

Molly: Hey, everyone. Before we begin, we'd like to thank our newest patrons, Gioia, Rochelle, Rachel, and Cheyenne. Welcome to the team. We love our patrons more than anything and we are so close to our goal of getting new audio equipment. If you want to help make that happen and also earn our undying gratitude, head on over to patreon.com/podandprejudice. And now, enjoy this week's episode covering Chapters 32 through 34 of *Sense and Sensibility*.

Becca: We have boring chapters by comparison. They're fine, but--

Molly: They were definitely-- the thing is, they were long and I was like, "Nothing's happening, Jane Austen." But then, at the same time, things were happening like funny things were happening.

Becca: Oh, yeah. She was like, "Oh, yeah, there was so much drama in the last few chapters. I need to take a breather." Now, we're back in witticism world for a little while.

Molly: Yeah.

Becca: It's great. It's like a brief little reprieve after [00:01:00] the drama.

Molly: That was like the drama, the literal drama. This part, it's more like the petty drama.

Becca: Oh, yeah.

Molly: Because we got the return of Fanny Dashwood. So, of course. it is.

Becca: Oh.

Molly: Ooh.

Becca: Let's get into it.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about *Sense and Sensibility*, Chapters 32 through 34 or Volume II Chapters 10 through 12. Listeners, if you are new here, I, Molly, have never read any Jane Austen before doing this podcast.

Becca: I, Becca, have read many Jane Austens before doing this podcast, although probably not as closely as I am now.

Molly: [laughs]

Becca: If you want to hear Molly's journey through *Pride and Prejudice*, our first book we covered, that can be found in Season 1 of this podcast, but that is not what we're doing here today.

Molly: No, although I am constantly thinking about *Pride and Prejudice* these days, let's be real.

Becca: Mm. [00:02:00] Because you're Mr. Darcy.

Molly: I'm such a Mr. Darcy. It's just a constant. So, uh, sips wine.

Becca: I'm just the Bingley to your Darcy.

Molly: You are or the Jane to my Lizzie.

Becca: Yeah.

Molly: Or, the Elinor to my Marianne, which is getting us right back on track.

Becca: Yeah, that's to get us right back to where we are covering *Sense and Sensibility* today.

Molly: So, Becca, where did we leave off yesterday when we recorded this? Listeners, you guys are getting a two-week break but we just recorded our last episode yesterday.

Becca: Oh, we left off in chaos.

Molly: Chaos. Pure chaos.

Becca: And by chaos, I mean the immense tragedy of Colonel Brandon, the sad chapter as we will call it. Sad and Sensibility.

Molly: [in a sad tone] Sad and Sensibility.

Becca: Where you learn about Colonel Brandon's foray into deep and tragic heartbreak.

Molly: Huh, man.

Becca: And we all collectively felt even more in love with him.

Molly: Of course. So, now, going off of that, Elinor [00:03:00] relays the information to Marianne, who like I thought, didn't take it quite as they had hoped. They thought this was going to make her be like, "Hmm, dodged a bullet there," and she's like, "Oh, my God, he's a terrible person." I really enjoyed this quote. "She felt the loss of Willoughby's character yet more heavily than she had felt the loss of his heart."

Becca: Yeah.

Molly: Because she fell for him hook, line, and sinker.

Becca: Oh, my God. Have you ever had to grapple with somebody you love being a worse person than you thought they were?

Molly: Oh, yeah.

Becca: It is so brutal.

Molly: Yeah. You have to be like, "What does that say about me to that I fell for that?"

Becca: No one likes to be made to feel a fool and I'm not saying Marianne was made to feel a fool, because I think this is the type of thing that could happen to anybody. But unfortunately for Marianne, it does show some chinks in her armor and not in a flattering way.

Molly: Especially, because she thought she was so good at **[00:04:00]** judging people's character.

Becca: Absolutely, and you might remember that Marianne really defined herself by her belief that first love is it. You have a soulmate, you meet your love, and that is it. It's not only--

Molly: Oh, I forgot about that.

Becca: Oh, my God. Yes. Marianne is such a firm believer in first love, and Willoughby was her first love and her first love was a lie, and that sucks. So, he hasn't just taken away her beautiful experience of him as a person. He has taken away her worldview and that is harder to get over.

Molly: So, homegirl is not doing well.

Becca: No. But Jane Austen does note that this means that she's actually kind of chummy with Brandon now.

Molly: Yes. They know that she will smile at him occasionally. She doesn't avoid him anymore, which is really nice.

Becca: She actually converses with him now when she talks to him, which must be giving him the sweats.

Molly: Bare minimum, but yes. She does not run away when she sees him coming. A win for our boy.

Becca: Yes. This is like progress. **[00:05:00]**

Molly: Yeah.

Becca: Progress in seduction. [laughs]

Molly: Slow and steady.

Becca: Yeah, it's like when you get that number exchange or that Instagram follow.

Molly: Yes, exactly. So, yes. That's happening. Her mom is equally as upset as she is. She's telling Marianne to be strong, which we know how bad it is because Mrs. Dashwood is like, "Feel your feelings, girl, all the time crying and everything," and she's like, "No, be strong. You can't let him get the satisfaction."

Becca: Oh, yeah. And also, there's a long debate about whether or not she should come back to Barton, because she's in distress.

Molly: Okay. Mrs. Dashwood doesn't want her to come home, and her reasoning, I think, I'm like, "Mm." I don't know. She's like, "You're less likely to run into him in London, because none of your friends are going to stay friends with him after this one. Two, they'll always be around to help you avoid him. If you come back to Barton, you might run into him when he's home for his wedding."

Becca: There was also the implication-- not even the implication. I think there was a line that said, [00:06:00] "When you're here you're going to be thinking about all the times you guys share together."

Molly: Oh, yeah, that's true, that's true, that's true.

Becca: Yeah.

Molly: Fair. There's more amusement in London.

Becca: Yeah, there's more distraction in London by that logic. But I think both girls are not having a good time in London.

Molly: No. So, I loved this because Marianne sitting there thinking like, "Oh, I'm going to have to suffer, but at least this is better for Elinor," and Elinor is sitting there like, "Oh, my God, I'm probably going to run into Edward soon, but at least this is better for Marianne," and neither of them wants to be there.

Becca: Oh, my God. It's just the misery of a lack of communication because imagine if they were both like, "I hate it here. Oh, my God, I hate it here. Let's go home."

Molly: Communication, baby.

Becca: Communication, ba-by.

Molly: Another reason why their mom doesn't want them to go home, though, was because their brother is coming to town and she wants them to see him, because they should probably see him at some point.

Becca: Did we forget about John and Fanny Dashwood?

Molly: I completely did.

Becca: Graham, their music.

Molly: Their music sounds like [*scats Imperial March*]

Becca: It was something in the vein of Darth Vader's music. What's the name of that actual [crosstalk]

Molly: The Imperial March, baby.

Becca: Imperial March. Yeah. Give us something in the vein of The Imperial March.

Molly: But like Regency Era. [laughs]

Becca: Yes. Graham, we're getting really specific here, but let your creative juices flow and give some music for John and Fanny Dashwood.

[John and Fanny Dashwood music]

Molly: So, nobody mentions Willoughby around Marianne anymore which is completely Elinor's doing, because she told them all to stop that. However, when she's not around, they're constantly talking to Elinor about it. Poor baby.

Becca: It's so juicy, and they're doing the bare minimum of tact. They're not making Marianne deal with other gossip and hatred of him. But that means Elinor has to deal with it double.

Molly: Mm-hmm. So, we've got Sir John being like, "I will never talk to him again." Mrs. Palmer, this might be my favorite part.

Becca: [laughs]

Molly: [crosstalk] this quote. She says she hated him [00:08:00] so much that she was resolved never to mention his name again, and she should tell everybody, she saw how good for nothing he was.

Becca: Oh. My favorite part of that like line of ranting about Willoughby is, first of all, Sir John going, "Oh, my God, how could he act that way? He's such a wonderful rider. I've never seen a man on a horse like that." Then, Mrs. Palmer resolving to never speak to him again and being quite glad she'd never spoken to him in the first place.

Molly: [laughs] Mrs. Palmer is the funniest. Also, there was something in there about Sir John being like, "And to think that I almost sold him one of my dogs," or something like-- Oh, oh, here it is. "It was only the last time they met that he had offered him one of Folly's puppies, and this was the end of it."

Becca: Willoughby does not deserve a puppy.

Molly: No.

Becca: He already has a good dog. Do you know people who have good dogs that[?] are bad people? They're the worst.

Molly: I forgot that he had a good dog.

Becca: Remember, he had a pointer.

Molly: I do. He had a pointer. That was him. And then Mrs. Palmer being like, [00:09:00] “I hate him so much. I’ll never talk about him, and I’ll tell everybody that he’s a bad person.” Girl, anyway, love, love them. Love that.

Becca: Then, Elinor is like, “Thank God. Lady Middleton doesn’t give a shit about my sister’s feelings,” because she’s at least quiet about it.

Molly: Lady Middleton, she like once a day will comment saying, it’s all very shocking. Then, “having best supported the dignity of her own sex and spoken her decided center[?] of what was wrong in the other.” She could just go back to her life and party planning, and she even says that she’s going to invite Mrs. Willoughby to her parties, which seems like an odd move.

Becca: To be fair, it’s not Mrs. Willoughby’s fault-

Molly: No.

Becca: -that this has all happened, but still.

Molly: Of course, and we’ve been over that.

Becca: Oh, yeah.

Molly: But still, if you invite Mrs. Willoughby, then John Willoughby is going to show up. Also, there are now three people named John in your immediate circle and I’m upset.

Becca: Yeah. No, they have to cut a John. They should cut to [00:10:00] John, really. John Middleton can stay. He’s annoying, but he’s fine. But John Dashwood and John Willoughby got to get out of here.

Molly: Yeah. Okay, Colonel Brandon, meanwhile, becomes Elinor’s confidant, because he has earned her trust with his whole shtick. So, we start to see Marianne softening towards him, which Elinor finds very encouraging. However, Mrs. Jennings is watching Brandon and Elinor talking about Marianne because they’ll talk about it together. Mrs. Jennings thinks, “Huh, perhaps I’ve been shipping the wrong ship.”

Becca: This is the chapter that everyone gets on the Molly Burdick train and starts being like, “Why aren’t Elinor and Brandon getting together?”

Molly: Yeah. All of the characters got on that train. I was like, “Oh, okay, now, we’re really trying to play at my heartstrings here, aren’t we?”

Becca: Yeah, just when you’ve gotten the rant from me about why Elinor and Brandon are ill suited to each other, [00:11:00] boom, all the characters in the book are like, “What if they’re well suited for each other?”

Molly: Exactly and here's the thing. The thing is that, we all, as the readers, I think, see this from the beginning, but now that the characters are getting on board with it, it's like at this point-- all right, not we all, me. I've finally just come to terms with the fact that they are not getting together. Now, everyone is trying to tell me that they are going to get together. Elinor's, like, "No." I'm like, "Hmm." I feel like I'm being reintroduced to a time in my past that I shouldn't be getting back into, but I really want to.

Becca: It's like you were a girl who read Dramione fanfiction and you saw those rumors that Tom Felton and Emma Watson were getting together.

Molly: [laughs] Exactly. That is exactly how this feel.

Becca: [laughs] We're going to tackle that whole thing in the study questions a little bit.

Molly: Okay, great. So, anyway, Mrs. Jennings is starting to ship them. Two weeks pass, and we learn that Willoughby has gotten married, and he and his wife have left town. [00:12:00] Elinor hopes that this way, Marianne might start going out again knowing she won't see him.

Becca: Oh, I was just going to say, have you seen that episode of *Sex and the City* where, big spoilers for anyone who hasn't seen this decades old show, but Carrie's reading through the Sunday Times or whatever, and she just comes across this announcement that her ex got married to his fiancée, and everyone at the table just phrases and she goes, "Well, that's it. He's married." She asks for a refill of coffee, but it's so tense. I feel like that's the vibe.

Molly: Yes. Because Elinor does not want Marianne to find out that way, she tells her herself before the papers come out and everything.

Becca: She's like, "Well, he's married.

Molly: Well, he's married now. Maybe there was the slightest hope before that he wasn't going to get married, but it's over.

Becca: No, it's more like it was a known thing that was going to happen, but it reopens the wound when it happens, you know?

Molly: Yeah. So, Marianne's like, "Okay," and then she burst into tears. [00:13:00] She's trying so hard that she bore it with composure and all this stuff, and 20 minutes later, she was on the floor. Then the Steele's arrive, which [makes retching noises]

Becca: [laughs]

Molly: It says, Elinor only was sorry to see them but my note was like and every single reader of this book ever.

Becca: I feel like *Sense and Sensibility* definitely just has more unlikable characters than *Pride and Prejudice* did, and I didn't realize it until I read them back to back.

Molly: Yeah, most of the characters.

Becca: We are Jennings Apologists on this podcast, though.

Molly: Yes. I saw someone had commented on something that we posted or was in our DMs, or something about Mrs. Jennings being insufferable and I was like, "Excuse me?"

Becca: She's written to be insufferable, but we love her on this podcast.

Molly: She's phenomenal.

Becca: You can see past that unreliable narrator and see that Mrs. Jennings is a **[unintelligible 00:13:46]**, who is spreading her wealth to the Dashwood girls, and giving them a good time, and cares about them even if she's crass and **[00:14:00]** gossipy, and whatever.

Molly: She's gold.

Becca: Yes, she is gold. Everyone should be as sure of themselves and comfortably financially secure as Mrs. Jennings. That's the goals.

Molly: Becca and I are really waving our wine glasses around right now.

[laughter]

Becca: We're changing name of our podcast from Pod and Prejudice to Jennings and Prejudice.

Molly: [laughs] To Jennings Apologists.

Becca: Jennings Apologists.

Molly: All right. If we keep doing this podcast for long enough, we'll eventually be two Jewish grandmas sitting on our porch doing this podcast and we're going to be called Two Jewish Grandmas Reading Jane Austen on a Porch.

Becca: Well, **[unintelligible 00:14:36]** We'll say, **[unintelligible 00:14:39]** walk by. Yes.

Molly: Exactly.

Becca: I love it.

Molly: Yeah, all right. So, anyway, the Steeles are there. This whole part had a bunch of italicized words of Lucy being way overdramatic about how happy she is that Elinor is still there. She didn't think Elinor was going to be in town because Elinor **[00:15:00]** said she was only going to be there for a month, but she's so glad that Elinor did not keep to her word.

Becca: Yeah, it's all so Regina George. "Oh, I'm so happy to see you. So nice."

Molly: "I love your earrings. Where did you get them?"

Becca: "That is the ugliest fucking sweater I've ever seen."

Molly: Yeah, exactly. It's so over the top in these chapters that if for some reason you had doubts about Lucy Steele before, you don't have them now.

Becca: Oh, yeah. Even Elinor's talking about it now.

Molly: Oh, yeah. And meanwhile, Anne-- the contrast here. Anne's just like going out of how they traveled with this man Dr. Davies and Mrs. Jennings is teasing her like, "Oh, he's single," and Anne is just eating it up being like, "Oh, everyone tells me that me and Dr. Davies, but no, you must contradict it if you ever hear." She's like, "I will not," and Anne's like, "Okay."

Becca: Anne just has this thirst after this guy.

Molly: Yes, I love that side plot for her.

Becca: It's just a side [00:16:00] plot where he's just this really hot guy. She's like, "Stop it. Stop it, we're not together. But like, stop it."

Molly: "Stop it. Tell me more." [laughs]

Becca: "Stop it. Tell me more. I just have to refute everything you've heard about us being together. I could see how you came to that conclusion."

Molly: [laughs] Yeah, so, then Lucy says, "You guys are going to stay with your brother when he comes," and Elinor's like, "I don't think so." Lucy's like, "Oh, you surely well," and Elinor is just not going to engage. They're just being generally annoying. Lucy says it's great that their mom can spare them for so long. Mrs. Jennings is like, "Oh, their visit's only just begun," and Lucy is like, "Ah," and shuts up. Just basically being like, "I don't want her here. What is she doing here?"

Then Anne says, she wishes that they could all see Marianne, and Elinor is like, "Well, she's not feeling too well," and Anne's like, "Well, we're old friends," and Elinor's like, "Well, she's in her PJs. [00:17:00] She can't come down right now." Anne's like, "Well, we can go up and see her," and then Lucy is like, "Anne, shut up." Their vibe, their dynamic between the two of them became so clear in this section with Lucy being the conniving kind of [imitates a haughty laugh] like is going to get everything the way she wants, and Anne, they're like the hyenas in *The Lion King*."

Becca: A little, yeah.

Molly: Because they're both a little bit. Not all there. But Ed and then Lucy is the one, the lead one.

Becca: Banzai and Shenzi.

Molly: Yes. Maybe Ed, maybe Anne's not fully at. Maybe, they're Banzai and Shenzi.

Becca: What's a better example of this? Kronk and Yzma.

Molly: Oh.

Becca: One of them is evil and a genius, and the other one is kind of evil but mostly stupid.

Molly: [laughs] That's so good. So, that brings us to Chapter 33. Elinor gets Marianne to come out with her. She won't go on any visits, but she's like, [00:18:00] "I'll go home to the store," because Elinor is trying to sell some of their mother's jewels which I liked, because we're remembering, oh, wait, they're poor. They need to sell these jewels for money. Mrs. Jennings goes off to visit someone down the street and says she'll meet them outside after.

Now, the shop is super crowded. So, they go to the end of the counter where there's just one man hoping he's going to be polite and let them go first. This to me had the energy of trying to find you're in at the bar, and they're going up and they're going to bat their eyelashes at this man and it just does not work at all.

Becca: See, the vibe I was getting off this is you're in the Starbucks line and it's like 8 in the morning and it's out the door, and there's a guy who didn't decide what he wanted by the time we got to the cash registers and he's staring at the list going, "Uh, hmm. Do you guys make--? Mm."

Molly: [laughs] Yeah, that's what this guy is doing, because he's going on about [00:19:00] his toothpick box that he needs special.

Becca: He's clearly pimping it out.

Molly: Yeah, he's like, "Oh, I need diamonds" and whatever. There is a weird description of him looking them up and down, staring at them, and Elinor is feeling really weird about it, which is again why I was picturing at the bar because he checks them out, determines that they are not worth it, and continues doing his toothpick thing. Marianne's not noticing any of this, but Elinor is like, "Ha, hey, I hate this guy." I do think, though, that we dwelled on him for a little bit too long to the point where I don't know if it's going to be important, but I am going to remember this interaction. Just putting that on the record.

Becca: Yeah, Jane Austen did describe him as a coxcomb.

Becca: Who else has she described as a coxcomb?

Becca: Not anybody like we've met, but the word has come up, and I'm not going to remind you.

Molly: I know that Anne has used the [00:20:00] word to describe many a man, particularly Edward Ferrars' little brother, whose name I forgot. But I remember them saying that he was a coxcomb because my mom asked what a coxcomb was. Okay, okay, cool. So, he's taking his time. He finally finishes with the toothpick case. He turns around, he looks at them again with an expression that "seemed rather to demand than express admiration," and then he leaves, which is such a man thing to do. He looks at them and he's like, "Mm-hmm."

Becca: Yeah.

Molly: Yeah, I'm going to remember this guy. So, that all happens. Elinor finishes up with her jewelry. Another man shows up beside her, which again, I just super got you're at the bar, there's a man sitting next to you to close. He finally leaves and then another one slips into his place, and she turns to him, and it's her brother!

Becca: Yep, that is John Dashwood back to be annoying again, and not as life ruining [00:21:00] this time, but equally ugh.

Molly: Yeah, in this chapter, the weird thing about this set of chapters was that I didn't hate John and Fanny as much as I did at the beginning of the book, because there were people that I hate more doing worse things, but they were still annoying. He's there. Also, he was more laughable at this point, because just he's such a push up--

Becca: Pathetic.

Molly: Yeah, pathetic.

Becca: Yeah.

Molly: So, he says they've been in town two days and he would have called yesterday, but they had to take their son to the zoo and this morning, he was just so busy with everything with the thing, but really, he just does what Fanny tells him, and she didn't tell him to go call on them.

Becca: This is real like, "Oh, my God, I was going to text you" vibes.

Molly: Yeah, but they just let him live his spineless life.

Becca: He's already done the worst that he can do to them.

Molly: That's true.

Becca: You can't do anything else bad to them anymore.

Molly: This is true. So, he says he wants to meet Mrs. Jennings and the Middletons mostly because they're rich. He's like, "Oh, you've got rich friends." He's just so financially [00:22:00] motivated in this whole section. Every time he comments on somebody, he's like, "Oh, this is how much money they have." Elinor's like, "Oh, yeah, they're good people." He's like, "Yeah, of course, they are. They've got all this money."

Becca: Have you ever talked to someone who talks like this?

Molly: Yes, but not necessarily about money per se, but they're fixated on one thing about people, and they're like, "Oh, where did they go to school?"

Becca: I've heard this about money.

Molly: Really?

Becca: Yeah.

Molly: Mm-hmm.

Becca: Yeah, I know. I know. It's wild that this still persists today.

Molly: Totally.

Becca: Yeah.

Molly: It's gross.

Becca: And not they're the virtuous because they have money, but it's like, "Oh, yeah, this person. Do you know how rich they are?"

Molly: Right.

Becca: And it's like, "Okay." It's like, "Oh, yeah, those people used to have money, but now they don't." It's like, "Why are you telling me this?"

Molly: Right. Some people were just raised to think about that sort of thing though. John Dashwood, I wouldn't say that he was. I would say that's just who he is, because he got all this money at an early age, and [00:23:00] then he married this woman who obviously thinks this way, and it's perpetuated.

Becca: Yeah, I think it's Jane Austen's commentary on the sort of wealth hoarding at the top of society. Once you get to a certain level of wealth, you start to feel any lack of money is scarcity. When in reality, if you hit a certain level of wealth, you're fine.

Molly: Yeah, I am. And he in this chapter, we're about to get there, but--

Becca: Oh, my God.

Molly: Oh, my God. So, he says that Eddie said that their cottage at Barton was lovely, and Elinor was like, "Oh, no. We're going to talk about Edward." Luckily, at that point, Mrs. Jennings' servant arrives and is like, "Mrs. Jennings is outside." So, they go outside. The next day, John does come to visit them saying Fanny was too busy with her mom, Mrs. Ferrars, and Mrs. Jennings says that she and the Dashwoods will visit Fanny soon anyway, because they're all cousins, and it doesn't matter who visit to first, which was very Mrs. Jennings and I loved it.

Becca: The Jennings Apologists Podcast.

Molly: Exactly. Then, Colonel Brandon arrives and immediately John takes an interest in Colonel Brandon. There was even a comment about how he needed only to know if the man was rich to like him very much, it's like, "Ah, shut up." So, John and Elinor go to meet the Middletons. So, they're walking, and John asks her about Colonel Brandon about his fortune. Elinor tells him that Brandon is well

settled, and John says, "Oh, congratulations on your respectable establishment in life." Elinor does this fit take, she's like, "What!?"

Becca: Yeah, John Dashwood immediately goes in for, "Oh, my God, you guys are perfect for each other." and he's just shipping.

Molly: And wasn't-- I don't blame him.

Becca: I know. But the fact that John Dashwood doing it makes you want to do it a little less.

Molly: Yeah, I guess I don't really want to be associated with him. Elinor is like, "No, no, no," and he's like, "Yeah, yeah, I was watching him. He likes you." Elinor is like, **[00:25:00]** "No, he doesn't," and John's like, "Even if he's unsure now, just a little reassurance from you would secure him and since you have no attachment," and at this point, the way that he was talking about it, I was like, "Does he know about Edward and Lucy?" Then, I thought he must know because he's going on about how a match between Elinor and Brandon would make everyone happy, including Fanny and Mrs. Ferrars. I was like, "That's weird that he's saying that, but he must know about something going on there."

Then, he says, "It would be funny if Fanny's brother and my sister got married at the same time." I was like, "I guess he doesn't mean to each other. So, he must know about Lucy. So, then Elinor asks if Edward is getting married," and John is like, "Well, Mrs. Ferrars said she'd pay thousand pounds a year if he marries Miss Morton."

Becca: Yeah. No, he doesn't know about Lucy at all.

Molly: No, not at all.

Becca: Remember, this is a secret **[00:26:00]** only Elinor knows.

Molly: Right. So, I was wondering, Elinor wasn't wondering, but she still was like, "What are you talking about? Is he getting married?" The answer is, probably--

Becca: The answer is somewhat like when Catherine de Bourgh said Darcy and Anne were getting married.

Molly: Okay, so, this is orchestrated by the family.

Becca: Yes, this is the consolidation of wealth at the top of society. You might notice that they're talking about the daughter of Lord Morton. So, they're trying to get some nobility into that line. So, it's a very advantageous match because of The Economics Dating in Jane Austen. Graham, the sound effect. [The Economics Dating in Jane Austen stinger] It's really come into play in the last few chapters. But no one could possibly fathom that Edward would have been engaged for four years to a penniless girl.

Molly: No, of course not. Of course not. My little brain was going a mile a minute trying to catch up with this story. At this point, I was like, "Who the fuck is Miss Morton?"

Becca: Nope. This is just matchmaker [00:27:00] stuff. They're like, "Yeah, Edward will get married soon, because we found him somebody rich."

Molly: Yeah. That adds a layer to the whole conflict, because Edward, now his family has something in mind for him. Meanwhile, he had someone in mind for him. Now, he doesn't want that person anymore, but he wants someone else who is also poor, and she's giving up on him completely, because she thinks he's engaged. Now, there's just a whole other layer because his family's expectations have always been a problem for him.

Becca: And again, Elinor's not the best match for Edward, but she's not egregious. Lucy's egregious.

Molly: Right, right, right. Oh, she's egregious in every respect.

Becca: Oh, my God. Edward's in a pickle. Edwards in a big pickle.

Molly: Our boy, Eddie.

Becca: Eddie fucked up.

Molly: He'd really done fucked up, and I don't feel bad for him.

Becca: He done goofed. He done goofed.

Molly: [laughs] Ah, ooh. Yes. So, back to this part, though. John goes on [00:28:00] about how generous Mrs. Ferrars is saying that she gave them 200 pounds when they came to London, because they must live so expensively when they're in London. Elinor is like, "But you're a bitch." He's like, "You don't understand--." Okay. Then, he goes on for a whole page about how his expenses and all of these things he has to spend money on including the fact that he needed to buy new linens in China because all of this stuff was left to the sisters and Mrs. Dashwood. Ugh.

Becca: Yeah, rich people love to talk about how little money they have.

Molly: Right, and this is what we were talking about a minute ago when you were saying like, "At a certain level, you're fine," these people are fine.

Becca: Oh, yeah, they're totally fine but they feel the scarcity for no reason.

Molly: Exactly.

Becca: And Jane Austen's clearly commenting on the higher classes there.

Molly: Oh, yeah. Yeah and then, he tells her about all of the stuff they've done to the house and how expensive it was, including the new [00:29:00] greenhouse, which they put up on the knoll and they had to cut down all the walnut trees and my first thought was Marianne's going to be pissed. Then, he goes on about the flower garden where they had to clear away all the old thorns and I was like, "Marianne loved those old thorns," and Elinor has the same thought. She's like, "It's a good thing Marianne is not here to hear this right now, because she's not in any kind of state."

Becca: Yeah, they're tacking up Norland.

Molly: So sad.

Becca: Yeah.

Molly: "Having now said enough to make his poverty clear." Ugh. He then congratulates Elinor on her friendship with Mrs. Jennings saying that Mrs. Jennings may leave for something in her will, because they've gotten all buddy-buddy that she probably doesn't live up to her income because most people don't, and she'll have a lot of expendable money. My thought was he's just spent the last page and a half complaining about how he's lived up to his income.

Becca: It's truly-- I think that John Dashwood does a lot of dancing in circles [00:30:00] to justify why he stole all this money from his sisters, and this is part of it, he's like, "Yeah Mrs. Jennings will leave you something for sure. I didn't need to leave you anything because Mrs. Jennings is going to leave you something. It's great that you are friends with her."

Molly: That's exactly what he's doing. He's like, "First of all, Colonel Brandon has this much money. So, you're going to be set. Mrs. Jennings is going to leave you both this much. So, you'll be set. It's going to be okay." That is some mental gymnastics, my dude.

Becca: And once again, John Dashwood proves utterly pathetic.

Molly: Uh-huh. And he asked about Marianne, finally saying that, she doesn't look too good. She's lost her beauty and won't be likely to attract any man, that he used to think that she would get married first, but now he does she will at all.

Becca: Gross.

Molly: Jumping back briefly to what we were just saying about his feelings about how he stole all their money, a word that I want to define for our listeners, because I had to google it. [00:31:00] Compunction. He had just compunction enough for having done nothing for his sisters himself. That means a feeling of guilt or moral scruples that prevents or follows the doing of something bad that he has done.

Becca: Yes, he has.

Molly: So, he's hoping they'll get all this money. Then, he meets the Middletons. It's a lot of social interactions in these chapters.

Becca: Yeah, this is a lot of worlds colliding.

Molly: Yeah. He meets the Middletons. They like him, he likes them because they like him, and also because they're rich. He goes away saying that he's got three things to tell Fanny because they assumed that Mrs. Jennings being a widow of a man who had gotten his money "the low way."

Becca: Trade.

Molly: Trade.

Becca: I mean not necessarily trade. It could be law.

Molly: But not born rich.

Becca: New money.

Molly: New money.

Becca: New money.

Molly: The Unsinkable Molly Brown.

Becca: Oh, yes. The Unsinkable Molly Brown. Also, Bingley's father.

Molly: Yeah. [00:32:00] Because of that, that she and her daughters, they assumed wouldn't be the kind of people they'd want to associate with, but he's going to go back and tell her that they are the kind of people they want to associate with, and that's the end of that chapter.

Becca: Yes, it is.

Molly: Which brings us to Chapter 34. Fanny--

Becca: Did you miss her?

Molly: I did not.

Becca: [laughs]

Molly: Fanny, for some reason does in fact like Mrs. Jennings and loves Lady Middleton. Lady Middleton just loves her right back. My favorite thing that they said was, "There was a kind of cold-hearted selfishness on both sides."

Becca: Just these two utterly mean women love each other.

Molly: BFFs immediately.

Becca: Yes.

Molly: Meanwhile, Mrs. Jennings does not love Fanny, and when she's with her, she actually sits for seven and a half whole minutes in silence.

Becca: Yeah, and it notes that Mrs. Jennings particularly notices how little Fanny likes her sisters.

Molly: Yeah, because Mrs. Jennings cares about those girls.

Becca: Yes, she does.

Molly: Oh, we love her.

Becca: [00:33:00] Justice for Mrs. Jennings.

Molly: Justice for Mrs. Jennings.

Becca: And for Margaret.

Molly: #justiceforMargaretandMrsJennings. So, Elinor wants to ask about Eddie like if he's in town, but she doesn't. Fanny won't mention him because she believes that until she is proven otherwise, until the rumors about Colonel Brandon for example are proven otherwise, she believes that Elinor and Eddie are still attached.

Becca: At least Fanny is smart enough to know that.

Molly: Yeah, she's evil and smart.

Becca: Devious.

Molly: Devious.

Becca: Get another Yzma-Knonk pairing.

Molly: Yes, they are another Yzma-Knonk pairing.

Becca: I feel like slandering Kronk here. I don't think Kronk as evil but--

Molly: No, Kronk is kind of pure good.

Becca: Yeah, exactly.

Molly: It's like chaotic--

Becca: Chaotic good.

Molly: He's chaotic good. Well--

Becca: Chaotic neutral?

Molly: He's chaotic neutral.

Becca: I think that's probably accurate, but--

Molly: In any event.

Becca: Regardless, she's evil, John's dumb.

Molly: Exactly. So, she believes that they can't be too sedulously divided. [00:34:00] Sedulously, meaning showing dedication and diligence. So, she is working to keep them apart like Darcy trying to keep apart Bingley and Jane, for example. Meanwhile, Lucy is complaining to Elinor that Eddie can't come and visit her because they have to remain a secret so that, that means Elinor now knows that he is in fact in town. Then, he tells them himself because he calls him them at Berkeley Street twice. He comes by their house twice while they're not home and leaves his card, and Elinor was like, "Thank God, we weren't home." But also, the fact that he came and called on them twice--

Becca: He wants to see them. He adores them.

Molly: I know.

Becca: I mean, Eddie, get your life together.

Molly: You can't keep doing this shit, my friend.

Becca: Eddie is in a pickle.

Molly: He's in a pickle. He can't stop and he keeps just digging themselves deeper into this pickle.

Becca: He's deep in the pickle.

Molly: So, John and Fanny like the Middletons so much that they invite them over to dinner which is very unlike them because they do not like to show hospitality, and they also [00:35:00] invite the Dashwoods as they should, Mrs. Jennings, and Colonel Brandon because we want to stir the pot. Elinor is excited to meet Mrs. Ferrars because she thinks now, she could meet her completely, impartially as a third party, no strings attached, no feelings attached. Girl, Come on.

Becca: She's like, "Oh yeah. No, I'm just an observer now."

Molly: This is an audio medium, but Becca and I are squinting our eyes and pursing our lips like, "Mm-hmm."

Becca: Because we don't believe you, Elinor.

Molly: Elinor Dashwood is a goddamn liar.

Becca: Yes.

Molly: So, the Steeles are also coming to dinner, because why not? Why not get everybody in the same room? Apparently, the Steeles have just completely wooed Lady Middleton. They have sucked up so hard to her, and she invited them to stay a week at her house. They are con artists.

Becca: Lucy is good at what she does.

Molly: She's like, "Let me bounce around to a rich person house to a rich person house."

Becca: Oh, yeah, she knows what she's doing. [00:36:00]

Molly: She's like, "Your baby's so cute."

Becca: All she has to do is be like, "Your children are so beautiful. I hope if I'm ever blessed with children like that one day, I can have children half as beautiful, smart, and pretty, and precious as yours," and Lady Middleton's like, "Stay forever." Ugh.

Molly: Yeah. Then, Elinor gets stressed because she thinks, "Oh, Edward lives with Mrs. Ferrars. He's probably invited to dinner. I don't know if I can handle Lucy and Edward in the same room together at the same time." No, of course not. But then Lucy tells her that Edward will in fact not be dining with them because he wouldn't be able to hide his affection for Lucy in public.

Becca: [retching noises]

Molly: [retching noises]

Becca: No.

Molly: The number of times I wrote gag in my margins in this chapter.

Becca: I mean, our patrons are going to get a nice view of that, but Lucy is really laying it on thick for Elinor right now.

Molly: Mm-hmm. So, dinner day arrives, Tuesday, and Lucy and Elinor are walking in [00:37:00] together, and Lucy is going on about how nervous she is to meet the woman who will soon be her mother and Elinor, "Pity me." Elinor is like, "She's about to be like, you mean Miss Morton's mother," but then she's like, "No."

Becca: Too mean, too mean.

Molly: [laughs] She goes, "I do pity you," and then Lucy's like, "Ah."

Becca: Jane Austen writes like she basically just says Lucy was disappointed because all she had was being envied by Elinor Dashwood.

Molly: Mm-hmm. To the utter amazement of Lucy who though really uncomfortable herself hoped at least to be an object of irrepressible envy to Elinor.

Becca: So sorry to disappoint, Lucy.

Molly: Elinor don't give a fuck!

Becca: Nope! That's a whole Elinor's whole game. It's just like, don't let Lucy get any satisfaction out of her.

Molly: Yeah, which is amazing. Then, we meet Mrs. Ferrars, and it turns out, she sucks.

Becca: Oh, boy. I mean, she raised Fanny.

Molly: Yeah, she's got a severe face and a proud ill-natured countenance. My [00:38:00] favorite description was, "She was not a woman of many words for unlike people in general, she proportioned them to the number of her ideas."

Becca: Yikes.

Molly: Yikes.

Becca: Very, very petty of Austen.

Molly: Savage. But you know who else was petty? Mrs. Ferrars.

Becca: Yes, very.

Molly: But she doesn't talk to Elinor at all, and she's super nice to the Steeles, and Elinor is watching this and she's amused because she's like, "She's not talking to me because she thinks that I like Edward." But really, she shouldn't be talking to Lucy because Lucy is the one who-

Becca: Engaged.

Molly: -like Edward.

Becca: Yeah.

Molly: Who is engaged to actually could ruin their lives.

Becca: Oh, yeah.

Molly: But she still hates them. She's like, "Ugh, but I hate both of the Steeles. I hate Mrs. Ferrars, and I hate Fanny." So, she's sitting there brooding. Lucy is thrilled by the attention and Anne "wanted only to be teased about Dr. Davies to be perfectly happy."

Becca: "Oh, stop it. Stop it. I don't know how you could have possibly got the impression that he and I are [00:39:00] attached. I know he's handsome and [crosstalk] talk. I guess I could see why you think that but stop it."

Molly: Yeah.

Becca: "Stop it."

[laughter]

Molly: So, the dinner is extravagant. For all the indigence, which is the state of extreme poverty that John had complained of, “No poverty of any kind except of conversation appeared” because everyone at the dinner is boring.

Becca: Oh, yeah. Except Colonel Brandon, Marianne, and Elinor.

Molly: Yeah, they need to just go off into another room with a bottle of wine and be like, “Let’s hang out.”

Becca: Yeah, just shit talk Willoughby.

Molly: Exactly. That was one of my favorite little bits, because the conversation lags. After dinner, the ladies go into the drawing room and realize that without the men there, they have absolutely nothing to talk about because any little bit of conversation that did happen at dinner was the men talking about politics, or horses, or whatever. So, all the ladies can do is compare the heights [00:40:00] of Lady Middleton’s son and Fanny’s son. Because the boys aren’t there, they can’t actually say who’s taller. So, everyone has to make conjectures about who might be taller, and this whole section was my funniest quote, probably.

Becca: [laughs] All right, we’ll read it at the end then.

Molly: Yeah, I probably won’t read the whole thing because it was a full page and a half long but a summary. “The two parties stood thus just back that,” they said that and then I was like, “Why is this still going on?” It was so upsetting.

Becca: [laughs]

Molly: Lady Middleton and Fanny, each say the other person’s son is taller because they want to be polite. But Mrs. Jennings and Mrs. Ferrars both say their own grandson is taller. Meanwhile, Lucy thinks they’re both remarkably tall for their age and they must be the same height, and Anne agrees with her.

Then, Elinor says that William Middleton is taller, which really offends the other though, Fanny and Mrs. Ferrars. Marianne says she has [00:41:00] no opinion because she has never sat down and thought about it.

Becca: Which offends everyone.

Molly: Which offends everyone. Then, John brings out a pair of screens that Elinor painted for Fanny before leaving Norland. Why did Elinor make her this thoughtful gift? I don’t know.

Becca: It’s because the ladies have to be accomplished. It’s like how Marianne plays a piano in every room she’s in. That’s just what people do in this time.

Molly: Yeah, I guess. So, first, John hands the screens to Colonel Brandon as a way to be like, “Look how well Elinor paints. Wink-wink, nudge-nudge.”

Becca: Yeah.

Molly: Brandon's like, "Oh, wow, she does paint really well," because, of course, he's her best friend. Yeah.

Becca: You're going to be okay?

Molly: Yeah, I'm okay. I'm okay. Because now it's like now they're throwing it in my face, and I'm like, "You know what--"

Becca: You liked the steamy simmer before?

Molly: Yes. I liked it when it wasn't everyone-- when it was not mainstream.

Becca: Yeah, but now that everybody else likes it. You're like, "Oh, I was on this stream before. Get over it."

Molly: Exactly. Yeah. Now, that it's like actually not just being hinted at. I'm like, "Hmm." [00:42:00] So, then everyone starts admiring them. Even lady Middleton thinks that they're beautiful. Now, the room must be big because Mrs. Ferrars doesn't know that they're Elinor's paintings and she asks to see them. Lady Middleton brings them over and it's like. "Look what Elinor painted." Mrs. Ferrars is like, "Hmm, very pretty." Then, Fanny, instinctively, I guess, I don't really know where this comes from, but she defends the painting. She's like, "They're really nice." But then, she's like-- [crosstalk]

Becca: I think it's just because Mrs. Ferrars was so rude that even Fanny couldn't stomach it.

Molly: Which is, it's got to be really bad.

Becca: Yeah.

Molly: Thankfully, she catches herself and she's like, "I can't be that nice to Elinor," and she's like, "Oh, they're like Miss Morton's paintings, right?" She paints landscapes so well," and then Mrs. Ferrars is like, "Yes, but she does everything well."

Becca: Because she's the daughter of a lord.

Molly: Mm-hmm. Now, this is too much for our girl, Marianne, who turns in and she's like, "Who cares about Miss Morton? We're talking about [00:43:00] Elinor here. Who even is Miss Morton?" Mrs. Ferrars is like, "How dare you?" Another word to define for our listeners, philippic. Mrs. Ferrars is upset about this philippic, which means a bitter attack or denunciation, especially a verbal one. So, that's what Marianne has done. Now, Elinor is embarrassed that Marianne's outbursts, but she sees how Colonel Brandon responds to it, which is with big heart eyes, because--

Becca: He just loves a woman, cares so deeply about things and doesn't give a shit about society.

Molly: Yeah, he really does.

Becca: The Colonel!

Molly: Colonel Brandon. So, Marianne then runs over to Elinor, and hugs her, and whispers in her ear not to let them make her unhappy, and then burst into tears. Everyone looks over and Colonel Brandon jumps up and runs over before he can even stop himself. Mrs. Jennings comes over with smelling salts, and Sir John is like, "Mrs. Ferrars made her cry. I'm not going to sit near her." So, he gets up and goes and sits by [00:44:00] Lucy and tells her everything that's just happened.

After a few minutes, Marianne recovers but she's just depressed the rest of the night. Then, John leans over to Colonel Brandon and is like, "It's too bad about Marianne. She's very nervous. You might not believe it, but she was once as beautiful as Elinor. Now, it is all gone." He's really, really shipping.

Becca: Oh, yeah, and he's just the worst. Fuck you.

Becca: And he's the worst. That's his sister.

Becca: Yeah, it's like a horrible thing to say, but I think--

Molly: Yeah, I mean, anybody but especially your sister.

Becca: Yeah. So, I don't think Colonel Brandon took it too close to heart.

Molly: Oh, no. No, no. He probably is amused by it, honestly.

Becca: That brings us to Becca's study questions. First, class looms large over these chapters. Let's discuss those dynamics.

Molly: The whole-- John Dashwood's whole thing that he's got going on is, it's so [00:45:00] clearly Jane Austen just bashing on the wealthy, being like they don't care about anything else. So, that was pretty clear from him. Meanwhile, the Steeles are like a different, they're also conniving. John Dashwood represents one class of people, and the Steeles represent another and I don't know what it is. I feel like we've talked about this a lot, because we talked about Wickham too where Jane Austen is making poor people out to be conniving.

Becca: Jane Austen definitely does have her classist biases, shall we say? I think that the Steeles are really good representation of that. But at least with Jane Austen, she is also punching up to the high classes because John Dashwood and Fanny Dashwood are a true indictment of the highest classes. So, on both sides, you have the problems with the lower classes in the Steeles and the problems of the higher classes in the [00:46:00] Dashwoods, the John and Fanny Dashwoods, and then you have the Dashwood girls in the middle stuck by bad circumstance and their gender.

So, the dynamics of how Mrs. Ferrars treats everyone, the dynamics of how everyone interacts with the Dashwoods and how everyone interacts with the Steeles are very telling about how class is perceived in this time period, and this dinner party is like a little microcosm of it. No one has anything to talk about partially because that--

Molly: Yeah, that's true. Also, I want to just point to Mrs. Ferrars and Mrs. Jennings being like old money and new money, and that dynamic as well. Now, I can't stop thinking of Mrs. Jennings as the Unsinkable Molly Brown.

Becca: I mean it's actually a very good comparison point.

Molly: Thank you, and then Mrs. Ferrars is like Kate Winslet's mom.

Becca: [in a British accent] Catherine de Bourgh.

Molly: [laughs]

Becca: Oh, yeah. that's also true.

Molly: [00:47:00] Yeah.

Becca: All right, excellent insights there. So, next is Lucy Steele meeting Edwards family. What do you think are the stakes of that situation?

Molly: Well, they have no idea. She's putting so much pressure on this situation in her mind. She's really leaning into it, and she thinks that she's doing great. But she's only doing great, because they still think that Elinor has a thing for Edward, which she does, but--

Becca: I mean, yeah, but they are a hopeless thing right now.

Molly: Yeah.

Becca: Yeah, and also, I think there's something to be said for how nice they're being to her right now when she's not posing a threat to them.

Molly: Yeah, they just think that she is this person who is there, but they don't realize that she actually does have it in her power to bring their family down a social rung.

Becca: Yeah, I think it's that thing where people don't acknowledge bigotry when it's not like every single person of that group is someone you hate, [00:48:00] where you can keep them in your social circle and be nice to them and be like, "See, I'm nice to these people." But when they start to engage with your life in a more real manner, then they present the problem. The question is whether or not Lucy thinks she can sort of overcome those prejudices through being their friend.

Molly: That's interesting.

Becca: So, we have Brandon and Elinor shippers in this chapter. What does that tell us?

Molly: It tells us that I did not make it up in my head. [laughs]

Becca: I told you from the very beginning you didn't make it up. I honestly would not have told you, you were wrong, if it wasn't starting to shape the entire direction the book was going in.

Molly: Yeah. No. The thing is seeing that it's actually written into the book though, I knew that I was not reading into something that wasn't there. But to see the actual characters in the book were starting to ship it, I know all of the reasons why you said it was a bad match, [00:49:00] from a social standpoint, it is a better match for Elinor-

Becca: Absolutely.

Molly: -because she's the oldest sister and she should be looking for someone like him. Additionally, Edward is in such a pickle, it makes more sense.

Becca: Edward is in such a pickle.

Molly: Yeah. So, it's validating to see people shipping it though like I said, the more it gets thrown in my face the less inclined I am to hop on board with it, because their friendship has become important to me. The longer it goes on-- yeah, I think that their friendship does mean a lot to me because they get to like-- They both care so much about Marianne.

Becca: They do.

Molly: They bond over that. It's special.

Becca: They do have a very special friendship. I also want to point out something in relation to Marianne. Part of the reason people are starting to ship Elinor and Brandon is that people are starting to write off Marianne.

Molly: Oh.

Becca: Mrs. Jennings was so [00:50:00] pro Marianne and Brandon for so long. Now, she's like "Oh, pro Elinor and Brandon." Then, John Dashwood is like, "Oh, advantageous match for Elinor. God, Marianne's gotten ugly."

Molly: I wanted to read the Mrs. Jennings going from shipping Marianne and Brandon to Elinor and Brandon, the sequence.

So, Mrs. Jennings, who knew nothing of all this, who knew only that the Colonel continued as grave as ever and that she could neither prevail on him to make the offer himself nor commission her to make it for him began-- that she's talking about offer to Marianne. Began at the end of two days to think that instead of Midsummer, they would not be married till Michaelmas. By the end of a week, that it would not be a match at all. The good understanding between the Colonel and Miss Dashwood seemed rather to declare that the honors of the mulberry tree, the canal, and the yew arbour would all be made over to her. Mrs. Jennings had for some time ceased to think at all [00:51:00] of Mr. Ferrars.

Just one paragraph she goes thwoop!

Becca: Yep. There's a combination of different things there. Part of it is that Marianne has put herself in a state where her reputations at stake. The actors here might not be familiar with all the details or be

more inclined to feel bad for Marianne, but the truth is she is now less marriageable than Elinor for a numerous number of reasons representationally and also because she's a sad sack right now. She's feeling her feelings and people don't want to see them.

Molly: Which is heartbreaking.

Becca: Very heartbreaking. Okay, do you have predictions for John and Fanny's reemergence into the book?

Molly: Oh, gosh. Well, I think they have to be there in order for Edward to be there, because they are hanging out with his mother. Yeah, I think that their role is definitely going to be in the Lucy-Elinor-Edward triangle [00:52:00] in some way, they're going to get involved somehow. I don't know how. I think it's probably going to center around Fanny because again, John is a Kronk.

Becca: [laughs]

Molly: So, Fanny is going to be doing something. Mrs. Ferrars is going to be doing something. She does give off major Catherine de Bourgh vibes. So, she's going to meddle somehow. Something's going to happen.

Becca: Okay, funniest quote.

Molly: We did talk about this one a little bit, but I'm going to say it anyway. We already know that the whole baby conversation was very funny. So, I'm not going to read that whole entire thing. But going back a little bit to when Lucy is like, "Pity me, dear Miss Dashwood. Elinor could have given her immediate relief by suggesting the possibility of its being Miss Morton's mother rather than her own, whom they were about to behold. But instead of doing that, she assured her with great sincerity that she did pity her to the utter amazement of Lucy, who though really uncomfortable herself, hoped at least to be an object of irrepressible envy [00:53:00] to Elinor."

Becca: Ideal. Questions moving forward.

Molly: Okay. Where's Eddie, where is he? Shouldn't he be there? I don't know. When is he coming back? So, Edward. Two, I am curious about this man that we met in the shop, who looked Elinor and Marianne up and down. I feel he's important. I don't know who he is, but they focused on him a little bit too long, and I wanted to read, it says, "He looks them up and down, a kind of notice which served to imprint on Elinor, the remembrance of a person and face of strong natural sterling insignificance, though adorned in the first style of fashion."

I don't know what any of it meant. Is Elinor remembering his person and face, or is he looking at her as if he's trying to remember her? What is sterling insignificance? I googled it and it was quotes from this book. So, I had to [00:54:00] not-- he is fashionable. He's got a strong face.

Becca: They've a fashionable young man.

Molly: A fashionable young man. So, I want to know if he's going to come back.

Becca: All right, who wins the chapters?

Molly: Oh, wow. Who wins the chapters? Who would you say?

Becca: I might give it to Marianne for defending Elinor.

Molly: Okay.

Becca: Or, either Marianne for defending Elinor or Elinor for her comeback at Lucy.

Molly: Marianne really needs a win.

Becca: Yeah. All right. So, we'll give it to Marianne.

Molly: I think we should give it to Marianne. Yeah, she did good. She defended her sister even though she was clearly going through it herself at the moment, she needs a win.

Becca: Yes. All right. So, the win goes to Marianne. All right, listeners, that concludes this week's episode of Pod and Prejudice. For next episode, please read Chapters 35 and 36, and until next time, stay proper--

Molly: --and find yourself a Dr. Davies.

Becca: "Stop. Stop. Oh, my God, I don't know why you could possibly [00:55:00] think we're together."

Molly: "He is so cute."

Becca: He is so cute, but like not my type."

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.