wicket on its own is the kind of gate according to Google, so that is saying like a gate gate.

**Becca:** Like a chai tea.

**Molly:** Like a chai tea. Tea tea. Wicket is also the name of the Ewok that Leia befriends in *Return of the Jedi Star Wars* film. His full name is Wicket W. Warrick, and he is played by Warwick Davis. I just think that's neat.

**Becca:** It's great.

**Molly:** We've got another alliteration game there, because we've got *Pride and Prejudice*, *Sense and Sensibility*, Wicket Warwick and Warwick Davis.

**Becca:** Warwick Davis is not an alliteration. I do love that you named three things together as if they all go perfectly together, two Jane Austen books, and a *Star Wars* character. [00:36:00]

**Molly:** There was a Twitter thing going around that was making an unofficial trilogy. I retweeted it with *Pride and Prejudice*, *Sense and Sensibility*, and *Beauty and the Beast*. I thought it was really funny.

**Becca:** I think it's great.

**Molly:** Follow us on Twitter, fans. Thanks. Okay. Anyway, aside from that nice little alliteration thing. As a house, the cottage is small and compact, but apparently it fails as a cottage, this might be my favorite part, this might be my funniest quote, "It feels as a cottage because it has a normal roof. Its shutters are in green, and the walls are not covered with honey-suckles." Basically, it's not cottage good enough for them.

**Becca:** Yeah, basically, they've gone to barn, which is in the South of England. They're like gone to the sea. They're not on the sea, but they're like in the sea area now.

**Molly:** I totally pictured this is in the mountains, and maybe that's because I've been watching too many *Pride and Prejudice* adaptations.

**Becca:** I mean, it's hilly. I'm sure, I don't know exactly. I had looked this up. It's in Devon, correct?

**Molly:** Devonshire, yeah.

**Becca:** Devonshire. Okay. We're going to [00:37:00] pull up Devonshire as a map on my phone. Ah, we're both right.

**Molly:** It's in the mountains and the sea?

**Becca:** The North and South coasts of Devon each have both cliffs and sandy shores.

**Molly:** Ooh.

**Becca:** The county's base contains seaside resorts, fishing towns and ports. The inland terrain is rural, generally hilly, and has a low population density, lower than many other parts of England.

**Molly:** It's like coastal Connecticut?

**Becca:** Yes, we're in coastal Connecticut. They're picturing something a little bit more picturesque, but what they see is just that small house. The house isn't small by our standards. I live in a one-bedroom apartment.

**Molly:** Yeah, it has four bedrooms, two garrets, two sitting rooms, the hallway, a nice garden. They're not suffering.

**Becca:** That's some serious goals on Zillow right there. You have to remember, they're coming from a Pemberley sized house.

**Molly:** [gasp] Fine. Is Barton Park, like Pemberley? Is there a state Pemberley sized? [00:38:00]

**Becca:** It's big. It's a big manor.

**Molly:** How rich is this man that they're coming to live near?

**Becca:** He's wealthy, we know that much. His wife comes from wealth as well.

**Molly:** His wife will get there, but I feel his wife sucks.

**Becca:** Hmm. [chuckles]

**Molly:** Becca will neither confirm nor deny.

**Becca:** Yeah.

**Molly:** I do feel when they get here, this is that meme I sent you today where it's Jess from *New Girl* and she's saying, "This is the worst thing that's ever happened to me. I've led a very fortunate life."

**Becca:** You think it's like this now? At least these problems are, they're somewhat real. At this point like they've been uprooted from their home.

**Molly:** That's true. I would not be in a good place if I were them either.

**Becca:** Yeah, they have no money. None. They have enough to-- they're staying here partially out of the good will and generosity of a cousin.

**Molly:** Who may or may not be trying to get it.

**Becca:** They don't have any means to live any more luxuriously than at the [00:39:00] most modest level in this cabin.

**Molly:** Yeah, I guess it's a downgrade for sure.

**Becca:** It's a huge downgrade.

**Molly:** I'll give them that.

**Becca:** It's like the Rose Family moving into the motel in *Schitt's Creek*. Like, yes, they can live in hotel rooms. They can go to eat at restaurants every night, apparently. Yeah, every single night.

**Molly:** Every single meal.

**Becca:** Not every single night, every single meal they go out to eat and they're like, "We're broke."

**Molly:** We've discussed the parallels between *Schitt's Creek* and *Pride and Prejudice*, but is *Schitt's Creek* based on *Sense and Sensibility*? So far, I think it might be.

**Becca:** I had not put together the pieces before but that's all I'll say.

**Molly:** Well, when we get Dan Levy on the show, I'll have to ask him. Yeah, they're all a little disappointed by the house, like you said, but they pretend to be happy because they're trying to keep the mood up. They're in the middle of a valley and the hill-- Well, they're in a dip and then I think the hills go down. There's a lot of description of the land, and I feel like Jane Austen was just trying to throw me off track here. [00:40:00] She kept talking about the hills and describing the sweeping landscapes and I'm like, I don't feel like that's what this was about a minute ago, but we get really into it, which is why I thought we were in the mountains. It sounds very pretty though.

**Becca:** I think we kind of are in the mountains if that makes you feel any better, like we're in the mountainous seaside, we're talking about a lot of cliffs and stuff.

**Molly:** All right, okay. Oh, is it kind of like, I'm picturing the place where Dobby goes to die.

**Becca:** Yes!

**Molly:** Spoiler alert for *Harry Potter*.

**Becca:** Spoiler alert!

[laughter]

**Becca:** Yeah, I mean that it's on the outskirts of Wentworth. I'm looking this up.

**Molly:** It's like Sheep's cove or something like that.

**Becca:** It's Shell Cottage.

**Molly:** Shell Cottage. Thank you. Sheep's Cove. Okay, so I'm picturing like cliffs and water and hills, and they're a little bit more inland. It already comes furnished, which makes the concept of adding furniture seem very unnecessary, but she really wanted to bring her own, Mrs. Dashwood. They have all their furniture.

**Becca:** [00:41:00] Quick side note.

**Molly:** Yeah.

**Becca:** Dobby's death was filmed in Wales, so we're way far off.

**Molly:** Oh. Wales is by the water.

**Becca:** Yeah, but Britain's an island.

**Molly:** Yeah.

**Becca:** Devon is south. Wales is west.

**Molly:** Oh, but is it the same vibe?

**Becca:** I don't think so.

**Molly:** Damn. That's okay. I'll see the movie.

**Becca:** Hey, listeners, when this episode comes out, just send Molly pictures of Devon where the Dashwoods would have gone.

**Molly:** Yeah, I know that we have some British listeners. By some, I mean, 50% of our listeners are British.

**Becca:** I could continue to keep butchering your geography on Wikipedia. We all know that you guys do better than us on this front. Why don't you just send us some really pretty pictures of where the Dashwoods would have gone in their poverty, but in John Middleton's generosity.

**Molly:** Yes, thank you. The most important things to note are they have a really nice view over the town. They're in the hills. It's considered a very good position for [00:42:00] a home to be. She goes on to say that the house is too small for their family, which I had some questions about. There are three,

four of them. Forgot about Margaret, there are four of them, and four bedrooms, plus two garrets or whatever, and then do they have a side house for the servants? Or, are they sharing rooms now?

**Becca:** Possibly, The other thing is remember that people stay over in these times, so they don't really have a guest room.

**Molly:** I suppose they're far enough away that they would need that for people to come visit them. Basically, they're in quarantine now, because they can't have guests for a while.

**Becca:** The other thing I would point out is that, my grandmother has been talking for a while about-- she's got this really fancy grand piano. It's really nice.

**Molly:** Marianne brings a piano too.

**Becca:** This is what I'm getting at.

**Molly:** Which you're going to say.

**Becca:** She's way too old to play this piano. She keeps wanting to give it to me because I'm the musician grandchild and I want it, it's a beautiful piano. I'm also planning on living in apartments for the [00:43:00] foreseeable future that will not fit a grand piano. What we have here is all of these beautiful heirlooms and things that have meaning to this family. Things that make Mrs. Dashwood feel like she's hasn't lost her social standing. She's trying to fit them into a New York City apartment.

**Molly:** Yeah, that makes sense. Another thing is that she goes on a monologue about all the additions she's going to make to the house. Now, are they renting this place? How is she like, "We're going to knock out this wall and add a parlor and add three bedrooms?"

**Becca:** For one thing, tenants had more rights to do more stuff to their areas back in the day. For another, John Middleton's just letting them stay there out of the goodness of his heart. The only way they're not staying there is if they decide to leave.

**Molly:** Got it.

**Becca:** He's a chilling landlord. I've had friends who knock down walls or paint them when they have a chill landlord.

**Molly:** Yeah, I guess to me, that's just so bonkers because then they have to rent it to someone else, and what if that person didn't want that? [00:44:00]

**Becca:** Think about it this way. If you're renting an apartment, and someone has painted your walls, teal, like a really, really light teal or really light terracotta pink or something, compared to getting the white room you usually get, it's not that bad. Also, usually landlords do a fresh paying job whenever anybody else moves in anyway.

**Molly:** Yeah, I guess, it's not the worst thing ever to have three extra bedrooms in the house that you're leasing.

**Becca:** Also, if you leave a shelf up, who cares? The person will have more storage.

**Molly:** Yeah, I left a shelf up in my New York apartment.

**Becca:** They are fixtures now.

**Molly:** Yeah, gosh, it's just such a different time back then. She also says at the end of that monologue, she says, "I don't really have the money for that right now. I'll see how much I have in the spring, and we can plan accordingly." She's not getting a job or anything, so I don't really know what she thinks is going to change.

**Becca:** She thinks they have income and she just won't spend it and it will build up over time but they have expenses.

**Molly:** What [00:45:00] is their income coming from, the death?

**Becca:** Yeah, it's negligible amount of money.

**Molly:** Oh, isn't 500-- we talked about it in Episode 1 of how much they were each getting from their father/husband's death. Yeah.

**Becca:** Yeah. It's not a lot but they have enough to not starve.

**Molly:** Got it.

**Becca:** She's like, "Oh, we'll save," and, Elinor's like, "We'll spend it on food and our servants."

**Molly:** Elinor's, like, "You've never saved a penny in your life," and they're all kind of just content for now [unintelligible 00:45:30]. They make it really cozy with Marianne's piano and Elinor's drawings and each have something of home there, and it seems pretty nice. The next day, John Middleton comes to call on them. He is about 40, very handsome and very friendly. He begs them to dine at Barton Park until they're better settled, until they have groceries basically. I found that he kind of bordered on Collins' level over accommodation, he's very much like, "Please come, please have my vegetables and my game," [00:46:00] and all this stuff, but it's not annoying when he does it.

**Becca:** He's not as simperingly awful as Collins. He is quite chatty.

**Molly:** Yes, I like him. I think he would be a good match for Mrs. Dashwood, but that might be really far off. Lady Middleton sends a very simple message by him, saying she'll call on lady Dashwood when she's settled. Lady Dashwood invites her to come the next day. They're all anxious to meet this woman because they're comfort at Barton Park depends on her liking them. She comes. She's 26 or 27, basically our age. She's very graceful, very tall, very pretty and elegant, in contrast with her husband, who is loud and probably short, I guess.

She lacks his warmth, so she's like cold, and I don't like her. She's barely had anything to say to them, but the conversation doesn't really lag because she brought their six-year-old son. Whenever the

conversation starts to lag, [00:47:00] they comment on the kid, ask him a question, then his parents answer or they are like, "Oh, who does he look more like? His mother or his father?" I have her written here as Lady M, which makes me think Lady Macbeth, which is maybe why I don't like her, even though I love Lady Macbeth.

**Becca:** No. She's clearly not as fun as Sir John.

**Molly:** No, yeah, definitely not. I did like this thing about the child. It says, "On every formal visit, a child ought to be of the party, by way of provision for discourse." It reminds me of, there was a meme that I saw a while ago, that was every Thanksgiving dinner, like family dinner when you have all your family gathered in one place. Everyone is just like, "So, what's the dog doing now?" Everyone looks at the dog and the dog is just sitting there.

**Becca:** It's basically that you pointed the cute thing in the room, and everyone's like, "That's cute."

**Molly:** Everyone is like, "Aww, the baby smiled." Yeah, so that's what this felt like, and I liked it a lot. Then they agreed to dine at Barton Park the next day and the Middletons leave, and that is the end of that chapter.

**Becca:** All right, [00:48:00] that brings us to Becca's study questions. This is a long one.

**Molly:** Yeah, it was.

**Becca:** First one, thoughts on Eddie. Are we Team Elined? Edlinwere? Lword?

**Molly:** Lword. Sounds like Squidward.

**Becca:** I was thinking it sounds like the TV show.

**Molly:** Yeah, *The L Word*. I am team them. I really like Eddie. I think that he is a sweet boy, if an awkward boy, not Darcy levels of awkward, and not Bingley levels of sweet, but just a nice person.

**Becca:** Yeah, that's fair, fair. My second question is, we see these two sisters interact for the first time in this chapter, in the set of chapters, I suppose. I wondered if you wanted to say anything about the dynamic between the sisters, what do we learn about them in their conversation with each other?

**Molly:** They do seem to have a good friendship going. They understand each other at their essence, I think, and they're not afraid to joke with each other-- [00:49:00] or at least Marianne is not afraid to joke with Elinor and Elinor understands where Marianne's jokes come from. In the first few chapters, I didn't feel they were very-- I was like, "Oh, they're not like best friends. They're just siblings." I don't think that they're Jane and Lizzie level of best friends but I do think that they have a really good friendship going on.

**Becca:** There's not the stan culture that there is between Lizzie and Jane in *Pride and Prejudice* but there is this love but different worldview aspects to their relationship.

**Molly:** Yeah. I think that they complement each other well.



**Becca:** It's very interesting. This isn't giving much away but my favorite parts of this book are the interactions between Elinor and Marianne.

**Molly:** Yeah, I like that.

**Becca:** I got a lot of feelings about it. All right. I wrote down "to the sea we go," this is a seaside tale.

**Molly:** [chuckles] Me being like, "Oh, we're by the sea?"

**Becca:** Well, I was like, "Tell her it's by the sea." Well, what do you make of it being by the sea?

**Molly:** All right. Well, coastal Connecticut is very important to me. In my art making, I lived in coastal Connecticut for a year and [00:50:00] I think that it really affected what I romanticize. Not that there was anything to romanticize while I was in coastal Connecticut, except for the water and the land and the dampness of the air in the morning. I can feel it. I definitely romanticize seaside tales, cottages. Absolutely. I think that I'm excited for that aspect of this.

**Becca:** Yeah, we got a vibe going in this one, don't we?

**Molly:** Yeah, we have a vibe.

**Becca:** There's sea and there's a cottage and there's cliffs.

**Molly:** It's a vibe. It's a whole vibe.

**Becca:** There's a bit more of a wildness to it. Not a huge amount of wildness, but a bit more of a wellness to it. It's great. It's that one shot of *Pride and Prejudice* where Lizzie is standing at the edge of a cliff and the wind is blowing at her.

**Molly:** Also, at fucking last, we're not in a mansion.

**Becca:** Yeah, we're in a cottage.

**Molly:** Yeah.

**Becca:** It's a house that we can recognize [00:51:00] in terms of like, it looks like a house like, at least we've been in before.

**Molly:** Yes, it even they say, as a home, it was perfectly serviceable or something, but as a cottage, it failed because it looked too much like a normal house. I was like, "Yeah, great. It's the house."

**Becca:** In all seriousness, what do you make of the newfound poverty relatively speaking of the Dashwoods?

**Molly:** I definitely like thinking about it like the Roses in *Schitt's Creek*. That helps me contextualize why they are depressed. Because the house is nice, and the stuff is nice, but they have lost their social

standing. I don't know if any of them have really noticed that except for Elinor. She's the only one kind of thinking about what that means for her. I do like that these people do have actual problems, which I think that-- in *Pride and Prejudice*, it was like these are silly people who are upset about silly things.

**Becca:** Yes. I mean, to be fair, there were stakes in *Pride and Prejudice*, but the stakes have stuck in this one. All of Mrs. Bennett's [00:52:00] fears are happening to Mrs. Dashwood right now.

**Molly:** Exactly. Yes, this book is what Mrs. Bennett woke up screaming from.

**Becca:** Exactly. Last question before our standbys. What do you think's going to happen at dinner?

**Molly:** Oh, we're going to meet another boy.

**Becca:** We're going to meet another boy.

**Molly:** We're going to meet another boy. We have to. I mean, there has to be a boy because when we got to Rosings, I was like Darcy's going to be there, obviously. We're going to dinner at Barton Park, they probably have a nephew or someone-- going to be a nephew, or a pal. I don't know.

**Becca:** A pal? [laughs] Meaning, they're cocker spaniel.

**Molly:** [laughs] Oh, I hope they have dogs. There are dogs in this one too, right?

**Becca:** We've established this. There are dogs. There are always dogs.

**Molly:** Thank goodness. I don't know. I think we'll meet a boy. I think we are going to find out that Mrs. Middleton kind of sucks. I just have a feeling that she's going to suck. That's my prediction.

**Becca:** Funniest quote?

**Molly:** All right, [00:53:00] this is it. We've talked about this a lot already, but I just think that this whole thing about Barton cottage not being a cottage is so funny. I think I just said this actually.

**Becca:** Well, say it again.

**Molly:** Yeah. "As a house, Barton Cottage, though small, was comfortable and compact. But as a cottage it was defective, for the building was regular, the roof was tiled, the window shutters were not painted green, nor were the walls covered with honeysuckles.

**Becca:** Excellent choice.

**Molly:** Thank you.

**Becca:** Questions moving forward.

**Molly:** Questions moving forward. What's going to happen at dinner? TBH, I hadn't even thought of that before you asked me, but they do have to go to dinner and there's always some sort of drama, so

what's going to happen there? Is this the last we're going to see a Fanny and John? I'm crossing my fingers because I hope that that's the last of them, but I'm sure that it's not. I'm interested also about their servants. I want to know more. I'm sure that we won't, but that's the question I have. **[00:54:00]**

**Becca:** All right. Who wins the chapters?

**Molly:** Oh, gosh. Did I say Mrs. Dashwood in Episode 1?

**Becca:** I think you did.

**Molly:** Hmm. All right. I'll give this one to Marianne for her speech to the trees.

**Becca:** Great pick. All right, guys, that concludes this episode of Pod and Prejudice. Thank you so much for joining us. Next week, I think we're reading Chapters 7 through 9.

**Molly:** Hmm.

**Becca:** Okay. Until then, stay proper-

**Molly:** -and stay sensible.

[Pod and Prejudice theme]

**Molly:** Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrence 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](http://podandprejudice.com). To keep up with the show, you can follow us on Twitter, Instagram and Facebook [@PodandPrejudice](https://www.facebook.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 **[00:55:00]** and a review wherever you listen to podcasts. Thanks for listening.